# Unit 10: Understanding the Sound Recording Industry

**Unit code:**            K/600/6694

**QCF Level 3:**          BTEC National

**Credit value:**         10

**Guided learning hours:** 60

## ● Aim and purpose

This unit aims to develop an understanding of the way the sound recording industry is organised, the types of jobs available within the industry and how to obtain and progress within those jobs.

## ● Unit introduction

Work patterns in the sound recording industry have changed dramatically over the last few years. The development of digital technology has resulted in the move away from large recording studio complexes to smaller units often owned by a record producer. This has resulted in a shift of emphasis from large employers to people being self-employed and working on a freelance basis.

However, for all job roles an understanding of organisational behaviour and how to function in the recording studio environment, or as a member of a production team in a smaller independent production company, is essential. The commercial recording sector is driven by income generated from studio bookings and these may be made by a record company, a producer, a composer or the artists themselves.

Employers in the recording industry often observe that initial applications to work in the industry are not backed by a commitment to the medium. Potential employees need to be committed to the production of good sound in all areas and not be taken in by illusions of working in a glamorous industry, which it certainly is not. Having said that, a committed person can find wonderful opportunities for creative expression in this industry.

Potential recording studio employees should be familiar with the range of work that the studios put out. Whether the would-be recording worker is looking for work in band and commercial recording, classical recording, folk, jazz, music for film, audio post-production, spoken word or recording for broadcast, an understanding of how the output from one studio differs from the output of another is essential. This also involves knowing the range of clients that recording studios deal with and how patterns of studio bookings are managed. It is essential to know how the recording interfaces with the record industry and with manufacturers and suppliers of equipment.

It is also essential to understand the range of technology used in the industry. Digital technology and certain software platforms have now become standard. However, to use this technology to its full potential it is essential to have a solid grounding in the basics of good recording practice and traditional techniques and be able to translate this into good practice in new technologies. Sound recording is not just about the pushing of buttons and manipulating waveforms on a screen. It is about developing rapport with artists, good time management, good organisation and planning skills as well as technical knowledge. The emphasis is on helping to draw the greatest creative potential from a session as well as faithfully reproducing sound. A good knowledge of music of all types is also a great advantage in this industry.

In this unit learners will develop an understanding of the way the sound recording industry is organised, the types of jobs within the industry and how to obtain or progress to those jobs. Every one working in recording is affected by and should understand the legal and ethical constraints that apply to producing recordings irrespective of the delivery and marketing of these recordings to a target audience, so the final part of the unit addresses those matters.

## ● Learning outcomes

**On completion of this unit a learner should:**

1       Understand organisational structures and ownership in the UK recording industry

2       Understand job roles, working practices and employment contracts in the UK recording industry

3       Understand legal and ethical issues relevant to the UK recording industry

4       Understand developing technologies in the UK recording industry

5       Be able to prepare for employment in the UK recording industry.

# Unit content

### 1 Understand organisational structures and ownership in the UK recording industry

*Size and ownership of recording studios*: orchestral and large recording studios; smaller recording studios and studio complexes; residential recording studios; group and corporate ownership; sole proprietorships; owner-operated studios; media ownership

*Types of organisation and specialisms*: band and commercial recording studios; classical recording; live and location recording; music for film and television; audio post-production studios; mastering studios; voiceover recording; sound design and effects studios; music and sound for games studios; music and sound for interactive media studios; independent record production companies; freelance producers and engineers; A and R departments; manufacturers and distributors of equipment; record pressers and distributors of recordings; internet delivery and sites

### 2 Understand job roles, working practices and employment contracts in the UK recording industry

*Job roles*: recording engineer; producer; studio assistant; booker; studio manager; editor; studio management; technical management; service and maintenance; mastering engineer; pressing and distributing; studio administration; catering; stock and written record keeping; tape storing issues; studio accounts, tax and finances; studio marketing

*Working practices*: small local studios; group corporate studios; college studios; demo recording studios; project studios; home studios; composers' and songwriters' studios network operations; risk assessment; health and safety; multi-skilling; in-service training; trade publications; work experience; job opportunities; trade fairs; promotion; personal contacts; networking; continued professional development; working practices

*Contracts*: contracts of employment; job descriptions; person specifications; terms and conditions of employment; Employment Equality (Age) Regulations 2006; freelance and permanent positions; employer's tax and National Insurance considerations

### 3 Understand legal and ethical issues relevant to the UK recording industry

*Legal*: regulatory requirements; compliance; copyright; intellectual property; trademarks; Mechanical Copyright Protection Society-Performing Rights Society Alliance (MCPS-PRS); implications of franchising; licensors; health and safety policy

*Ethical*: policies and procedures; ethical requirements; piracy; emerging social concerns and expectations

### 4 Understand developing technologies in the UK recording industry

*Digital technologies*: surround sound and effects on listening; Digital Audio Broadcasting (DAB); increased ownership of MP3 players

*Distribution technologies*: effects of new methods of distribution on recording studios; content distribution via broadband; downloading to music players; effects of new models of distribution to consumers

*Reception platforms*: methods of programme distribution to audience (internet, streaming, on demand, podcasting, blogging); mobile phone; iPhone

## 5 Be able to prepare for employment in the UK recording industry

*Methods of recruitment*: eg national press, trade press, internet, word of mouth, personal contacts, internal promotion, networking, trade fairs

*Training opportunities*: community recording; demo recording; learner recording; live recording; voluntary work

*Initial employment*: entry requirements; commercial route; vocational training; qualifications; skills; knowledge; functional skills (ICT, Mathematics, English); personal attributes (commitment, efficiency, reliability, punctuality, self-presentation)

*Presentation for employment*: sourcing employment opportunities; interview coaching; demo disc; curriculum vitae (CV); application letters; interview skills; presentation skills; self-presentation (linguistic codes, dress codes, interpersonal skills); references

*Career development*: training on the job; continuing professional development; self-training; marketing and self-promotion; contacts;

*Professional bodies*: Sector Skills Councils (Cultural and Creative Skills, Skillset); trade unions; trade bodies; industry accreditation of courses; Association of Professional Recording Services (APRS); Music Producers' Guild (MPG); APPS (Association of Post-Production Studios); Joint Audio Media Educational Support (JAMES); Audio Engineering Society (AES); Professional Light and Sound Association (PLASA); Music Industries Association (MIA); British Phonographic Industry (BPI); Association of Independent Record Companies (AIM)

# Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| **P1** describe organisational structures and ownership patterns in the UK recording industry with some appropriate use of subject terminology | **M1** explain organisational structures and ownership patterns in the UK recording industry with reference to detailed illustrative examples and with generally correct use of subject terminology | **D1** comprehensively explain organisational structures and ownership patterns in the UK recording industry with elucidated examples and consistently using subject terminology correctly |
| **P2** describe job roles, working practices and employment contracts in the UK recording industry with some appropriate use of subject terminology | **M2** explain job roles and the effect of employment contracts on working practices in the UK recording industry with reference to detailed illustrative examples and with generally correct use of subject terminology | **D2** comprehensively explain the effect of employment contracts on job roles and working practices in the UK recording industry with elucidated examples and consistently using subject terminology correctly |
| **P3** describe legal and ethical issues relevant to the UK recording industry with some appropriate use of subject terminology | **M3** explain legal and ethical issues relevant to the UK recording industry with reference to detailed illustrative examples and with generally correct use of subject terminology | **D3** comprehensively explain legal and ethical issues relevant to the UK recording industry with elucidated examples and consistently using subject terminology correctly |
| **P4** describe developing technologies in the UK recording industry with some appropriate use of subject terminology | **M4** explain developing technologies relevant to the UK recording industry with reference to detailed illustrative examples and with generally correct use of subject terminology | **D4** comprehensively explain developing technologies relevant to the UK recording industry with elucidated examples and consistently using subject terminology correctly |

| Assessment and grading criteria | | |
|---|---|---|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| **P5** prepare for employment in an identified role in the UK recording industry using basic formal language. [SM] | **M5** prepare effectively and competently for employment in an identified role in the UK recording industry using clear and generally correct formal language. | **D5** prepare to near-professional standards for employment in an identified role in the UK recording industry using fluent and correct formal language. |

**PLTS**: This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

| Key | IE – independent enquirers | RL – reflective learners | SM – self-managers |
|---|---|---|---|
| | CT – creative thinkers | TW – team workers | EP – effective participators |

# Essential guidance for tutors

## Delivery

Teaching of this unit will be best based around clear explanations from tutors, data searches from websites, conventional books and recruitment sections of industry publications. Some content can be covered using a combination of lectures, seminars and workshops. It is essential from the beginning that the learner is given the 'big picture' or context of the music, film, broadcast and sound industries within which the recording sector works. Role-plays and simulations would also be useful in teaching, for example, how to handle job interviews, or how industrial tribunals work. Visits to recording studios and live venues should be arranged wherever possible. Talks from visiting freelance producers, engineers, studio managers and workers should be encouraged and learners should listen to a range of recordings from all types of studios. Advantage should be taken of opportunities for master classes arranged by industry organisations and links should be developed with independent recording production companies and producers. The BBC website provides a wealth of information about how to obtain employment, freelance contracts and the booking process for different studios.

The recording industry is extremely competitive and there is no conventional entry route into it. Persistence and the ability to communicate articulately are essential qualities along with the capacity to understand the operation of appropriate technology. Skills such as literacy, numeracy and IT are essential and the development of these can be encouraged by emphasis on the needs of employers in the industry. All too often learners have a misconception of the 'glamorous' aspects of the industry and are not made aware of the realities. However, such 'glamour' factors can be used to encourage the study of key skills where learners can see their relevance and essential nature to employers. It is also essential to be aware of the increasing competition and changing practices in record marketing and distribution.

There is a great emphasis on freelance working in the industry, a key component of which is a self-employed workforce. Those seeking work in a freelance capacity will need to be familiar with issues relating to self-employment, particularly working hours, pension and holiday provision, public liability insurance and employment law.

Learners should use practical skills developed in other units to identify their strengths and weaknesses in relation to different roles and jobs to which they may aspire. When trying to get a job in recording the most common reason for being unsuccessful is lack of knowledge of the types of jobs available and applicants not being specific about what they want to do. Talks from freelance producers and managers of local recording studios will explain the nuances of the variety of roles. Learners can then be sure that a specific job is suitable for their employment aspirations. In a small commercial or community studio there may be a need to multi-skill and work across a range of tasks, and learners should get to know what those individual tasks and roles are, as an application can be unsuccessful if it is too vague.

Learners should also be encouraged to listen to the output from a range of recording studios that target different areas of work and audiences. This can be achieved through class listening followed by discussion on the relative differences between studios, paying particular attention to content.

Examples of real job descriptions, person specifications, contracts of employment and application forms, can be obtained by responding to advertisements in appropriate media industry newspapers and journals. This will enable learners to become familiar with the documentation and will also provide the resources for skills audits and for practising job applications in class. Guidance on how to produce a curriculum vitae should be a key part of this preparation.

Record industry ethics policies and legal documents from industry organisations and regulating bodies, available readily from relevant websites, should be used in class to familiarise learners with the issues relating to employment. Contact should be made with community and student recording studios to provide

opportunities for appropriate job shadowing or work experience, which is a key to finding work in the recording industry and is often difficult to arrange in commercial studios.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way of planning the teaching and assessment of this unit.

| Topics and suggested assignments and activities |
|---|
| Introduction to unit and unit assessment. |
| Whole class sessions covering organisational structures and ownership patterns in the industry. |
| **Assignment 1 – Studios in the UK: the State of an Industry**<br><br>Brief from a technical magazine to write an article on studios and supporting organisations in the UK recording industry.<br><br>Learners will:<br><br>• receive assignment overview<br><br>• engage in individual and class discussions<br><br>• research organisational structures and ownership in the UK recording industry, covering:<br><br>• size and ownership of recording studios<br><br>• types and specialisms of recording studios<br><br>• industry organisation<br><br>• independent record production companies<br><br>• write article<br><br>• receive assessment feedback and have further opportunities to address grading criteria. |
| Whole class sessions covering job roles, working practices and emerging technologies. |
| **Assignment 2 – Jobs, Working Practices and Contracts**<br><br>Learner is a researcher working for the publisher of a book about how to get into the media industries, and has been tasked with producing a section on jobs in the UK recording industry.<br><br>Learners will produce a portfolio and report on:<br><br>• jobs in the UK recording industry<br><br>• working practices in the UK recording industry<br><br>• contracts<br><br>• compliance<br><br>• contractual issues in the UK recording industry. |
| **Assignment 3 – Legal and Ethical Issues**<br><br>Learner is a researcher working for a body tasked with producing a report on the UK recording industry.<br><br>Learners will produce an illustrated portfolio and commentary on legal and ethical issues in the UK recording industry. |

| Topics and suggested assignments and activities |
|---|
| **Assignment 4 – A Healthy Mix of Old and New?**<br><br>Brief from a magazine to write an article on new technologies and their effects on job roles in the UK recording industry.<br><br>Learners will:<br><br>• receive assignment overview<br><br>• engage in individual and class discussions<br><br>• research new technologies and their effects on job roles in the UK recording industry, covering:<br><br>   ◊ the new technologies<br><br>   ◊ working practices<br><br>   ◊ job roles<br><br>   ◊ write article<br><br>• receive assessment feedback and have further opportunities to address grading criteria. |
| Whole class sessions on preparing for employment in the industry. |
| **Assignment 5 – Getting that Job**<br><br>Research into and preparation for application for a chosen job in the UK recording industry.<br><br>Learners will:<br><br>• receive assignment overview<br><br>• research:<br><br>   ◊ methods of recruitment<br><br>   ◊ entry requirements and qualifications needed<br><br>   ◊ training and career development<br><br>   ◊ professional bodies and their relevance<br><br>• produce a demo disc<br><br>• prepare a curriculum vitae<br><br>• write an application letter<br><br>• receive assessment feedback and have further opportunities to address grading criteria. |
| Unit learning and assessment review. |

## Assessment

### Evidence for assessment

Evidence for achievement of learning outcomes 1, 2, 3 and 4 of this unit is likely to consist of presentations and reports, with logs, portfolios and blogs evidencing personal development planning. Reports and presentations, or articles for submission to professional and trade journals might also be suitable assessment vehicles. Other more innovative approaches might be chosen – for example, to provide content for a website explaining the roles of personnel in the recording industry. Oral presentations must be recorded for the purposes of internal and external verification.

Evidence for achievement of learning outcome 5 will most likely be in the form of an application for an identified job with the associated documentation.

For some elements of this unit, and for some learners, a formal viva voce assessment might be appropriate. When more than one learner in a cohort is assessed in this way care must be taken to ensure that all learners are asked equivalent questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Formal vivas should be recorded for the purposes of internal and external verification and at least 50 per cent of such assessments must be internally verified.

### Application of grading criteria

When applying the grading criteria, tutors should follow the advice given below. Please note that any examples of evidence given here are indicative only. This advice is not exhaustive and the examples need not specifically be included in a learner's work in order for that learner to achieve the exemplified grade.

### Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will give accurate and substantially full descriptions of the major types of studio in the recording industry and the organisations that support that industry. They will discuss only conventional, easily found generic structures. For example, a learner might note, 'The recording industry has been going through rapid change, driven by developments in technology. This has resulted in fewer large recording complexes and therefore fewer opportunities for normal full-time employment.'

P2: learners will give accurate but generalised descriptions of the basic and most obvious job roles and will accurately and substantially describe the more usual contractual, legal and ethical obligations.. For example, a learner might note, 'Recording engineer: works with a team, creates recordings of various types of music and sound. As well as being conversant with a broad range of recording and music technology systems, the sound engineer must also have a good understanding of musical structures.'

P3: learners will show that they understand such issues as copyright and intellectual property rights and how these are rapidly changing with the emphasis on internet distribution. They may note, for example, 'For musicians, composers and producers to be rewarded for their work it is essential that their intellectual rights are recognised so that they can be recompensed. However there is much discussion in this area.'

P4: there will be evidence of understanding of some of the issues that relate to the way in which recording technology is developing. Typically the need for encoding recorded sound in for example, 3.1, 5.1 and 7.1 surround sound formats for film and television will be described but there will be no evidence of the implications of take-up of such technology. There will be a basic understanding of the way that internet music distribution will impact on CD sales and increased purchases of personal music systems like iPhones and MP3 players.

P1, P2, P3 and P4: evidence will show a basic understanding of technical terminology but learners will generally be unsure about this vocabulary and will make fairly frequent mistakes when they do use it.

P5: learners will describe accurately and substantially obvious training opportunities and environments. A basic understanding of initial employment opportunities will be shown in the form of, for example, a job search sourced from the internet or media publications listing details of posts available. Learners will create a basic CV containing information on their skills and education, a demo disc of work to date, and an application letter for a specific post indicating some matching of their skills to the job. In addition there should be evidence of an understanding of the function of relevant professional bodies such as Skillset and the trade unions. When expressing themselves formally in writing, learners' skills will be basic, typically with frequent errors of spelling and punctuation and occasional lapses in grammar and syntax.

**Merit**

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

M1: there will be a more detailed explanation of the sound recording industry identifying the types of studios, variations between them, and the professional organisations which support the industry. Relevant examples will be given to support what is said, but the learner will not elucidate these examples to show how they illustrate the points they support. A learner might note, for example, 'Although there has been a move away from large recording studios employing many staff, the changes in technology and the resulting move to smaller units has resulted in opportunities for the freelance sound engineer, particularly in emerging parts of the industry like games and interactive media productions.'

M2: there will be a more detailed explanation of the job roles and working practices. There will be evidence of a clear understanding of the differences between a contract of employment, a job description and a person specification. Relevant examples will be given to support what is said, but the learner will not elucidate these examples to show how they illustrate the points they support. When discussing job roles, a learner might note, 'The development of high quality domestic audio equipment will drive the need for high quality sound. This may be in stereo or in one of several surround sound formats. To produce this high quality sound an engineer must have the knowledge of traditional recording techniques, such as microphone placement, as well as being conversant with computer-based recording systems. The sound engineer will have a good knowledge of musical structures and the communication skills to be able to work with musicians.'

M3: relevant examples will be given to support what is said, but the learner will not elucidate these examples to show how they illustrate the points they support. A typical response might be, 'The changing means of distribution of recorded materials have forced record companies and individuals to re-examine copyright and intellectual rights issues. Whilst some people argue for the free distribution of creative works, it is important to recognise that performers rely on royalties to earn their living and depriving them of their royalties is no different from depriving someone of their wages.'

M4: there will be evidence of a clear understanding of many of the concerns that relate to the way in which sound technology is developing identified through examples of the effect that new listening options will have on employment and audiences. The current debate on the development of compressed audio technology (MP3) will be explained along with the options and their viability.

M1, M2, M3 and M4: learners will use technical vocabulary for the most part correctly, but may make mistakes or be unsure about usages at times.

M5: personal development material will be carefully produced and will have neat, methodical presentation, showing that some thought has been put into its preparation. Learners will show a good knowledge of the changing routes to employment in the industry and how they must adapt their approaches to take advantage of these. The will show an awareness of the competition for jobs and the skills that they need to develop to compete in the market. They will show that these skills are transferable to work in other industries. Relevant examples will be given to support what is said, but learners will not elucidate these examples to show how they illustrate the points they support. When expressing themselves formally in writing, learners' skills will be sound with typically few lapses in grammar and syntax, though there might be some errors of spelling and punctuation.

**Distinction**

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

D1: learners will justify the points they make, providing reasons for their explanations, and making clear their depth of knowledge and understanding of how the well-researched examples they provide illustrate their arguments. They will have sought carefully to find precise examples, which illustrate their point exactly, and then will make fluent, confident comments, which develop the points made. They will draw out of an example precisely what it is about it that exemplifies the point it illustrates. Fuller and more extensive explanation, better application of examples, and provision of argument to support points made, plus the higher quality expression, will discriminate between this grade and the merit. When explaining organisational structures a learner might note, 'A fairly typical example of the organisational structure within a large recording studio is provided by Company X, which is one of biggest recording studios in the UK. It employs Y people and is led by Studio Manager Z. These studios in turn employ their own staff. The studio specialises in recording music for film but of course many famous artists and bands continue to record work there. The changes in taxation structures will probably help the film music side of the industry in the coming years. However, much recording work has gone abroad because of the lower cost of facilities and musicians.'

D2: learners will justify the points they make, providing reasons for their explanations, and making clear their depth of knowledge and understanding of how the well-researched examples they provide illustrate their arguments. They will have sought carefully to find precise examples, which illustrate their point exactly, and then will make fluent, confident comments, which develop the points made. They will draw out of an example precisely what it is about it that exemplifies the point it illustrates. Fuller and more extensive explanation, better application of examples, and provision of argument to support points made, plus the higher quality expression, will discriminate between this grade and the merit. Concerning job roles a learner might write, 'As there has been a move to smaller recording units it is essential that any sound engineer seeking freelance work in the industry understands the commercial pressures on recording studios and how these have come about. They must be aware of the capital cost of high quality equipment and the discrepancy between the provision of a high quality service and current studio rates that have been forced down by unrealistic market forces. This, of course, has resulted in changes in job opportunities and more complex roles for the sound engineer.'

D3: learners will show a detailed knowledge of copyright and piracy issues related to changing distribution, marketing and retailing methods. They will be able to relate these issues to the everyday concerns of studios and may note, for example, 'The increase in the piracy of music and all media products has resulted in stringent changes in the security provisions of recording establishments. These may even go as far as the vetting of transport companies delivering recorded material from one site to another. There have been instances where recorded material has appeared on the 'pirate' market before it has even been released in a particular region. There is, therefore, an increased responsibility on behalf of all studios and their staff to minimise the risk of the illegal copying and distribution of material. Piracy results not only in loss of profit but the opportunity for investment in new acts and creativity and thus the opportunity for work in the industry.' Learners will have developed an awareness of all sides of the copyright debate and will have kept up to date with latest developments. They will be able to show that they have come to their own conclusions through careful research, although these conclusions may not necessarily be in line with current conventional thinking.

D4: learners will have developed and demonstrated a high level of understanding of how the recording industry is affected by the wider context of developments in the music, film, radio, games and interactive media industries.

D1, D2, D3 and D4: technical vocabulary will be secure and used correctly and confidently at all times.

D5: learners will have produced well-considered personal development material, with mostly-complete action plans for future career achievement. These learners will be able to relate their understanding of job

roles to their personal career plans, identify their skill gaps and suggest plans to rectify them. They will be able to show clearly how their personal skills can best be used in the industry. Professional codes of conduct will have been examined and may be described, for example, thus: 'There is a principle in the recording industry described as 'Studio etiquette.' Whilst most of this may involve common sense it is important that all aspirants for work in the industry will be aware that whatever training they may have received in technological matters they will enter the industry in the role of supporting a skilled and experienced sound engineer. This will involve the courteous and dignified treatment of clients and artists with the view of facilitating the creative process. Assistants will understand that seemingly menial tasks like tea making and efficient photocopying are essential ingredients in this process. As well as good communication skills they will realise that cleanliness and tidiness are essential to efficient technical operations as well as giving a good impression to clients. They will show a professional attitude to their work at all times and will recognise that the development of these areas is much sort after in other industries and will give them a competitive edge.' When expressing themselves formally in writing, learners' skills will be good with typically quite complex sentence structures, very few grammatical errors and infrequent errors in spelling and punctuation.

### Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1, D1 | Assignment 1 – Studios in the UK: the State of an Industry | Brief from a technical magazine to write an article on studios and supporting organisations in the UK recording industry. | • Research notes.<br>• Summaries of research.<br>• Written article. |
| P2, M2, D2 | Assignment 2 – Jobs, Working Practices, and Contracts | Brief to write a section on jobs in the UK recording industry from the publisher of a book about how to get into the UK recording industry. | • Research notes.<br>• Summaries of research.<br>• Written chapter. |
| P3, M3, D3 | Assignment 3 – Legal and Ethical Issues | Brief from a body tasked with producing a report on the UK recording industry to write the section on legal and ethical issues. | • research notes.<br>• Summaries of research.<br>• Written report. |
| P4 M4 D4 | Assignment 4 – A Healthy Mix of Old and New? | Brief from a magazine to write an article on new technologies and their effects on job roles in the UK recording industry. | • Research notes.<br>• Summaries of research.<br>• Written article. |
| P5, M5, D5 | Assignment 5 – Getting that Job | Learners prepare job application materials for a chosen role in the UK recording industry. | • Research notes.<br>• CV.<br>• Application letter.<br>• Demo disc. |

## Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

| Level 2 | Level 3 |
| --- | --- |
| The Creative Media Sector | Developing a Small Business in the Creative Media Industries |
| | Working Freelance in the Creative Media Sector |

Though there are links between this unit and other units that deal with understanding the media industries (Units 7, 8, 9, 11, 12 and 13) learners would not be expected to take any of those units alongside this one in the same Creative Media Production programme.

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Sound as follows:

● S1 Work effectively in sound production.

## Essential resources

Learners will require access to information about professional practice within the recording industry from a variety of sources such as professional bodies, trade magazines, the internet, visiting professionals, and reference books.

## Employer engagement and vocational contexts

Centres should develop links with local recording studios and production companies. Producers, musicians and songwriters are usually willing to come in and talk about their own careers and how they got to here they are.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions – www.skillset.org/careers/and specifically at www.skillset.org/interactive/overview/.

Further general information on work-related learning can be found at the following websites:

● www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance

● www.businesslink.gov.uk – local, regional business links

● www.nebpn.org – National Education and Business Partnership Network

● www.vocationallearning.org.uk – Learning and Skills Network

● www.warwick.ac.uk/wie/cei/ – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

## Indicative reading for learners

**Textbooks**

Baylis P, Freedman A, Procter N et al – *BTEC Level 3 National Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906725

Baylis P, Freedman A, Procter N et al – *BTEC Level 3 National Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907371

Borwick J (editor) – *Sound Recording Practice, 4th Edition* (Oxford University Press, 1996) ISBN 978-0198166085

Nisbett – *The Sound Studio* (Focal Press, 2004) ISBN 978-0240513959

**Journals**

*Audio Media*

*Light and Sound International*

*ProSound News*

*Resolution*

*Sound on Sound*

**Websites**

www.aprs.co.uk – website of the Association of Professional Recording Services

www.bbc.co.uk/– this, and the following BBC websites, have information relevant to working in the sound recording industry

www.bbc.co.uk/commissioning/marketresearch

www.bbc.co.uk/commissioning/recording/local

www.bbc.co.uk/commissioning/recording/network

www.bbc.co.uk/jobs

www.bbc.co.uk/jobs/whatwedo

www.bbc.co.uk/jobs/whatwedo/journalism/roleswww.bbc.co.uk/jobs/whatwedo/programmemaking/roles

www.bbc.co.uk/recording

# Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

| Skill | When learners are … |
|---|---|
| Self-managers | organising time and resources, prioritising action when collecting and collating information for assignments<br><br>working towards goals, showing initiative, commitment and perseverance when completing internet research. |

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

| Skill | When learners are … |
|---|---|
| Independent enquirers | planning and carrying out research, appreciating the consequences of decisions when researching structures and ownership patterns for GC1<br><br>analysing and evaluating information, judging its relevance and value when researching ethical issues |
| Reflective learners | reviewing progress, acting on the outcomes following feedback from assessor<br><br>setting goals with success criteria for their development and work when responding to the opinions and criticism of others |
| Team workers | collaborating with others to work towards common goals whilst working in teams for brainstorming sessions<br><br>reaching agreements, managing discussions to achieve results when participating in meetings. |

## Functional Skills – Level 2

| Skill | When learners are … |
|---|---|
| **ICT – Use ICT systems** | |
| Manage information storage to enable efficient retrieval | saving written and creative work |
| **ICT – Find and select information** | |
| Select and use a variety of sources of information independently for a complex task | researching for assignments |
| **ICT – Develop, present and communicate information** | |
| Enter, develop and format information independently to suit its meaning and purpose including:<br><br>• text and tables<br><br>• images<br><br>• numbers<br><br>• records | preparing work for assessment |
| Bring together information to suit content and purpose | preparing work for assessment |
| Present information in ways that are fit for purpose and audience | preparing and delivering presentations |
| **English** | |
| Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts | presentations |
| Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions | researching assignments |
| Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively | preparing written reports for assignments. |