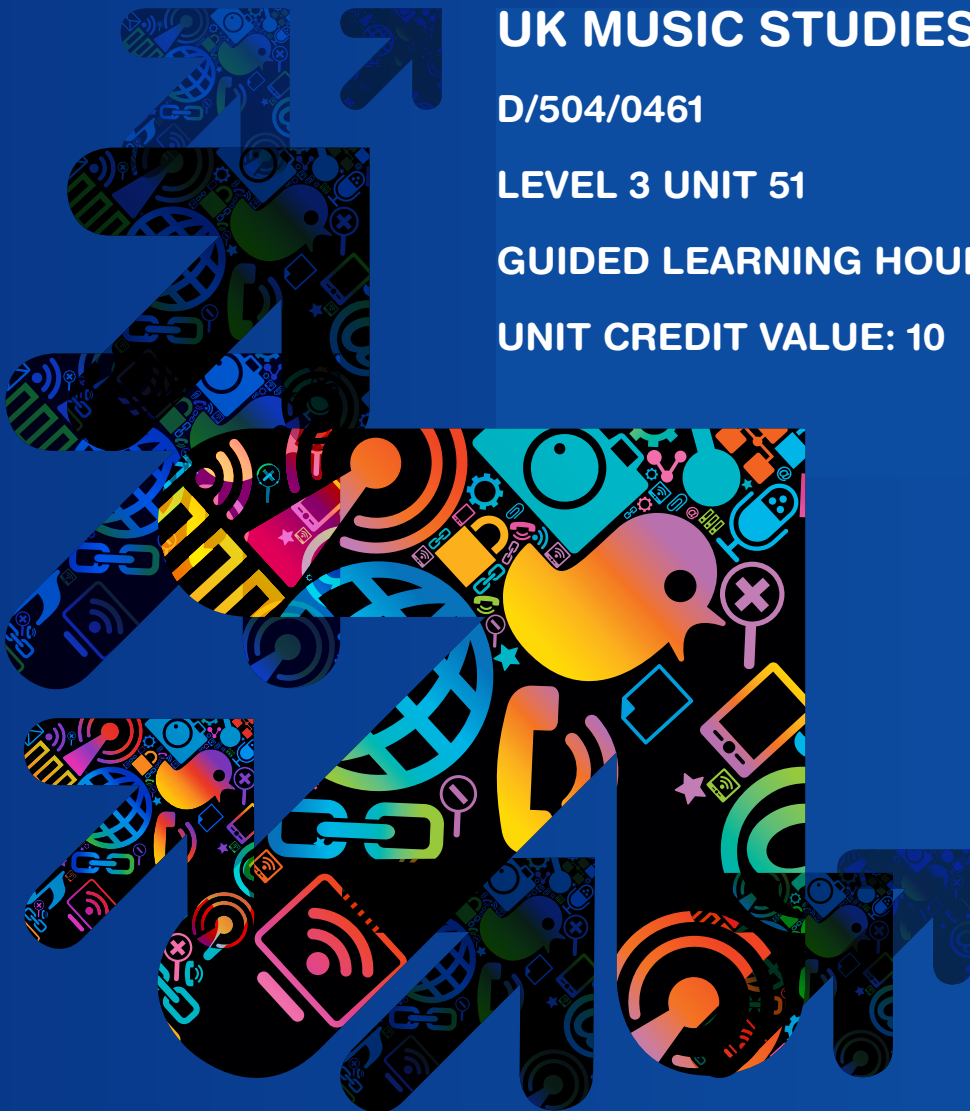# OCR LEVEL 3 CAMBRIDGE TECHNICAL

CERTIFICATE/DIPLOMA IN

MEDIA

UK MUSIC STUDIES

D/504/0461

LEVEL 3 UNIT 51

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10

Accredited

UK MUSIC STUDIES

D/504/0461

LEVEL 3

AIM OF THE UNIT

By completing this unit learners will understand the structure and organisation of the UK music industry, and how UK bands/artists promote themselves. Learners will be able to plan a new live UK music event, and deliver an effective pitch or presentation covering key aspects of their plan. They will understand the importance of gaining and evaluating feedback.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)	Pass The assessment criteria are the pass requirements for this unit.	Merit To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	Distinction To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
The learner will:	The learner can:		
1 Understand the structure and organisation of the music industry	P1 Learners investigate the music industry, including: a) record labels b) recorded music c) live music d) distribution e) legal and/or ethical issues f) representative bodies	M1 Learners provide detailed information that shows a sound understanding of the music industry, how record labels operate and how music is distributed. Learners compare the production processes for recorded music with those for the production of live music, highlighting key differences. Learners use relevant sources	
2 Understand the work of UK bands/artists, and how they promote themselves	P2 Learners profile the career development of an existing UK band or artist, through a focused case study including: a) record label b) songs/albums c) recording and production d) audience profile e) public and/or industry response		
	P3 Learners analyse how the UK band or artist, whose career they have profiled, promote themselves		
3 Be able to plan a new live UK music event	P4 Learners plan a new live UK music event, including: a) proposal b) competent event planner including: • key dates • possible location(s) • potential bands/artists • running order • personnel, equipment, materials • relevant risk assessments • stage designs c) budget, funding d) legal and/or ethical issues	M2 Learners create a detailed plan for a new live UK music event. The proposal includes possible venues, target audience, length of event, and purpose. Appropriate suggestions are made for bands/artists that relate to the proposed event. Consideration is given to existing music venues when designing a stage sets for the live music event	D1 Learners create a comprehensive plan for a viable new UK music event and justify their ideas in relation to current trends in the UK music market, budget and funding opportunities. The event planner is detailed and identifies possible issues and relevant contingency plans. The launch date, budget and possible funding opportunities are realistic for a live UK music event. The stage set is appropriate for the existing music venue selected for the new live UK music event
4 Be able to deliver an effective pitch or presentation for a new live UK music event	P5 Learners deliver an effective pitch or presentation to a promoter for feedback. They cover key aspects of their plan for a new live UK music event, including: a) proposal b) event planner c) budget d) bands/artists e) target audience f) stage designs	M3 Learners are able to deliver an effective pitch or presentation. The content of the pitch and presentation is detailed and relevant	
5 Be able to evaluate the potential success of the planned new live UK music event, based on feedback gained	P6 Learners evaluate the potential success of the plan based on the promoter's feedback. They suggest relevant changes based on the feedback received		

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative, it should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work though these do not need to be the same ones specified in the unit content.

Understand the structure and organisation of the music industry

For example:
- major labels, sub labels, vanity labels, independent labels
- Warner Music Group, EMI, Sony Music Entertainment, Universal Music Group etc.
- Live Nation UK, venues, promoters, booking agents etc.
- retail, online music stores etc.
- copyright, intellectual property rights, music piracy, internet downloads, file sharing
- BPI (British Phonographic Industry), PRS for Music, UK Music.

Learners investigations into their recorded music and live music companies could focus on their products, operating process, structure, production processes etc. Learners compare information on the recorded and live music industry, and use relevant sources.

Understand the work of UK bands/artists, and how they promote themselves

Such as, early beginnings, musical influences, biography etc. Consider for example the band's relationship with the following:
- Warner Music Group, EMI, Sony Music Entertainment, Universal Music Group – A&R; artist management; marketing and promotion; music publishing; catalogue, genres, first label recorded under, subsequent/current labels; retail; online music stores
- discography, inspiration for tracks and titling, release history
- collaborations, fact file/overview of production; pre-production, production, post production
- age, gender, interests etc., buying trends/demographics, buying preferences (e.g. CDs, downloads), BPI (British Phonographic Industry)
- professional reviews, chart listing, awards (e.g. BRIT awards, MOBO).

For example:
- promoters, demos, TV/radio interviews, guest appearances on TV shows (e.g. chat shows, music shows), live performances/ festivals, music magazines, social networking sites (e.g. MySpace, Twitter), own websites, album signings, fan websites, billboards.

Be able to plan a new live UK music event

For example:
- synopsis of event, intention (e.g. entertain, raise funds for charity), target audience, theme
- could be a written report, spreadsheet, linked to industry practice/convention including; an action plan with dates, locations, equipment, personnel, acts/artists, order of events, risk assessments - identify potential hazards/risks and find resolutions to any problems, budget etc.
- based on professional rates includes personnel equipment, resources, feasibility, corporate funding, sponsorship, entry fees, merchandise, catering, National Lottery
- permits/permission, security, copyright, filming permission, consideration of surroundings/environment, waste management.

Be able to deliver an effective pitch or presentation for a new live UK music event

For example:
teacher in role of promoter.
- synopsis of event, intention (e.g. entertain, raise funds for charity), target audience, theme
- feasibility, resources, timescales etc.
- budget summary, budget based on professional rates
- suggested bands/artists, (known/unknown acts), profile of headlining acts and their unique selling point (USP)
- profile and size of intended target audience and the event's appeal to them
- annotated drawings of the stage illustrating the layout, position of the artists, equipment, lighting, props/sets etc.

Be able to evaluate the potential success of the planned new live UK music event, based on feedback gained

For example:
Written analysis, graphical analysis, summary of feasibility.
Suggested changes should be relevant and based on feedback.

DELIVERY GUIDANCE

This unit is centre-assessed and externally moderated.

In order to achieve this unit, learners must produce a portfolio of evidence showing that they can meet all the pass grading criteria.

Portfolios of work must be produced independently. Portfolios put forward for moderation must be available for the OCR Visiting Moderator to access freely during the moderation visit, along with witness statements and any other necessary supporting documentation.

Centres must confirm to OCR that the evidence produced by learners is authentic.

In order to achieve this unit, learners must produce evidence that meets all the pass grading criteria. There are no other additional requirements for this unit.

Learners should gain knowledge, understanding and skills through practical tasks related to their own productions as well as professional produced media products. This unit can be linked with the other units including 12 and 52.

If working as a team, learners should ensure that they have identified their contribution to the planning and execution of any task involving teamwork. If learners are working as a team this presents the opportunity for individuals to draw on their strengths and also to develop new skills.

P1/M1: It may be helpful for learners to look at case studies supported by teacher led discussions, in order to investigate the music industry. It may also present an opportunity, where possible, for learners to undertake a visit to relevant organisations, or for the centre to arrange visits from guest speakers or practitioners. Learners may also find company/institution websites, or published information useful sources of information, for example the British Phonographic Industry (BPI) website for information about the industry and the PRS for Music, who provide information about royalties. Suggested evidence could include a written report, audiovisual presentation of the material, wall chart diagram, information sheets, a slide show with supporting notes, blog. The investigations into the recorded and live music industry could be approached and evidenced as marketing material/press pack for the companies investigated.

P2: When learners are researching a record label they may find company websites useful sources of information and may wish to draw upon the information looked at when investigating the music industry in P1. When researching

audience profiles learners may find it helpful to draw upon their own experience of purchasing music to inform their research. Learners could look at the production processes for the chosen record label through case studies, using sources such as the internet, written material to inform their research. It may also present an opportunity, where possible to visit the chosen organisation, or alternatively to invite guest speakers to present to learners. Their findings could be evidenced by outcomes such as a written report, a verbal report supported by a slide show presentation or blog. Learners profiles could be evidenced as part of a fan site/blog or material for a magazine article.

P3/P4: Learners may find it helpful to refer to magazines, internet sites or published material, when profiling the career development of an existing UK band or artist. This presents learners with an opportunity to draw upon their own experience of an existing UK band or artist when building their profile, and analysing how the band or artist promotes themselves. Learners could collate this information into a file of information, which supports their profile, an audiovisual profile of the artist or band with a commentary, a verbal presentation with supporting slide show, blog. Learners should not download large tracts of information when using the internet as a source of information.

P5/M2/D1: When learners plan a new live UK music event, they may benefit from a visit from a guest speaker such as a professional event organiser, who will be able to provide learners with a valuable insight into the key areas that should be considered when planning a new live UK music event. Learners should also be aware of the timeframe that they are working to and try where possible to emulate industry standard practices and formats when constructing their event planner, proposal and budget. It is important that learners relate the relevant legal and ethical issue to the new UK music event. The evidence could take the form of a file including the event planner, budget and other key material. If working as a group learners' individual contribution to the planning of the new live music event should be evidenced by witness statements from the supporting tutor.

P6/M3: Learners should present to a promoter, where possible, or a teacher in the role of a promoter. The presentation should include the material to cover the requirements for P5/M2/D1. Learners should provide a verbal introduction to the presentation and also provide the promoter or teacher in role of the promoter with an opportunity to provide feedback, this may include for

instance a discussion with the producer on the feasibility of the product, a questionnaire, a recorded interview or alternatively hold a question and answer session. It is important that the learner records the outcomes of the discussion, question and answer session, which could be in written format or an audio recording. If working as a group, learners should ensure that they have identified their contribution to the planning and execution of the presentation, so it is advisable that a witness statement provided by the promoter or teacher in role could be included as evidence for the criteria. Feedback should be based on the content of the presentation and the individual learner's contribution.

P7: The evaluation could take the form of a written analysis or a recorded verbal presentation with supporting slide show containing images and diagrams which reflects the feedback gained from the promoter or teacher in the role of the promoter.

Learners should seek to evidence the grading criteria through a variety of mediums, (i.e. written format, written presentations, verbal presentations, audio content, audiovisual content) which highlight their particular strengths, however learners should be encouraged to stretch their skills and knowledge by using a range of mediums to evidence their work.

RESOURCES

This section provides suggestions of suitable resources. The list is neither prescriptive nor exhaustive, and learners should be encouraged to gather information from a variety of sources.

Some suggested resources are intended for tutor use. The resources in this section were current at the time of production.

Books

Bowdin, G & Allen, J & O'Toole, W & Harris, R & McDonnell, I (2006)	*Event Management* A Butterworth-Heinemann Title (2nd edition)
Baker, B (2007)	*Guerilla Music Marketing Handbook: 201 Self-Promoting Ideas for Songwriters, Musicians and Bands on a Budget* Bob Baker
Kalliongis, Nicky (2008)	*MySpace Music Profit Monster: Easy Online Strategies for Getting More Fans Fast* POWERHOUSE BOOKS
Lathrop, T (2003)	*This Business of Music Marketing & Promotion* Billboards Books
Wikstrom, P (2009)	*The Music Industry: Music in the Cloud* Wiley

Websites

www.wmg.com

emigroup.com

www.sonymusic.com

www.umusic.com

www.bpi.co.uk

www.prsformusic.com

www.ukmusic.org

www.brits.co.uk

www.mobo.com

LINKS TO NOS

Creative and Cultural Skills – Music Business (Record Labels)
(2008)

MB10   Understanding the music industry and keeping up to
date

ENTO – Health and Safety Standalone Units

HSS1   Make sure your own actions reduce risks to health and
safety

HSS6   Conduct a health and safety risk assessment of a
workplace