National Unit Specification: general information

UNIT   Music: Management in the Music Industry (SCQF level 6)

CODE   F8LG 12

SUMMARY

This Unit is designed to introduce candidates to the basic principles of management within the music industry. Candidates will have the opportunity to learn about the role of artist managers, the key resources they manage, and the key skills they require. Each candidate will also create a management plan to develop an artist's career.

This Unit is an optional Unit within the National Certificate in Music (SCQF level 6), the National Certificate in Sound Production (SCQF level 6) and the National Progression Award in Music Business (SCQF level 6), but can also be taken as a free-standing Unit.

The Unit is suitable for candidates who are considering a career within the music industry, artist management or considering employing an artist manager to further their own career.

OUTCOMES

1   Explain the basic concept of management within the music industry.
2   Describe the role that artist managers play within the music industry.
3   Create a management plan to develop an artist's career.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

National Unit Specification: general information (cont)

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CREDIT VALUE

1 credit at Higher (6 SCQF credit points at SCQF level 6*).

SCQF credit points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCQF credit points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.

CORE SKILLS

There is no automatic certification of Core Skills in this Unit.

The Unit provides opportunities for candidates to develop aspects of the following Core Skills:

♦ Communication
♦ Information Technology

These opportunities are highlighted in the Support Notes of this Unit Specification.

National Unit Specification: statement of standards

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Acceptable performance in this Unit will be the satisfactory achievement of the standards set out in this part of the Unit Specification. All sections of the statement of standards are mandatory and cannot be altered without reference to SQA.

OUTCOME 1

Explain the basic concept of management within the music industry.

Performance Criteria

(a) Identify key management roles performed within the music industry.
(b) Identify and explain key management skills performed within management roles.
(c) Identify and explain a management process within the music industry.

OUTCOME 2

Describe the role that artist managers play within the music industry.

Performance Criteria

(a) Identify the role that artist managers play in the development of an artist's career.
(b) Identify an artist manager's key responsibilities.
(c) Describe the key resources that artist managers are responsible for.
(d) Identify and describe the key skills needed to become a productive artist manager.

OUTCOME 3

Create a management plan to develop an artist's career.

Performance Criteria

(a) Set career goals and identify target market for a chosen artist.
(b) Identify key contractual requirements between artist and manager.
(c) Identify relevant copyright protection agencies.
(d) Create a budget for recording and performing.

National Unit Specification: statement of standards (cont)

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EVIDENCE REQUIREMENTS FOR THIS UNIT

Written and/or oral evidence is required which demonstrates that the candidate has achieved all Outcomes to the standard specified in the Performance Criteria.

Outcome 1

Written and/or oral evidence is required for Outcome 1. This will be in the form of a supervised, closed-book assessment on one assessment occasion.

Candidates must identify the following three key management roles:

♦ record company
♦ live promoter
♦ artist manager

Candidates will identify and explain at least three key management skills from the roles identified in PC (a). The candidate response must come from the following list:

♦ planning skills, including budget
♦ communication skills
♦ networking skills
♦ team building skills

The explanation of a management process within the music industry must be selected from the list below:

♦ contract negotiations between an artist manager and a record company
♦ event negotiations between a booking agent and a live promoter
♦ intellectual property negotiations between a record company and a publishing company

Outcome 2

Evidence for Outcome 2 will be gathered under open-book conditions at appropriate points in the Unit.

When identifying the role that managers play in an artist's development, there must be a focus on:

♦ producing a development plan for their artist's development
♦ budgeting
♦ organising public events for the artist
♦ dealing with contract negotiations
♦ advising on creative output

National Unit Specification: statement of standards (cont)

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The identification and description of key skills needed to become a productive artist manager must include:

♦   people-management skills
♦   delegation skills
♦   organisational skills
♦   networking skills
♦   financial skills

The description of key resources must include the following:

♦   local and national music press
♦   internet
♦   industry contacts
♦   industry directories

The identification of the artist manager responsibilities will include:

♦   the day-to-day running of the artist
♦   all financial matters for the artist
♦   image of the artist
♦   promotion and marketing of the artist

Outcome 3

For Outcome 3 the candidate must produce written and/or oral evidence. This evidence will be gathered under open-book conditions at appropriate points in the Unit.

For the assessment, each candidate must include:

♦   A statement with the artist's name, their musical style/genre and image
♦   A statement outlining market potential and a method to develop talent
♦   A set of goals for the artist
♦   A statement identifying the target market and marketing materials to be created
♦   An outline of the main contractual obligations of the manager and the artist
♦   A list of local, national and international music industry events to identify networking opportunities
♦   A list of song titles for recording and live performance stating copyright protection agencies where they will be registered – PRS for Music, MCPS and PPL
♦   A basic budget for recording songs and performing three gigs that must include:
    — Projected costs: rehearsal costs, studio costs, producer fee, equipment hire, artwork and design, CD replication costs (1000 units), live performance costs – transport, equipment hire (PA/lights)
    — Projected income: sales of CDs, sales of downloads, ticket sales, merchandise

The chosen artist or band may be real or virtual.

National Unit Specification: support notes

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This part of the Unit Specification is offered as guidance. The support notes are not mandatory.

While the exact time allocated to this Unit is at the discretion of the centre, the notional design length is 40 hours.

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

This Unit is an optional Unit within the National Certificate in Music (SCQF level 6), the National Certificate in Sound Production (SCQF level 6) and the National Progression Award in Music Business (SCQF level 6), but can also be taken as a free-standing Unit.

This Unit is designed to help candidates gain a general understanding of the role that managers fulfil, and introduces them to the function and implications of a variety of general management skills, with a focus on artist managers. This Unit may be useful to musicians who are considering approaching a music industry manager for support.

The management role should be examined by identifying the importance of the basic principles of planning, co-ordination, organisation and communication. Their importance and practical application will be explored though providing industry examples of management roles and skills.

In Outcomes 1 and 2 candidates are introduced to the key skills and functions of managers in the music industry and this will allow them to more effectively identify the stage at which an artist should be seeking a manager.

Outcome 3 enables candidates to set out a basic career development plan for a music artist, either soloist or band. The artist or band should be selected by the candidate in discussion with the assessor. Through applying knowledge gained in Outcomes 1 and 2 candidates will learn about the skills and principles required to be effective in a variety of roles within the music industry.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

For all Outcomes, candidates would benefit from viewing actual industry materials and maps illustrating the roles and relationships of parties involved and how they relate to one another. Examples of industry contracts could be provided and examined, videos and case studies of industry managers would also be beneficial. There are also many online publications available to which candidates can refer.

Additional information and insight can be achieved by industry professionals visiting to talk about their experience. It would also be beneficial if centres were able to arrange visits from organisations including Musicians' Union, Music Managers Forum and practitioners who work in the sector to talk to candidates about their work. Such visits may help candidates appreciate management roles, skills and approaches. Candidates will also benefit from studying case studies. This will illustrate the variety of backgrounds, styles and approaches to management that are in practice and provide first-hand advice and information about what the job entails. Comparing and contrasting different managers illustrates the complexity of the artist management role and how what may work for one artist may not work for another.

For Outcome 2 centres should be encouraged to present the selection of management processes in case study form. They should then encourage each candidate to provide the relevant explanation from the particular case study.

National Unit Specification: support notes (cont)

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Candidates could be encouraged to use resources such as websites, forums, networking sites as well as examining networking opportunities, word of mouth and mailing lists for Outcome 2.

Outcome 3 will give the candidate a practical insight into the world of artist management. Skills will be developed and their importance highlighted with candidates gaining a fuller understanding of the reason why certain skills such as networking are central – finding out about events such as goNorth, Midem and South-by-South-West (SXSW) and how to make the most of them is crucial.

Case studies could be used to build candidates' knowledge of market potential and methods to market and promote. These, along with income streams, should be explored as fully as possible. Candidates should be encouraged to focus on a range of sources of income.

OPPORTUNITIES FOR CORE SKILL DEVELOPMENT

Candidates will be producing written and oral communication evidence as part of the assessment for this Unit. This offers ideal opportunities to develop aspects of the Core Skill of *Communication*.

Should candidates choose to research the role of managers using the internet then there will be opportunities to develop the Core Skill of *Information Technology*.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

The following approaches to assessment are suggested:

Outcome 1:   Short answer/multiple choice questions
Outcome 2:   Report
Outcome 3:   Folio

In Outcome 2 the report could be in response to a question set by the centre.

For Outcome 3 the folio may be presented in a number of ways, eg to others in the group; or as a PowerPoint presentation.

Time should be allowed for any necessary re-assessment.

Opportunities for the use of e-assessment

E-assessment may be appropriate for some assessments in this Unit. By e-assessment we mean assessment which is supported by information and communications technology (ICT), such as e-testing or the use of e-portfolios or e-checklists. Centres which wish to use e-assessment must ensure that the national standard is applied to all candidate evidence and that conditions of assessment as specified in the Evidence Requirements are met, regardless of the mode of gathering evidence. Further advice is available in *SQA Guidelines on Online Assessment for Further Education (AA1641, March 2003), SQA Guidelines on e-assessment for Schools (BD2625, June 2005)*.

National Unit Specification: support notes (cont)

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CANDIDATES WITH DISABILITIES AND/OR ADDITIONAL SUPPORT NEEDS

The additional support needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments, or considering alternative Outcomes for Units. Further advice can be found in the SQA document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* (**www.sqa.org.uk**).