

## Module Specification

**Module Title:** Professional Studies – Working in the Creative Industries

<b>Module code:</b>	HBAWRK001	<b>NQF level:</b>	Level 4
<b>Credit value:</b>	20 credits	<b>Semester of study:</b>	1 and 2
<b>Applicable pathways:</b>	Classical, Film Music, Folk, Jazz, Popular, Production and Songwriting	<b>Pre-requisites:</b>	None

### Module overview

The first trimester is designed to allow students to gain the confidence and skills to manage creative and commercial projects. Topics covered will include effective planning, time and resource management techniques, file management, record keeping, archiving and evaluation skills. The module will also give students the opportunity to consider potential leadership, management and delegation skills as well as developing their communication, teamwork and presentation skills. The second trimester will give students an understanding of the fundamental structure and workings of the creative industries. Subjects covered will include: intellectual property and copyright law, royalties and collection agencies (e.g. PRS for Music, MCPS), basic contractual procedure and relevant professional bodies and organisations (e.g. MU, BASCA).

### Aims

It is recognised that all music students need to be equipped with skills that maximise employability. Working in the Creative Industries is a module that supports the programme's professional studies strand, and is designed to orientate the students with opportunities presented within the creative industries along with important skill sets that can be applied to further study.

The module aims to:

1. Introduce the student to the professional framework and mechanisms of the creative industries.
2. Support the realisation of future projects by developing project management skills.
3. Develop the student's understanding of the legal and commercial issues likely to impact on their future employability.

### Learning outcomes

On successful completion of this module, students will be able to:

1. Understand and evaluate the framework and fundamental financial and legal issues under-pinning the creative industries.
2. Analyse and evaluate common, contemporary employment patterns and create a personal and professional skills development plan.
3. Manage and evaluate complex collaborative projects relevant to the commercial requirements of the creative industries.
4. Evidence contributions to group work through assignment specific contribution targets.

### Learning and teaching methods

Delivery will be through the **lecture/seminar** model.

**Lectures** are used for the effective delivery of key subject areas as outlined in the indicative content in order to encourage discussion in follow-up seminars.

**Seminars** will be used to promote discussion in order to evaluate and critically appraise what has been covered in the lectures. Seminars are essential for peer discussion so that students can synthesis information and consider how such information can be used creatively for effective learning. Examples include approaches to project management within a group scenario and the interpretation of legal frameworks.

### Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	30 hours
Indicative hours of directed study	170 hours
Total hours (100hrs per 10 credits)	200 hours

### Opportunities for formative feedback

Students will receive formative assessment of their progress through the seminar series.

### Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Presentation	10 minutes	30%	1, 3
Business Portfolio	1000 words	20%	3, 4
Industry Survival Guide	2400 words	50%	1, 2

### Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Presentation Materials	1200 words or equivalent	30%	1, 3
Business Portfolio	1000 words	20%	3, 4
Industry Survival Guide	2400 words	50%	1, 2

### Indicative Reading List

- Barker, Stephen and Rob Cole, (2009) Brilliant Project Management (Revised Edition): what the best project managers know, do and say, Harlow: Prentice Hall
- Passman, Donald S, (2008) All You Need to Know About the Music Business. London: Penguin

#### Websites:

- Taylor, S. (2010) "Internet for Music", 2nd edition, Intute Virtual Training Suite, [online]. Available from: <http://www.vts.intute.ac.uk/tutorial/music>
- Billingham, Vicky (2008) Project Management: How to Plan and Deliver a Successful Project Abergele: Studymates
- Davis, Richard, (2004), Becoming an Orchestral Musician: A Guide for Aspiring Professionals, Giles de la Mare Demers, Joanna, (2006) Steal This Music: How Intellectual Property Law Affects Musical Creativity, Georgia: University of Georgia Press
- Frith, Simon (ed) and Lee Marshall (ed) (2004) Music and Copyright, Edinburgh: Edinburgh University Press
- Golding, C and R Hepworth-Sawyer (2010) What is Music Production? A producers guide, the role, the people, the process Burlington: Focal Press
- Harrison, Ann (2008) Music: The Business - The Essential Guide to the Law and the Deals London: Virgin Books
- Kusek, David, (2005) The Future of Music: Manifesto for the Digital Music Revolution London: Omnibus Press
- Nokes, Sebastian and Sean Kelly(2007) The Definitive Guide to Project Management: The Fast Track to Getting the Job Done on Time and on Budget Harlow: Prentice Hall
- Posner, Keith, (2008) Project Management Pocketbook Alresford: Management Pocketbooks
- Soocher, Styan (1998) They Fought the Law: Rock Music Goes to Court, New York: Shirmer

#### Background:

- Open University (2010) "Skills in Accessing, Finding and Reviewing Information", Safari, [online] Available from: <http://www.open.ac.uk/safari/>
- Cotterell, S. (2013) "Palgrave Study Skills", Palgrave Study Skills [online]. Available from: <http://www.palgrave.com/skills4study/>