

**BA(HONS) MUSIC  
ENTREPRENEURSHIP**  
PART TIME

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AWARD DOCUMENT 2018/2019

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Student Administration

VERSION 2 – 23 August 2018 – BAEMUIAMPO

## VERSION CONTROL

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VERSION NUMBER	PURPOSE/CHANGE	AUTHOR	DATE
1	Course approved first version	QST David Capps	04/09/14
2	Change to course title and module leader updates	QAE Rebecca Edgerley	01/07/15
2.1	change to module DIMEO-015 name from 'the domestic music industry' to 'The UK and European Music Industry'	QAE KR	10.07.18

## Award Map - BA(Hons) Music Entrepreneurship

### Stage 1 (Level 4)

Trimester 1	Trimester 2
<b>DIMEO-015 The UK and European Music Industry (20 credits)</b>	<b>DIMEO-010 The International Music Industry (20 credits)</b>
<b>DIMEO-M120 Artist Discovery (20 credits)</b>	<b>DIMEO-M150 Self Employment (20 credits)</b>
<b>DIMEO-M130 Artist Income Streams (20 credits)</b>	<b>DIMEO-M160 Artist Deal Suite (20 credits)</b>

### Stage 2 (Level 5)

Trimester 3	Trimester 4
<b>DIMEO-M210 Breaking A New Artist (20 credits)</b>	<b>DIMEO-M240 Managing An Established Artist (20 credits)</b>
<b>DIMEO-M220 Tour Management (20 credits)</b>	<b>DIMEO-M250 Negotiation Skills (20 credits)</b>
<b>DIMEO-020 Principles of Record Production (20 credits)</b>	<b>DIMEO-M260 History and Context of Artist Management (20 credits)</b>

### Stage 3 (Level 6)

Trimester 5	Trimester 6
<b>DIMEO-030 Publishing and Copyright Law (30 credits)</b>	<b>DIMEO-M330 Professional Project (40 credits)</b>
<b>DIMEO-M320 Personal Skills in Business Development (30 credits)</b>	<b>DIMEO-035 Professional Practice Portfolio (20 credits)</b>

## Award Information Form (AIF)

The AIF provides essential information to students, staff teams and others on a particular award or a group of awards in a course and is designed to meet the University's expectations and those of external bodies such as the Quality Assurance Agency (QAA) in respect of course specifications.

Please refer to the **Guidance notes on completing Award Information Forms** before completing the details below

### SECTION 1 - General Award Information

<b>Qualification (award type)</b>	BA(Hons)
<b>Award Title</b>	Music Entrepreneurship
<b>Intermediate Qualification(s)</b>	Cert HE, Dip HE
<b>Awarding Institution</b>	Falmouth University
<b>Delivery Partner</b>	DIME Online
<b>Location of Delivery</b>	Online
<b>Duration of Award</b>	4 years, part-time
<b>Professional, Statutory and Regulatory Body accreditation</b>	N/A
<b>Accreditation Renewal Date (Month and Year)</b>	N/A
<b>Route Code (SITS)</b>	BAEMUIAMPO
<b>UCAS Course Code</b>	N/A
<b>Relevant External Benchmarking</b>	Subject Benchmark Statement Music (2008) QAA 249 05/08  General Business and Management (2007)

## SECTION 2 – Entry Requirements, Student Support and Further Opportunities

### Entry requirements

Standard:

Standard entry requirements for UK students and students from the European Union –

Falmouth University recognises a wide variety of qualifications and/or relevant experience, and encourages applications from people of all ages, backgrounds and cultures, with a demonstrable interest in their subject. As well as the specific information listed on the individual course pages, please see the table of our entry requirements below.

This table refers to different 'level' qualifications e.g. A Levels are considered a 'Level 3' qualification. A BA(Hons) degree is a Level 6 qualification.

<b>For entry to Year 1 of an undergraduate degree</b>	
<b>Level 3 qualifications</b>  Successful applicants to our undergraduate degree courses will have one of the following qualifications, depending on the course applied for and its recommended entry requirements:	A levels (however not AS or A1 levels on their own)
	National Diploma
	Foundation Diploma
	14-19 Advanced Diploma* (see below)
	International, French, European or Welsh Baccalaureate
	Scottish Highers
	Irish Leaving Certificate
	Access to HE Diploma
Other appropriate qualifications evidenced through APL (Accreditation of Prior Learning) or other relevant experience evidenced through APEL (Accreditation of Prior Experiential Learning)	
<b>*14-19 Advanced Diploma</b>  Of the subjects currently available through the 14-19 Advanced Diploma, three are suitable for particular BA(Hons) degrees at Falmouth	
<b>For entry to Year 2 or 3 of an undergraduate degree</b>	
<b>Level 5 qualifications</b>  If you hold one of the following Level 5	Foundation Degree

qualifications, in a subject directly related to one of our BA(Hons) courses, you may apply to join Year 2 (or occasionally year 3) of that related degree:	Higher National Diploma
	Other relevant and equivalent Level 5 qualifications evidenced through APL (Accreditation of Prior Learning)

For more information on the National Qualifications Framework, please go to <http://www.qaa.ac.uk/academicinfrastructure/FHEQ/default.asp>

In addition to the qualifications listed above, there are also specific requirements for certain subject areas (see below).

Students from the European Union – If your first language is not English, it is really important that you have the necessary English language skills before commencing your studies at DIME Online. While there is support for you, it is required that you first have the basic requirements of IELTS (or a recognised equivalent testing system) level 5.5 for foundation studies and level 6.0 for undergraduate degrees. Please visit [www.falmouth.ac.uk/international](http://www.falmouth.ac.uk/international) for further information.

International students – Academic qualifications are assessed on an individual basis and equated to UK entry requirements using the UK NARIC qualifications database to ensure academic quality. Applicants also must meet the minimum English language requirement - which is IELTS 5.5 for Foundation, IELTS 6.0 for undergraduate courses and IELTS 6.5 for postgraduate study. Other English language qualifications are accepted and assessed on an individual basis, but they must equate to the IELTS levels specified. International applicants are also required to submit a portfolio or examples of their work (where appropriate), along with two academic references and a personal statement

### **DIME Online Admissions Policy**

DIME Online is committed to promoting equal opportunities for all applicants. We actively seek to recruit a diverse student body that is reflective of the wider community. This includes students from the UK and overseas. We believe that a diverse student body provides for a more creative and dynamic community and this is in line with the ethos and mission of DIME Online. No potential student will be excluded from entry to any course as a result of discrimination on the grounds of age, race, colour, nationality, ethnic origin, sex or sexual orientation, mental status, disability, religion or belief. DIME Online will operate within the guidelines of the Disability Discrimination Act.

#### **The aims of this Admissions Policy are to ensure that:**

- Entry criteria is transparent and justifiable
- Applicants to DIME Online are treated fairly
- Applications are responded to promptly and efficiently
- Decisions in respect of admissions are made and applications dealt with by appropriate staff
- Clear and impartial advice is given to applicants and that they are placed on the most appropriate course.
- Appropriate policies and procedures are implemented and followed in non-formal applications (non-standard or no qualifications)

**DIME Online undertakes to:**

- Conduct regular reviews of all recruitment and admissions procedures
- Provide prospective students with good factual information about our course offer and what students who join us can expect to experience, through our website and our prospectus materials as well as through any promotional events and schools exhibitions we may attend
- Regularly check all prospectus and website materials to ensure they are accurate and up to date

**Pre-application**

- DIME Online aims to send a prospectus pack to all applicants within 48 hours of their initial enquiry
- Pre-application information is available from the website, in prospectuses, leaflets or brochures covering the following areas:
  - Course details including; details of indicative curriculum
  - Accreditation/approval of courses by professional bodies or Partner Colleges and Universities
  - The course structures, duration, mode of attendance and qualification title
  - The general and subject specific entry requirements for each course
  - Range of resources available at DIME Online
  - Range of teaching staff in each specialist department
  - Details of all senior staff at DIME Online
  - Information on recent DIME Online guests and events
  - Information on fees and payment arrangements
  - Sources of financial assistance (internal and external), including scholarships and bursaries
  - Information on library and learning resources

**At Initial Assessment / Audition**

- Relevant information will be made available to applicants prior to their assessment
- Applicants will have an individual interview with a specialist admissions tutor who will assess their level of skill and aptitude, their range of qualifications and expected future attainments
- Each applicant will receive immediate feedback on their assessment, and where appropriate, an offer will be made

- Applicants will receive an explanation regarding the academic and other support services available. Should any additional learning support needs be identified these will be followed up by appropriate specialist staff post offer

### **Selection**

Selection of students is made on the basis of evidence of musical, academic, and personal experience that meets the advertised admissions criteria for a particular course. Additionally, admissions staff will look for evidence of an individual's potential to benefit from study at DIME Online and to make a positive contribution to the institution. We aim to secure a good match between the abilities, aptitudes and objectives of the applicant and the demands of the course and that any offer made is at a level that is appropriate to the potential of the applicant to succeed and progress towards their own goals.

In addition to the academic requirements, applicants must possess an appropriate level of performance experience, technical facility and critical listening. Grade 5 (or equivalent skills) musical qualifications are an indicative level of musical ability. Previous experience in live performance is an advantage and will be taken into account of the applicant's overall skill set. For example, the ability to undertake a semi professional level gig in a convincing manner is a key factor in a successful application. In addition to these skills, all applicants must demonstrate drive and commitment to their course of study. The ability to sight read musical notation is an advantage but not an essential skill.

### **Students With Disabilities**

DIME Online has a strong commitment to enabling and supporting students with disabilities to fully engage with their studies. Every effort will be made to identify the potential needs of students with disabilities within the detailed admissions interview. This can be organised on the phone or via email with the admissions team prior to the start of the course. Reasonable adjustments will be made for those with identified special needs during the admissions process.

Although DIME Online will be responsive and inclusive to students with specific learning needs, they may have to self-fund any regular assistance and support depending on their requirements. As a starting point to support students, DIME Online have employed an Inclusive Learning Consultant who will review and monitor the Canvas delivery platform and advise on its suitability for dyslexic musicians. The Inclusive Learning Consultant can provide DIME Online students with an assessment of their learning needs if this is requested, although Module Leaders and Senior Managers may refer a student to them at any time.

Any student with a disability can discuss with their admissions tutor aids, adaptations or special requirements that will be required to enable them to fully participate in the course. If necessary, an accessibility study will then be commissioned and DIME Online will put reasonable adjustments in place as needed. Induction, registration and enrolment activities are also fully accessible to disabled students, and the needs of any student are accommodated in the design of such activities. As part of DIME Online Equal Opportunities Policy admissions staff will monitor the admissions of students with disabilities. UK and eligible EU students are supported via the Disabled Student Allowance. Students who are not eligible for DSA are supported via internal funding where possible.

### **Accreditation of Prior Learning – APL & APEL**

Where an applicant wishes to transfer onto the course from another course, with or without advanced standing, the admissions team will undertake a review of their attainment in order to confirm that they are suitably prepared to enter the course, and that the credit they have achieved elsewhere can contribute to their qualification. The AP(E)L policy of the Falmouth University will be followed in each case. No applicant for transfer will be accepted unless the process described in the policy has been implemented.



Where an applicant has worked for some time and gained relevant experience it is also possible to gain entry as a mature student according to AP(E)L. Mature students are encouraged to outline other qualities and experiential learning that might be equivalent to the formal academic requirements, and the admissions tutor will take into account all evidence for the applicant's suitability for the course and their achievement and skills at the interview. This data is recorded on the appropriate form alongside the candidate's academic records.

## **Student Support**

### **Audition/Enrolment**

Students will be guided through the process at every stage; from initial enquiry and audition to enrolment on the course. The DIME Online Recruitment Manager (RM) is responsible for overseeing the quality of communication with students. The RM will ensure that prospective students receive a clear and transparent assessment of their suitability for the course, prompt feedback on their audition performance, and clear information on the course content, fees and online delivery methods.

At enrolment DIME Online will adopt Falmouth University procedure for data collection and will use the SITs system.

Prior to the course starting DIME Online will provide a one week orientation course consisting of:

- How to navigate the delivery platform (video tutorial and live Q & A session with DIME Online Head of Education)
- Introduction to the course, staff, procedures and rules and regulations (video tutorial)
- Access to resources (library and specialist)
- Where to go for help and guidance (academic, career, tutorial)
- Introduction to Higher Education (Lecture)
- Introduction and networking with peers through Canvas

### **Continual Academic Support**

This is provided in the form of regular study skills and 'sign post' lectures delivered by the DIME Online Head of Education or an appropriate staff member. In addition to this, DIME Online offer one to one tutorials by phone, email or video conference through the Canvas delivery platform.

Students will be supported in their studies by a Module Leader who will guide their academic progress and facilitate academic and pastoral support through liaison, where appropriate, with both the student and the relevant support service.

### **Pastoral Support**

This is provided day to day by the Quality and Student Support Manager and delivered through phone, email, and video conference through the Canvas delivery platform. Where required DIME Online can recommend online counselors but may have to pass on the cost of this to students. This is specified in the website and explained in writing on enrolment.

### **Careers**

DIME Online is deeply committed to providing career advice and support. This starts in the recruitment of a roster of tutors who exemplify the values of a successful self-employed music professional in today's music industry. DIME Online courses and learning outcomes reflect the music business as it is today, and our

commitment to course development will ensure their currency in the future. Students are encouraged through the course to form realistic and achievable career goals, underpinned by research and experience, providing a genuine understanding of the structure and operation within the industry. The philosophy is described as 'designing your own professional life' and a musician will see this theme recurring throughout the course.

In addition to the course itself DIME Online provide career-based master classes from world-renowned artists, the content of which will reinforce the learning outcomes of the course.

One-to-one career guidance, and group tutorial/Q and A is provided by the DIME Online team; Recruitment Manager, Head of Education and some selected Module Leaders. All these people have had, and maintain, current careers in the music industry at a high level.

### **Support Times and Availability**

Student support in all areas (academic, pastoral and careers) will generally take place by arrangement between staff and student within the hours of 9 am – 6 pm (GMT) Monday to Friday. However, there may be exceptions and these will be arranged on a case-by-case basis. Students are not limited to the number of support sessions they receive, but the amount of the support given will be dependent on student demand and the availability of staff within the hours of a normal working week. As a minimum, DIME Online staff commit to a 20-minute one to one tutorial for each student every two weeks. Additionally, group tutorials will take place on a regular basis.

### **Library**

DIME Online students can access the online library facility at Falmouth University through the My Falmouth Student Portal. Copies of all core texts listed in the Module Information Forms are available in the library resources. However, not all of the additional or recommended texts are available in electronic form. Students are encouraged to purchase these texts when possible, but this is not mandatory. Students are inducted into the library in the orientation week prior to the course.

### **Distinctive Features**

The BA(Hons) Music Entrepreneurship course allows students to study under the guidance and supervision of internationally recognised leaders in the field. The intensive nature of the course enables learners to become skilled practitioners and provides the freedom for them to develop their own unique and innovative methods of working in their chosen field. The course is distinctive in the following ways:

- It provides students with specialist tuition from world class tutors, all of whom are active in the music industry and in educational practice
- It emphasises the importance of free-thinking and individuality in a commercial world, allowing students to choose areas of specialism within the parameters of the course
- The online delivery mode provides the student with flexible access to lectures and multi-media course content through an interactive online delivery platform
- The learning process is supported by individual and group tutorials that occur at flexible times by arrangement with the tutor
- Students are encouraged and guided in the development of their own individual and innovative style in their discipline

Within the course, modules will ensure that you develop your research and writing skills and develop contextual and cultural awareness. Your practical studies will be supported with projects that will help you to contextualise your work into the wider arena, where you can identify, forge and nurture many new career opportunities.

## **Virtual Learning Environment (VLE)**

Access to the virtual learning environment Canvas will be via <http://falmouth.instructure.com>. This will be accessible via the following devices:

### **Desktop**

PC (Windows XP S3 & Newer)  
Mac (OSX 10.6 & Newer)  
Linux (ChromeOS)

### **Mobile**

iOS 5 & Newer  
Android 2.3 & Newer

Below are the recommendations for computer specifications.

### **Computer Speed & Processor**

Use a computer 5 years old or newer when possible  
1GB of RAM  
2GHz processor

### **Internet Speed**

Along with compatibility and web standards, Canvas has been carefully crafted to accommodate low bandwidth environments.  
Minimum of 512kbps

### **Screen Readers**

Latest version of JAWS for Internet Explorer 9 & 10 and Firefox  
Latest version of VoiceOver for Safari  
There is no screen reader support for Chrome

Please note that this has been taken from Instructure's recommendations provided here:  
<http://guides.instructure.com/s/2204/m/4214/l/82542-what-are-the-basic-computer-specifications-for-canvas>

## **Canvas**

Canvas is the VLE (Virtual Learning Environment) where the delivery of the course will take place. This will include every aspect of your course and in order for you to gain the best understanding of environment before you login, we have provided explanations of the areas below.

### **How do I Login?**

Please note this will be revised due to working out the automatic enrolment methods to modules inside Canvas.

The way in which you login to the VLE is via <http://falmouth.instructure.com>. You will be prompted for an email address and password. This will be the one you are provided with during the enrolment process. For example [JB12221@falmouth.ac.uk](mailto:JB12221@falmouth.ac.uk). If you have any difficulties with your email address or password please contact the Service Desk via 01326 213822.

### **Making Canvas Personal**

When you login for the first time you will be prompted to configure your communication preferences. This will allow you to manage how you receive notifications from the environment. For example you could set it so

that you receive a weekly summary of posts to the My Studio area. You can also add additional modes of communication via the settings panel on the left hand side. Here you can connect your social networking accounts such as Facebook or Twitter. This will allow you to be notified via these channels if you require. This could be useful for being alerted when you have received feedback on your assignments.

## Dashboard

Upon logging in you will be presented with your dashboard. Here you will be provided with an insight into the recent activity within your course. This is broken up into the following sections:

- **Recent Activity** – This section includes any important announcements, assignment notifications and also any activity within the My Studio area.
- **To Do's** – Your To Do's consist of areas that require your engagement within your course. For example this may be an assignment that needs submitting or that you are required to take a quiz.
- **Coming Up** – Coming Up provides you with an insight into any events within your Calendar.
- **Recent Feedback** – This section will consist of any feedback you have recently received for any assignments or quizzes.

## Announcements

Within the environment there will be a designated area for announcements. Typically these will be course specific, for example it may state to remember to submit Assignment One by 10:00pm on Friday. It will be vital that you ensure you check this area frequently. You can configure your communication preferences, as stated above, to ensure you get these announcements immediately and over any social networks you specify.

It is also worth noting that you have the ability to get feeds of course announcements for a range of devices. This page <http://guides.instructure.com/s/2204/m/4212/l/50742-how-do-i-subscribe-to-an-announcement-feed> illustrates how to add feeds to your devices.

For more information on the Announcements page please visit <http://guides.instructure.com/s/2204/m/4212/l/76772-how-do-i-use-the-announcements-index-page>.

## Your Modules

You will be able to access your Modules via the menu on the left hand side of the screen. This will take you to a page where you will be able to view all of your active modules for your course. This includes any teaching material and assessments for that module.

## Lectures

Your lectures will be accessed via the online platform and will be broken down week by week. These will be provided in video format and will be accessible (and have parity) across a range of devices noted in the minimum specification. A typical lecture will consist of a body of text explaining the subject matter that week. The text will be complemented and amplified through embedded video content, URL links and other media as appropriate. There will also be tasks and additional reading associated with each lecture. It is envisaged that an interactive lecture of this kind will require approximately two hours for a student to complete. Additionally, there will be real-time lectures and events that will operate within specific time parameters and will allow students to interact with their tutor and peers in an online classroom.

## Conferencing

Conferences make it easy to conduct real-time events and discussions within the course. This functionality will be used within the following ways:

- Presentations
- 1-2-1's
- Guest Lectures

You may be invited to a course-wide or individual conference. If you would like to know how to join conferences within the environment please view this article

<http://guides.instructure.com/s/2204/m/4212//119674-what-are-conferences-in-my-course>.

### **Group Tutorials**

Group tutorials will be delivered using the conference section within the environment. You will receive an email notification when you have been invited to a conference. Where possible, students will be given more than one option on group tutorials to accommodate different time zones. The invitation will simply contain a link, which will take you directly to the tutorial. For more information on how to access and join conferences please read this article <http://guides.instructure.com/s/2204/m/4212//41982-how-do-i-join-a-web-conference>.

### **Website**

The delivery platform is supported by a frontend website which will be online in late November 2013. The frontend website provides information to newly interested parties, whereas the delivery platform provides content, communication and community integration to students enrolled on the course. DIME ONLINE places a great emphasis on one-to-one consultation and guidance, which takes place via messaging and conferencing within the delivery platform.

### **Career/further study opportunities**

The BA(Hons) Music Entrepreneurship course will provide you with a diversity of experiences and enable you to develop a strong skills base and theoretical underpinning. On completion of the course you will have a varied portfolio of professional work and have an understanding of how to develop your own unique approach to your specialism. These will equip you well to identify, create and respond to the many career opportunities that exist throughout society.

Further career opportunities/destinations may include:

- Artist/band manager
- Music entrepreneurship
- Concert promoter
- Industry negotiator
- Tour manager
- Industry consultant

Further study opportunities include:

- Postgraduate Diploma or Master of Arts
- PGCHE (teaching course)

## SECTION 3 – Teaching, Learning and Assessment

### Educational Aims

The BA (Hons) Music Entrepreneurship award aims to equip and empower individuals with specialist knowledge and skills that engender the development of an informed and innovative approach in the field of artist management.

The Music Entrepreneurship student will specialise in developing industry skills and the constituent parts of entrepreneurship with an emphasis on innovative approaches to their specialism. Students will generate real-world entrepreneurial projects, devise systematic and effective methods of working and develop knowledge and skills in areas such as copyright, contracts, tour management and negotiation. Alongside the development of their industry relevant skills and entrepreneurship, students will be asked to reflect critically on their practice. Additionally, they will analyse the practice of artist managers who have defined standards for the industry and from whom they may extract relevant concepts in the amalgamation and conceptualizing of their own unique entrepreneurial strategies and persona.

Further, the course is designed to equip students with essential time-management and organisational skills that will enable effective use of their time through the use of strategic planning. As the student engages with the course, they will ultimately be expected to learn and demonstrate industry relevant managerial and entrepreneurial practice, gain an understanding of the wider industry and the essential knowledge base for their own specialism, reflect critically and ultimately demonstrate an innovative approach to their craft through the totality of their learning.

**BA(Hons) Music Entrepreneurship** has the following award aims:

1. To develop skilled practitioners who are competent in leadership, management and entrepreneurial skills and who apply these skills creatively in a range of professional contexts.
2. To support student's development as creative and professional practitioners who are able to plan and negotiate strategically in a range of business contexts.
3. To provide students with a growing and contextually relevant vocabulary in relation to the conventions of the domestic, digital and international music industry.
4. To utilise relevant techniques and methods to explain and demonstrate the interrelationships between contractual and legal frameworks that underpin the commercial music business and affect managerial/entrepreneurial practice.
5. To foster the generation of innovative ideas that integrate theoretical, historical and contextual practices, overcome business challenges and prepare graduates for work, self-employment or postgraduate study.
6. To develop the capacity to successfully evaluate processes and methodologies in relation to an individual's own work, and the practices of others, through critical evaluation, reflection and application in management contexts.
7. To support students in the development of digital competency, integrating relevant technologies into the context of professional and academic objectives.

### Learning Outcomes

Upon successful completion of this award, you should be able to:

1. Demonstrate knowledge of entrepreneurial practice and be able to identify, and make use of multiple income streams
2. Display leadership, versatility and innovation in managerial practice and project management
3. Understand and demonstrate the technical and psychological skills employed by successful negotiators

4. Display knowledge of the components and conventions of the music industry and the role of the artist manager in relation to these components
5. Evidence the ability to critically assess the commercial potential of music or an artist and ensure profitability in business activities related to the industry
6. Demonstrate an understanding of the diverse range of contracts and business deals relevant to the career of a new or established artist
7. Evidence knowledge of copyright law and the variances in its application domestically and internationally
8. Gather and assimilate information and present work in oral and written form, developing ideas and demonstrating skills in organisation, synthesis and critical evaluation as relevant
9. Demonstrate the ability to work independently and to collaborate with others in joint projects, displaying evidence of critical self-awareness, teamwork and organisation as required

### Teaching Strategy

The teaching strategies deployed within the award seek to reflect and apply the educational philosophy of the institution and the rationale, aims and learning outcomes of the course. The intention is to engage the active participation of a committed group of academic and technical staff and students. The range of strategies is accessed through the online delivery platform and aims to encourage the development of the critical practitioner and the production of a mature body of work.

Students at DIME Online will benefit from **5 modes of teaching**:

- **Collaboration** within a global community, their regular interaction with peers and tutor group will not be limited to geographical boundaries.
- Substantial **Weekly Lectures** embedded into the delivery platform, featuring filmed tuition from the very best artists from around the world, underpinned by video commentary and text from the academic Module Leader and Head of Department.
- Monthly **Signpost Sessions** delivered by the Head of Department and comprising of film and text guidance on progression through the course, context, assessment, timing of feedback and providing inspiration and focus to the academic backbone of the course.
- Regular **one-to-one tutorial guidance** from the Head of Education and Head of Department on matters relating to the course, musical performance and student care.
- Exclusive **Master classes** from world famous artists comprising of bespoke filmed interviews and performances, angled towards supporting the learning aims of the courses.

### Assessment Strategy

Assessment offers students the opportunity to engage in an active learning process that a) confirms their achievement and b) provides them with feedback on their progress, including the identification of strengths and weaknesses and an overall evaluation of their performance. Assessment provides the course team with a means of offering students guidance in evaluating their own progress, a means of offering students advice and guidance on their work, a means of monitoring and evaluating the course and a basis for conferring the final award. Throughout the practical elements of the course, you will continually engage with processes of peer and group critique to allow you to develop a reflective and evaluative appreciation of your own practice.

The modes of assessment used in this award include:

- Portfolio of work
- Small in-lecture tasks (solo and group)
- Essays (critical, reflective, research-based)
- Case Studies
- Podcasts and digital media
- Project Presentation

- Project Documentation

In some cases, more than one mode of assessment will be used within a module to ensure that the learner can demonstrate that they have met all of the learning outcomes. The work produced for these assessments develops graduate outcomes required in employment, such as a high level of managerial and entrepreneurial competency, time management, written and oral communication, portfolio production, and team working. This is alongside self-motivation, independence and creativity of thought.

DIME Online believes strongly in communicating regularly with students and providing feedback on their assessed work that is constructive and timely. As a minimum, all students will receive feedback on each individual module at the halfway stage through a formalised formative assessment point. Additional feedback on the progression of work within modules will be provided as appropriate by tutors on a week by week basis and will be available for you to read on the canvas platform as the modules progress. This type of feedback is designed to support you in the ongoing development of your practice, providing information about how your work is developing within specific modules, as well as giving the opportunity for conversations about how you can continue to develop your practice in the future. Peer feedback is highly valued within this process and provides additional support with professional development. If you have any questions about feedback you should contact your tutor in the first instance.

The following are the time frames in which students can expect communication and feedback to take place. Please note that these response times are indicative and may vary if there are unforeseen circumstances such as staff illness or holiday periods.

1. Responses to general enquiries – two working days.
2. Feedback on weekly tasks – five working days
3. Feedback on formative assessments – five working days
4. Feedback on summative assessments – 10 working days

Because DIME Online is a UK based organisation, a working day is defined as being from 9 am – 6 pm (GMT) Monday to Friday. Staff will generally make responses within the hours of a normal working day. However, this may vary in some cases based on the availability of DIME Online staff outside of normal working hours.

### **Course Workload**

The BA(Hons) Music Entrepreneurship course contains 360 credits across three levels of academic study that are allocated in the following manner.

120 credits per HE Level (4, 5, 6)

- Level 4 (Trimester 1 & 2)
- Level 5 (Trimester 3 & 4)
- Level 6 (Trimester 5 & 6)

The following are the various ways students will engage with their course and an indicative time that they should spend weekly in each area. Please note the time spent in each area will vary for each individual.

Lectures (7-8 hours)  
Group seminars and workshops (2 hours)  
Tutorials (1 hour)  
Master-classes (1 hour)  
Assignment/task work (5-6 hours)  
Skill development/practice routine (14-15 hours)  
Additional reading and interests (4-5 hours)  
Networking (1-2 hours)



**For students who study part-time, the weekly time commitment will depend on the number of modules being studied concurrently. For example, a 20 credit module would typically demand 15 - 20 hours of study per week.**

## Curriculum Structure, Assessment Methods and Learning Outcomes

Module code	Level	Module Name	Credit	Trimester	Core Option (C) (O)	Assessment methods*	Contributing towards the Learning Outcomes (Taught (T), Practised (P), Assessed (A))								
							1	2	3	4	5	6	7	8	9
DIMEO-015	4	The UK and European Music Industry	20	1	C	PR				TPA		TPA		TPA	
DIMEO-M120	4	Artist Discovery	20	1	C	OT				TPA	TPA			TPA	
DIMEO-M130	4	Artist Income Streams	20	1	C	CS	TPA		TPA			TPA			
DIMEO-010	4	The International Music Industry	20	2	C	PR				TPA		TPA		TPA	
DIMEO-M150	4	Self Employment	20	2	C	OT	TPA					TPA			
DIMEO-M160	4	Artist Deal Suite	20	2	C	CS	TPA		TPA	TPA		TPA			
DIMEO-M210	5	Breaking A New Artist	20	3	C	PR	TPA	TPA	TPA						
DIMEO-M220	5	Tour Management	20	3	C	OT	TPA	TPA		TPA					
DIMEO-020	5	Principles of Record Production	20	3	C	OT		TPA			TPA			TPA	
DIMEO-M240	5	Managing An Established Act	20	4	C	CS		TPA		TPA		TPA		TPA	
DIMEO-M250	5	Negotiation Skills	20	4	C	PC			TPA		TPA	TPA			
DIMEO-M260	5	History and Context of Artist Management	20	4	C	OT				TPA				TPA	
DIMEO-030	6	Publishing and Copyright Law	30	5	C	ES						TPA	TPA	TPA	
DIMEO-M320	6	Personal Skills in Business Development	30	5	C	OT								TPA	TPA
DIMEO-M330	6	Professional Project	40	6	C	OT	TPA	TPA	TPA						TPA
DIMEO-035	6	Professional Practice Portfolio	20	6	C	PO	TPA			TPA	TPA	TPA	TPA	TPA	

\*The following codes for assessment methods apply

*(additional codes can be proposed through this process, if necessary):-*

AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

## SECTION 4 – Learning and Employability

### Skills Development Strategies

#### Knowledge and Understanding

You will draw on theoretical, practical and material knowledge and synthesise these to make new work, displaying an understanding of the inter-relationship within the music industry.

#### Intellectual Skills

To help with the development of this you will engage with and reference a variety of sources of information in the development of your own ideas and work, making informed choices about their validity, evidencing your decisions and identify the possibility of new concepts within existing knowledge frameworks.

#### Practical Skills

In addition to developing managerial and entrepreneurial practice, you will also develop the ability to work autonomously and collaboratively, to be proactive in leadership and negotiate in an informed and professional manner.

#### Transferable Skills

You will engage and contribute to seminars and lectures, produce presentations – oral or written, engage in group work, discuss your own and others' practice and invoke modes of communication that are appropriate for management and entrepreneurship.

### Career Management Skills

During the course you will develop career management skills, which are integrated within the processes of personalised learning for employability and the professional student. You will undertake self-assessment to identify your strengths, interests and development needs in relation to external criteria, under the guidance of an academic advisor. The process of assessment is informed by staff and peer review of your work. Specific career management skills (e.g. issues surrounding self employment) are addressed in appropriately focussed modules.

### HEAR / Progress Files

All students are entitled to a transcript detailing the modules they have studied and the results given for those modules. The transcript is normally issued on completion of studies at the University.

Category	Learning Outcomes	1 70%	2:1 60-69%	2:2 50-59%	3 40-49% (Threshold)	Fail Below 40%
<b>01 Entrepreneurship</b>	Demonstrate knowledge of entrepreneurial practice and be able to identify, and make use of multiple income streams	Extensive knowledge of business and entrepreneurial practices including budgets and financial management. Understands the requirements of working in industry/professional contexts. Demonstrates innovative, nascent entrepreneurial practice through the application of a range of management practices. Demonstrable willingness to innovate and take risks.	Comprehensive knowledge of business and entrepreneurial practices including budgets and financial management. Understands the requirements of working in industry/professional contexts. Demonstrates nascent entrepreneurial practice through the development and application of a range of management practices and solutions.	Accurate understanding of business and entrepreneurial practice including budgets and financial management. Understands how to work in a number of industry/professional contexts in order to identify and make use of multiple income streams. Articulates creative entrepreneurial through flexible approaches to practice.	Good understanding of business and entrepreneurial practice including budgets and financial management. Identifies a range of potential income streams and how they can be utilised. Articulates entrepreneurial skills at an appropriate level	Failure to achieve the learning outcomes at this time. Further work is needed in order to successfully engage with entrepreneurial practice. Work submitted is below the threshold standard for the course.
<b>02 Management</b>	Display leadership, versatility and innovation in managerial practice and project management	Consistently demonstrates wide-ranging leadership skills in a variety of contexts. Management practices across a range of professional projects and situations, demonstrates an independent understanding of innovative, creative and commercial potential in an industry context. High-level interpersonal skills facilitate productive working relationships.	Consistently demonstrates a range of leadership skills in a variety of contexts. Management practices exhibited on a range of projects and situations evidences a comprehensive understanding of creative and commercial potential in an industry context. High-level interpersonal skills facilitate productive working relationships.	Demonstrates a range of leadership skills in a variety of contexts. Management practices on a range of projects demonstrates a productive understanding of creative and commercial potential in an industry context. Good interpersonal skills facilitate good working relationships.	Demonstrates a basic range of leadership skills successfully. Management practices on a range of projects demonstrates a working knowledge of industry standards and contexts. Able to utilise interpersonal skills to good effect during collaborative projects.	Failure to achieve the learning outcomes at this time. Management practice is inconsistent and shows rudimentary engagement. Further work is needed in order to develop relevant subject skills to achieve the threshold standard.
<b>03 Negotiation</b>	Understand and demonstrate the technical and psychological skills employed by successful negotiators	Highly developed negotiation skills enable the successful development of creative outcomes for self and others. Communication skills evidenced demonstrate a significant understanding of the appropriate techniques used in the development of contracts and ability to persuade through highly articulate and informed opinion.	Good negotiation skills enable the successful development of creative outcomes for self and others. Communication skills evidenced demonstrate a good understanding of the appropriate techniques used in the development of contracts and ability to persuade through well articulate arguments.	Proficient negotiation skills enable the successful development of creative outcomes. Communication skills evidenced demonstrate a good working knowledge of the appropriate techniques used in the development of contracts and the ability to persuade through well presented information.	Basic negotiation skills enable the development of a range of creative outcomes. Communication skills evidenced demonstrate a sound working knowledge of the appropriate techniques used in the development of contracts and the ability to negotiate in a range of circumstances.	Failure to achieve the learning outcomes at this time. Approaches to negotiation do not facilitate creative outcomes and require further development to meet the threshold standard.

<b>04 Conventions</b>	Display knowledge of the components and conventions of the music industry, and the role of the artist manager in relation to these components	Articulates in-depth knowledge of UK and International markets, including the roles of a wide range of potential stakeholders. Relevant conventions are analysed in relation to the wider business, social and political contexts with a comprehensive understanding of the key functions and influences on contemporary management practice.	Articulates broad knowledge of UK and International markets, including the roles of a wide range of potential stakeholders. Relevant conventions are clearly articulated in relation to the wider business, social and political contexts with a well articulated understanding of the key functions of contemporary management practice.	Articulates knowledge of UK and International markets, including the roles of a wide range of potential stakeholders. Relevant conventions are articulated in relation to selected contexts. Provides a well articulated understanding of the role of the artist manager in relation to these components	Clear comprehension of the components and conventions of the music industry both nationally (UK) and internationally. Evidences a secure understanding of the role of the artist manager in relation to these components and conventions.	Failure to achieve the learning outcomes at this time. Lack of understanding of the relevant conventions and roles within the music industry. Some evidence of practice but fails to meet threshold standards for the course.
<b>05 Professional Contexts</b>	Evidence the ability to critically assess the commercial potential of music or an artist and ensure profitability in business activities related to the industry	Demonstrates professional strategies and capabilities in assessing commercial potential in creative contexts. Organisational skills and knowledge of industry practices contribute to successful (and profitable) business activity. The relationship between product and market are innovative and clearly articulated to a professional standard.	Demonstrates a range of strategies available in assessing the commercial potential of artists in creative contexts. Organisational skills and knowledge of industry practices contribute to successful business planning and financial management. The relationship between product and market are developed and articulated to a professional standard.	Accurate understanding of a range of strategies used in assessing the commercial potential of artists in creative contexts. Organisational skills and familiarity with industry practices contribute to coherent business planning and financial management. The relationship between product and market are clearly developed and articulated.	Clearly articulates an understanding of how to critically assess the commercial potential of music or an artist. Explains the key business skills required for coherent business planning and financial management in relation to the music industry.	Failure to achieve the learning outcomes at this time. Loose understanding of how to assess commercial potential. Unable to evidence the development of strategies for successful business activities.
<b>06 Contracts</b>	Demonstrate an understanding of the diverse range of contracts and business deals relevant to the career of a new or established artist	Extensive knowledge of the diverse range of contracts and business deals within a wide range of contexts, which are comprehensively informed by industry standards. Professional practice is well articulated and synthesized into supporting career development at any stage.	Comprehensive knowledge of the diverse range of contracts and business deals within a range of contexts, which are substantially informed by industry standards. Professional practice is well articulated and contributes to identifying further opportunities for business development.	Demonstrates knowledge of the diverse range of contracts and business deals which can be explored in order to develop opportunities for business development. Professional practice is well articulated and contributes to identifying further opportunities for business development.	Successfully articulates an understanding of the diverse range of contracts and business deals relevant to the career of a new or established artist	Failure to achieve the learning outcomes at this time. Limited knowledge of contracts and how to negotiate business deals. Poor articulation of professional practice and professional development requirements.

<b>07 Frameworks</b>	Evidence knowledge of copyright law and the variances in its application domestically and internationally	Work is to a professional standard and demonstrates an extensive understanding of publishing and copyright law both domestically and in international markets. Interrelations between publisher, copyright agreements and the artist are fully explored and synthesized through a specialist knowledge base.	Work is to a professional standard and demonstrates a comprehensive knowledge of copyright law both domestically and in international markets. Interrelations between key stakeholders are well articulated in relation to songwriting practices.	Work is to a good standard and demonstrates a good understanding of publishing and copyright law in domestic and international markets. Interrelations between key stakeholders are discussed in relation to a range of songwriting practices and conventions.	Work is to an adequate standard and demonstrates a broad understanding of publishing and copyright law in domestic and international markets. Interrelations between key stakeholders are discussed in relation to appropriate songwriting practices and conventions.	Failure to achieve the learning outcomes at this time. Inconsistent knowledge of copyright law has led to threshold standards not being met.
<b>08 Research</b>	Gather and assimilate information and present findings in oral and written form, developing ideas and demonstrating skills in organisation, synthesis and critical evaluation as relevant.	Independent critical evaluation and analysis supported by an extensive understanding of subject specific research is applied across practical, written and oral submissions to a highly creative standard. A wide range of audiences are catered for in an appropriate and professional manner.	Practical and written work is critically engaged and informed by good application of evaluated subject-specific research and is accurately conveyed. A range of audiences are catered for in appropriate and well-considered modes.	Practical and written work is critically engaged and informed by good use of subject-specific research, generally competently executed. A number of audiences are catered for in appropriate and well-considered modes.	Practical and written work demonstrates some critical engagement and while accurate uses subject-specific research that is from readily available sources. A number of audiences are catered for in appropriate modes that would benefit from further consideration.	Failure to achieve the learning outcomes at this time. Some evidence of research but remains unstructured and loosely assembled. Academic standards for the submission of work have not yet been attained.
<b>09 Professional Practice</b>	Demonstrate the ability to work independently and to collaborate with others in joint projects, displaying evidence of critical self-awareness, teamwork and organisation as required	Extensive ability to self-direct, collaborate and work effectively in a professional manner. Uses sound judgment to advance professional practice and skills as an individual, taking full responsibility for learning requirements. Professional project management skills are consistently demonstrated.	Works professionally both independently and in collaboration, in a number of professional contexts. Systematically builds upon strengths in professional practice while identifying inhibiting factors that can be mitigated. Good project planning skills are consistently demonstrated.	Works productively both independently and in collaboration, in a number of professional contexts. Builds upon strengths in professional practice while identifying inhibiting factors that can be mitigated. Productive project planning skills are consistently demonstrated.	Works well both as an individual and as part of a team. Demonstrates a clear ability to adapt to a number of contexts in a professional manner by applying appropriate project planning skills.	Failure to achieve the learning outcomes at this time. Sporadic planning inhibits the ability to self-direct and motivate. Incomplete awareness of strengths and weaknesses in approach has meant contributions to projects have been only been partially successful.

**Work assessed below 25%** indicates that limited information was provided with little evidence of awareness of management practices and standards. Practical work (including presentations) was ineffective in its use of visual, written, oral and performance skills. Written work submitted was poorly articulated with insufficient research references provided.

**Worked Marked above 85%** indicates an exemplary engagement with course material and contributions to the field through innovative practice. Practical and written work has demonstrated a comprehensive engagement with both core materials and beyond. Professional standards of management have been met and exceeded and the work is highly commended for doing so.

## Module Information Form (MIF)

<b>Module Name</b>	The UK and European Music Industry	
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	DIMEO-015	
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 1	
<b>Credit Value</b>	20 credits	
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	None	
<b>Compulsory or Option</b>	Compulsory	
<b>Named Module Leader</b>	Tim Ferrone	
<b>Location of Delivery</b>	Online	
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Trimester 1 Indicatively, this module will consist of:</p> <ul style="list-style-type: none"> <li>• 28 hours of lectures (14 x 2.0 hours)</li> <li>• Small groups/individual tutorials (10 hours)</li> <li>• Forums/Peer chat online (10 hours)</li> </ul>	
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p>The UK and European Music Industry provides you with a comprehensive overview of the UK music industry and its relationship with other major European markets. It explores how record companies, publishers, managers, agents, writers, artists and merchandising interact in the digital age. The module will cover areas such as sponsorship and product placement, discovering how artists and managers organise these income streams into a coherent business strategy. Additionally, lecture content will incorporate the use of case study research on important artists, showing how they organise their commercial affairs in the UK and Europe.</p> <p>The outcome of the module will allow you to demonstrate your understanding of the UK/European music industry and how you contextualise this knowledge back into your own practice.</p>	
<b>Aims</b> <i>Maximum of 3</i>	<p>The aim of this module is to enable you to:</p> <ul style="list-style-type: none"> <li>• Identify the stakeholders, conventions and vocabulary of the domestic music industry</li> <li>• Illustrate the interrelationship between the key stakeholders in the domestic music industry</li> </ul>	
<b>Core Learning Outcomes</b>		
<b>LO</b>	<b>On completion of this Module you should be able to:</b>	<b>Assessment Criteria</b> <b>To achieve the learning outcome you must demonstrate the ability to:</b>



1	Identify the stakeholders of the domestic music industry and explain their roles (Creative Songwriting LO 5; Music Entrepreneurship 4, 8)	Provide an overview of the domestic music industry and its primary stakeholders
2	Describe the interrelationship of the key stakeholders of the domestic music industry (Creative Songwriting LO 6; Music Entrepreneurship 4, 6, 8)	Explain the interrelationship between the key stakeholders within the domestic music industry
3	Explain the relationship between the domestic and European music industries (Creative Songwriting LO 8; Music Entrepreneurship 8)	Present clear and coherent findings on the relationship between the domestic and European music industries that is intelligible to expert and non-expert audiences

<b>Skills Development</b>	<p><b>Knowledge and Understanding</b> Understanding the key elements of the UK/European music industry Knowledge of legislation related to the UK/European music industry</p> <p><b>Intellectual Skills</b> The ability to analyse current conventions and make informed predictions on future trends in the music industry.</p> <p><b>Practical Skills</b> The learners will contextualise their career into the UK/European music industry.</p> <p><b>Transferable Skills</b> Effective time management skills, research based practice and self-directed working</p>
<b>Assessment Strategy</b>	<p><b>Summative assessment (Case study presented using a 'power point' style presentation: 5-8 minutes)</b></p> <p>The achievement of learning outcomes is assessed in the following way:</p> <p>A case study applying research-based knowledge of the UK/European music industry into a practical context. The case must contain the following components:</p> <ul style="list-style-type: none"> <li>• A selected artist and track from a prescribed list of several UK based artists.</li> <li>• Research and outline a 'map' of their current contractual commitments including: record, publishing, sponsorship/ branding, management and live music agreements.</li> <li>• A one page diagram or table presenting this information. Use the learning in this module to summarise (in bullet points) how the various organisations in turn operate commercially, their terms of reference, showing clearly your understanding of 'who does what'. Show how these elements contribute to a coherent commercial operation.</li> </ul>

	<ul style="list-style-type: none"> <li>An overview of the prescribed selected historical single release from the same artist. Research and describe the promotional campaign, critically reflect on the commercial outcomes of the activity in terms of audience reached, and income generated directly and indirectly. This may include publishing, recording royalties, sponsorship, live gig and touring, merchandising etc. This element of the presentation will be between 750 and 1000 words.</li> </ul> <p>Summative assessment will occur at the end of Trimester 1, with formative assessment taking place throughout the module.</p>
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No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcome Assessed		
					1	2	3
1	PR	Presentation	100	<b>compulsory</b>	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources
<p><b><u>Journals (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li><b>Music Week.</b> Intent Media [available via <i>International Index to Music Periodicals</i> (from 1997 – present)]</li> <li><b>Billboard.</b> Billboard. [available via <i>International Index to Music Periodicals</i> (from 1996 – present); and EBSCO Business Source Complete (from 1994 - present)]</li> </ul> <p><b><u>Websites</u></b></p> <ul style="list-style-type: none"> <li><b>Complete Music Update:</b> <a href="http://www.completemusicupdate.com">http://www.completemusicupdate.com</a></li> <li><b>Record Of The Day:</b> <a href="http://www.recordoftheday.com">http://www.recordoftheday.com</a></li> <li><b>Music Ally:</b> <a href="http://musically.com">http://musically.com</a></li> <li><b>Music Tank:</b> <a href="http://www.musictank.co.uk">http://www.musictank.co.uk</a></li> </ul>

- **UK Music:** <http://www.ukmusic.org>
- **The Unsigned Guide:** <http://www.theunsignedguide.com>
- **Music-Jobs:** <http://uk.music-jobs.com>

**Further reading (unavailable in electronic form)**

- Danen, F. (1991) *Hit Men: Power Brokers and Fast Money Inside the Music Business*. Vintage Books.
- Harrison, A. (2005) *Music: The Business 5th Edition*. Virgin.
- Wikstrom, P. (2009) *The Music Industry: Digital Media and Society Series*. Polity Press.

**Section 4 – Administrative Information**

<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>Creative Songwriting/Music Entrepreneurship</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>30/01/2014</b>

**Named Awards** – Indicate below all Awards where this is a compulsory or option Module (\*delete as appropriate)

<b>BA(Hons) Creative Songwriting</b>	Compulsory
<b>BA(Hons) Music Entrepreneurship</b>	Compulsory

**Module Information Form (MIF)**

<b>Module Name</b>	Artist Discovery
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	DIMEO-M120
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 1
<b>Credit Value</b>	20 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	None
<b>Compulsory or Option</b>	Compulsory
<b>Named Module Leader</b>	Tim Ferrone
<b>Location of Delivery</b>	Online
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Trimester 1 Indicatively, this module will consist of:</p> <ul style="list-style-type: none"> <li>• 28 hours of lectures (14 x 2.0 hours)</li> <li>• Small groups/individual tutorials (10 hours)</li> <li>• Forums/peer chat online/master-classes</li> </ul>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p><i>In this area of the course you will develop higher-level A&amp;R skills. You will be given guidance on finding acts, assessing their potential and making a conceptual link between the musical product, the branding associated with an act and a paying audience. Developing the instinct to assess a potential market size, longevity and aspects of brand loyalty in commercially viable acts is the central theme of this module.</i></p> <p><i>You will examine the negotiation of early-stage deals and strategies to formulate a grass roots approach to building awareness and a 'buzz' around an act</i></p> <p><i>You will be encouraged to start managing in a practical way as quickly as possible. The module also examines areas such as quality control, leadership and people management.</i></p> <p><i>You will be asked to consider and critically reflect upon your own brand and presentation style.</i></p>
<b>Aims</b> <i>Maximum of 3</i>	<p><i>The aim of this module is to enable you to:</i></p> <ol style="list-style-type: none"> <li><i>1. Develop the ability to utilise targeted research activity to locate new musical talent at a grass roots level.</i></li> <li><i>2. Assess the commercial potential of an act in a considered and informed way, and express this clearly to a third party</i></li> </ol>

Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
4	Utilise specialist knowledge of the music scene at a grass roots level to identify emerging musical talent. (Music Entrepreneurship LO 4)	Research and identify emerging talent at a grass roots level
5	Assess the commercial potential of an artist in an informed way, linking the product to a particular market or audience. (Music Entrepreneurship LO5)	Appraise a musical project and present an argument supporting your view on their commercial potential (or otherwise)
8	Present findings, explain and justify your position in a manner intelligible to both expert and non-expert audiences. (Music Entrepreneurship LO8)	Demonstrate the ability to gather and assimilate information concerning the commercial viability of individual musical acts

<b>Skills Development</b>	<p><b>Knowledge and Understanding</b> Knowledge of key elements that can be attributed to historically successful commercial music acts and also common characteristics of unsuccessful acts.</p> <p>An understanding of the variables and areas of ambiguity within the commercial arts.</p> <p><b>Intellectual Skills</b> Develop cognitive and analytical skills needed to assess the variables and come to an informed view on the commercial potential or otherwise of a music project.</p> <p>The ability to present a coherent argument supporting these views.</p> <p><b>Practical Skills</b> Undertake a project and present data and findings intelligible to expert and non-expert audiences.</p> <p><b>Transferable Skills</b></p> <ul style="list-style-type: none"> <li>• Research</li> <li>• Critical thinking</li> <li>• Project management</li> </ul>
<b>Assessment Strategy</b>	<p><b>Summative assessment A&amp;R Report (podcast) 8-10 minutes</b></p> <p>Using a basic research based approach, identify and report on a minimum of 6 self-selected acts, providing background information in the form of short biographies.</p>

	<p>Appraise your musical projects and present a persuasive argument supporting your view on their commercial and artistic potential (or otherwise) of each act in turn. Describe your views on the potential audience (if one exists) for these various musical projects.</p> <p>From your self-selected acts, identify the two you feel have the greatest commercial and/or artistic potential. Explain your reasoning and justify your position with informed critical appraisal.</p> <p>You should use a basic research-based approach that features clear referencing and supports all assertions, arguments and conclusions.</p>
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No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcome Assessed		
					4	5	8
1	OT	Podcast	100	<b>compulsory</b>	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources
<p><b><u>Books (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li>• Allen P. (2011) <i>Artist Management For The Music Business</i>, Focal Press</li> <li>• Hutchison, T.W. (2008) <i>Web Marketing For The Music Business</i>. Focal Press</li> </ul> <p><b><u>Journals (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li>• <b>Music Week</b>. Intent Media [available via <i>International Index to Music Periodicals</i> (from 1997 – present)]</li> <li>• <b>Billboard</b>. Billboard. [available via <i>International Index to Music Periodicals</i> (from 1996 – present); and EBSCO Business Source Complete (from 1994 - present)]</li> </ul>

### **Web articles**

- **Mellor**, David (2008), The Role Of The A&R Manager: What Does He Actually Do? Available at: <http://www.audiomasterclass.com/the-role-of-the-a-r-manager-what-does-he-actually-do>. [25 November, 2013]

### **Further reading (unavailable in electronic form)**

- Fisher, J.P. (1998) *Ruthless Self-Promotion in the Music Industry*. Hal Leonard
- Frascogna, Jr. X. and Hetherington H. Lee (2004) *This Business Of Artist Management*. Billboard Books
- Harrison A. (2008) *Music The Business*. Virgin Books
- Music Managers Forum (2003) *The Music Management Bible*. Sanctuary Publishing Ltd
- Scates C.M. (2004) *10 Steps To Successfully Managing Recording Artists*. iUniverse Inc.

## **Section 4 – Administrative Information**

<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>Music Entrepreneurship</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>30/01/2014</b>

**Named Awards** – Indicate below all Awards where this is a compulsory or option Module (\*delete as appropriate)

<b>BA(Hons) Music Entrepreneurship</b>	Compulsory
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## Module Information Form (MIF)

<b>Module Name</b>	Artist Income Streams
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	DIMEO-M130
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 1
<b>Credit Value</b>	20 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	None
<b>Compulsory or Option</b>	Compulsory
<b>Named Module Leader</b>	Tim Ferrone
<b>Location of Delivery</b>	Online
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Trimester 1</p> <p><i>Indicatively, this module will consist of:</i></p> <ul style="list-style-type: none"> <li>• 28 hours of lectures (14 x 2.0 hours)</li> <li>• Small groups/individual tutorials (10 hours)</li> <li>• Forums/peer chat online/master-classes (10 hours)</li> </ul>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p><i>The artist manager (or self-managing artist) will need to have a clear sense of where the act's income streams are derived from and how to maximise income and minimise expenses. Additionally, investigation into the ethics of management is considered in this module as well as the commercial and personal relationship between act and manager. You will study historical instances of disputes between act and manager, as well as systems for resolving disagreement. The module also explores examples of long-term model partnerships, financial modelling, forecasting and cash flow management. During this module you will be empowered to communicate in an authoritative way with finance professionals such as accountants, banks and third-party investors.</i></p>
<b>Aims</b> <i>Maximum of 3</i>	<p><i>The aim of this module is to enable you to:</i></p> <ul style="list-style-type: none"> <li>• <i>Recognise and reproduce the various income streams available to the commercial musician in the current music industry environment</i></li> <li>• <i>Appraise the commercial opportunity presented by various income streams in relation to an individual musical act</i></li> </ul>



Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
1, 6	Identify and describe income streams available to contemporary commercial musicians. (Music Entrepreneurship LO 1, 6)	Provide a comprehensive overview of the key income streams available to a contemporary artist.
1, 3, 6	Create a business strategy that maximises the commercial potential of an individual act utilising a range of income streams (Music Entrepreneurship LO 1, 3, 6)	Devise and explain a business strategy applicable to an individual artist incorporating multiple income streams

<b>Skills Development</b>	<p><b>Knowledge and Understanding</b> Knowledge of the key income streams available to an act in the digital age.</p> <p>Understanding of how the potential exploitation of the streams could be maximised and managed.</p> <p><b>Intellectual Skills</b> Develop cognitive and analytical skills needed to understand how income streams can be managed individually and collectively, within the context of a business plan.</p> <p><b>Practical Skills</b> Conduct a project and submit findings intelligible to expert and non-expert audiences, articulating the rationale behind a financial strategy, within the context of a business plan.</p> <p><b>Transferable Skills</b></p> <ul style="list-style-type: none"> <li>• Business planning</li> <li>• Financial management</li> <li>• Entrepreneurial – making a case for investment.</li> </ul>
<b>Assessment Strategy</b>	<p><b>Summative assessment (case study)</b></p> <p>You will be asked to undertake a case study of 1,500 words on the subject of 'Identifying and Exploiting Artist Income Streams'.</p> <p><b>Introduction</b> (500 words) will consist of a 'map' showing an overview and explanation of the income streams available to contemporary professional recording artists.</p>

	<p><b>Income stream exploitation</b> (1000 words)</p> <p>Following a hypothetical scenario (e.g. an artist or band playing city hall-sized venues with album sales of around 30,000 in the UK), you will use a basic research-based approach to formulate a strategic plan for maximising the earnings of the act. This will include a 12-month projected cash flow with a critical summary. The summary will detail a management strategy to maximise the income streams over the course of a 12-month period and should support all assertions, arguments and conclusions with appropriate references and evidence.</p>
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No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcomes Assessed		
					1	3	6
1	CS	Case Study	100	<b>compulsory</b>	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources
<p><b><u>Books (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li>• <b>Hutchison</b>, T.W. (2008) <i>Web Marketing For The Music Business</i>. Focal Press</li> <li>• <b>Jones</b>, C &amp; Ryan D, (2012) <i>Understanding Digital Marketing: Marketing Strategies For Engaging The Digital Generation</i>. Kogan Page</li> <li>• <b>Moore</b>, S. (2005) <i>The Truth About The Music Business: A Grassroots Business And Legal Guide</i>. Thomson Course Technology PTI</li> <li>• <b>Truly</b>, T. (2005) <i>Making Music Your Business: A Practical Guide For The Practising Musician</i>. Sphinx Publishing.</li> <li>• <b>Whatling</b> T. (2012) <i>Mediation Skills And Strategies: A Practical Guide</i>. Jessica Kingsley Pub</li> </ul> <p><b><u>Journals (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li>• <b>Music Week</b>. Intent Media [available via <i>International Index to Music Periodicals</i> (from 1997 – present)]</li> <li>• <b>Billboard</b>. Billboard. [available via <i>International Index to Music Periodicals</i> (from 1996 – present); and EBSCO Business Source Complete (from 1994 - present)]</li> </ul>

**Further reading (unavailable in electronic form)**

- Howkins, J. (2002) *The Creative Economy: How People Make Money From Ideas*. Penguin
- Lathrop, T. (2007) *This Business of Global Music Marketing*. Watson- Guptill.
- Summers, J (2013) *Big Life*. Quartet Books.

**Section 4 – Administrative Information**

<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>Music Entrepreneurship</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>30/01/2014</b>

**Named Awards** – Indicate below all Awards where this is a compulsory or option Module (\*delete as appropriate)

<b>BA(Hons) Music Entrepreneurship</b>	Compulsory
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**Module Information Form (MIF)**

<b>Module Name</b>	The International Music Industry
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	DIMEO-010
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 1
<b>Credit Value</b>	20 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	None
<b>Compulsory or Option</b>	Compulsory
<b>Named Module Leader</b>	Tim Ferrone
<b>Location of Delivery</b>	Online
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Trimester 2 Indicatively, this module will consist of:</p> <ul style="list-style-type: none"> <li>• 28 hours of lectures (14 x 2.0 hours)</li> <li>• Small groups/individual tutorials (10 hours)</li> <li>• Forums/online peer chat (10 hours)</li> </ul>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p><i>The International Music Industry builds on the previous study of the domestic music industry by examining the rapidly changing online developments for record companies and artists. The module will cover the increasingly diverse income streams evolving due to interaction between new mediums and formats. Additionally, lecture content will incorporate the use of case study research on important artists, showing how they exploit digital formats and organise their commercial affairs worldwide.</i></p> <p><i>The outcome of the module will allow you to demonstrate your understanding of the online developments within the worldwide music industry and contextualise this knowledge back into your own practice.</i></p> <p><i>You will be expected to develop a strategic approach for doing the required tasks that employs effective time management. The module is a mixture of directed and self-directed study, and lectures will be supported with tutorials and group sessions.</i></p>
<b>Aims</b> <i>Maximum of 3</i>	<p><i>The aim of this module is to enable you to:</i></p> <ul style="list-style-type: none"> <li>• <i>Identify the stakeholders, conventions and vocabulary of the international music industry</i></li> <li>• <i>Define and explain the development of digital media in the international music industry</i></li> </ul>

Core Learning Outcomes		
LO	On completion of this Module you should be able to:	Assessment Criteria To achieve the learning outcome you must demonstrate the ability to:
1	Identify the stakeholders of the international music industry and explain their roles (Creative Songwriting LO 5; Music Entrepreneurship 4)	Provide an overview of the international music industry and its primary stakeholders
2	Describe the development of online platforms within the international music industry (Creative Songwriting LO 6; Music Entrepreneurship 4, 6)	Identify and explain the development of online platforms within the international music industry
3	Define the relationship between the UK and worldwide music industries (Creative Songwriting LO 8; Music Entrepreneurship 4, 6, 8)	Explain the relationship between the UK and worldwide music industry, including how it affects key stakeholders

<b>Skills Development</b>	<p><b>Knowledge and Understanding</b> Understanding elements of the international music industry Knowledge of legislation related to the international music industry</p> <p><b>Intellectual Skills</b> The ability to analyse current conventions and make informed predictions on future trends in the music industry.</p> <p><b>Practical Skills</b> You will be able to contextualise your career into the international music industry.</p> <p><b>Transferable Skills</b> You will have the opportunity to develop effective time management skills, research based practice and self directed working</p>
<b>Assessment Strategy</b>	<p><b>Summative assessment (Presentation of Strategic Plan 8-10 minutes)</b></p> <p>The achievement of learning outcomes is assessed in the following way:</p> <p>Assuming the role of an artist manager (or self-managed solo artist) you will present a strategic plan describing how to take a hypothetical act (successful debut album, on a larger indie label, selling 1,000,000 units in the UK and similar in three other European territories) onto the world stage over the course of the second album campaign. Your goal is to maintain and develop the European success, but also replicate this in at least one other major territory such as North America, South America, the Middle East, Asia, Australasia or Russia.</p> <p>Key points to cover in the strategic plan will include:</p> <ul style="list-style-type: none"> <li>• <b>Artistic</b> aspects (e.g. song direction and quality, content and style of album, branding etc.)</li> </ul>

	<ul style="list-style-type: none"> <li>• <b>Commercial aspects:</b> this will include deal structures and the coherence of the worldwide operations in a time line</li> <li>• <b>Practical considerations:</b> the prioritisation and implementation of promotional activities within budget constraints.</li> </ul> <p>Summative assessment will occur at the end of Trimester 2, with formative assessment taking place throughout the module.</p>
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No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcome Assessed		
					1	2	3
1	PR	Strategic plan presentation	100	<b>compulsory</b>	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources
<p><b><u>Books (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li>• <b>Burnett, R.C.</b> (1996) <i>The Global Jukebox: The International Music Industry</i>. Routledge</li> </ul> <p><b><u>Further reading (unavailable in electronic form)</u></b></p> <ul style="list-style-type: none"> <li>• Bernstein, A. (2007) <i>The Global Music Industry: Three Perspectives</i>. Taylor &amp; Francis.</li> <li>• Burkart, P. (2006) <i>Digital Music Wars: Ownership and Control of the Celestial Jukebox</i>. Rowman &amp; Littlefield.</li> <li>• Committee on Small Business, U.S. House of Representatives (2006) <i>Online Music: Will Small Music Labels and Entrepreneurs Prosper in the Internet Age?</i>. Freedonia Books.</li> <li>• Danen, F. (1991) <i>Hit Men: Power Brokers and Fast Money Inside the Music Business</i>. Vintage Books.</li> <li>• Harrison, A. (2005) <i>Music: The Business</i>. 5th Edition. Virgin.</li> <li>• Kusek, D., Leonard, G. (2005) <i>The Future of Music</i>. Berklee Press.</li> <li>• Wikstrom, P. (2009) <i>The Music Industry: Digital Media and Society Series</i>. Polity Press.</li> </ul> <p><b><u>Journals (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li>• <b>Music Week</b>. Intent Media [available via <i>International Index to Music Periodicals</i> (from 1997 – present)]</li> </ul>

- **M: PRS.** For Music. [available via <http://www.m-magazine.co.uk>]
- **Billboard.** Billboard. [available via *International Index to Music Periodicals* (from 1996 – present)]

#### Section 4 – Administrative Information

<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>Creative Songwriting/Music Entrepreneurship</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>30/01/2014</b>

**Named Awards** – Indicate below all Awards where this is a compulsory or option Module (\*delete as appropriate)

<b>BA(Hons) Creative Songwriting</b>	compulsory
<b>BA(Hons) Music Entrepreneurship</b>	compulsory

## Module Information Form (MIF)

<b>Module Name</b>	Self-Employment
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	DIMEO-M150
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 1
<b>Credit Value</b>	20 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	None
<b>Compulsory or Option</b>	Compulsory
<b>Named Module Leader</b>	Tim Ferrone
<b>Location of Delivery</b>	Online
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Trimester 2 Indicatively, this module will consist of:</p> <ul style="list-style-type: none"> <li>• 28 hours of lectures (14 x 2.0 hours)</li> <li>• Small groups/individual tutorials (10 hours)</li> <li>• Forums/online peer chat/master-classes (10 hours)</li> </ul>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p>This module examines the requirements of any self-employed professional in the music industry: self-employment tax and National Insurance, company start-up, partnerships, employing other people, time management, goal setting and efficient working.</p> <p>Throughout the module, you will research the self-employed environment, identify opportunities and create a personalised business plan that supports individual career aims. You will learn the conventions and forms necessary to create a credible business case intelligible to third parties, which may include private investors, banks and other lenders.</p> <p>Recognising that the artist manager is likely to receive income sporadically, the module also examines the management of cash flow in both lean and bountiful times. Additionally, personal and business investment options are discussed along with tax management and VAT.</p>
<b>Aims</b> <i>Maximum of 3</i>	<p>The aim of this module is to enable you to:</p> <ul style="list-style-type: none"> <li>• Differentiate between self employed and employed working models through a practical understanding of their key aspects</li> <li>• Organise potential income streams into a cohesive business plan relevant to the individual</li> <li>• Manage variable income and finances, demonstrating competence in the areas of tax, VAT, cash flow and</li> </ul>



	<i>personal investment</i>	
<b>Core Learning Outcomes</b>		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
1	Identify and describe multiple income streams for self-employed music professionals (Music Entrepreneurship LO 1)	Prepare a general overview and description of the self-employment market for music professionals
6	Examine and categorise income stream opportunities in support of professional aspirations (Music Entrepreneurship LO 1, LO 6)	Outline a personal model for self-employment showing viable income streams, providing a realistic and achievable income
1	Create a strategy for financial management that considers tax, VAT, cash flow and investment (Music Entrepreneurship LO 1)	Create a cash flow model and supply a critical commentary describing a personal and business management strategy that underpins the financial data

<b>Skills Development</b>	<p><b>Knowledge and Understanding</b> Knowledge of the various income streams that are available to the self-employed artist manager.</p> <p>Understating how this learning could be applied to a personal situation to produce a realistic and achievable career plan.</p> <p><b>Intellectual Skills</b></p> <p>The cognitive skill to describe, in the your own words, the various income streams and the variables that affect the level of income in any given area.</p> <p>The ability to critically assess the variables and formulate a realistic and achievable model for self-employed income.</p> <p><b>Practical Skills</b> Present an essay with arguments and conclusions intelligible to both expert and non-expert audiences.</p> <p><b>Transferable Skills</b></p> <ul style="list-style-type: none"> <li>• Research</li> <li>• Critical thinking</li> <li>• Entrepreneurialism</li> </ul>
<b>Assessment Strategy</b>	<p><b>Summative assessment (business plan)</b></p> <p>You will be asked to produce a business plan (1,500 words) that incorporates research and provides a market analysis that outlines the opportunities available to the self-employed music professional.</p> <p>Using a SWOT analysis, you will make an informed decision on</p>

	<p>the most appropriate income stream opportunities relating to your own career goals, identifying strengths, weaknesses and overall business environment. From this, you will formulate a realistic and achievable model for self-employment in the form of a business plan. The plan must contain a clear rationale for the choices made and a chart demonstrating how the various streams collectively make up a credible income. The content should be accurate and well researched.</p> <p>The plan will contain an appendix containing a 12-month cash flow, with critical commentary describing the financial management strategy that underpins the data.</p>
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No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcome assessed	
					1	6
1	OT	Business plan	100	<b>compulsory</b>	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources
<p><b>Books (electronic resources)</b></p> <ul style="list-style-type: none"> <li>• <b>Cann, S.</b> (2009) <i>Rocking Your Music Business: Run Your Music Business At Home And On The Road, Course Technology</i>. Cengage Learning</li> <li>• <b>Mancini, Marc.</b> (2007) <i>Time Management: 24 Techniques to Make Each Minute Count at Work</i>. McGraw-Hill</li> <li>• <b>Osterwalder, Alexander</b> (2010) <i>Business Model Generation: a Handbook for Visionaries, Game Changers, and Challengers</i>. Hoboken, NJ: John Wiley &amp; Sons</li> </ul> <p><b>Web articles</b></p> <ul style="list-style-type: none"> <li>• Write a Business Plan (Gov.uk) <a href="https://www.gov.uk/write-business-plan">https://www.gov.uk/write-business-plan</a></li> <li>• Business Tax (Gov.uk) <a href="https://www.gov.uk/browse/business/business-tax">https://www.gov.uk/browse/business/business-tax</a></li> <li>• Understand Your Business's Cash Flow (Gov.uk) <a href="https://www.gov.uk/understand-business-cash-flow">https://www.gov.uk/understand-business-cash-flow</a></li> <li>• Vanden Bos, Peter. 2010. How to Set Business Goals (Inc.com) <a href="http://www.inc.com/guides/2010/06/setting-business-goals.html">http://www.inc.com/guides/2010/06/setting-business-goals.html</a></li> </ul> <p><b>Further reading (unavailable in electronic format)</b></p> <ul style="list-style-type: none"> <li>• Deekes S (2012) <i>Understand Tax For Small Businesses, Teach Yourself</i></li> <li>• Gibson S (2008) <i>Going Self-Employed. Right Way</i></li> </ul>

- Lymer A (2010) *Small Business Accounting, Teach Yourself*
- Rickman, Cheryl D. and Roddick, Anita (2005) *The Small Business Start-Up Workbook: a Step-by-step Guide to Starting the Business You've Dreamed of*. How To Books.
- Pywell M (2007) *Working For Yourself (Which? Essential Guides)*. Which? Books

#### Section 4 – Administrative Information

<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>Music Entrepreneurship</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>30/01/2014</b>

**Named Awards** – Indicate below all Awards where this is a compulsory or option Module (\*delete as appropriate)

<b>BA(Hons) Music Entrepreneurship</b>	Compulsory
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**Module Information Form (MIF)**

<b>Module Name</b>	Artist Deal Suite
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	DIMEO-M160
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 4, Stage 1
<b>Credit Value</b>	20 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	None
<b>Compulsory or Option</b>	Compulsory
<b>Named Module Leader</b>	Tim Ferrone
<b>Location of Delivery</b>	Online
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Trimester 2 Indicatively, this module will consist of:</p> <ul style="list-style-type: none"> <li>• 28 hours of lectures (14 x 2.0 hours)</li> <li>• Small groups/individual tutorials (10 hours)</li> <li>• Forums/online peer chat/masterclass (10 hours)</li> </ul>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p><i>In the current digital age the manager will have to negotiate many different types of deals, each with multiple variations according to the act, territory and organisation.</i></p> <p><i>In this module you will look at the common terms and variables within these deals: record, publishing, sync, live show and tour, merchandising, sponsorship etc. By the end of this module you should feel equipped to have a considered conversation with music lawyers and other third parties, and to take an active role in negotiating the various deal points with confidence.</i></p> <p><i>You will spend time researching the business structures around established artists, and gain a thorough understanding of the deals and operations that support an international artist's career.</i></p>
<b>Aims</b> <i>Maximum of 3</i>	<p><i>The aim of this module is to enable you to:</i></p> <ul style="list-style-type: none"> <li>• <i>Recognise and list common deal forms obtained, brokered or negotiated by an artist manager on behalf of their artist</i></li> <li>• <i>Describe, showing familiarity with the conventions and vocabulary pertaining to the music industry, the typical terms of artist deals</i></li> <li>• <i>Identify areas of potential negotiation within common deal frameworks</i></li> </ul>

Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
4, 6	Identify and explain the diverse range of contracts and business deals relevant to the career of a new or established artist. (Music Entrepreneurship LO 4,6)	List and describe the potential deals that an artist manager could broker or otherwise facilitate for an international recording artist.
6	Describe a 'typical' record, publishing, sponsorship, live gig and sync contract, outlining the common terms within each type of contract (Music Entrepreneurship LO 6)	Illustrate and explain the typical terms that may be included in each of the contact types.
1, 3	Identify and explain variables and points of potential negotiation within artist deals (Music Entrepreneurship LO 1, 3)	Explain potential variables and opportunities for negotiation within the various deal terms.

<b>Skills Development</b>	<p><b>Knowledge and Understanding</b></p> <p>Knowledge of typical terms, clauses and structures of publishing, record, sponsorship, touring and sync deals.</p> <p>An understanding of the variables and potential points of negotiation within the various deals.</p> <p><b>Intellectual Skills</b></p> <p>The ability to process relevant information and present a sophisticated description of the deal structures in your own words.</p> <p>The ability to identify variance in the deal terms and provide viable solutions in disputes over contractual terms.</p> <p><b>Practical Skills</b></p> <p>The ability to structure a deal in an authoritative way.</p> <p><b>Transferable Skills</b></p> <ul style="list-style-type: none"> <li>• Negotiation</li> <li>• Research</li> <li>• Entrepreneurialism</li> </ul>
<b>Assessment Strategy</b>	<p><b>Summative assessment (case study)</b></p> <p>You will be asked to undertake a case study (1,500 words) where you will research the range and nature of contractual commitments and, using this insight, describe the range of deal opportunities available to the manager and artist.</p> <p>Having identified the most significant and common deal types, and described their characteristics, you will illustrate the typical</p>

	<p>terms within each deal type.</p> <p>You will then analyse the data and, using your learning from the module and research, take an informed position on the variables within each deal type that provide opportunity for negotiation.</p> <p>You should use a research-based approach that features clear referencing and supports all assertions, arguments and conclusions.</p>
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No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcome Assessed			
					1	3	4	6
1	CS	Case Study	100	<b>compulsory</b>	X	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources
<p><b><u>Books (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li>• <b>Allen P.</b> (2011) <i>Artist Management For The Music Business</i>. Focal Press</li> <li>• <b>Bell, Judith</b> (2005) <i>Doing Your Research Project: A Guide for First-Time Researchers in Education, Health and Social Science</i>. (4th ed.) Maidenhead: Open University Press.</li> <li>• <b>Cohen, Louis</b> (2007) <i>Research Methods in Education</i>. (6th ed.) London: Routledge.</li> <li>• <b>Levin, Peter</b> (2004) <i>Write Great Essays!: a Guide to Reading and Essay Writing for Undergraduates and Taught Postgraduates</i>. Maidenhead: Open University Press.</li> </ul> <p><b><u>Journals (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li>• <b>Music Week</b>. Intent Media [available via <i>International Index to Music Periodicals</i> (from 1997 – present)]</li> <li>• <b>M: PRS</b>. For Music. [available via <a href="http://www.m-magazine.co.uk">http://www.m-magazine.co.uk</a>]</li> <li>• <b>Billboard</b>. Billboard. [available via <i>International Index to Music Periodicals</i> (from 1996 – present)]</li> </ul> <p><b><u>Websites</u></b></p> <ul style="list-style-type: none"> <li>• PRS For Music: <a href="http://www.prsformusic.com">http://www.prsformusic.com</a></li> <li>• Music Publishers Association: <a href="http://www.mpaonline.org.uk">http://www.mpaonline.org.uk</a></li> <li>• Complete Music Update: <a href="http://www.completemusicupdate.com">http://www.completemusicupdate.com</a></li> </ul>

- Record Of The Day: <http://www.recordoftheday.com>
- Music Ally: <http://musically.com>
- Music Tank: <http://www.musictank.co.uk>
- UK Music: <http://www.ukmusic.org>
- World Intellectual Property Organisation: <http://www.wipo.int/portal/en/index.html>

**Further reading (unavailable in electronic form)**

- Frascogna, Jr. X. and Hetherington H. Lee (2004) *This Business Of Artist Management*. Billboard Books
- Scates C.M. (2004) *10 Steps To Successfully Managing Recording Artists*. iUniverse Inc.
- Music Managers Forum (2003) *The Music Management Bible*. Sanctuary Publishing Ltd
- Harrison A. (2008) *Music The Business*. Virgin Books

**Section 4 – Administrative Information**

<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>Music Entrepreneurship</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>30/01/2014</b>

**Named Awards** – Indicate below all Awards where this is a compulsory or option Module (\*delete as appropriate)

<b>BA(Hons) Music Entrepreneurship</b>	Compulsory
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## Module Information Form (MIF)

<b>Module Name</b>	Breaking A New Artist
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	DIMEO-M210
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 5, Stage 2
<b>Credit Value</b>	20 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	None
<b>Compulsory or Option</b>	Compulsory
<b>Named Module Leader</b>	Tim Ferrone
<b>Location of Delivery</b>	Online (Distance Learning)
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Trimester 3</p> <p>Indicatively, this module will consist of:</p> <ul style="list-style-type: none"> <li>• 28 hours of lectures (14 x 2.0 hours)</li> <li>• Small groups/individual tutorials (10 hours)</li> <li>• Peer chat /forums/master-classes (10 hours)</li> </ul>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p>This module explores the key components of a campaign to break a new music act and will focus on aspects and approaches to project management such as marketing, social media, problem solving and the importance of leadership. By examining case studies of successful campaigns from the last five years, you will research and analyse what can be learned from previous examples of successful marketing and promotion of new acts. The module will explore ways in which good ideas can be converted into creative and innovative practices that can help to gain competitive advantage in an unpredictable marketplace.</p> <p>The module is taught by tutors with first-hand experience of bands that have rocketed from 'nowhere', into the national consciousness and who will provide professional practice guidance throughout the module.</p>
<b>Aims</b> <i>Maximum of 3</i>	<p>The aim of this module is to enable you to:</p> <ul style="list-style-type: none"> <li>• Identify key components involved in the marketing and promotion of a new music act.</li> <li>• Analyse how strategic management impacts on the success or failure of a campaign.</li> <li>• Apply research and presentation skills to effectively define relevant business models and illustrate key findings</li> </ul>



Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
1	Identify and analyse the various income streams available to a new artist (Music Entrepreneurship LO 1)	Analyse potential incomes available to a new artist and their sustainability
2	Evidence the ability to construct an effective promotional campaign (Music Entrepreneurship LO 2)	Explain the key elements of an effective promotional campaign
3	Present a strategy to an interested third party (e.g. band or record company) (Music Entrepreneurship LO 3)	Demonstrate the ability to generate support for tour proposals and defend the rationale behind them

<b>Skills Development</b>	<p><b>Knowledge and Understanding</b></p> <p>You will explore a range of contextual factors in relation to the module, assessing relevant information and theories to provide an analysis of management practices in relation to marketing and promotion.</p> <p><b>Intellectual Skills</b></p> <p>You will gather and evaluate information in order to plan and deliver an informed and critically reflective presentation with supporting materials.</p> <p><b>Practical Skills</b></p> <p>You will demonstrate the ability present your work clearly and concisely though an oral presentation.</p> <p><b>Transferable Skills</b></p> <ul style="list-style-type: none"> <li>• Planning and organisational skills in relation to the research and presentation elements of your work.</li> <li>• ICT skills</li> <li>• Independent study skills</li> </ul>
<b>Assessment Strategy</b>	<p><b>Summative assessment (presentation)</b></p> <p>You will be asked to deliver a 10-12 minute filmed presentation. Using knowledge gained from the research of historical examples, you will be asked to devise and present a strategy that takes a fledging act to the point of commercial viability over a 12-18 month period. For example, commercial viability could be progressing an act from the local to the national scene by achieving record sales of 10,000 units or more, whilst engaging in national touring and press.</p> <p>You will be required to sell your strategic plan effectively, communicating your ideas appropriately to (simulated)</p>

	<p>interested third parties such as a band or record company. You must show how research and consultation has informed your decision making process and justifies the rationale behind the strategic plan.</p> <p>The module will be supported by online tutorials with staff and the chat forum will be used for formative feedback from both staff and peers.</p>
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No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcomes Assessed		
					1	2	3
1	PR	Filmed presentation (10 mins)	100	<b>compulsory</b>	x	x	x

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources
<p><b><u>Books (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li>• <b>Graham N.</b> (2010) <i>Project Management For Dummies</i>. John Wiley &amp; Sons</li> <li>• <b>May, T.</b> (2007) <i>Promoting Your Music</i>. Routledge Falmer.</li> </ul> <p><b><u>Further reading (unavailable in electronic form)</u></b></p> <ul style="list-style-type: none"> <li>• Adair J. (2009) <i>Effective Leadership: How To Be A Successful Leader</i>. Pan</li> <li>• Gordon, S. (2005) <i>The Future of the Music Business: How to Succeed with the New Digital Technologies</i>. Backbeat Books.</li> <li>• Lathrop, T. (2007) <i>This Business of Global Music Marketing</i>. Watson- Guptill.</li> <li>• Walton, R (ed.), (2001) <i>Music dot.com</i>. Duncan Baird Publishing.</li> </ul> <p><b><u>Journals (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li>• <b>Music Week</b>. Intent Media [available via <i>International Index to Music Periodicals</i> (from 1997 – present)]</li> <li>• <b>M: PRS</b>. For Music. [available via <a href="http://www.m-magazine.co.uk">http://www.m-magazine.co.uk</a>]</li> <li>• <b>Billboard</b>. Billboard. [available via <i>International Index to Music Periodicals</i> (from 1996 – present)]</li> </ul>

#### Section 4 – Administrative Information

<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>Music Entrepreneurship</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>30/01/2014</b>

**Named Awards** – Indicate below all Awards where this is a compulsory or option Module (\*delete as appropriate)

<b>BA(Hons) Music Entrepreneurship</b>	Compulsory
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## Module Information Form (MIF)

<b>Module Name</b>	Tour Management
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	DIMEO-M220
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 5, Stage 2
<b>Credit Value</b>	20 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	None
<b>Compulsory or Option</b>	Compulsory
<b>Named Module Leader</b>	Doe Phillips
<b>Location of Delivery</b>	Online
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Trimester 3</p> <p>Indicatively, this module will consist of:</p> <ul style="list-style-type: none"> <li>• 28 hours of lectures (14 x 2.0 hours)</li> <li>• Small groups/individual tutorials</li> <li>• Forums/online peer chat/master-classes</li> </ul>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p><i>In the early days of a band or artist's career, it may be necessary for the manager and/or the artist to take care of the planning and execution of their own touring logistics.</i></p> <p><i>In this module you will examine budgets, processes and logistics related to touring and understand the roles of the various crew members in the process. You will examine which areas of the budget are potentially variable according to the creative and practical decisions made by artist, manager or tour manager. Innovative thinking on budget management whilst simultaneously maximising creative and commercial outcomes will be developed through the module.</i></p> <p><i>Additionally, the principles of effective promotion will be discussed, including the relationship with booking agents and promoters.</i></p> <p><i>You will also investigate how the band/artist can create the most effective set list for different situations, ranging from short support sets and small venues to festival slots and arena headline shows.</i></p>
<b>Aims</b> <i>Maximum of 3</i>	<p><i>The aim of this module is to enable you to:</i></p> <ul style="list-style-type: none"> <li>• <i>Define and demonstrate in appropriate forms the conventions and vocabulary of touring and live performances</i></li> <li>• <i>Analyse and create touring budgets utilising specialist knowledge of the music industry</i></li> </ul>

Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
4	Identify and describe the various roles and operations within the live music industry. (Music Entrepreneurship LO4)	List and explain the typical functions and roles within the live music industry
1	Evidence competence in budget management (Music Entrepreneurship LO 1)	Create a credible tour budget that maximises commercial outcomes
2	Create a tour budget and provide solutions on how to maximise creative outcomes (Music Entrepreneurship LO 2)	Generate a tour budget within defined parameters that maximises creative outcomes and applies specialist knowledge

<b>Skills Development</b>	<p><b>Knowledge and Understanding</b> Knowledge of the key income streams and expenditure in the live music business</p> <p>Understanding of the variables in budget management</p> <p><b>Intellectual Skills</b> Creative problem solving</p> <p><b>Practical Skills</b> Use initiative and problem solving to create solutions to a budget deficit.</p> <p><b>Transferable Skills</b></p> <ul style="list-style-type: none"> <li>• Problem solving</li> <li>• Entrepreneurial</li> <li>• Research</li> </ul>
<b>Assessment Strategy</b>	<p><b>Summative assessment (Tour budget and critical commentary - 2500 words)</b></p> <p>From a prescribed scenario (e.g. a hypothetical UK club tour budget that shows a significant loss) research and amend the financial and background data, to create a realistic and achievable profitable outcome. The budget should be comprehensive in that it includes all the key functions, staff, and roles within the typical touring operation.</p> <p>The tour budget will include a 'before and after' cash flow (presented on EXCEL or similar) along with a critical summary outlining the rationale for the budget decisions made. You will describe how you have sought to maximise the commercial and creative outcomes, taking an informed position on balancing the potentially conflicting aspects of each, to produce a credible tour budget.</p>

	You should use a basic research-based approach that features clear referencing and which supports all assertions, arguments and conclusions raised.
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No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcome Assessed		
					1	2	4
1	OT	Tour budget	100	<b>compulsory</b>	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources
<p><b><u>Books (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li>Atkins, Martin. (2007) <i>Tour: Smart: and Break the Band</i>. Soluble LLC.</li> <li>Cann, S. (2009) <i>Rocking Your Music Business: Run Your Music Business At Home And On The Road, Course Technology</i>. Cengage Learning</li> <li>Graham N. (2010) <i>Project Management For Dummies</i>. John Wiley &amp; Sons</li> <li>Hutchison, T.W. (2008). <i>Web Marketing For The Music Business</i>. Focal Press</li> <li>May, T. (2007) <i>Promoting Your Music</i>. Routledge Falmer.</li> <li>Whatling T. (2012) <i>Mediation Skills And Strategies: A Practical Guide</i>. Jessica Kingsley Pub</li> </ul> <p><b><u>Web articles</u></b></p> <ul style="list-style-type: none"> <li>5 Tips: Create the Perfect Set List. 2011. (LAMA.edu) <a href="http://gettothemusic.lama.edu/2011/11/07/5-tips-create-the-perfect-setlist/">http://gettothemusic.lama.edu/2011/11/07/5-tips-create-the-perfect-setlist/</a></li> <li>Herstand, Ari. 2012. Booking Your Own Tour: a How-To Guide (ascap.com) <a href="http://www.ascap.com/playback/2012/12/wecreatemusic/booking-your-own-tour-a-how-to-guide.aspx">http://www.ascap.com/playback/2012/12/wecreatemusic/booking-your-own-tour-a-how-to-guide.aspx</a></li> </ul> <p><b><u>Further reading (unavailable in electronic form)</u></b></p> <ul style="list-style-type: none"> <li>Adair J. (2009) <i>Effective Leadership: How To Be A Successful Leader</i>. Pan</li> <li>Cialdini R. (2007) <i>Influence: The Psychology Of Persuasion</i>. Harper Business</li> </ul>

#### Section 4 – Administrative Information

<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>Music Entrepreneurship</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>30/01/2014</b>

**Named Awards** – Indicate below all Awards where this is a compulsory or option Module (\*delete as appropriate)

<b>BA(Hons) Music Entrepreneurship</b>	Compulsory
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## Module Information Form (MIF)

<b>Module Name</b>	Principles of Record Production
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	DIMEO-020
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 5, Stage 2
<b>Credit Value</b>	20 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	None
<b>Compulsory or Option</b>	Compulsory
<b>Named Module Leader</b>	Audra Kubat
<b>Location of Delivery</b>	Online
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Trimester 3 Indicatively, this module will consist of:</p> <ul style="list-style-type: none"> <li>• 28 hours of lectures (14 x 2.0 hours)</li> <li>• Small groups/individual tutorials (10 hours)</li> <li>• Forums/online peer chat (10 hours)</li> </ul>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p><i>Principles of Record Production provides you with the opportunity to understand the process of record production by focusing on the journey from a finished arrangement in the rehearsal room (or demo) to a master recording. Areas studied will cover song selection and quality control, pre-production and arrangement, choosing a producer, goal setting, mixing, mastering and the psychology of recording. Additionally, the lessons will explore the strategy of completely removing the demo process and producing a fully finished master from the outset of the writing process. You will examine the production on various recording and draw conclusions as to how the production has impacted on the success of the records.</i></p> <p><i>The outcome of the module will enable the you to demonstrate your knowledge of the process of record production and how to apply this to your chosen career path. You will be expected to develop a strategic approach for doing required tasks that employs effective time management. The module is a mixture of directed and self-directed study, and lectures will be supported with tutorials and group sessions.</i></p>
<b>Aims</b> <i>Maximum of 3</i>	<p><i>The aim of this module is to enable you to:</i></p> <ul style="list-style-type: none"> <li>• <i>Analyse and explain the processes involved in making a record</i></li> <li>• <i>Formulate a plan for producing a record</i></li> <li>• <i>Identify and explain budgetary considerations in making a record</i></li> </ul>



Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
1	Evidence a detailed knowledge of the creative processes connected with producing a recording of creative and/or commercial merit. (Creative Songwriting LO 7; Music Entrepreneurship LO 2, 5)	Define the desired creative and artistic outcomes for a recording session and provide a comprehensive description of the processes involved in realising these objectives.
2	Demonstrate project management skills in relation to producing a recording (Creative Songwriting LO 9; Music Entrepreneurship LO 2)	Create a full (simulated or real) session plan for the recording of a self-selected original track to master standard.
3	Evidence knowledge of budget management in relation to record production (Creative Songwriting LO 8; Music Entrepreneurship LO 2, 8)	Identify and explain the budgetary considerations of a recording project

<b>Skills Development</b>	<p><b>Knowledge and Understanding</b></p> <p>Knowledge of the recording process and the difference between home recordings and industry-standard work.</p> <p>Knowledge of the record-making process and the variables in the creative process.</p> <p>Understanding the pre-production process and how change can be affected to produce a stronger track.</p> <p><b>Intellectual Skills</b></p> <p>The ability to describe in the your own words the various steps in the process of making a record. These should include everything from pre-production, recording, mixing and manufacturing to distribution (online and in traditional formats where appropriate).</p> <p>Develop analytical, strategic and A&amp;R skills needed to assess the variables and devise a strategy to maximise the recording opportunity.</p> <p><b>Practical Skills</b></p> <p>Present an essay with arguments and conclusions intelligible to expert and non-expert audiences.</p> <p><b>Transferable Skills</b></p> <ul style="list-style-type: none"> <li>• Research</li> <li>• Critical thinking</li> <li>• Project management</li> </ul>
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<b>Assessment Strategy</b>	<p><b>Summative assessment (Session plan) 1500 words</b></p> <p>The achievement of learning outcomes is assessed through the submission of:</p> <ol style="list-style-type: none"> <li>1 An introduction (500 words) providing a description of the stages in making a professional recording.</li> <li>2 A session plan (1000 words) describing a viable approach to recording a self selected original track to master standard.</li> <li>3 A session budget with critical commentary (1000 words)</li> </ol> <p>Summative assessment will occur at the end of Trimester 3, with formative assessment taking place throughout the module.</p>
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No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcome Assessed		
					1	2	3
1	OT	Session Plan	100	<b>compulsory</b>	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources
<p><b><u>Books (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li>• <b>Bartlett</b>, Bruce and Bartlett, Jenny (2012) <i>Practical Recording Techniques: the Step-by-Step Approach to Professional Audio Recording</i>. Focal Press.</li> <li>• <b>Senior</b>, Mike (2001) <i>Mixing Secrets for the Small Studio</i>. Elsevier, Inc.</li> </ul> <p><b><u>Web articles</u></b></p> <ul style="list-style-type: none"> <li>• <b>Buskin</b>, Richard. <i>Classic Tracks</i>. (Sound On Sound) <a href="http://www.soundonsound.com/articles/ClassicTracks.php">http://www.soundonsound.com/articles/ClassicTracks.php</a></li> </ul> <p><b><u>Journals (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li>• <b>Computer Music</b>. Future Publishing Ltd. [available via EBSCO, MIT, <i>Project Muse</i> (from 1999)]</li> </ul>

- **Future Music.** Future Publishing Ltd. [by personal subscription only:  
<http://musicradar.com/futuremusic/>]
- **Music Tech Magazine.** Anthem Publishing Ltd. [by personal subscription only:  
<http://musictech.net/music-tech-subscription-offer/>]

**Further reading (not available in electronic format)**

- **Volanski, John (2012) *Sound Recording Advice*.** Pacific Beach Publishing.
- ***Sound On Sound*.** Sound On Sound Ltd.

NB The websites listed above were live at the time of writing. If any of them are unavailable you can find alternatives via your search engine.

**Section 4 – Administrative Information**

<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>Music Entrepreneurship/Creative Songwriting</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>30/01/2014</b>

<b>Named Awards</b> – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
<b>BA(Hons) Music Entrepreneurship</b>	Compulsory
<b>BA(Hons) Creative Songwriting</b>	Compulsory

## Module Information Form (MIF)

<b>Module Name</b>	Managing An Established Act
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	DIMEO-M240
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 5, Stage 2
<b>Credit Value</b>	20 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	None
<b>Compulsory or Option</b>	Compulsory
<b>Named Module Leader</b>	Tim Ferrone
<b>Location of Delivery</b>	Online
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Trimester 4</p> <p>Indicatively, this module will consist of:</p> <ul style="list-style-type: none"> <li>• 28 hours of lectures (14 x 2.0 hours)</li> <li>• Small groups/individual tutorials (10 hours)</li> <li>• Forums/online peer chat/master-classes (10 hours)</li> </ul>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p><i>Breaking an act is a significant achievement, but maintaining their success is another big challenge. In this module you will learn from managers who have worked with acts over many albums, weathering changing fashions and perceptions in the music industry.</i></p> <p><i>Established artists must continually find ways to grow while they endeavour to maintain existing audiences and simultaneously gain new fans. Raising brand awareness by utilising traditional marketing tools will be examined, along with developing a clear strategy for social media and other online platforms.</i></p> <p><i>Knowledge of what has worked in the past, along with more current management practice will enable you to make incisive choices that maximise the career opportunities available to your artist. Throughout the module, you will examine what these strategies are and how they might be implemented, including the ability to re-establish a familiar name with a definitive record, live show or press angle.</i></p>
<b>Aims</b> <i>Maximum of 3</i>	<p><i>The aim of this module is to enable you to:</i></p> <ul style="list-style-type: none"> <li>• <i>Define and explain methods used by established artists to maintain their career over an extended timeframe.</i></li> <li>• <i>Analyse the role of the manager in maintaining a long-term career for an artist</i></li> </ul>

Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
6, 8	Identify and describe the methods used by established music industry artists to maintain a high profile career over an extended timeframe (Music Entrepreneurship LO 6, 8)	Describe the methods used by established music industry artists to sustain their career with consideration to their cultural context
4, 6, 8	Analyse the role of the manager in maintaining a long-term artist career. (Music Entrepreneurship LO 4, 6, 8)	Analyse the influence of the artist manager in the career trajectory of the selected artist or artists.
2, 4, 8	Create management strategies to maintain and develop established artist careers (Music Entrepreneurship LO 2, 4, 8)	Formulate management strategies that effectively maintain and develop the careers of established artists

<b>Skills Development</b>	<p><b>Knowledge and Understanding</b> Knowledge of high-level project management within the context of historical and contemporary music industry environments</p> <p>Understanding of how this knowledge can be synthesised to create models for future strategies and working practice</p> <p><b>Intellectual Skills</b> Creative problem solving and strategy formation</p> <p><b>Practical Skills</b> Use initiative and problem solving to manage and expand an artist's audience.</p> <p><b>Transferable Skills</b></p> <ul style="list-style-type: none"> <li>• Problem solving</li> <li>• Entrepreneurialism</li> <li>• Research</li> </ul>
<b>Assessment Strategy</b>	<p><b>Summative assessment (case study, 2500 words)</b></p> <p>You are asked to complete a case study that covers a 10-year career trajectory of an established act.</p> <p>You will identify a historically important artist and describe their career trajectory over a 10-year (or more) period based on your research. You will then analyse the research data and construct a hypothesis on how the decision-making processes and external factors such as social and political context, fashion and timing may have affected the commercial and creative outcomes. You will examine in particular how management decisions may have impacted on the level industry profile and commercial success enjoyed by the artist.</p>

You will then outline a management strategy designed to maintain and grow the artist's audience and maximise potential income streams.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcome Assessed			
					2	4	6	8
1	CS	Case Study	100	<b>compulsory</b>	X	X	X	X

\*The following codes for assessment methods apply:-

AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

#### Indicative list of Resources

##### Books (electronic resources)

- **Jones, C & Ryan D, (2012) *Understanding Digital Marketing: Marketing Strategies For Engaging The Digital Generation*. Kogan Page**
- **May, T. (2007) *Promoting Your Music*. Routledge Falmer.**
- **Mortimer R, Brooks G, Smith C & Hiam A. (2012) *Marketing For Dummies*. John Wiley & Sons.**

##### Further reading (unavailable in electronic form)

- Brindley, P. (2000), 'New Musical Entrepreneurs', Institute for Public Policy Research.
- Committee on Small Business, U.S. House of Representatives (2006) *Online Music: Will Small Music Labels and Entrepreneurs Prosper in the Internet Age?*. Freedomia Books.
- Gordon, S. (2005) *The Future of the Music Business: How to Succeed with the New Digital Technologies*. Backbeat Books.
- Kusek, D., Leonard, G. (2005) *The Future of Music*. Berklee Press.
- Lessig, L. (2002) *The Future of Ideas: The Fate of the Commons in a Connected World*. Vintage Books.
- Walton, R (ed.), (2001) *Music dot.com*. Duncan Baird Publishing.

**Section 4 – Administrative Information**

<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>Music Entrepreneurship</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>30/01/2014</b>

**Named Awards** – Indicate below all Awards where this is a compulsory or option Module (\*delete as appropriate)

<b>BA(Hons) Music Entrepreneurship</b>	Compulsory
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## Module Information Form (MIF)

<b>Module Name</b>	Negotiation Skills
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	DIMEO-M250
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 5, Stage 2
<b>Credit Value</b>	20 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	None
<b>Compulsory or Option</b>	Compulsory
<b>Named Module Leader</b>	Tim Ferrone
<b>Location of Delivery</b>	Online
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Trimester 4</p> <p>Indicatively, this module will consist of:</p> <ul style="list-style-type: none"> <li>• 28 hours of lectures (14 x 2.0 hours)</li> <li>• Small groups/individual tutorials (10 hours)</li> <li>• Forums/online peer chat/master-classes (10 hours)</li> </ul>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p><i>The ability to set up and close a deal is essential to the managerial skill set.</i></p> <p><i>You will acquire the factual knowledge needed to set up and drive through a deal, confidently identifying the important deal points, knowing where there is potential for negotiation and gaining the instinct for knowing when to concede. Practice will make perfect, and you will be guided and supported in your practice throughout the module.</i></p> <p><i>Upon completion you will be able to discuss draft deals with authority and complete mark-ups where appropriate, showing an understanding of the practical implications of the points of variance within the deals.</i></p>
<b>Aims</b> <i>Maximum of 3</i>	<p><i>The aim of this module is to enable you to:</i></p> <ul style="list-style-type: none"> <li>• <i>Develop authoritative and informed negotiation skills.</i></li> <li>• <i>Use relevant techniques and methods to explain and demonstrate the interrelationships between contractual and legal frameworks that underpin commercial music.</i></li> <li>• <i>Generate ideas and construct arguments in both verbal and/or written form and to evaluate such ideas and arguments critically.</i></li> </ul>



Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
3	Apply the technical and psychological skills employed by successful negotiators. (Music Entrepreneurship LO3)	Apply the personal, social, cultural, commercial and intuitive skills necessary in conducting successful face-to-face and written negotiations.
3, 5, 6	Analyse a commercial deal and exploit potential areas of negotiation and variability. (Music Entrepreneurship LO 3, 5, 6)	Analyse and amend a first draft deal and produce a credible second draft version, with a rationale for the proposed changes

<b>Skills Development</b>	<p><b>Knowledge and Understanding</b></p> <p>Knowledge of common deal terms and structure  Knowledge of music business working practice and etiquette</p> <p>An understanding of the practical application of this knowledge in the context of deal making</p> <p><b>Intellectual Skills</b></p> <p>The ability to identify areas of potential variance in a deal, the practical and commercial implications of this and the ability to synthesise this into a strategy for successful negotiation</p> <p><b>Practical Skills</b></p> <p>The ability to lead and execute a successful negotiation</p> <p><b>Transferable Skills</b></p> <ul style="list-style-type: none"> <li>• Negotiation</li> <li>• Entrepreneurialism</li> <li>• Leadership</li> </ul>
<b>Assessment Strategy</b>	<p><b>Summative assessment (Contract negotiation 10-12 minutes)</b></p> <p>You will be presented with a sample artist deal that will be used as the content for a negotiation exercise. The sample deal may be from any one of the areas within the artist's deal suite and will be a current example of a first draft. You will be asked to prepare a mark-up of the deal as if instructing your own lawyer. They must demonstrate familiarity with the deal content and terms, and awareness of negotiation points and an instinct for business.</p> <p>You will then submit a filmed presentation negotiating for one or more of the points raised in the sample artist deal. You must</p>

	demonstrate a secure knowledge base of the relevant points and the social, personal and psychological skills associated with successful negotiators.
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No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcomes Assessed		
					3	5	6
1	PC	Practical negotiation exercise	100	<b>compulsory</b>	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources
<p><b><u>Books (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li>• <b>Ebrary</b>, Inc (2005), Networking Strategies For The New Music Business, ArtistPro/Thomson Course Technology PTR</li> <li>• <b>Whatling T.</b> (2012) <i>Mediation Skills And Strategies: A Practical Guide</i>. Jessica Kingsley Pub</li> </ul> <p><b><u>Web articles</u></b></p> <ul style="list-style-type: none"> <li>• Win-Win Negotiation: Finding a Fair Compromise. (MindTools.com) <a href="http://www.mindtools.com/CommSkill/NegotiationSkills.htm">http://www.mindtools.com/CommSkill/NegotiationSkills.htm</a></li> <li>• Hofman, Mike. 2011. 5 Things You Should Never Say While Negotiating. (Inc.com) <a href="http://www.inc.com/guides/2011/01/five-things-to-never-say-while-negotiating.html">http://www.inc.com/guides/2011/01/five-things-to-never-say-while-negotiating.html</a></li> <li>• Persuading, Influencing and Negotiating Skills. (University of Kent) <a href="http://www.kent.ac.uk/careers/sk/persuading.htm">http://www.kent.ac.uk/careers/sk/persuading.htm</a></li> <li>• Neale, Margaret A. Negotiation: Learn a Simple Framework for Approaching Negotiation in a Whole New Light. (LeanIn.org) <a href="http://leanin.org/education/negotiation/">http://leanin.org/education/negotiation/</a></li> </ul> <p><b><u>Further reading (unavailable in electronic format)</u></b></p> <ul style="list-style-type: none"> <li>• Adair J. (2009), <i>Effective Leadership: How To Be A Successful Leader</i>, Pan</li> <li>• Cialdini R. (2007) <i>Influence: The Psychology Of Persuasion</i>. Harper Business</li> </ul>

#### Section 4 – Administrative Information

<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>Music Entrepreneurship</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>30/01/2014</b>

**Named Awards** – Indicate below all Awards where this is a compulsory or option Module (\*delete as appropriate)

<b>BA(Hons) Music Entrepreneurship</b>	Compulsory
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**Module Information Form (MIF)**

<b>Module Name</b>	History and Context of Artist Management
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	DIMEO-M260
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 5, Stage 2
<b>Credit Value</b>	20 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	None
<b>Compulsory or Option</b>	Compulsory
<b>Named Module Leader</b>	Tim Ferrone
<b>Location of Delivery</b>	Online
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	Trimester 5 <i>Indicatively, this module will consist of:</i> <ul style="list-style-type: none"> <li>• 28 hours of lectures (14 x 2.0 hours)</li> <li>• Small groups/individual tutorials (10 hours)</li> <li>• Forums/online peer chat/master-classes (10 hours)</li> </ul>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p><i>In this module you will examine the post war history and development of artist management, within the context of the social, political and business environments of the time.</i></p> <p><i>You will examine the work of the successful managers of the past, and their continued influence on today's practice. You will assess the personal relationships between successful artists and managers, exploring the concept of interpersonal relationships in business. You will be asked to judge and evaluate what lessons can be learned from the past and applied in your own practice today.</i></p> <p><i>You will analyse the key events and the changing legal and business framework of the music industry over the last six decades, helping you to make connections with past, present and future in the context of an ever-changing industry.</i></p>
<b>Aims</b> <i>Maximum of 3</i>	<p><i>The aim of this module is to enable you to:</i></p> <ul style="list-style-type: none"> <li>• <i>Examine historical events and figures</i></li> <li>• <i>Analyse the cultural, social and business context as applied to artist management</i></li> <li>• <i>Apply knowledge of historical practice to inform future work.</i></li> </ul>

Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
4	Identify and describe key events in the post war history of artist management (Music Entrepreneurship LO4)	Arrange, order and describe key historical events and figures in the history of artist management.
4	Analyse the relationship between management practice and the wider social and political context (Music Entrepreneurship LO 4)	Analyse the work of successful artist managers in the context of the relevant social and political factors
8	Analyse historical methods of management practice and their relevance to modern practice (Music Entrepreneurship LO8)	Analyse and apply the methodology of iconic artist managers into current working practice

<b>Skills Development</b>	<p><b>Knowledge and Understanding</b></p> <p>Knowledge of successful working practice in artist management  Knowledge of music business working practice and etiquette</p> <p>An understanding of the practical application of this knowledge</p> <p><b>Intellectual Skills</b></p> <p>The ability to analyse and contextualise the methodologies of historically successful artist managers</p> <p><b>Practical Skills</b></p> <p>The ability to apply historically successful managerial methods current practice</p> <p><b>Transferable Skills</b></p> <ul style="list-style-type: none"> <li>• Research based learning</li> <li>• Digital competency</li> </ul>
<b>Assessment Strategy</b>	<p><b>Summative assessment (Podcast 10-12 minutes)</b></p> <p>You will apply learning from this module and research techniques to produce a 10-12 minute podcast examining the lives and work of three contrasting artist managers over three different decades. You will outline the significant events and achievements in their lives and contrast and evaluate the differing political, social and business environments of each.</p> <p>The podcast will include an examination of the personal and business relationships between artist and manager and will conclude with a summary identifying themes and concepts from the past that have personal resonance today.</p>

You will conclude by identifying how lessons from the past may be applied to your own future working practice.

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcome Assessed	
					4	8
1	OT	Podcast	100	<b>compulsory</b>	X	X

\*The following codes for assessment methods apply:-

AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

### Indicative list of Resources

#### Books (electronic resources)

- Allen P. (2011) *Artist Management For The Music Business*, Focal Press

#### Web articles

- 2011. *Music Industry Forum – Wayne Forte – Artist Management*. (YouTube – Loyola CFMAE)  
<http://www.youtube.com/watch?v=IKB8jmDfZXI>

#### Further reading (unavailable in electronic format)

- Arden, Don and Wall, Mick (2004) *Mr. Big: Ozzy, Sharon and My Life as the Godfather of Rock*. Robson Books Ltd.
- Epstein, Brian (2011) *A Cellarful of Noise*. Souvenir Press.
- Loog Oldham, Andrew (2001) *Stoned*. Vintage.
- Nash, Allana (2004) *The Colonel: The Extraordinary Story of Colonel Tom Parker and Elvis Presley*. Aurum Press Ltd.
- Summers, Jazz (2013) *Big Life*. Quartet Books.
- Welch, Chris (2002) *Peter Grant: The Man who Led Zeppelin*. Omnibus Press.

#### Section 4 – Administrative Information

<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>Music Entrepreneurship</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	30/01/2014

**Named Awards** – Indicate below all Awards where this is a compulsory or option Module (\*delete as appropriate)

<b>BA(Hons) Music Entrepreneurship</b>	Compulsory
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**Module Information Form (MIF)**

<b>Module Name</b>	Publishing and Copyright Law
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	DIMEO-030
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 6, Stage 3
<b>Credit Value</b>	30 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	None
<b>Compulsory or Option</b>	Compulsory
<b>Named Module Leader</b>	Tim Ferrone
<b>Location of Delivery</b>	Online
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Trimester 5 Indicatively, this module will consist of:</p> <ul style="list-style-type: none"> <li>• 28 hours of lectures (14 x 2.0 hours)</li> <li>• Small groups/individual tutorials (10 hours)</li> <li>• Forums/Peer chat online (10 hours)</li> </ul>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p><i>Publishing and Copyright Law provides you with a detailed look at the publishing industry and the opportunity to gain an understanding of the major income streams available to songwriters. The module will examine the content and terms of various types of publishing deals and how to protect your song rights through knowledge of copyright law. Additionally, you will explore other scenarios such as songwriting splits and how to agree them without conflict.</i></p> <p><i>The outcome of the module will allow the you to demonstrate your understanding of the publishing industry and related copyright law by contextualising this knowledge back into your own practice.</i></p>
<b>Aims</b> <i>Maximum of 3</i>	<p><i>The aim of this module is to enable you to:</i></p> <ul style="list-style-type: none"> <li>• <i>Evaluate and apply the conventions and vocabulary of publishing into the wider context of the music industry</i></li> <li>• <i>Analyse and apply copyright law in relation to publishing and the rights of the songwriter</i></li> <li>• <i>Make practical and commercial use of your knowledge of the protection and exploitation of song rights, and fair agreement of songwriting splits</i></li> </ul>



Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
1	Evaluate the role of publishing and associated income streams in the context of the music industry (Creative Songwriting LO 5; Music Entrepreneurship LO 6, 7)	Evaluate and explain the workings of publishing deals in the context of the wider music industry
2	Evidence knowledge of copyright law and the legal framework surrounding musical works (Creative Songwriting LO 6; Music Entrepreneurship LO 7)	Illustrate and apply the legal framework of copyright law to published and non-published original music
3	Analyse and describe the relationship between publishing, copyright and songwriter (Creative Songwriting LO 8; Music Entrepreneurship LO 7, 8)	Evaluate the areas of publishing and copyright in relation to the songwriter and song, presenting findings that are intelligible to expert and non-expert audiences

<b>Skills Development</b>	<p><b>Knowledge and Understanding</b> Understanding elements of publishing and copyright law Knowledge of various publishing deals</p> <p><b>Intellectual Skills</b> The ability to analyse publishing deals and apply copyright law in a relevant manner.</p> <p><b>Practical Skills</b> The learner will demonstrate a contextual understanding of publishing deals and copyright law into a practical scenario.</p> <p><b>Transferable Skills</b> The learner will have the opportunity to develop effective time management skills, research based practice and self directed working</p>
<b>Assessment Strategy</b>	<p><b>Summative assessment (Case Study – 3,500 words)</b></p> <p>You will be asked to provide a case study incorporating research-based knowledge of publishing deals and copyright law applied to a practical context (3500 words). A sample original song will be provided along with background on the writing process that produced the work. You will be asked to hypothesise on the possibilities for reasonable songwriting splits, methodologies for conflict resolution and the formulation of a strategy to maximise the commercial potential of the song, exploring a wide range of traditional and innovative income-generating avenues.</p> <p>Summative assessment will occur at the end of Trimester 5, with formative assessment taking place throughout the module.</p>

No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	LO Assessed		
					1	2	3
1	CS	Case Study	100	<b>compulsory</b>	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-odule test	LR	literature review
JL	journal/logbook	OT	other

### Indicative list of Resources

#### Books (electronic resource)

- **Gammons**, Helen (2010) *The Art of Music Publishing: an Entrepreneurial Guide to Publishing and Copyright for the Music, Film and Media Industries*. Focal Press.
- **Aczon**, Michael (2008) *The Musician's Legal Companion*. Thomson Course Technology.

#### Journals (electronic resources)

- **Billboard**: Billboard. [available via International Index to Music Periodicals (from 1997 – present); and EBSCO Business Source Complete (from 1994)]
- **M: PRS For Music**. [available via <http://www.m-magazine.co.uk>]
- **Music Week**: Intent Media. [available via International Index to Music Periodicals (from 1997 – present)]

#### Websites

- PRS For Music: <http://www.prsformusic.com>
- Music Publishers Association: <http://www.mpaonline.org.uk>
- Complete Music Update: <http://www.completemusicupdate.com>
- Record Of The Day: <http://www.recordoftheday.com>
- Music Ally: <http://musically.com>
- Music Tank: <http://www.musictank.co.uk>
- UK Music: <http://www.ukmusic.org>
- World Intellectual Property Organisation: <http://www.wipo.int/portal/en/index.html>
- The Unsigned Guide: <http://www.theunsignedguide.com>
- Music-Jobs: <http://uk.music-jobs.com>

#### Further reading (unavailable in electronic form)

- Anderson, Terri (2004) *Giving Music Its Due*. MCPS-PRS Alliance.
- Harrison, Ann (2011) *Music: the Business*. 5th edn. Virgin.
- Wixen, Randall (2009) *The Plain and Simple Guide to Music Publishing*. 2<sup>nd</sup> edn. Hal Leonard.
- The Unsigned Guide: <http://www.theunsignedguide.com>
- Music-Jobs: <http://uk.music-jobs.com>

#### Section 4 – Administrative Information

<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>Creative Songwriting/Music Entrepreneurship</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>30/01/2014</b>

**Named Awards** – Indicate below all Awards where this is a compulsory or option Module (\*delete as appropriate)

<b>BA(Hons) Creative Songwriting</b>	Compulsory
<b>BA(Hons) Music Entrepreneurship</b>	Compulsory

## Module Information Form (MIF)

<b>Module Name</b>	Personal Skills in Business Management
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	DIMEO-M320
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 6, Stage 3
<b>Credit Value</b>	30 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	None
<b>Compulsory or Option</b>	Compulsory
<b>Named Module Leader</b>	Tim Ferrone
<b>Location of Delivery</b>	Online
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Trimester 5</p> <p>Indicatively, this module will consist of:</p> <ul style="list-style-type: none"> <li>• 28 hours of lectures (14 x 2.0 hours)</li> <li>• Small groups/individual tutorials (10 hours)</li> <li>• Forums/online peer chat/master-classes (10 hours)</li> </ul>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p><i>This module deals with the personal and interpersonal ‘soft skills’ that are fundamental to success in both an independent and team contexts. The ability to work effectively on a self directed basis as well as within a team context are increasingly important for success. This is true for self-employed practitioners who rely on generating repeat business as well as the expansion of a client base, artist roster and network of business contacts.</i></p> <p><i>Team role approaches and theory such as Belbin team development and psychometric testing used in business are examined and applied to music industry models (e.g. the members of a band).</i></p> <p><i>This module will support the progression towards the Professional Project and Dissertation through developing your objective awareness of your own working style, strengths and weaknesses. Favoured working styles are discussed and the module seeks to foster an awareness of differing personality traits and how they can impact on the performance and outcome of collaborative project work.</i></p> <p><i>Areas studied relevant to personal health, happiness and effectiveness will include the management of time, stress and personal workloads. Dynamic leadership, mentoring and conflict resolution are also central themes within this module.</i></p> <p><i>Overall, the synthesis (i.e. the organising and arranging of generic learning material in a manner that is genuinely relevant to you and your situation) and the evaluation of your own working style, experiences and insights are the focus of this study.</i></p>

<b>Aims</b> Maximum of 3	<p>The aim of this module is to enable you to:</p> <ul style="list-style-type: none"> <li>Analyse personal strengths and weaknesses</li> <li>Create of an effective self development strategy</li> <li>Create a credible personal profile in the music industry</li> </ul>
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Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
8, 9	Evaluate the strengths and weaknesses of your personal working style (Music Entrepreneurship LO 8, 9)	Evaluate the strengths and weaknesses of your personal working style, targeting areas of desired improvement where appropriate
8, 9	Evaluate and apply techniques for personal and business development (Music Entrepreneurship LO 8, 9)	Create personal strategies for healthy and effective working practice through knowledge of personal and business development techniques
8	Refine your own personal 'brand image' (Music Entrepreneurship LO 8)	Show an understanding of how you might be viewed by third parties and utilise these ideas to refine a credible personal profile.

<b>Skills Development</b>	<p><b>Knowledge and Understanding</b></p> <p>Knowledge of Business development and team work approaches  Knowledge of music business working practice and etiquette</p> <p>An understanding of the practical application of this knowledge in the context of self development</p> <p><b>Intellectual Skills</b></p> <p>Through enhanced emotional intelligence skills, utilise the ability to make assessments of own working style, strengths and weaknesses in an objective way, considering how other third parties might view your individual 'brand', the practical and commercial implications of this and the ability to synthesise ideas into a strategy for focused self development.</p> <p><b>Practical Skills</b></p> <p>The ability to work effectively, remaining healthy</p> <p><b>Transferable Skills</b></p> <ul style="list-style-type: none"> <li>Self awareness</li> <li>Time Management</li> <li>Stress Management</li> </ul>
<b>Assessment Strategy</b>	<p><b>Summative assessment</b></p> <p><b>Practical Diary and reflective essay (3,500 words)</b></p> <p>You will complete a 15-week diary (1500 words) that</p>

	<p>documents the work and learning journey within this module. The focus of the diary will be the descriptions of your various tasks and exercises, collaborative and individual activity, alongside with a record of the results and data produced.</p> <p>You will then examine the data and <b>analyse</b> the information, <b>drawing informed conclusions</b>, which will provide insight into your own strengths, weaknesses, character traits and preferred working styles. You will record these learning events in your diary noting themes and common issues as the work progresses. Throughout the diary you will assemble, organise and manage 'rough' data consisting of objective observations on your own working approach, strengths and weaknesses. Through this you will begin to conceptualise ideas about your 'own brand'.</p> <p>During the course of the diary you will create and refine a professional profile that can be in the form of a traditional CV, or a 'Linkedin' or equivalent online profile. This profile should encapsulate how you wish to present your self as an individual, or your management company to the wider music Industry.</p> <p>You will conclude the diary with a reflective element (2000 words) evaluating personal challenges and successes and use this to construct a defensible strategy for personal development.</p>
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No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcomes Assessed		
					1	2	3
1	OT	Diary, reflective essay and professional profile	100	<b>compulsory</b>	x	x	x

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources
<p><b><u>Books (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li>• <b>Belbin, R. Meredith</b> (2012) <i>Team Roles at Work</i>. 2nd edn. Routledge</li> <li>• <b>Mancini, Marc.</b> (2007) <i>Time Management: 24 Techniques to Make Each Minute Count at Work</i>. McGraw-Hill</li> </ul>

- **Whatling T.** (2012) *Mediation Skills And Strategies: A Practical Guide*. Jessica Kingsley Pub

**Websites and articles**

- <http://www.belbin.com>
- Stress Management Techniques. (MindTools.com)  
[http://www.mindtools.com/pages/main/newMN\\_TCS.htm](http://www.mindtools.com/pages/main/newMN_TCS.htm)
- Time Management Beat Work Overload. Be More Effective. Achieve More. (MindTools.com)
- [http://www.mindtools.com/pages/main/newMN\\_HTE.htm](http://www.mindtools.com/pages/main/newMN_HTE.htm)

**Further reading (unavailable in electronic form)**

- Cialdini R. (2007), *Influence: The Psychology Of Persuasion*, Harper Business
- Critchley, Kathryn. (2010) *Stress Management Skills Training Course*. Exercises and techniques to manage stress and anxiety. Build success in your life by goal setting, ... with NLP. Universe of Learning Ltd

**Section 4 – Administrative Information**

<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>Music Entrepreneurship</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>30/01/2014</b>

**Named Awards** – Indicate below all Awards where this is a compulsory or option Module (\*delete as appropriate)

<b>BA(Hons) Music Entrepreneurship</b>	Compulsory
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## Module Information Form (MIF)

<b>Module Name</b>	Professional Project
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	DIMEO-M330
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 6, Stage 3
<b>Credit Value</b>	40 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	None
<b>Compulsory or Option</b>	Compulsory
<b>Named Module Leader</b>	Tim Ferrone
<b>Location of Delivery</b>	Online
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Trimester 6 Indicatively, this module will consist of:</p> <ul style="list-style-type: none"> <li>• 6 hours of lectures (3 x 2.0 hours)</li> <li>• Small groups/individual tutorials (20 hours)</li> <li>• Peer chat/forums/master-classes (20 hours)</li> </ul>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p>The Professional Project will see you taking the concepts studied in previous modules and applying them into a practical context. You will be asked to look after a band or solo artist of your choosing and organise either a significant studio session (e.g. an entire album) or a set of live dates that extends beyond the local area. This could also involve organising a full campaign based on a national tour or a record release, and include the use of various forms of social media combined with traditional marketing methods. Your critical reflections on performance and the creative and commercial outcomes from the recording or gigs will underpin the reflective element of the project.</p>
<b>Aims</b> <i>Maximum of 3</i>	<p>The aim of this module is to enable you to:</p> <ul style="list-style-type: none"> <li>• Apply effective project management skills</li> <li>• Evidence leadership and innovation in managerial practice</li> <li>• Evaluate managerial practice</li> </ul>



Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
1	Evidence a creative and entrepreneurial approach to project management (Music Entrepreneurship LO 1)	Create and execute a project strategy for an artist for commercial and creative outcomes at a national level
2	Demonstrate the ability to reflect critically on managerial practice and project management (Music Entrepreneurship LO 2)	Evaluate the processes and outcomes of managing a national campaign for an artist
3, 9	Demonstrate effective collaborative working and proactive leadership in a professional context (Music Entrepreneurship LO 3, 9)	Identify and organise a working partnership with musicians, band or solo artist and work towards realistic and attainable career goals at a national level

<b>Skills Development</b>	<p><b>Knowledge and Understanding</b></p> <p>Knowledge of project management, people management and music business working practice</p> <p>An understanding of the practical application of this knowledge in the execution of a time-bound project within the national/international music scene</p> <p><b>Intellectual Skills</b></p> <p>The ability to assess commercial and creative performance and identify areas of strength and weakness, drawing conclusions that will inform future working practice</p> <p><b>Practical Skills</b></p> <p>The ability to inspire, lead and solve problems</p> <p><b>Transferable Skills</b></p> <ul style="list-style-type: none"> <li>• Negotiation</li> <li>• Entrepreneurialism</li> <li>• Leadership</li> </ul>
<b>Assessment Strategy</b>	<p><b>Summative assessment (e-portfolio and critical reflection – 3000 words)</b></p> <p>The project will be based on a prescribed brief to identify and organise a working partnership with musicians, band or solo artist and identify ambitious but achievable career goals. The project could operate at national or international level, or with a fledgling act that shows potential. Examples of suitable projects include a national tour or full album release and campaign, or the execution of strategy to gain a national profile and audience for an unknown act. These goals should be time-</p>

	<p>bound and deliverable within the lifespan of this module. You will create and execute a strategy to realise the goals and reflect upon the commercial and creative outcomes, drawing conclusions that will inform future working practice.</p> <p>You will be asked to submit an e-portfolio containing evidence of your work (e.g. budgets, promotional materials, etc.) and a detailed critical reflection of your project (3000 words).</p>
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No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcomes Assessed			
					1	2	3	9
1	OT	Project	100	<b>compulsory</b>	X	X	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources
<p><b><u>Books (electronic resources)</u></b></p> <ul style="list-style-type: none"> <li>• <b>Allen P.</b> (2011) <i>Artist Management For The Music Business</i>, Focal Press</li> <li>• <b>Graham N.</b> (2010) <i>Project Management For Dummies</i>. John Wiley &amp; Sons</li> <li>• <b>Hutchison, T.W.</b> (2008) <i>Web Marketing For The Music Business</i>. Focal Press</li> <li>• <b>Levin, Peter</b> (2004) <i>Write Great Essays!: a Guide to Reading and Essay Writing for Undergraduates and Taught Postgraduates</i>. Maidenhead: Open University Press.</li> <li>• <b>May, T.</b> (2007) <i>Promoting Your Music</i>. Routledge Falmer</li> </ul> <p><b><u>Further reading (unavailable in electronic format)</u></b></p> <ul style="list-style-type: none"> <li>• Greetham, B. (2001) <i>How to Write Better Essays</i>. London: Palgrave Macmillan.</li> <li>• Mounsey, C., (2003) <i>One Step Ahead: Essays and Dissertations</i>. London: OUP.</li> <li>• Peck, J., (2005) <i>The Student's Guide to Writing: Grammar, Punctuation and Spelling</i>. London: Palgrave Macmillan.</li> <li>• Soles, D., and Lawler, G., (2005) <i>The Academic Essay: How to Plan, Draft, Write and Edit</i>. London: Studymates.</li> </ul>

#### Section 4 – Administrative Information

<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>Music Entrepreneurship</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	30/01/2014

**Named Awards** – Indicate below all Awards where this is a compulsory or option Module (\*delete as appropriate)

<b>BA(Hons) Music Entrepreneurship</b>	Compulsory
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## Module Information Form (MIF)

<b>Module Name</b>	Professional Practice Portfolio
<b>Module Code</b> <i>SRIT to establish coding protocol</i>	DIMEO-035
<b>Level (FHEQ) and Stage</b> <i>eg Level 4, Stage 1</i>	Level 6, Stage 3
<b>Credit Value</b>	20 credits
<b>Pre and Co-requisites</b> <i>Indicate module name, codes will be inserted later</i>	None
<b>Compulsory or Option</b>	Compulsory
<b>Named Module Leader</b>	Paul Elliott
<b>Location of Delivery</b>	Online
<b>Mode(s) of Delivery</b> <i>eg 1 x 2hr seminar, weekly for 13 weeks</i>	<p>Trimester 6 Indicatively, this module will consist of:</p> <ul style="list-style-type: none"> <li>• 12 hours of signpost lectures (6 x 2.0 hours)</li> <li>• Small groups/individual tutorials (20 hours)</li> <li>• Forums/peer chat online/seminars (20 hours)</li> </ul>
<b>Summary Module Description</b> <i>(100 – 150 words)</i>	<p>The Professional Practice Portfolio module requires you to research and report on the full spectrum of career opportunities available within your specialist area. In addition to identifying various career pathways, you should also comment on how your craft can be contextualised into professional opportunities that will, if desired, monetise your skills and inspire entrepreneurial practice and artistic excellence. Additionally, you will be asked to have other components in your Portfolio that are intended to facilitate your career. These items include:</p> <ul style="list-style-type: none"> <li>• Personal website (supporting your professional work)</li> <li>• Various forms of social media (as above)</li> </ul> <p>You should utilise a research-based approach (clearly demonstrated through referenced sources) to identify career and/or artist opportunities related to your specialist area, and support findings by examining the work of recognised leaders in their field. The report should examine current ways of working for the self-employed music professional, including entrepreneurial practice, marketing, self-promotion and multiple income streams.</p> <p>You will be required to present a persuasive argument showing how your aims are realistic and achievable and this should be backed up by credible research data and analysis. Where possible, the additional components of your portfolio should align with your report on career opportunities and pathways.</p> <p>You will be expected to develop a strategic approach for managing the process of creating the portfolio that employs effective time management, research skills and the ability to</p>

	<i>reflect and comment critically. Lecture content will be supported with tutorials and group seminars.</i>
<b>Aims</b> <i>Maximum of 3</i>	<p><i>The aim of this module is to enable you to:</i></p> <ul style="list-style-type: none"> <li><i>Generate ideas and construct arguments in both verbal and written form and to evaluate such ideas and arguments critically.</i></li> <li><i>Apply research-based knowledge in a practical and discriminating way, classifying significant data, and applying this learning in the design of realistic and achievable career planning strategy.</i></li> </ul>

<b>Core Learning Outcomes</b>		
<b>LO</b>	<b>On completion of this Module you should be able to:</b>	<b><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</b>
1	Apply a research-based approach in the identification of relevant employment opportunities within the music industry (Music Entrepreneurship LO 8, 9; Creative Songwriting LO 8, 9; Creative Music Performance LO 7, 8)	<p>Identify and define employment opportunities within your specialist area</p> <p>Formulate a personal career plan that incorporates and synthesises relevant data and specialist knowledge</p> <p>Create a personal website and exploit current and relevant forms of social media for professional use</p>
2	Evaluate the range of career opportunities relevant to your own personal situation, assessing the strengths and weaknesses of each (Music Entrepreneurship LO 8, 9; Creative Songwriting LO 8, 9; Creative Music Performance LO 7, 8)	<p>Identify and evaluate industry employment opportunities relevant to a bespoke career plan</p> <p>Justify and defend personal career choices and illustrate how objectives are realistic and obtainable</p>

<b>Skills Development</b>	<p><b>Knowledge and Understanding</b> Understanding of entrepreneurial practice in the relevant specialism Knowledge of career opportunities and best practice</p> <p><b>Intellectual Skills</b> Develop cognitive and analytical skills applicable to the formation of career pathways</p> <p><b>Practical Skills</b> Construct a written dissertation intelligible to expert and non-expert audiences</p> <p><b>Transferable Skills</b></p> <ul style="list-style-type: none"> <li>• Time management</li> <li>• Research techniques</li> <li>• Critical thinking</li> </ul>
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<b>Assessment Strategy</b>	<p><b>Summative assessment (Professional Portfolio)</b></p> <p>You will be asked to submit a professional portfolio containing elements relevant to your career pathway and current working activities. The portfolio must contain a career research report of 2,500 words outlining a considered and appropriate range of career opportunities linked to your specialist area and a strategy for the development your own professional practice. You should use a research-based approach that features clear referencing and which supports all assertions, arguments and conclusions raised in the report.</p> <p>The report will be based on a <b>research theme or question</b> that addresses critical issues related to career development and artistic opportunities linked to your specialist field. This must be capable of being investigated within the allocated time frame. The report must follow appropriate academic protocol as regards the referencing of sources and the development of a supported, critically accountable and contextually astute argument. The report should be an <b>empirical investigation</b> that uses primary and secondary data and research material gathered through appropriate methods and from credible sources within the wider field of inquiry.</p> <p>You will identify and organise your research showing how this is relevant to your engagement with your question. Through analysis you will draw informed conclusions about the creative commercial opportunity available to you, and present a defensible argument to support your position.</p> <p>You will be asked to support the career research report with the inclusion of a personal website and various forms of social media, both of which should have strictly professional objectives. The website should include items such as current photos, embedded video and/or audio, a current biography, details of the service(s) you provide, discography (as relevant), news and other information relevant to your professional status. Your social media should feature aspects of your professional work and clear signs of promotional use.</p>
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No	Assessment Method	Description of Assessment Method	%	compulsory or compensatable	Learning Outcome Assessed	
					1	2
1	PO	Portfolio	100	<b>compulsory</b>	X	X

*The following codes for assessment methods apply:-			
AR	artefact	OR	oral
CB	computer-based	PC	practical
CE	critical evaluation	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
ES	essay	PR	presentation
EX	exam	RE	individual report
GR	group report	SP	studio practice
IT	in-module test	LR	literature review
JL	journal/logbook	OT	other

Indicative list of Resources
<p><b><u>Books (electronic resource)</u></b></p> <ul style="list-style-type: none"> <li>• <b>Bell, Judith</b> (1987) <i>Doing Your Research Project</i>. Open University Press.</li> <li>• <b>Levin, Peter</b> (2004) <i>Write Great Essays!: a Guide to Reading and Essay Writing for Undergraduates and Taught Postgraduates</i>. Maidenhead: Open University Press.</li> <li>• <b>McMillan, Kathleen</b> (2007) <i>How to Write Essays and Assignments</i>. Harlow: Pearson/Prentice Hall.</li> </ul> <p><b><u>Web articles</u></b></p> <ul style="list-style-type: none"> <li>• <b>(2011)</b> <i>Writing a Dissertation</i>. (University of Leceister AccessAbility Centre) &lt;<a href="http://www.youtube.com/watch?v=1hVNF_8S6Ok">http://www.youtube.com/watch?v=1hVNF_8S6Ok</a>&gt;</li> <li>• <b>Klein, Stella</b> (2013) <i>How to Plan Your Dissertation</i>. (The Guardian) &lt;<a href="http://www.theguardian.com/education/2013/mar/21/how-to-plan-your-dissertation">http://www.theguardian.com/education/2013/mar/21/how-to-plan-your-dissertation</a>&gt;</li> <li>• <b>Klein, Stella</b> (2013) <i>How to Write Your Dissertation</i>. (The Guardian) &lt;<a href="http://www.theguardian.com/education/2013/mar/25/how-to-write-your-dissertation">http://www.theguardian.com/education/2013/mar/25/how-to-write-your-dissertation</a>&gt;</li> </ul> <p><b><u>Further reading (unavailable in electronic form)</u></b></p> <ul style="list-style-type: none"> <li>• Creswell, John. 2013. <i>Research Design: Qualitative, Quantitative, and Mixed Methods Approaches</i>. SAGE.</li> <li>• Thomas, Gary. 2013. <i>How To Do Your Research Project</i>. Sage.</li> </ul> <p>NB The websites listed above were live at the time of writing. If any of them are unavailable you can find alternatives via your search engine.</p>

#### Section 4 – Administrative Information

<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>Music Entrepreneurship/Creative Songwriting/Creative Music Performance</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	2
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>30/01/2014</b>

<b>Named Awards</b> – Indicate below all Awards where this is a compulsory or option Module (*delete as appropriate)	
<b>BA(Hons) Music Entrepreneurship</b>	Compulsory
<b>BA(Hons) Creative Songwriting</b>	Compulsory
<b>BA(Hons) Creative Music Performance</b>	Compulsory