

# MUSIC BUSINESS

**one-year higher vocational education**

**60 credits**

The programme is accredited by the board 10.02.2019

The study plan is approved by The Education Committee 07.02.2019 (UUV-sak 1/19)

## Content

1. Introduction.....	3
1.1 FORMAL REQUIREMENTS .....	5
2. Overall learning outcomes .....	6
3.1 COURSE FRAMEWORK.....	10
3.2 COURSE OVERVIEW .....	11
3.3 MATRIX FOR EACH OF THE SUBJECT’S LEARNING OUTCOMES IN THE PROGRAMME .....	13
4. Teaching methods and learning activities .....	14
5. Assessment.....	16
5.1 EXAM AND ASSESSMENT ARRANGEMENTS.....	16
5.2 ASSESSMENT OVERVIEW AND EXAMINER AGREEMENT .....	17

# 1. Introduction

Kristiania Professional College offers a one-year educational programme called Music Business at a vocational level. The programme provides students with the necessary knowledge and theoretical, practical and thematic access points required to forge a career in the music industry, both in the Nordics and globally. There are myriad professional pathways which the individual may take when beginning a career, with the core of said pathways introduced and developed throughout the duration of the course. This is married with the Applied Working Practice module which will run in tandem with each module.

## Subject overview

As the global music business is so vast in its scale and varied in its specific disciplines, the course aims to present and decode those areas that underpin the industry. The main focusses are: Record labels, music publishing, artist management and development, touring, entrepreneurial and professional development, music business agreements, market readiness/route to market/marketing and applied working practice.

Running in tandem with each module, in each semester, applied working practice will take the form of an in-house independent record label which the students will drive themselves with overview from course administrators and practitioners. The students will learn the actual process, from hearing new music to delivering it to market and everything in between. This part of the course legitimises the core themes and will provide priceless insight and give them a head-start upon graduation when entering the competitive professional market. This unique element is intended not only to prepare students for the fast-paced music industry, but also to provide them with a crucible for constructive creative discourse within their programme of study.

At the end of the course the student will have a firm handle on: sourcing new material, best communication practice with all concerned parties, product development and readiness, development of creative aspects related to releasing new music (artwork, video, social media presence, merchandising), promotion and marketing of releases, public visibility (live, touring, radio), publishing and copyrights.

## Interdisciplinarity

The Music Business programme can be considered to be a 360-degree subject in that all of the main thematic areas will be covered and included throughout the program of study. To augment the creative elements needed to realise a successful product launch, via the Applied Working Practice module, (album/single artwork, promotional videos, promotional materials for live etc.) students on the Music Business programme can utilise the skills of students on courses including but not limited to: Music Design, Advertising & Branding, Project Management, Film, 3D Design, Graphic Design, Game Development and Digital Content.

## Contact with the industry and businesses

Contact with the industry and businesses will always be an important and integral element of the programme. Firstly, to ensure that the students receive an education as close to common practice as possible, and secondly, to ensure that Kristiania Professional College is constantly “at the coalface” with regards to needs of the industry, as a whole, during the lifetime of the programme of study.

All staff on the course will have extensive experience within the Nordic and indeed global music industry and possess far reaching contacts within the business. These will be brought to bare for as each module progresses in the way of guest lecturers taken from that pool, seminars and panels of industry experts.

Throughout the Applied Working Practice module, which runs in both semesters, students will work in a replicated “real world” scenario, running and administrating an in-house, independent record label. The students will have the opportunity to gain hands-on experience of what it takes to be a music industry professional in today’s music industry. The progression routes for this, maintained and forged with the course leaders and subsequent staff and lecturers contacts throughout the course will give students on the programme a de-facto head-start upon leaving Kristiania Professional College as they will understand the comprehensive processes required in order to ensure product readiness and delivery.

## 1.1 Formal requirements

In order to be accepted on the Music Business programme, one of the following entry requirements must be fulfilled:

- Higher education entrance qualification
- Professional certificate/apprenticeship diploma
- Completed 3 years of secondary school
- Non-formal qualification (prior learning) for vocational study
  - For admission on the basis of prior learning, the applicant must be able to document prior learning corresponding to the formal entry requirement, i.e. competence at level 4 according to the National Qualifications Framework.
  - Applicants must also document sufficient language skills in English to be able to take the course. The skills should be at a level corresponding to the competence achieved at the end of the Norwegian secondary school programmes of preparation for further study (Vg1) or preparation for vocational study (Vg2).
  - A minimum of 23 years of age during the year of admission
  - Document 3 years of full-time work experience, including paid/unpaid work, military service, attendance at a folk high school and voluntary work/services
  - Work credentials must include the start and end date as well as the percentage of full-time equivalent/number of hours

## 2. Overall learning outcomes

All programmes at Kristiania Professional College have stipulated overall learning outcomes that each student is expected to achieve following the completion of the programme. Learning outcomes describe what the student is expected to know and be able to do as a result of the learning processes associated with the programme. Learning outcomes are described under the categories of ‘knowledge’, ‘skills’ and ‘general competence’.

### **Knowledge**

The candidate...

- K1 has knowledge of the types of and differences between record labels and what signing to a record label means in practice
- K2 has knowledge of the types of and differences between music publishers and what signing a publishing agreement means in practice
- K3 has knowledge of the types of artist management companies and what signing a management agreement means in practice
- K4 has knowledge of the main types of music business agreements and the suite of agreements in play with respect to an artists’ career
- K5 has knowledge of the specific ways in which an individual single, E.P., album, tour or individual event can be marketed in real time using all methods
- K6 has knowledge of the ways in which a record release must be augmented with live touring, both in a “home territory” and in others globally
- K7 has knowledge of how the economic landscape in the wider music industry is changing and how new platforms and technologies affect growth for record labels and music publishers
- K8 can demonstrate an understanding of ways in which his/her entrepreneurial development can monetize the knowledge gained during the programme
- K9 understands all of the processes required for a record release campaign.
- K10 can self-reflect upon his/her own performance during a lifetime of a project looking for ways in which the individual may improve upon his/her skills by reading relevant trade publications and journals
- K11 understands the importance that the addition of new music and related services can make to the canon already available and the value each element can bring to a society as a whole

**Skills:**

The candidate...

- S1 can critically assess the quality and readiness of music submitted for release consideration and further to that explain the reasons for and against said inclusion or exclusion
- S2 can constructively criticize a projects viability and worth in the marketplace, paying special attention to efficacy of any given project
- S3 can design coherent and time sensitive release schedules working toward an agreed group goal
- S4 can discern which legal agreement or principles apply to each situation on a case by case basis
- S5 can identify the new revenue streams and opportunities associated with new developments in the music industry
- S6 can find and refer to information and professional materials from relevant websites, journals and professional communities in the music industry, and evaluate his/her relevance for any issues being faced in the wider music industry
- S7 can communicate in a professionally proper way and in a timely manner taking into account the potential for many stakeholders and their needs depending on his/her specific role within the project
- S8 can accurately map out the route to market taking into account each step throughout the process, from discovery to release

**General Competence:**

The candidate...

- GC1 understands the ethical principles that apply across and within each professional element of the music industry, paying specific attention to the legal principles that underpin every facet
- GC2 has developed an ethical attitude in relation to the practising of his/her discipline, displaying discretion and a natural ability to remain discreet with sensitive information, something that is key in the forging, building and maintaining the unique professional reputation within the music industry
- GC3 can quickly change tone and scope of delivery when dealing with each unique stake holder throughout the lifetime of the project
- GC4 can build, maintain and manage networks with peers from related fields within the music industry, as well as with other music industry and media practitioners and can evaluate the quality of his/her own and others' professional work in a constructive and professional manner

- GC5 can administrate any project accurately and adequately so that all industry requirements are met and communicated
- GC6 can demonstrate critical and strategic thinking as to the commercial opportunities available as new revenue streams appear in the marketplace
- GC7 can produce various products, from a market ready body of music within a record label or music publisher to their development at the individual level as a successful solo practitioner in the music business



### 3. Study structure and academic progression

The vocational study programme in Music Business is a one-year course which carries a total of 60 vocational study points. The course is split into two subjects worth 30 vocational study points each:

1. Music Business: Core Structures
2. Music Business in Practice

Each subject includes professional topics that are expanded on according to the overall learning outcomes. Detailed descriptions of the subjects are prepared and shared with the students at the beginning of the programme.

The two subjects reflect the progressive levels of the programme, whilst the professional topics within each subject support and expand on each other throughout the course. The topic Applied Working Practice is repeated at different levels in the 1<sup>st</sup> and 2<sup>nd</sup> semesters, this subject particularly directly validates and legitimises the study of the individual composite modules.

During the first semester of the programme, students will acquire a foundational knowledge of the discipline, theory and basic skills required of and held within the global music industry, whilst introducing working practice which takes the form of an “in-house” record label. During the delivery and learning of each module, students will be able to understand how each module works in practice through their work on the Applied Working Practice element.

In addition, there can be interdisciplinary collaborative projects with relevant programmes, chiefly Music Design, Film, Game Design, Project Management, Graphic Design, Digital Content and 3D and Animation, where students will contribute their professional expertise in larger productions, looking to place music directly within other projects. This is to create interdisciplinarity understanding in an industry where the disciplines often coincide with each other, understanding that cross-arts collaboration within a global industry such as music plays a vital role in the success of individual and collaborative projects, thus engendering the “symbiosis” often required to achieve a high level of success.

The course begins with Music Business: Core Structures, where students learn the anatomy and pathology of the modern music industry – record labels, music publishers, artist management – with a nod to historical context throughout.

During the second semester students use their practical knowledge of the core structures and begin to develop their skills and competencies with a project in real-time. This takes the form of the Applied Working Practice module. The students will be working on a “record release” throughout the second semester and in tandem will learn, understand and implement the skills acquired throughout this applied period of study from topics such as marketing and promotion, live touring and live events and music business agreements. Students will also begin to actively develop their entrepreneurial skills in line with module of that name, learning the importance the “self-starter” and “self-driven” approaches employed and expected within the industry. Through increased independence and discovery of where their individual interests lie within the industry, students will be prepared for a career in the music industry, further study or freelance operations in assignment-based work.

A year of the programme lasts 10 months. The vocational study programme in Music Business is a full-time course and students are expected to study as if it was a full-time job (ca. 40 hours per week).

### 3.1 Course framework

<b>Applied working Practice</b> <b>Student-led Record Label (runs throughout the academic year)</b>					
<b>1<sup>st</sup> SEMESTER</b>	<b>SUBJECT 1</b>  <b>Music Business: Core Structures</b>  <i>Teaching and supervision: 225 hours</i> <i>Working hours: 580</i> <i>Total: 805</i>  <i>Credits: 30</i>	<b>TOPIC 1</b>  Record labels	<b>TOPIC 2</b>  Music Publishing and copyright	<b>TOPIC 3</b>  Artist Management and Development	<b>TOPIC 4</b>  Introduction to Entrepreneurial & Professional Development
<b>2<sup>nd</sup> SEMESTER</b>	<b>SUBJECT 2</b>  <b>Music Business in Practice</b>  <i>Teaching and supervision: 243 hours</i> <i>Working hours: 625</i> <i>Total: 868</i> <i>Credits: 30</i>	<b>TOPIC 5</b>  Music Business Agreements	<b>TOPIC 6</b>  Marketing, P.R and Promotion	<b>TOPIC 7</b>  Live Touring and Live Events	<b>TOPIC 8</b>  Applied Entrepreneurial Development
<b>Applied working Practice</b> <b>Student-led Record Label (runs throughout the academic year)</b>					

## 3.2 Course overview

Descriptions of the individual subjects will be published under the current class section on Kristiania Professional College's website. Subject descriptions include, among others, information about content, learning outcomes, forms of learning, scope, forms of assessment, the course syllabus and prospective recommended reading.

### Subject 1 – Music Business: Core Structures

In the 1st semester, students are introduced to the central, foundational structure of the global music business. They will learn how each individual structure (e.g. record label) is teleologically linked to another (e.g. music publishing) and how each structure is inextricably and ostensibly as important as the last, working through the thematic elements, intellectually and practically, with the Applied Working Practice module underpinning the theoretical and historical modules.

SUBJECT	DESCRIPTION	CREDITS: 30
<b>Music Business: Core Structures</b>	<p>This first semester subject underpins the course as whole by providing students with knowledge of the foundational structure of the global music industry. The four key elements take the form of: record labels, music publishing and publishers and artist management and development with special attention paid to the considerations of each element with regards to their functionality, confluence in the market and relevance to each other.</p> <p>A fourth element is the introduction to Entrepreneurial and Professional Development with Applied Working Practice. Here the students will begin to understand the requirements and processes of setting up an independent record label within the Professional College structure and move toward realising that goal toward the end of the semester. This element will serve to develop the individual students understanding of how to become a self-sufficient music industry practitioner, covering genesis and realisation of ideas, best practice, correct pathways and means of communication with a strong focus on the importance of forging, building and maintaining a strong contact base.</p> <p>During this time and associated with the overarching Applied Working Practice module, the students will actively scout (A&amp;R – Artist and Repertoire) for new music from within the student body on associated programmes, such as Music Design. They will be expected to begin to develop their constructive critical technique and awareness in order to select projects that speak to their creative aspirations with said project.</p>	

## Subject 2 – Music Business in Practice

In the 2nd semester, students will begin to study and understand the practical, legal and creative elements required for a successful route to market. The route to market includes becoming a music industry practitioner as well as the pathways to a release of music in that marketplace.

Throughout the semester and drawing on their knowledge, general competencies and skills gained throughout the first semester, the students will begin to put their theoretical understanding into practice, in real time, with the Applied Working Practice module, beginning to engage fully with the project realisation and delivery.

SUBJECT	DESCRIPTION	CREDITS: 30
<p><b>Music Business in Practice</b></p>	<p>The second semester will incorporate the theoretical elements learned in the first semester, but the tone will take a far more practical approach, with the Applied Working Practice module looking and feeling more familiar.</p> <p>The practical theme will manifest itself in a number of ways, with subjects such as:</p> <p>Music business agreements where students will study and put into practice many of the music industry’s key legal frameworks and documents; marketing and market readiness, where the students will learn and deliver bespoke marketing campaigns associated with all aspects of a record release in the “real world”. Traditional (print) and new (socials) media will be explored and implemented; live touring and live events, where the students will understand the importance of a multi-media, multi-platform and multi-format approach to a products success in the marketplace;</p> <p>The Applied Working Practice element here puts the students directly against the task of drawing on all skills and knowledge learned throughout the first semester in order to work toward the final goal of delivering a market-ready product.</p>	

### 3.3 Matrix for each of the subject's learning outcomes in the programme

The matrix below shows the connection between the course's overall learning outcomes and in which subject level these are achieved.

Final competence / Expected learning outcomes of the programme			Subject 1	Subject 2
The candidate...				
Knowledge:	<b>K1</b>	has knowledge of the types of and differences between record labels and what signing to a record label means in practice	X	
	<b>K2</b>	has knowledge of the types of and differences between music publishers and what signing a publishing agreement means in practice	X	
	<b>K3</b>	has knowledge of the types of artist management companies and what signing a management agreement means in practice	X	
	<b>K4</b>	has knowledge of the main types of music business agreements and the suite of agreements in play with respect to an artists' career	X	X
	<b>K5</b>	has knowledge of the specific ways in which an individual single, E.P., album, tour or individual event can be marketed in real time using all methods		X
	<b>K6</b>	has knowledge of the ways in which a record release must be augmented with live touring, both in a "home territory" and in others globally		X
	<b>K7</b>	has knowledge of how the economic landscape in the wider music industry is changing and how new platforms and technologies affect growth for record labels and music publishers	X	X
	<b>K8</b>	can demonstrate an understanding of ways in which his/her entrepreneurial development can monetize the knowledge gained during the programme	X	X
	<b>K9</b>	understands all of the processes required for a record release campaign.		X
	<b>K10</b>	can self-reflect upon his/her own performance during a lifetime of a project looking for ways in which the individual may improve upon his/her skills by reading relevant trade publications and journals		X
	<b>K11</b>	understands the importance that the addition of new music and related services can make to the canon already available and the value each element can bring to a society as a whole		X
Skills:	<b>S1</b>	can critically assess the quality and readiness of music submitted for release consideration and further to that explain the reasons for and against said inclusion or exclusion		X
	<b>S2</b>	can constructively criticize a projects viability and worth in the marketplace, paying special attention to efficacy of any given project		X
	<b>S3</b>	can design coherent and time sensitive release schedules working toward an agreed group goal		X
	<b>S4</b>	can discern which legal agreement or principles apply to each situation on a case by case basis		X
	<b>S5</b>	can identify the new revenue streams and opportunities associated with new developments in the music industry		X
	<b>S6</b>	can find and refer to information and professional materials from relevant websites, journals and professional communities in the music industry, and evaluate his/her relevance for any issues being faced in the wider music industry	X	X
	<b>S7</b>	can communicate in a professionally proper way and in a timely manner taking into account the potential for many stakeholders and their needs depending on his/her specific role within the project	X	X
	<b>S8</b>	can accurately map out the route to market taking into account each step throughout the process, from discovery to release		X
General Competence:	<b>GC1</b>	understands the ethical principles that apply across and within each professional element of the music industry, paying specific attention to the legal principles that underpin every facet	X	X
	<b>GC2</b>	has developed an ethical attitude in relation to the practising of his/her discipline, displaying discretion and a natural ability to remain discreet with sensitive information, something that is key in the forging, building and maintaining the unique professional reputation within the music industry		X
	<b>GC3</b>	can quickly change tone and scope of delivery when dealing with each unique stake holder throughout the lifetime of the project		X
	<b>GC4</b>	can build, maintain and manage networks with peers from related fields within the music industry, as well as with other music industry and media practitioners and can evaluate the quality of his/her own and others' professional work in a constructive and professional manner		X
	<b>GC5</b>	can administrate any project accurately and adequately so that all industry requirements are met and communicated		X
	<b>GC6</b>	can demonstrate critical and strategic thinking as to the commercial opportunities available as new revenue streams appear in the marketplace	X	X
	<b>GC7</b>	can produce various products, from a market ready body of music within a record label or music publisher to their development at the individual level as a successful solo practitioner in the music business	X	X

## 4. Teaching methods and learning activities

On vocational courses, we work with portfolio methodology. This is a process-orientated approach to the discipline where students assemble their work in a portfolio. This way, both the student's development and quality can be assessed by the portfolio's final works.

When students document the process from start to finish, via several small and large projects, both the teacher and student are able to assess the entire learning process in a positive way. The teacher then has a better basis for giving concrete feedback, and for giving a better judgement of the students' work.

Learning is a continuous process. Everybody is learning in his or her own way and everyone has individual prerequisites to be able learn. Therefore, Kristiania Professional College has varied teaching methods such as, among others, lectures, individual and group supervision, discussions, poster presentations in large or smaller groups and workshops. In addition, students will work both individually and in groups.

The choice of teaching methods and learning activities are guided by the desired learning outcomes of the programme. There is a gradual increase of student-centred learning methods aimed at promoting a comprehensive understanding of various issues and challenges relevant to the field of study.

There are fluctuations between the teaching methods on the Music Business programme – as a teaching session most often consists of both theoretical and practical work. The teaching methods and learning activities that the programme and sessions are built around are outlined here.

### **Lectures:**

This is a teaching method that conveys theoretical perspectives and gives an overview of a professional discipline. Lectures are used to clarify contexts, highlight the main elements of a topic and provide students with an overview of a subject.

In single topic periods, individual lectures are carried out together with other professional programmes.

### **Workshops:**

A great deal of the teaching is workshop-based, where specific issues are solved with practical working, and where tangible productions are carried out with an industry-level approach under supervision from the teacher.

### **Individual and group practical work:**

In order to be a good in this industry, it is necessary to do a great deal of exercises and gain a lot of production experience. It is expected that students work extensively with the assignments set, and the practical lesson schedule assumes that the students actively work between the sessions and towards deadlines. Many assignments are to be done individually, but several are also interdisciplinary assignments with relevant collaborative programmes. In such collaborations, students are required to work creatively and actively together in groups with reasonable and professional work delegating towards a common goal.

**Presentation:**

Topic periods end with a presentation of an assignment relating to the current topic period. Each student, or each group, presents their work – and, based on the assignment's assessment criteria, receives feedback from peers and teachers. The feedback is subsequently used to adjust the productions towards the final portfolio submittal at the end of the semester.

**Supervision:**

Supervision is an extremely important part of a vocational course, and some of the lessons in the classroom are devoted to the supervising of concrete challenges relating to the lectures. Peer feedback is also actively utilised.

**Peer feedback:**

This learning method involves students providing feedback on their peers' work. From our experience, this learning method contributes to increased engagement and activity among the students and promotes the learning process, both for the student giving feedback and the student receiving feedback. Peer feedback promotes the development of a collective learning space where students take part in each other's learning processes. This learning method is introduced gradually during the course, so that students are given time to get to know the working method.

**Tutorials:**

During the semester, a tutorial is organised between student and teacher. Tutorials have an academic focus, and the aim is to clarify the student's goals, expectations, efforts and progression of the course. This is a conversation where teacher and student jointly facilitate further learning. Students must be prepared for the tutorial meeting and have formulated an opinion of their own academic strengths and weaknesses.

**Notes of reflection:**

In a note of reflection, students will reflect on their own work effort, and which experiences they have gained. In a note of reflection, you are not writing for others but for yourself. The note of reflection is a tool for students to further the learning process.

**Self-study:**

An average of ca. 25 – 30 hours per week are expected to be used for self-studying in addition to the scheduled teaching hours. Self-study involves, amongst others, reflection and working on information relating to the discipline, research and work with topic assignments. A great deal of independent study is expected during the programme.

**Digital learning platform:**

Kristiania Professional College uses the digital learning platform as an important part of the learning space. Here, students gain access to various academic and administrative information. They can also use the platform to communicate with one another, with the educators and with the administrative programme directors. Students and teachers can create their own forum and projects, which stimulates increased collaboration and discussion.

## 5. Assessment

Kristiania Professional College separates between formative (ongoing) and summative (final) assessment. Formative assessments are intended to provide students with feedback on their academic level and achieved learning outcomes in the individual subject. Formative assessment is an assessment for further learning, and the intention is to promote student learning.

The formative assessment is implemented in various ways throughout the programme and is tailored to the individual subject's aims for learning outcomes and form of assignment. The assessments are written or oral feedback from the teacher during the project, either in class, individually or in groups. The formative assessment may also take the form of teacher-led peer feedback.

The summative assessment intends to assess to what extent the student has achieved the learning outcomes, i.e. an assessment of learning.

At the end of each subject, an exam or portfolio assessment is completed where the student is assessed on a scale from A-F (where A-E is a pass and F is a fail) or as pass/fail. The form of assessment is defined in the individual subject description together with the weighting of the grade where it is relevant.

### 5.1 Exam and assessment arrangements

For the Music Business programme, portfolio assessments are used as the form of exam and assessment.

#### **Portfolio assessment**

A student portfolio consists of several submissions during a semester that are assessed collectively as a portfolio following the final submission. The portfolio will be the basis for assessment at the end of each semester, and thus, the evaluation of the subject. The submissions in the assessment portfolio are aimed at demonstrating the student's knowledge, skills and general competence in the subject.

The content of the portfolio and formal requirements for the design and format of the portfolio is specified in a portfolio requirement which is published for the students three days before the portfolio submission deadline.

The portfolios are evaluated to pass / fail or according to graded scale (A-F where F is not passed).

All portfolios and exams must be passed in order for the student to receive certification.



## 5.2 Assessment overview and examiner agreement

<b>Subject</b>	<b>Form of assessment</b>	<b>Examiner</b>
Music Business: Core Structures	Individual portfolio assessment	Internal examiner
Music Business in Practice	Individual portfolio assessment	Internal and external examiner

More information about the assessment and examination system can be found in the individual course descriptions published on the school's website.