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UNIVERSITY FOR THE CREATIVE ARTS

PROGRAMME SPECIFICATION FOR:

**BA (Hons) Music Business Management**

PROGRAMME SPECIFICATION [ACADEMIC YEAR 2020/21]

This Programme Specification is designed for prospective students, current students, academic staff and potential employers. It provides a concise summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the teaching, learning and assessment methods, learning outcomes and content of each unit can be found in the Unit Descriptors.

Section A – Material Course Information

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| Validating Body | University for the Creative Arts[[1]](#footnote-1) | | | | | |
| Teaching Body | London College of Creative Media (LCCM) | | | | | |
| Final Award Title and Type | Bachelors of Arts | | | | | |
| Course Title | Music Business Management | | | | | |
| Course Location and Length | Campus:  London College of Creative Media,  Music Box,  241 Union Street,  London SE1 OLR | | | Length:  Full-Time- 3 years  Part-Time – 6 years  Level 5 Exit Award  Diploma of Higher Education  Level 4 Exit Award  Certificate of Higher Education | | |
| Mode of Study | Full-time | ✓ | | Part-time | | ✓ |
| Period of Validation | [2020] to [2023] | | | | | |
| Name of Professional, Statutory or Regulatory Body | n/a | | | | | |
| Type of Accreditation | n/a | | | | | |
| Accreditation due for renewal | n/a | | | | | |
| **Entry Criteria**   * **A minimum of 96 UCAS points** gained from at least two full Level 3 qualifications (e.g. A Level, BTEC Diploma) which must include at least one in the following subject areas:   + Music Technology, Business Studies or Economics, Media Studies or English Language   + An Access to Higher Education course or a BTEC Extended Diploma will be considered as equivalent to two full Level 3 qualifications. * **GCSE grade C/4 or above in Maths and English** or a Level 2 equivalent (e.g. Functional Skills).   We also welcome applications from mature students (21+ years) and those without formal qualifications but with demonstrable passion for and practical experience in the music industry. | | | | | | |
| Overall methods of assessment[[2]](#footnote-2) | Written exams: | | Practical exams: | | Coursework: | |
| Year 1 / Level 4 | 13.33% | | 33.33% | | 53.33% | |
| Year 2 / Level 5 | 8.4% | | 28.3% | | 63.3% | |
| Year 3 / Level 6 | 0% | | 63.75% | | 36.25% | |
| Overall Learning & Teaching hours[[3]](#footnote-3) | Scheduled: | | Independent: | | Placement: | |
| Year 1 / Level 4 | 12% | | 88% | | N/A | |
| 144 | | 1056 | | N/A | |
| Year 2 / Level 5 | 13% | | 87% | | N/A | |
| 156 | | 1044 | | N/A | |
| Year 3 / Level 6 | 9% | | 77% | | 14% | |
| 108 | | 924 | | 168 | |
| General level of staff delivering the course[[4]](#footnote-4) | Lecturers must have either an MA or equivalent professional practice in a relevant discipline or field.  LCCM ensures that staff numbers and expertise are sufficient to teach each subject area including those specialist areas within each programme.  LCCM will ensure there is an appropriate balance between staff with relevant academic qualifications and those with current industry expertise.  LCCM will augment its staff with guest speakers and masterclass guests.  LCCM works with industry to ensure appropriate curriculum development, lecturer and guest expertise reflects contemporary industry practice and future employer and entrepreneurial trends.  LCCM will endeavour to support tutors’ continuous professional development including the necessary support to ensure staff can where relevant also maintain professional careers as practitioners in the creative industries.  All lecturing staff are encouraged to work towards a teaching qualification or professional Recognition by the Higher Education Academy. | | | | | |
| Language of Study | English | | | | | |
| Subject/Qualification Benchmark Statement:  QAA Subject Benchmark Statement: Business & Management 2019  QAA Subject Benchmark Statement: Communication, Media, Film and Culture Studies 2019  QAA Subject Benchmark Statement: Events, Hospitality, Leisure, Sport & Tourism 2019  QAA Subject Benchmark Statement: Music 2019 | | | | | | |
| Framework for Higher Education Qualifications (FHEQ)   * QAA The Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies November 2014 * QAA Education for Sustainable Development: Guidance for UK Higher Education Providers June 2014 * Advance HE Enterprise and Entrepreneurship Education: A focus framework aligned to the Employability Framework | | | | | | |

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| **The course Structure**  The structure of all of the University’s awards complies with the University’s [Common Credit Framework](http://www.uca.ac.uk/quality-assurance-enhancement/university-regulations-policies-and-procedures/). The Common Credit Framework includes information about the:   * Rules for progression between the stages of a course; * Consequences of failure for reassessment, compensation and exit awards; * Calculation and classification of awards;   **Credits and levels*:***  BA: 360-credits in total.  DipHE: 240-credits in total  CertHE: 120-credits in total  **Pattern of delivery:**  Two semesters per academic year.  Full-time study 60-credits worth of modules per semester during the daytime.  Part-time study 60-credits worth of modules per year during daytime.  Modules are taught in-person, online or blended  **Typical Delivery Plan (FT)**   |  |  |  |  |  | | --- | --- | --- | --- | --- | | **Unit Codes** | **Unit titles** | **Level** | **Credit value** | **Elective/ Core** | |  | **Year 1** |  | **Semester 1** |  | |  | Music Industry Landscape & The Streaming Economy | 4 | 20 | Core | |  | History of Popular Music: Context & Culture | 4 | 20 | Core | |  | Music Industry News & Digital Trends | 4 | 20 | Core | |  | **Year 1** |  | **Semester 2** |  | |  | History of Popular Music: Crate Digging | 4 | 20 | Core | |  | Rights & Royalties: Labels & Publishing | 4 | 20 | Core | |  | Event Management & Promotion | 4 | 20 | Core | |  | **Year 2** |  | **Semester 1** |  | |  | Entertainment Law & Litigation | 5 | 20 | Core | |  | Artist Branding & Audience Development | 5 | 20 | Core | |  | Online Exploitation & Royalty Collection | 5 | 20 | Core | |  | **Year 2** |  | **Semester 2** |  | |  | International Exploitation & Royalty Collection | 5 | 20 | Core | |  | Ticketing & Touring | 5 | 20 | Core | |  | Growth Hacking | 5 | 20 | Core | |  | **Year 3** |  | **Semester 1** |  | |  | Entertainment Science | 6 | 20 | Core | |  | Artist Management Project | 6 | 40 | Core | |  | **Year 4** |  | **Semester 2** |  | |  | Data Insights & Communication | 6 | 20 | Core | |  | Business Project | 6 | 40 | Core |   **Part-time study**   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **Unit codes** | **Unit Titles** | **Level** | **Credit value** | | **Elective/ Core** | |  | **Year 1** |  | **Semester 1** | |  | |  | Music Industry News & Digital Trends | 4 | 20 | | Core | |  | Music Industry Landscape | 4 | 10 | | Core | |  | **Year 1** |  | **Semester 2** | |  | |  | Event Management & Promotion | 4 | 20 | | Core | |  | Rights & Royalties: Labels | 4 | 10 | | Core | |  | **Year 1** |  | **Semester 1** | |  | |  | History of Popular Music: Context & Culture | 4 | 20 | | Core | |  | The Streaming Economy | 4 | 10 | | Core | |  | **Year 1** |  | **Semester 2** | |  | |  | History of Popular Music: Crate Digging | 4 | 20 | | Core | |  | Rights & Royalties: Publishing | 4 | 10 | | Core | |  | **Year 2** |  | **Semester 1** | |  | |  | Artist Branding & Audience Development | 5 | 20 | | Core | |  | Online Exploitation & Royalty Collection | 5 | 20 | | Core | |  | **Year 2** |  | **Semester 2** | |  | |  | Ticketing & Touring | 5 | 20 | | Core | |  | **Year 2** |  | **Semester 1** | |  | |  | Entertainment Law & Litigation | 5 | 20 | | Core | |  | **Year 2** |  | **Semester 2** | |  | |  | Growth Hacking | 5 | 20 | | Core | |  | International Exploitation & Royalty Collection | 5 | 20 | | Core | |  | **Year 6** |  | **Semester 1** | |  | |  | Artist Management Project | 6 | 40 | | Core | |  | **Year 6** |  | **Semester 2** | |  | |  | Data Insights & Communication | 6 | 20 | | Core | |  | **Year 6** |  | **Semester 1** | |  | |  | Entertainment Science | 6 | 20 | | Core | |  | **Year 6** |  | **Semester 2** | |  | |  | Business Project | 6 | 40 | Core | | |

**Section B - Course Overview**

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| This is possibly the most exciting time to be entering the music industry with the digital opportunity bringing a renewed optimism and five years of solid revenue growth. Young, ambitious and skilled new entrants are better placed than most to prosper in the new global streaming economy, with many of the rules yet to be written. The skills you will learn at LCCM including social media marketing, building an audience online with growth hacking, artist branding and data analysis are much in demand.  As you progress through the course you will develop more complex and analytical skills across three ‘in-demand’ employment pathways developed in partnership with industry:   * Music Business Administration including Royalty Collection * Digital information & marketing toolkit for social media and streaming success * Event Management including Ticketing & Touring   **Level 4**  Studies at Level 4 aim to get you work-ready with knowledge of the underlying concepts and principles of the sector, developing an entry-level understanding of:   * the key sectors and organisations within the UK and International music industry; * the history of technological developments in the context of communications and culture; * the economics of entertainment content platforms; * the importance of intellectual property and the various revenue streams generated by its exploitation; * the cultural, social and musical history of the post-war period to the modern day. * An introduction to event management and a chance to stage an event, promoting and delivering it to a live and/or online audience.   **Level 5**  Your studies at Level 5 are focused on the detail, developing managerial skills and critical thinking to understand the nuances behind critical issues and challenges facing the industry. Particular focus is given to knowledge of entertainment contracts and disputes, and the latest tools and tricks for developing artists with a coherent brand identity to better target and grow an audience.  You will spend time understanding increasingly complex world of online and international activity and revenue streams. Knowledge in this area will make you a desirable and effective artist manager or music executive. What better skill is there than knowing how to get paid?  Beyond the basics of event management, you will broaden your horizons to investigate the skills and organisations involved in arranging festivals, national tours and the latest technological and legislative issues around both primary and secondary ticketing.  As a music entrepreneur, independent artist or future employee you need to keep on top of the latest technology and strategies for success. The Growth Hacking module will introduce you to essential computer coding and other data tools to gather and act upon market information used to aid business decision making and minimise risk.    **Level 6**  By Level 6 you should be ready to work more independently, utilising the transferable skills you have learned including:   * strategic and critical thinking * effective communication * planning * organising * managing risk * evaluating data.   You are now ready to investigate the viability or your own ideas, solve problems and deliver successful business and artist projects. One of the most important skills for your career is developing confidence and conviction, based on reliable insight and observation, to manage the uncertainty of shifting consumer tastes and patterns of consumption.  You will have the opportunity to put your ideas and training into practice on real life projects, either collaborating with LCCM music students for an Artist Management Project, building up towards a release of your own or your artist’s music projects or during a work based placement (2 days a week) within a music organisation.  You may by now have a new business idea or know what you would like to do within the industry, be that as an employee or an entrepreneur. You will have the opportunity to develop and test these ideas investigating a longer-term business opportunity, project launch or employment pitch within the Business Project module in your final semester. This is a time for bold ideas, new solutions and the ideal opportunity to impress, secure employment or investment and launch yourself within the industry. |

**Section C - Course Aims**

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| The course has the following general educational and specific aims.  To help and allow you to develop:   * A clear understanding of the dynamics and complexity of the music business and its sub-sectors * Thinking skills that successfully utilise your knowledge and enthusiasm for music and the music industry * A suite of practical skills and knowledge so you can confidently apply your understanding of the music industry within a work environment and constructively contribute to the solving of various problems, issues and challenges * The knowledge and skill set required to gain employment in an entertainment content or copyright focussed organisation, whether that is in the private, public or not for profit sector * Confidence in your own ability to proceed to Masters level or legal studies within the academic community if you wish to. |

**Section D - Course Outcomes**

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| Upon successful completion of the course students are able to:  **Main Award: BA MUSIC BUSINESS MANAGEMENT**   |  |  | | --- | --- | | **Knowledge and Understanding** | | | **KU1** | **Culture & Context: Identify** opportunities through investigation into new and existing cultural trends and consumer needs. | | **KU2** | **Industry know-how: Design** innovative and effective solutions to meet current or future opportunities in the music and entertainment industry, respecting any intellectual property rights and securing appropriate commercial terms. | | **Cognitive Skills** | | | **CS1** | **Evaluation: Integrate** advanced skills, techniques and procedures in a range of tasks. | | **CS2** | **Analysis: Evidence** the viability or suitability of your insights and solutions through critical reflection and systematic appraisal of a wide range of sources or body of evidence. | | **Practical Skills** | | | **PS1** | **Research: Defend** creative or business decisions using appropriate primary and secondary sources, and academic conventions. | | **PS2** | **Communication: Inspire** your audience with elegant, original and convincing delivery to captivate their attention. | | **Key Life Skills** | | | **KS1** | **Professionalism: Evaluate** industry standards in the context of innovative practice, opportunity and mutually beneficial relationships. | | **KS2** | **Plan: Create** strategies for success within the context of an unpredictable market and profession, where goals and deadlines can demand revision and flexibility. |   Each of the above PLOs is covered by at least 2 modules at the appropriate level (taking into account individual patterns of study)   |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | **Level** | **Module** | **KU1** | **KU2** | **CS1** | **CS2** | **PS1** | **PS2** | **KS1** | **KS2** | | 6 | Entertainment Science | TP | TP | TP | **TPA** | **TPA** | **TPA** | P | P | | 6 | Artist Management Project | **TPA** | TP | TP | P | P | P | **PA** | **PA** | | 6 | Data Insights & Communication | P | **TPA** | **PA** | P | P | P | **TPA** | P | | 6 | Business Project | **TPA** | **TPA** | TP | **PA** | P | P | **TPA** | P |   T = TAUGHT, P = PRACTISED, A = ASSESSED  **Intermediate/Exit Awards**  **DipHE MUSIC BUSINESS MANAGEMENT**   |  |  | | --- | --- | | **Knowledge and Understanding** | | | **KU1** | **Culture & Context: Justify** the role of Intellectual Property and other laws and public policy in protecting and incentivising the creation and widespread dissemination of music and associated cultural goods. | | **KU2** | **Industry know-how: Solve** anticipated and identifiable challenges using existing technology, legal knowledge or business practices. | | **Cognitive Skills** | | | **CS1** | **Evaluation: Demonstrate** appropriate skills, techniques and procedures in a range of tasks. | | **CS2** | **Analysis: Apply** critical reflective skills that objectively critique and challenge both your own personal assumptions and the constructs associated with the discipline, leading to a speculative but informed argument. | | **Practical Skills** | | | **PS1** | **Research: Develop** meaningful insights using appropriate research methods, primary and secondary sources, and academic conventions. | | **PS2** | **Communication: Develop** coherent and stimulating content delivered with confidence to meet the interests of your audience. | | **Key Life Skills** | | | **KS1** | **Professionalism: Apply** standards that reflect well on you and your place within the industry or creative community. | | **KS2** | **Plan: Determine** goals to meet deadlines, demonstrating the ability to progress study, tasks or projects independently. |   Each of the above PLOs is covered by at least 2 modules at the appropriate level (taking into account individual patterns of study)   |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | **Level** | **Module** | **KU1** | **KU2** | **CS1** | **CS2** | **PS1** | **PS2** | **KS1** | **KS2** | | 5 | Entertainment Law & Litigation | TP | TP | P | **TPA** | **TPA** | P | **PA** | P | | 5 | Artist Branding & Audience Development |  | TP | **TPA** | TP | TP | **TPA** | **PA** | TP | | 5 | Online Exploitation & Royalty Collection | **TPA** | **TPA** | P | P | P | **PA** | P | P | | 5 | Ticketing & Touring | **TPA** | **TPA** | TP | P | P | TP | TP | **TPA** | | 5 | International Exploitation & Royalty Collection | **TPA** | TP | TP | **PA** | TP | P | TP | **PA** | | 5 | Growth Hacking | P | TP | **TPA** | TP | **TPA** | TP | P | **TPA** |   T = TAUGHT, P = PRACTISED, A = ASSESSED  **Cert HE MUSIC BUSINESS MANAGEMENT**   |  |  | | --- | --- | | **Knowledge and Understanding** | | | **KU1** | **Culture & Context: Explain** the relevance of cultural, technological and societal forces that influence and frame the activities of music organisations, artists and events and the role of such activities in contemporary political and cultural life. | | **KU2** | **Industry know-how: Explain** typical commercial principles, business practices and key organisations involved in the music industry. | | **Cognitive Skills** | | | **CS1** | **Evaluation: Use** appropriate skills, techniques and procedures as instructed to complete selected tasks. | | **CS2** | **Analysis: Read** information objectively, leading to the formulation of a reasoned argument. | | **Practical Skills** | | | **PS1** | **Research: Gather** evidence and data for an investigation using appropriate sources and academic conventions. | | **PS2** | **Communication: Engage** your intended audience with well-structured material, that is technically accurate and delivered with creative flair. | | **Key Life Skills** | | | **KS1** | **Professionalism: Demonstrate** appropriate judgement and an ability to meet expected standards for individual or group projects. | | **KS2** | **Plan: Identify** priorities that enable expectations to be met, whilst maintaining momentum, focus and a work/life balance. |   Each of the above PLOs is covered by at least 2 modules at the appropriate level (taking into account individual patterns of study)   |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | **Level** | **Module** | **KU1** | **KU2** | **CS1** | **CS2** | **PS1** | **PS2** | **KS1** | **KS2** | | 4 | Music Industry Landscape & The Streaming Economy | **TPA** | **TPA** |  | P | TP | P |  | P | | 4 | History of Pop: Cultural Context | **TPA** | TP |  | P | **TPA** | P | **PA** | P | | 4 | Music Industry News & Digital Trends | TP | TP | TP | **TPA** | TP | **TPA** | TP | **PA** | | 4 | History of Pop: Crate Digging | TP | P | **TPA** | TP | **TPA** | **TP** | P | P | | 4 | Event Management & Promotion | TP | TP | **TPA** | P | TP | TP | **TPA** | **TPA** | | 4 | Rights & Royalties: Labels & Publishing | TP | **TPA** | p | **PA** | P | **PA** | P |  |   T = TAUGHT, P = PRACTISED, A = ASSESSED |

**Section E - Learning, Teaching and Assessment**

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| **LEARNING AND TEACHING STRATEGY**  As an independent music college, we take a personalised approach to your education. You will work closely with our expert tutors, who are all experienced executives, managers or musicians in the music business  LCCM is a specialist college for music, founded, staffed and led by music professionals. We have a first-hand understanding of how our industry works. We want to pass on the skills, knowledge and connections we have made to help you launch your professional career. Our Central London location puts you closer to the heart of the UK music industry than any other university or college. Our custom-built campus provides you with a creative environment that is ideal for collaboration and first-class industry facilities, equipment and resources.   * Weekly learning in classrooms, computer labs and online collaborative workshops; * Opportunities to collaborate and learn practical skills in our studios and venue; * Combination of tutor-led lectures, practical workshops and discussion groups; * Industry placements or artist collaborations to try out your new skills in a working environment; * Field trips, networking and presentation opportunities with our industry partners; * Regular programme of live and online industry masterclasses and guest talks.   In addition to the weekly contact teaching activities with staff, you are also expected to read extensively, schedule group work and carry out independent study to reinforce learning, collaborate and put theory into practice.  Independent study time naturally increases through the award as you begin to determine and pursue your own individual interests within the subject. From the outset you are expected to broaden and deepen your knowledge through and beyond the recommended reading lists provided.  **Professional development**  Throughout the course you will be encouraged to collaborate with your peers and students on other degrees at LCCM. As you find yourself surrounded by talented, creative and ambitious musicians, writers and entrepreneurs you will be given opportunity and support to help put what you are learning into practice in the real world. This will be matched with industry opportunities including an optional work placement module at Level 6. Being in the heart of London, we have the closest links to Industry and have dedicated staff looking to match students with opportunities from our partners and industry network.  **Extracurricular opportunities**  The LCCM student body is a highly creative community and we encourage students to ‘network’ internally, creating events and activities themselves. The student committee organise student social and open events in our venue, performance rooms and online channels. We have many enhancement activities that occur throughout the year, including industry guest masterclasses for the whole college and weekly open workshops to improve your music skills and knowledge in a relaxed and informal setting. We encourage students to attend industry networking events and conferences, especially those that happen in London. We have offered students free or heavily discounted tickets to some of the biggest industry gatherings like BBC Introducing Live.  **Assessment Strategy**    Assessment supports your learning and recognises your achievement. It provides the course team with a means of evaluating your progress and identifies your strengths and weaknesses. It also provides a basis upon which recommendations for your progress can be made.  The purpose of assessment is to provide a systematic measure of your achievement, and to confirm you have met the learning outcomes of your course. Assessment can be summative, which counts towards your degree or formative, which provides opportunity for developmental feedback to help you understand where a piece of your work or a project is currently against the learning outcomes and assessment criteria and what you can do to improve it.  Summative assessment takes place through a mix of essays & reports, design and research portfolios, group and individual presentations, exams and practical projects eg. a work-placed research and presentation, organising an event, regular contributions to a blog, recording or releasing music, creation of a website, coding or design project.  Formative feedback is given to you in two ways:  \* verbally throughout a module based on your tutor’s in-class observations of your work  or performance  \* in writing with indicative marks  Each module will have specific requirements and these will be clearly briefed at the appropriate stage in the course. At these points you will be issued with a **Module Guide**, that contains a summary of the learning outcomes, assessment methods, marking scheme and the work required for assessment. |

**Section F - Employability**

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| You will learn to think critically and act creatively to better understand and navigate the opportunities of the emerging digital music landscape:   * how to harness the power of social media and audience data * develop and communicate brand identity and ideas * manage and exploit intellectual property * build audiences * deliver successful music projects.   **Subject specific skills**   * A clear understanding of the dynamics and key organisations within the music business and its sub-sectors. * An appreciation of the complexity of music rights and how best to protect, monetise and promote content online. * An understanding of the cultural, social and musical history of the post-war period to the modern day * A working knowledge of entertainment contracts, legislation and innovative business practice in the context of music management, music publishing, live events and the recorded music sector. * An understanding of the impact of key legal cases that have impacted the business of artist managers, music publishers and recording companies * A knowledge and understanding of international music markets * The latest tactics and tools for successful artist branding and social media marketing * Artist and talent development * Event management and tour planning * Familiarity with performance equipment and technology * Knowledge of how to take recorded music to market * Digital Innovation: the ability to design and build technological resources to solve market problems and satisfy consumer needs   **Culture and Society**   * Knowledge of Intellectual Property law * Understanding of public policy principles   **Research, analysis and development skills**   * Critical thinking and research skills * Analysing, evaluating & communicating information   **Project and personal management skills**   * Personal management * Communication, teamwork, management and leadership skills * Problem solving and decision making * The art of influence * Strategic planning * Organisation * Collaboration   **Professional skills**   * Academic and business writing & editing * Business Planning * Event management * Numeracy: quantitative skills to manipulate data, evaluate, estimate and model business problems and functions. * Budgeting and financial planning skills * Marketing communications * Real world work experience * Networking & Influence * Public Speaking * People Management * Innovation, Creativity and Enterprise * Managing change * Computer coding * Web design * Using a content management system (CMS)   During the degree you will build incremental and progressively deeper knowledge and understanding of music management and marketing, the rights and royalty streams of music publishing & the recorded music sector, live event management & promotion and the inner workings of the streaming music economy.  Examples of recent graduate positions following degree in Music Business Management:   * Record label Marketing * Artist development and A&R * Copyright administration & collection * Music publishing business * Royalties assistant * VIP event promoter * Brand partnership coordinator * Artist manager * Music journalist * Artist * Music producer   Other careers:   * Wider Media, Culture & Entertainment sector * General management * Management Consultant (Entertainment & Media) * Tourism & events * Charity sector * Policy advisor   Further study: You will have developed the necessary academic skills to progress to Masters level or beyond in similar subjects. For example:   * MA Music Business * MA Creative Entrepreneurship * Msc Business Intelligence & Analytics * Msc Digital Marketing Management * LLM Entertainment Law   Or pursue a legal career by converting your BA to a formal legal qualification:   * SQE Stage 1 & 2 |

**Section G - Enhancing the Quality of Learning and Teaching**

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| Below is a list of markers that ensure the enhancement of teaching and learning on the course:   * All tutors working in current Industry-this ensures the course remains current and relevant to the specific fields taught * Tutor training Days * Programme Committee meetings of all course the Subject leaders and Student Reps * Peer observations where one tutor observes another’s lesson and gives feedback. A summary of all observations is discussed at the Programme Committee and shared with all tutor’s and then fed into the Annual feedback cycle * Tutor Report Forms – Individual report forms sent to the Programme leader. A summary of all reports is discussed at the Programme Committee and shared with all tutor’s and then fed into the annual feedback cycle. * External Examiner reports * Internal Surveys * NSS Surveys * QAA Reviews * QAA Benchmark Statements * Student Committee to gather student feedback. Reps have representation across different bodies in the College such as Academic Boards, SMTs, ASECs and Programme Committees. |

| **BA MUSIC BUSINESS MANAGEMENT** | | | | | | | Contributing towards the Learning Outcomes  Taught **(T)**, Practised **(P)** and/or Assessed **(A)** | | | | | | | |
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| **Module Code** | **Level** | **Module Name** | **Credits** | **Study Block**  **1, 2 or 3** | **Compulsory (C) or**  **Option (O)** | **Assessment**  **methods\*** | **KU1** | **KU2** | **CS1** | **CS2** | **PS1** | **PS2** | **KS1** | **KS2** |
| **Culture Context** | **Industry know-how** | **Evaluation** | **Analysis** | **Research** | **Communicate** | **Professionalism** | **Plan** |
|  | 4 | **Music Industry Landscape & The Streaming Economy** | 20 | 1 | C | EX, ES | TPA | TPA |  | P | TP | P |  | P |
|  | 4 | **History of Pop: Context & Culture** | 20 | 1 | C | ES | TPA | TP |  | P | TPA | P | PA | P |
|  | 4 | **Music Industry News & Digital Trends** | 20 | 1 | C | IT | TP | TP | TP | TPA | TP | TPA | TP | PA |
|  | 4 | **History of Pop: Crate Digging** | 20 | 2 | C | JL, PR | TP | P | TPA | TP | TPA | TPA | P | P |
|  | 4 | **Event Management & Promotion** | 20 | 2 | C | PC | TP | TP | TPA | P | TP | TP | TPA | TPA |
|  | 4 | **Rights & Royalties: Labels & Publishing** | 20 | 2 | C | PR | TP | TPA | p | PA | P | PA | P |  |
|  | 5 | **Entertainment Law & Litigation** | 20 | 2 | C | ES | TP | TP | P | TPA | TPA | P | PA | P |
|  | 5 | **Artist Branding & Audience Development** | 20 | 2 | C | PO |  | TP | TPA | TP | TP | TPA | PA | TP |
|  | 5 | **Online Exploitation & Royalty Collection** | 20 | 2 | C | PR | TPA | TPA | P | P | P | PA | P | P |
|  | 5 | **Ticketing & Touring** | 20 | 2 | C | PC, PO | TPA | TPA | TP | P | P | TP | TP | TPA |
|  | 5 | **International Exploitation & Royalty Collection** | 20 | 2 | C | ES | TPA | TP | TP | PA | TP | P | TP | PA |
|  | 5 | **Growth Hacking** | 20 | 2 | C | PC | P | TP | TPA | TP | TPA | TP | P | TPA |
|  | 6 | **Entertainment Science** | 20 | 1 | C | PR, ES | TP | TP | TP | TPA | TPA | TPA | P | P |
|  | 6 | **Artist Management Project** | 20 | 1 | O | PC, RE | TPA | TP | TP | P | P | P | PA | PA |
|  | 6 | **Data Insights & Communication** | 20 | 1 | O | PL, ES | P | TPA | PA | P | P | P | TPA | P |
|  | **6** | **Business Project** | 20 | 1 | O | RE, PR | TPA | TPA | TP | PA | P | P | TPA | P |

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| \*The following codes for assessment methods apply  *(additional codes can be proposed through this process, if necessary)*: - | | | |
| AR | Artefact | LR | Literature Review |
| CB | Computer-based | OR | Oral |
| CE | Critical evaluation | PC | Practical |
| CS | Case study | PF | Performance |
| DI | Dissertation or project | PL | Placement |
| ES | Essay | PO | Portfolio |
| EX | Exam | PR | Presentation |
| GR | Group Report | RE | Individual report |
| IT | In-module Test | SP | Studio Practice |
| JL | Journal / Logbook | OT | Other |

1. Regulated by the Office for Students [↑](#footnote-ref-1)
2. As generated by the most popular unit descriptors and calculated for the overall course stage data. [↑](#footnote-ref-2)
3. As generated by the most popular unit descriptors and calculated for the overall course stage data. [↑](#footnote-ref-3)
4. Include general information about the experience or status of the staff involved in delivering the course, for example Professor, Programme Director, Senior Lecturer [↑](#footnote-ref-4)