higher education & training

Department:
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REPUBLIC OF SOUTH AFRICA

NATIONAL CERTIFICATE

MUSIC BUSINESS & STYLES N6

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This question paper consists of 10 pages.

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DEPARTMENT OF HIGHER EDUCATION AND TRAINING
REPUBLIC OF SOUTH AFRICA

NATIONAL CERTIFICATE
MUSIC BUSINESS & STYLES N6
TIME: 3 HOURS
MARKS: 300

INSTRUCTIONS AND INFORMATION

1. Answer ALL the questions.
2. Read ALL the questions carefully.
3. Number the answers according to the numbering system used in this question paper.
4. Write neatly and legibly.

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SECTION A

QUESTION 1

1.1 Choose a description from COLUMN B that matches a term in COLUMN A. Write only the letter (A–O) next to the question number (1.1.1–1.1.15) in the ANSWER BOOK.

COLUMN A		COLUMN B	
1.1.1	Maturity	A	often an intrinsic part of the product development process in the commercial world
1.1.2	Distribution channel	B	can be emphasized with packaging
1.1.3	Intermediaries	C	can be used to draw attention to the key selling points
1.1.4	Old products	D	may be a two-disc release of new music
1.1.5	Promotion	E	people stop buying the product
1.1.6	Seller, distributor and retailer	F	includes choosing the delivery formats
1.1.7	Product packaging	G	not time to beg retailers for space on their shelves
1.1.8	Selling points	H	may decide to market to areas where many users of the product are found
1.1.9	Marketing aggregation	I	chases after an artist during the maturity phase
1.1.10	Marketing	J	look into the financing of purchases
1.1.11	Product development	K	the process of moving the product from the seller to the customer
1.1.12	Consumer product marketer	L	all about informing the world about the product
1.1.13	Decline phase	M	when you want to target broadly
1.1.14	Promoters	N	team members setting up a distribution channel
1.1.15	Multi-album set	O	requires change in the marketing programme to ensure continuous generation of sales

(15 × 2) (30)

1.2 Indicate whether the following statements are TRUE or FALSE. Choose the answer and write only 'True' or 'False' next to the question number (1.2.1–1.2.25) in the ANSWER BOOK.

1.2.1 Artists cannot sell music at performance venues.

1.2.2 Audio cassettes sell music faster than CDs.

1.2.3 Downloaded music can be burnt onto CD format.

1.2.4 Only DJs are allowed to use vinyl in South Africa.

1.2.5 Singles are aimed at customers who prefer not to buy an album.

1.2.6 A special record company continues to issue limited numbers of the vinyl product.

1.2.7 It is not important to develop an audience in order to sell audio visual cassettes.

1.2.8 During the introductory phase it is easy for promoters to book gigs for artists because they are new.

1.2.9 Retailers regret buying music during the growth phase.

1.2.10 The use of media is one way of marketing a new artist.

1.2.11 During the maturity phase, CDs sell quickly because the demand for the product is high.

1.2.12 People continue to buy records/CDs in bulk during the decline phase.

1.2.13 Look & Listen is an example of a chain store that sells records/CDs.

1.2.14 Maskandi Music cannot sell much in KwaZulu-Natal.

1.2.15 An exclusive distribution strategy is the best method to grow a market.

1.2.16 A product development process should include identifying selling points.

1.2.17 New artists are signed up because they are famous.

1.2.18 Marketers should create sales messages and promotions tailored to the audience's interests.

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1.2.19 Music as a product can never be a powerful symbol for the tastes and beliefs of a defined group of people.

1.2.20 The main design and selling points can be reinforced in advertising.

1.2.21 A good marketer places the product away from retail stores.

1.2.22 Music promotion involves free media coverage.

1.2.23 When copyrighted music is used on television it generates income for the artist.

1.2.24 Intermediaries help to research customers' attitudes and desires.

1.2.25 When an artist's style is out of fashion, there is no need to adjust musical direction.

(25 × 2) (50)

1.3 Various options are given as possible answers to the following statements. Choose the answer and write only the letter (A–D) next to the question number (1.3.1–1.3.25) in the ANSWER BOOK.

1.3.1 Live performance has become one of the most … formats of selling music.

A significant
B special
C valuable
D valid

1.3.2 Artists are now organising their own …

A concerts
B bashes
C tours
D gigs

1.3.3 Music selling in … format is becoming popular.

A vinyl
B digital
C record
D cassette

1.3.4 … is a member of SAMRO.

A Sibongile Khumalo
B Hugh Masekela
C Yvonne Chakachaka
D Ringo Madlingos

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1.3.5 When a new artist is introduced into the market his/her … takes time to gain momentum.

A career
B recordings
C product
D lifestyle

1.3.6 One way of creating product awareness is to use … airplay.

A frequency
B television
C social
D cell phone

1.3.7 During the introductory phase … are reluctant to give new artists shelve space to display their stock.

A retailers
B marketers
C managers
D studios

1.3.8 During the maturity phase the agent's phone is … because the promoters' phone is always engaged.

A available
B answered
C overworked
D jammed

1.3.9 During the decline phase retailers will display all an artist's records/CDs in the … baskets.

A fruit
B promotional
C clearance
D gadgets

1.3.10 The strategy that keeps everyone within reach is a … distribution strategy.

A customer-care
B integrated
C product-based
D intensive

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1.3.11 The intensive distribution strategy uses … to create maximum coverage.

A festivals
B intermediaries
C concerts
D foundation

1.3.12 A selective distribution strategy targets the most desirable areas and members of a ….

A market
B community
C club
D band

1.3.13 When the … matures, one can push towards an intensive distribution strategy.

A product
B market
C record
D audience

1.3.14 Product development focuses on ensuring that the product is …

A competent
B packaged
C complete
D marketable

1.3.15 An artist can sell a … recording to a recording company.

A single
B instrumental
C master
D choral

1.3.16 It is the duty of the … to find an artist when a lucrative market is discovered.

A superstar
B promoter
C executive
D marketer

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1.3.17 When only a portion of a mass audience is targeted it is known as market …

A demarcation
B segmentation
C isolation
D prioritisation

1.3.18 The packaging cover should be designed to … the qualities liked by the target market.

A describe
B emphasize
C exploit
D meet

1.3.19 It is important to consider the … of production when pricing.

A cost
B value
C quantity
D scale

1.3.20 A distributor sells artists' CDs to retail …

A markets
B franchisers
C stores
D accounts

1.3.21 … is all about informing the world about the product.

A Production
B Recording
C Promotion
D Awareness

1.3.22 Intermediaries help with … at local level.

A sales
B advertisements
C gigs
D accounts

1.3.23 … can direct people to one's business.

A Billboards
B Posters
C Flyers
D Signs

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1.3.24 Adverts may carry either emotional or … messages to persuade customers to buy the product.

A sensational
B unreasonable
C feelings
D rational

1.3.25 Big companies have … divisions to handle account administration.

A financial
B HR
C production
D packaging

(25 × 2) (50)

1.4 Name the different intermediaries that play a role in the distribution channel for records/CDs. (20)
[150]

TOTAL SECTION A: 150

SECTION B

QUESTION 2

Every musician has the potential to be successful, but it depends on the way in which his/her marketing programme is structured.

Discuss the components of a successful marketing programme and elaborate on how one will use these to develop a user-friendly marketing programme for the artist you are promoting. **[80]**

QUESTION 3

3.1 One way of making a new recording famous is by using radio advertisements.

Briefly discuss how one will design a catchy radio advertisement that will grasp the audience's attention.

(36)

3.2 Define the following concepts and give relevant examples of each.

3.2.1 Marketing (4)

3.2.2 The record company's (record label's) function (2)

3.2.3 Music distribution (8)
[50]

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QUESTION 4

4.1 Signs are limited with regard to marketing goals, however, they have great communication functions.

List FOUR functions of signs. (8)

4.2 What role does SAMRO play in a recording artist's life? (12)
[20]

TOTAL SECTION B: 150
GRAND TOTAL: 300

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