

MODULE CODE:	BMTY7000
TITLE:	Creative Music Management
DATED:	07/12/2016
LEVEL:	7
CREDITS:	20
JACS CODE:	W375

INTRODUCTION

This module focuses on the interconnected and collaborative stakeholders and activities undertaken in the production, distribution and marketing of commercially released music. It begins with a mapping and critical evaluation of label, publisher and creative artist management in its historical context along with an analysis of how that landscape is evolving and adapting to Porter's five forces of competitive dynamics. The module continues with an audit of those key creative management entities, roles functions, budget and timeline variables. It also details all of the music and entertainment industry legal and contractual points covering recording, publishing, management, live, digital, synchronisation and brand licensing. Cases studies used will be based in the UK and the wider international music scene, and will include both major labels and independents. Student groups are given a small production budget and are tasked with developing, recording and promoting an original artist under budget and time constraint. Interspersed between tutor led lectures and discussions, guest speaker companies, artists and industry entrepreneurs provide real world case studies of live and recent campaigns. The module concludes with the presentation, group analysis and feedback on the campaigns achieved to invited guest speakers, tutors and contemporaries

AIM(S)

- To critically evaluate and respond to a range of creative industry business models, theories and strategies applied by contemporary music and entertainment practitioners in relation to commercial best practice, including brand management and organisational leadership.
- To analyse key concepts and roles of leadership and management in an organisational, social, environmental and multicultural context that is characterised by rapid change.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- critically evaluate and respond to a range of business models, theories and strategies applied by contemporary music and entertainment practitioners in leading positions in relation to commercial practice;
- develop and present detailed, innovative and sustainable professional strategies and best practice for the exploitation of music and media intellectual property and skills.

INDICATIVE CONTENT

- Analysis of Creative Enterprise and Practice: music and entertainment industry historic and current landscape, structure, practice and stakeholders in an international context.
- Business Models: Evaluation and analysis of incumbent, independent and emerging business models for revenue and wealth generation.
- Leadership development strategies and implementations within a creative and new technology global context.
- Digital Enterprise: The role of digital technologies in creative enterprises (crowd funding, digital marketing, third party tools).
- Practical and Legal requirements: setting up and managing a creative enterprise (financing creativity, organizational administration, legalities, registration of works).
- Sustaining and Growing Creative Business: International business strategies, growth and sustainability.

LEARNING AND TEACHING STRATEGY

The first phase of the module will be delivered through a series of lectures, workshops and case studies designed to allow the student to think about and analyse the nature of convergence across the mixed media economy, the historic and current industry landscape of the commercial music and entertainment sector, key stakeholders, their roles and responsibilities, and varied methods of practice in relation to the exploitation of intellectual property and skills in the music industry. This is followed by an opportunity to work in groups to formulate and execute a professional commercial strategy for an independent music artist of their choosing, operating a small budget supplied by Tileyard Education. The module will conclude with a series of presentations, group reflections and feedback on strategies, tactics, deliverables and challenges faced.

Throughout the module, case studies will be used to illustrate alternative approaches and elicit critical responses and students will be supported in the development of their group strategies with peer to peer feedback and personal tutoring.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	40	20
Independent learning	160	80
Placement	0	0
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – 50%

Portfolio (4 elements)

In a group of three or four students, groups are allocated a small working budget of £500 and tasked to develop an original artist campaign to include the recording, digital release and promotion of a single. Media assets created can include audio, video, iconography, art work, digital, social media, PR and live performance / event. Each student needs to submit an individual digital portfolio of evidence including 4-5 pieces of original work.

Assessment Component 2 – 50%
Reflective summary (2,500 words)

Write a 2,500 word reflective summary which explains your portfolio and reflects on the impact of new technologies on the music industry.

Assessment Summary

Activity type	Percentage
Written exam	0
Coursework	100
Practical	0
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes X
	No
If yes please provide brief details (no more than 100 words): The module provides students with the practical and analytical skills in building management strategies and plans for businesses in the creative industries. It also focuses on issues related to strategic management preparing students for the wider arena of creating and implementing strategies in the creative environment. Student are also challenged to question conventions and explore related areas of interest. Students are encouraged to think out of the box and think as managers in a global environment as opposed to just operating in a local context.	

BIBLIOGRAPHY

Essential

Allen, P (2014) Artist Management for the Music Business 3rd Edition; London: Routledge

Davis & Scase (2000) Managing Creativity, Oxford: Open University Press

Further reading

Birley, S; Muzyka, D. (2000) Mastering Entrepreneurship: Your Single Source Guide to Becoming a Master of Entrepreneurship: Complete MBA Companion in Entrepreneurship 1 edition, London: Financial Times/ Prentice Hall.

Caves, Richard E. (2000) Creative Industries: contracts between art and commerce, London: Harvard University Press

Colette, Henry (2007) Entrepreneurship in the creative industries: an international perspective, Cheltenham: Edward Elgar

Covey, Stephen (2004) The 8th Habit, London: Simon & Schuster.

Hagoort, Giep (2003) Art management: entrepreneurial style, Delft: Eburon Publishers

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- Riches, N (2012) Music Management Bible New Revised Edition, Music Sales Ltd; Revised edition
- Yukl, G. (2013) Leadership in Organizations (8th Edition), London: Pearson International.

Journals

Music Educators Journal (Academic Search Premier)
 Music Education Research (Academic Search Premier)
 The Musical Times (Art Source/Business Source Complete)
 Journal of Humanities, Social Science and Creative Arts (Free e-journals)
 Creative Review (Art & Architecture Source Publications)
 European Management Review (Business Source Complete)

Websites

Ccskills: <https://ccskills.org.uk/careers/advice/industry-insights/music-management>
 Music and management: <http://www.musicandmanagement.com/>
 Music Manager's Forum: <https://themmaf.net>
 Music Think tank <http://www.musicthinktank.com/>
 101 Resources for Marketing Music
<http://www.unsignedbandpromotion.com/resources-marketing-music/#.WCMFQGqLSU>
 Mi2N: <http://www.mi2n.com>
 Musically: <http://musically.com>