

Module Specification

Module Title: Professional Studies 1: Music, A & R & the Creative Industries

Module code:	HBAMBU009	NQF level:	Level 4
Credit value:	20 credits	Semester of study:	1 and 2
Module type:	Compulsory	Pre-requisites:	None
Available to:	BA (Hons) Music (Business)		

Module overview

For the music business student to be successful s/he will need to appreciate many forms of music, and how such forms of music are exploited by the music industry through professionals working in artistry & repertoire, project management, talent spotting, development, Promotion and types of production. The module therefore gives the students the opportunity to appreciate a variety of music in a range of contexts through both professional and public consumption. It will address who discovers and controls music within the marketplace along with evaluating concepts of subjectivity and objectivity in assessing artistic talent and approaches to the assessment of artistic talent and how it may vary according to genre and territory.

Aims

Recognising that music business students need an understanding of musical genre and musical communities in order to contextualise their business skills, this module is written especially for business students to develop insights into musical appreciation. Knowledge gained will be essential for future assignments and projects that they undertake throughout the programme of study.

The module aims to:

1. Address ongoing debates about the nature of music, commerciality and the relationship between them.
2. Examine musical genre/styles to develop insights into music appreciation, how different communities consume music and how/why it was created.
3. Support the realisation of future projects.

Learning outcomes

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

1. Understand and appreciate a range of music genres/musical styles and evaluate how and why their success relates to patterns of consumption.
2. Understand and clearly articulate the ways in which artists are discovered by the creative industries in relation to the assessment of talent.
3. Understand a given artist's artistic identity and that of the artist's core audience.

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.

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	50%	1
Evaluative Blog	3400 words	50%	2, 3

Re-Assessment Method*

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Presentation	10 minutes	50%	1
Evaluative Blog	3400 words	50%	2, 3

*Where practicable, assessments may be delivered through the conservatoire's VLE or by video to ensure that overseas students are not disadvantaged or incur unnecessary travel costs. Assessments delivered through the VLE will be timed and invigilated.

Indicative Reading List

Essential:

- Loukes, S & Donnelly, L. (2011) *The Unsigned Guide* (UK Edition). Manchester: MCR Music.
- Riches, N. (2012) *The Music Management Bible*. London: Sanctuary.

Recommended:

- Ashurst, W. (2006) *Stuff the Music Business: the DIY guide to making it*. London: Sanctuary.
- Bolles, R. (2011) *What Color Is Your Parachute? A Practical Manual for Job-Hunters and Career-Changers: 40th Anniversary Edition*. London: Ten Speed Press.
- Davis & Scase. (2000) *Managing Creativity*. Oxford: Open University Press.
- Dobson, M. (2010) *Creative Project Management*. USA: McGraw-Hill Professional.
- Handy, C. (1997) *The Hungry spirit*. London: Penguin.
- Handy, C. (2000) *The Gods of Management*. London: Penguin.
- Harrison, A. (2006) *Music: The Business: The Essential Guide to the Law and the Deals*. London: Virgin.
- Godin, S. (1999) *Permission Marketing: Turning Strangers Into Friends And Friends Into Customers*. New York: Simon & Schuster.
- Godin, S. (2008) *Tribes: We Need You to Lead Us*. New York: Portfolio.
- Goldstein, P. (1998) *Copyright Highway*. London: Routledge.
- Lees, J. (2010) *How to Get a Job You'll Love 2011-2012 Edition*. London: McGraw-Hill Professional.
- Kao, J. (1998) *Entrepreneurship, Creativity and Organisation*. Prentice Hall.
- Kusek, D & Leonhard, G. (2005) *The Future of Music: Manifesto for the Digital Music Revolution*. New England: Berklee Press.
- Negus, K. (1999) *Music Genres and Corporate Cultures*. London: Routledge.
- Passman, D. (2007) *All you need to know about the music business*. UK Edition, London: Penguin.
- Shemel, Gross, S & Krasilovsky, W. (2007) *The Business of Music USA*: Watson-Guption.
- Shuker, R. (2007) *Understanding Popular Music Culture*. UK: Routledge.
- Wikstrom, P. (2010) *The Music Industry: Music in the Cloud (DMS - Digital Media and Society)*. Cambridge: Polity.