higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

MUSIC BUSINESS AND STYLES N4

13 NOVEMBER 2019

This marking guideline consists of 8 pages.

Copyright reserved

SECTION A

QUESTION 1

1.1 True
1.2 True
1.3 False
1.4 False
1.5 False
1.6 True
1.7 False
1.8 False
1.9 False
1.10 False
1.11 True
1.12 False
1.13 True
1.14 True
1.15 True

(15 × 2) **[30]**

QUESTION 2

2.1 L
2.2 F
2.3 H
2.4 E
2.5 O
2.6 B
2.7 M
2.8 C
2.9 K
2.10 N
2.11 I
2.12 A
2.13 G
2.14 J
2.15 D

(15 × 2) **[30]**

Copyright reserved

QUESTION 3

3.1 product
3.2 royalties
3.3 artist
3.4 coupling
3.5 recording
3.6 record
3.7 Physical
3.8 compilations
3.9 CDs
3.10 method

(10 × 2) **[20]**

QUESTION 4

4.1 artist
4.2 personal manager
4.3 personal manager
4.4 record company
4.5 producer
4.6 record company
4.7 composer
4.8 record royalties
4.9 cannot
4.10 attorney

(10 × 2) **[20]**

TOTAL SECTION A: 100

SECTION B

QUESTION 5

5.1
- Physical record is a sound recording packaged in physical devices, such as CDs, cassettes or vinyl discs.
- Digital record is a sound recording packaged in digital formats, such as MP3 or MP4.

5.2
- A song is a musical composition.
- A record is a sound recording of a song.

5.3
- A composer is responsible for composing and writing the music or the song.
- A producer is responsible for producing the record.

5.4
- A truly independent record company is owned and financed by its owners or investors.
- A major-affiliated independent company is affiliated with a major record company for distribution and marketing purposes of its records.

5.5
- Downloading is a way of taking a copy of a digital file from a central server to a peripheral device, such as a mobile phone or computer.
- Streaming is a means of accessing digital content from a central server at a given time without acquiring the content.

5.6
- Webcasting is a live Internet broadcast.
- Podcasting is a broadcast of a recorded radio show.

5.7
- Mechanical royalties are monies generated from the airplay of records.
- Performance royalties are monies generated from the performance of songs on air.

5.8
- An agent books the artist for live personal appearances.
- A personal manager manages the career of the artist.

5.9
- A record promoter ensures that records are played on radio.
- A music promoter organises concerts and books musicians to perform live music.

5.10
- An advance is an upfront payment of royalties.
- A fund is an amount of money consisting of an advance and recording monies.

(10 × 4) **[40]**

QUESTION 6

6.1
- To help the artist with major business decisions, such as deciding which company to sign with
- To help the artist with the creative process, such as selecting a producer
- To promote the artist's career by hyping the artist to everyone the manager meets
- To help the artist by coordinating a publicity campaign
- To assemble and head the artist's professional team by introducing the artist to the professional team
- To coordinate the artist's concert tours
- To pound the artist's record company to maximise the advertising and marketing campaigns for the artist's records
- To act as a buffer between the artist and the outside world (Any 5 × 2)

Copyright reserved

6.2
- A&R
- Production
- Sales
- Promotion
- Marketing
- International
- Business affairs/Legal affairs
- Product management
- Finance
- New media (Any 5 × 2)

6.3
- Digital downloads
- Non-interactive webcasting
- Streaming on demand
- Ringtones
- Ringbacks
- Bundled services
- Satellite radio
- Mobile streaming (Any 5 × 2)

6.4
- Compensation
- Term
- Exclusion
- Money-losing tours
- Deductions (5 × 2)

6.5
- Term
- Percentage of royalties
- Sunset clauses
- Risk of loss
- Advance
- Recoupment
- Creative control
- Release guarantee
- Management (Any 5 × 2)

6.6
- Producer
- Mixer
- Composer
- Songwriter
- Arranger
- Musicians
- Recording engineer
- Mastering engineer (Any 5 × 2)

(6 × 10) **[60]**

TOTAL SECTION B: 100

SECTION C

QUESTION 7

7.1
- To help the artist with major business decisions, such as deciding which company to sign with
- To help the artist with the creative process, such as selecting a producer
- To promote the artist's career by hyping the artist to everyone the manager meets
- To help the artist by coordinating a publicity campaign
- To assemble and head the artist's professional team by introducing the artist to the professional team
- To coordinate the artist's concert tours
- To pound the artist's record company to maximise the advertising and marketing campaigns for the artist's records
- To act as a buffer between the artist and the outside world (Any 5 × 2)

7.2
- An artist signs a recording contract with a major label (record company) and hands in his or her recordings.
- The record company gives the artist's records to a distributor.
- The distributor sells physical copies of the artist's records to the stores and distributes them digitally.
- The record company then gears up its advertising, promotion, marketing, et cetera, and rockets the artist to stardom.
- Major distributors distribute record companies' products and are gigantic distribution networks that move records from manufacturing plants into stores. (5 × 2)

7.3
- Attorneys in the music business do much more than merely looking over contracts.
- They advise clients about the law.
- They are very involved in structuring deals and shaping artists' business lives.
- Some attorneys are power brokers who are good negotiators, but not particularly good lawyers.
- Most lawyers have clout and help artists to grow their careers. (5 × 2)

7.4
- Agents in the music industry are involved almost exclusively in booking live personal appearances.
- Music agents are sometimes involved in commercials, tour sponsorship, television specials, and other areas.
- Agents do not participate in or get paid for records, song writing or merchandising.
- Agents are paid a commission.
- An agency's term is mostly three years.
- The scope of the agency may include the film business.
- Agents may have worldwide rights. (Any 5 × 2)

Copyright reserved

7.5
- The business manager handles all the money the artist earns.
- The business manager collects the money, keeps track of it and pays the artist's bills.
- The business manager invests the artist's money.
- The business manager makes sure that the artist files tax returns.
- The business manager must provide monthly financial reports.
- The business manager does the budget, projections and forecasts of the artist's income.

(Any 5 × 2)

7.6
- Most personal managers typically receive from 15% to 20% of the artist's earnings.
- Some personal managers work with a variable rate depending on the artist's earnings.
- The personal manager's commission will generally be deducted from the artist's gross earnings before expenses are deducted.
- The income of a personal manager is tied to the artist's success.
- The personal manager's commission may be increased as soon as the artist earns a certain amount of money.

(5 × 2)

7.7 Every record contract includes a provision stating that the deal is exclusive;✓✓ in other words, during the term of the agreement, the artist cannot make records for anybody else.✓✓

Re-recording restrictions✓✓
All contracts stipulate that an artist cannot record any song he or she recorded during the term of a deal for a certain period after the term.✓✓

Motion picture and television soundtracks✓✓
Exclusivity clauses apply to all records made during the term;✓✓ most companies now define record so broadly that the term includes motion picture and television soundtracks.✓✓ Companies can, therefore, prevent you from recording for motion pictures and television without their consent, even when no phonograph record is involved.✓✓ (5 × 2)

7.8
- Sideman performances occur when superstars play and sing in the background of everybody else's records.
- The performance must truly be a performance, without any solos, duets or 'stepping out'.
- Your exclusive company should get a 'courtesy credit' in the form of 'artist appears courtesy of X record'.
- You cannot violate your re-recording restriction for any selection, even as a background performer.
- If you belong to a group, no more than two members of the group can perform together on any particular occasion.
- Some companies require you to get the other artist's label to provide a sideman clearance in exchange for letting you go. (Any 5 × 2)

Copyright reserved

7.9
- The manager has power of attorney if he or she acts for the artist.
- The manager has the right to sign on behalf of the artist on contracts.
- The right to hire and fire the artist's representatives
- The right to cash the artist's cheques
- The artist should hire and fire his or her own representatives, and definitely cash the cheques.
- The only time a manager signs on behalf of the artist is if (a) the deal is for personal appearance engagements; (b) the artist is unavailable to sign the agreement; and (c) the artist has given the manager verbal approval of the deal. (Any 5 × 2)

7.10
- Producers are paid for all records sold.
- Recording costs are not charged against the producer's royalties.
- The artist is responsible for paying the producer's royalties.
- Most producers' royalties are paid retroactively to record one after recouping recording costs at the net rate.
- Some producers are paid prospectively after recoupment at the combined rate. (5 × 2)

(10 × 10) **[100]**

TOTAL SECTION C: 100
GRAND TOTAL: 300

Copyright reserved