

# MUSIC BUSINESS MANAGEMENT

**Two-year higher vocational education**

**120 credits**

The programme is accredited by the board 14.02.2023 case no. 23\_2\_4

The study plan is approved by The Education Committee 16.02.2023 UU/F-case 09/23

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# I. Introduction

Kristiania Professional College offers a two-year educational programme called Music Business Management at a vocational level.

The programme provides students with the necessary knowledge, theoretical, practical, and thematic access points required to forge a career in the music industry, in the Nordics and internationally.

Students are introduced to the multiple vocational pathways during the first year of study, practically and theoretically.

That activity is married with the Applied Working Practice\* element which will run in tandem with each module during the first year, as well as via engagement with the '360-degree music industry company' framework during the second year.

## Subject overview

As the global music industry is vast in scale and varied in its disciplines, the course will serve to present and explore the sectors and connections between. During the first year the focus areas are record labels, music publishing, artist management and development, touring, music business agreements, marketing, P.R, and promotion, paying attention to the students entrepreneurial and professional development throughout.

\*Applied working practice runs alongside and takes the form of a series of student-run in-house independent record labels distributed to a professional industry standard. The students will learn comprehensive processes and supply chain operation implied within that sector. This part of the course legitimises the core theoretical themes.

Students select specialist pathways ahead of the second year, forming departments within a '360-degree music industry company', working collaboratively with each department in order to realise company goals. The nexus for this activity is the school's parent record label and student-led 16 Roses Recordings.

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, promotion and digital marketing of releases or associated activities, touring, music publishing and copyrights, legal principles and music business contract law, business and advanced campaign planning, public-facing projects at scale, cross-arts collaborations, targeted demographics, and export of products.

## Interdisciplinarity

Students on the Music Business Management programme can utilise the skills of fellow students via defined projects on courses which may include but is not limited to: Music Design, Film, VFX Production, Game Development, Project Leadership, Graphic Design, Illustration, Digital Content Production and Photography.

## Contact with the industry and business

Music Business Management actively seeks and receives internship opportunities. The goal is to place students in roles that suit their existing or developing skillset. The course utilises a wide

international and domestic network, via guest lectures, seminars, panel discussions and general guidance of student projects.

The operation of student-led independent record labels brings students into close contact with the industry from the beginning of the course and throughout. The students will have the opportunity to gain practical experience of how the music industry operates, sector to sector, via engagement with this element.

## 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

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...

has knowledge of the types of and differences between record labels, artist management practices and music publishing companies and the practical importance of them

has knowledge of the ethical and legal principles that apply within the music industry

has knowledge into the economics of the music industry as it relates to their own career

has knowledge of the main types and differences between legal principles as they relate to the international music industry

has insight into specific digital and traditional marketing principles and subsequent pathways related to the release of music

can assess their own performance in relation to music industry norms and requirements as solo practitioners and/or in teams

is familiar with the importance of how the addition of new music and how the industry's history and traditions can add value to society as a whole

has insight into their opportunities as practitioners in the music industry and how their interdisciplinary development coheres across multiple sectors

### **Skills**

The candidate...

can apply vocational knowledge about record labels, artist management practices and music publishing companies to ensure professional execution in projects, campaigns and legal processes

can study and identify which legal agreement or principles apply to each situation

can study and identify new and emerging commercial opportunities associated with new developments in the music industry

can explain their chosen pathway(s) or choice of vocation in the music industry

can critically assess and reflect around choices made as a professional practitioner within the music business and adjust it through dialogue with their network/peers

can communicate in a professional way with multiple interested parties and can reflect upon their own vocational output

can find and refer to information and professional materials from industry-related literature, and evaluate their relevance as they relate to issues in the music industry globally

### **General Competence**

The candidate...

can plan and carry out any project so that all industry and project-based requirements are met and communicated efficiently

has developed an ethical attitude in relation to the practising of their discipline, displaying discretion with legal and sensitive information

understands the ethical and legal principles that apply within the music industry

can adequately change tone, scope and, perspective when communicating with network and peers when entering constructive discourse

can contribute to developing the practices used within the music industry as a solo practitioner and/or in teams

### 3. Study structure and academic progression

The vocational study programme in Music Business is a two-year course which carries a total of 120 vocational study points, primarily responding to the needs of the wider music industry, specifically the need for fresh practitioners in the sector. The course is split into four subjects worth 30 vocational study points each:

Music Business: Core Structures

Music Business: Core Structures Applied

Music Business Management: Entrepreneurship for the Music Business

Music Business Management: Campaign Deployment

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

The FOUR 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 of the first year, this subject particularly directly validates and legitimises the study of the individual composite modules.

Applied working practice is consolidated formatively and summatively in the second year, with primary focus on professional output in the marketplace.

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 the operation of a series of “in-house” record labels distributed professionally via global market-leader, InGrooves/Universal Music. 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, VFX Production, Game Development, Project Leadership, Graphic Design, Illustration, Digital Content Production and Photography, 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 in order to achieve a goal-oriented measure of success in the marketplace.

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 and current context throughout. During this semester, via the modular



assignments, students begin to 'build' the infrastructure from which they will launch their public-facing release campaigns in semester 2.

During the second semester - entitled Music Business: Core Structures Applied students use their practical knowledge of those core structures and begin to develop their skills and competencies with projects 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, P.R. and Promotion, Live Touring and Live Events and Music Business Agreements. Students will also begin to actively develop their entrepreneurial skills, 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.

During the first year of the course and as students begin to discover and understand their strengths and weaknesses, the specific route they might wish to take professionally will reveal itself. Towards the end of this first year, students therefore must choose one of the pathways or departments listed below (see illustration) which will form their working groups throughout the second year of activity. The students will operate a so-called '360-degree music industry company', working collaboratively with each department, whilst retaining autonomy for their own departments during the duration of the second year, towards a commonly shared and agreed upon goal in the marketplace at large.

*Record Label – where students will operate the parent record label, 16 Roses Recordings, working collaboratively with other departments*

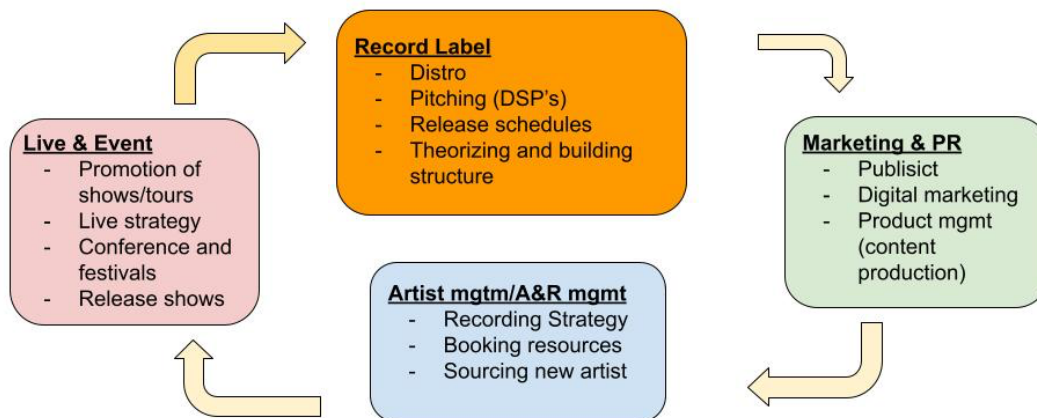
*Marketing & Promotion – where students will work collaboratively with the release plan in order to promote the activity in the marketplace*

*Artist Management / A&R Management – where students will work collaboratively with all departments and associated activities solving logistical issues as well as helping to develop market-readiness assessments*

*Live & Events – where students will work collaboratively with all other departments focusing on the live strategy of the associated projects*

## Figure 1 - Music Business - Year 2 - 360 music industry company:

*Specialist pathways*



A year of the programme lasts 10 months, two years representing 20 months in total. The vocational study programme in Music Business Management 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 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 element underpinning the theoretical and historical modules.

SUBJECT 1	DESCRIPTION
<p>Music Business: Core Structures</p> <p>30 credits Total hours: 805</p>	<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 eight modules take the form of -</p> <p>RECORD LABELS MUSIC PUBLISHING &amp; COPYRIGHT ARTIST MANAGEMENT &amp; DEVELOPMENT</p> <p>Special attention is paid, in a theoretical and practical way, to the considerations of each element with regards to their functionality, confluence in the marketplace and their respective interdependence.</p> <p>A formatively assessed element (ongoing assessment) is the Introduction to Entrepreneurial and Professional Development element. This will be something that the students constantly and consistently add to as they gain more practical experience within their respective operation within the music industry at large and during the course overall. They will be encouraged and expected to maintain these elements throughout each module. 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. The creation and maintenance of their individual suite of so-called «professional profile framework» (C.V's, Covering Letters, LinkedIn etc.) satisfies the formative assessment aforementioned</p> <p>During this time and associated with the overarching Applied Working Practice module (record labels distributed by InGrooves/Universal), the students will actively scout (A&amp;R – Artist and Repertoire) for new music from both within the student body on associated programmes, such as Music Design, and externally. They will be expected to begin to develop their constructive critical technique</p>

	and awareness in order to select projects that speak to their creative aspirations with said project, whilst recognising the inherent challenges of working with new people, both from an educational perspective as well as within external partnerships with artists and their potential respective existing teams.
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### Subject 2 – Music Business: Core Structures Applied

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 2	DESCRIPTION
Music Business: Core Structures Applied	The second semester will incorporate the theoretical elements learned in the first semester, but the timbre of this semester will take a far more practical approach, with the Applied Working Practice module beginning to land cognitively as well as being to fuse with respect to output and activities.
30 credits	The practical theme will manifest itself in a number of ways, with subjects such as:
Total hours: 805	<p>Music Business Agreements where students will study and put into practice many of the music industry's key legal frameworks and documents.</p> <p>Marketing, P.R., &amp; Promotion, where the students will learn and deliver bespoke, traditional and digital marketing plans / campaigns associated with all aspects of a record release in the "real world". Traditional (print) and digital (socials) media will be explored, understood and implemented.</p> <p>Live Touring &amp; 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, setting up and running a minimum of 1 (ONE) show, but will be encouraged to organise more if it fits with the overall release schedule.</p> <p>The Applied Working Practice element here pits 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 with relevance in today's music industry marketplace. Students will be expected to prepare a comprehensive, public-facing, record label report during the the close of the semester.</p>

	During the final module of the first year, students will be expected to choose their specialised pathway which they will undertake and work towards completion during the second year of the course (see fig.1 )
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### Subject 3 – Music Business Management: Entrepreneurship for the Music Business

The second year begins with a specific focus firstly on specialization at the individual level (student) and secondly on large-scale project planning at the group level (areas of specialism). Students will by this time have chosen their preferred area of specialism as outlined in the table below and will aim to draw upon their formative experiences gained during the first year of study. The overall learning outcomes in this subject are identical despite the specialised pathways students choose.

SUBJECT 3	DESCRIPTION
<p>Music Business Management: Entrepreneurship for the Music Business</p> <p>30 credits</p> <p>Total hours: 805</p>	<p>The second year of Music Business is expressly and significantly focused on the application of the achieved learning outcomes from the first year of the course as well serving as an opportunity for students to specialise into FOUR (4) key sectors within the international music industry.</p> <p>As year one reaches its conclusion, the students will have chosen their specialised pathway, for reference, this constitutes ONE (1) of the following areas of specialism:</p> <p>Record Label; - where a selection of students operate the existing record label, 16 Roses Recordings as well as working with existing catalogue attained by previous sub-labels.</p> <p>Artist Management/A&amp;R Management; - where a selection of students set up their own management or A&amp;R management department of the record label.</p> <p>Marketing &amp; Promotion; - where a selection of students set up their own digital marketing department OR their own PR Company within the existing structure.</p> <p>Live &amp; Touring; - where a selection of students set up their own booking agency department or promoter department. This will be the same department.</p> <p>The second year begins with A&amp;R, PLANNING &amp; COLLABORATIVE ENTREPRENEURSHIP. This module gives the cohort time and space in which they can set up their respective companies/departments within the existing structure. The primary emphasis during this module is the importance of workflow and communication between departments/project stakeholders. During this module, students will be expected to define their corporate identities – both internally and externally / public-facing – that is to say the creation of the following which include but is not limited to: aesthetics, online presence as well as style guides, company policies and focus areas within the sector. Business plans will be created as part of this module.</p>

	<p>IDENTIFYING, BUILDING &amp; MAINTAINING CREATIVE DEMOGRAPHICS. AUDIENCE EXPERIENCE &amp; MOTIVATION. This module is focused upon the premise that the traditional routes to market and points of sale have fundamentally changed in the past 20-years, presenting unique and rapidly changing commercial ecosystems for the consumer. Consumer trends and 'audience' psychology with respect to how companies and artists attain a level of 'repeat-business', project-to-project, that maintains sustainable income will be studied and debated. This will inform the conversation and understanding of why and how the industry has developed and continues to develop in the way it does. Tools and mechanisms will be discussed and incorporated in each specialisms' activity throughout the course. Deep-diving industry-specific analytical tools such as Chartmetric will be revisited throughout, in order to properly understand the legacy of past releases and how they inform future activity and potential success in the marketplace.</p> <p>APPLIED CAMPAIGN PLANNING. This module will practically draw from and build upon the experience the students gained in the first year with respect to the need for and importance of short and long-term planning when operating within the music industry. Each department must work in conjunction and in unison ensuring that release schedules, recording periods, promotional cycles, and live strategy align in a de facto 'fit-for-purpose' way, reflecting best-practices within the international music industry.</p> <p>*The professional profile framework elements will be further developed by each student throughout this semester and assessed formatively.</p>
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#### Subject 4: Music Business Management: Campaign deployment

The second semester is concerned with the preparation and release of market-ready products and their subsequent presence in the marketplace as well as different spheres of influence within the international music industry. Releasing records, supported by careful designed marketing and live plans represents the abiding focus of this semester.

Students will use this semester to prepare and deliver their summative final project. The overall learning outcomes in this subject are identical despite the specialised pathways students choose.

SUBJECT 4	DESCRIPTION
<p>Music Business Management: Campaign Deployment</p> <p>30 credits</p> <p>Total hours: 868</p>	<p>Continuing and concluding with the final semester of the course, the students are expected to:</p> <p>have their part in the overall release schedule prepared and ready, with respect to their chosen specialist pathway</p> <p>are beginning to pull together all elements which will comprise the final project.</p> <p>The students begin with a refresher module from the first year, but with heavier emphasis on advanced concepts and practices.</p>

	<p><b>DIGITAL MARKETING &amp; SOCIAL MEDIA STRATEGY:</b> This module recaps and builds upon this area of expertise from the first year, both from an academic and practical perspective. The opportunity for practical repetition with tools such as proficiency with Google Ads is critical to maintain operational readiness and professional currency, therefore students will deploy such tools within their respective release campaigns and overall projects' TikTok' strategy and it's fast-emerging importance in today's marketplace is a key area of focus during this module, drawing on current major and independent label experience. Digital health checks and the importance of regularity in order to ensure an upward track, on a timeline, project-to-project. Analysis of relevant data using the industry standard ChartMetric will be fully realised and deployed during the campaigns. Facebook, Instagram and understanding Spotify for Artists will be covered as will the importance of lead-time deployment of these elements and overall thematic content per release campaign.</p> <p><b>APPLIED EVENT PLANNING FOR THE CREATIVE INDUSTRIES:</b> This module focuses not only on the specific machinations and operational indicators needed to arrange and realise the live show aspect of the music industry, but also how to understand and respond to the need for events with respect to 'cross-arts' activities, in different sectors, comprising different stakeholders. Governance and legislation, per project and event, will form part of this module as will the development of a professional lexicon and especially how lexicographical differences and the understanding of them is critical when dealing with multiple, multi-faceted events.</p> <p>Examples of events may include but are not limited to:</p> <ul style="list-style-type: none"><li>corporate events</li><li>brownfield festivals (major music festivals)</li><li>city-based festivals and conferences</li><li>pop-up/guerilla gigs</li><li>'all-age' shows and events</li></ul> <p><b>FINAL PROJECT COMPLETION:</b> The final module allows the student and their respective groups to adequately reflect upon their collective and individual contributions throughout their time studying Music Business. In a Situated Learning model such as Music Business, allowing time for cognitive distance is a key indicator on how successfully the student moves through the complexities inherent on this course. Comprehensively mapping their respective final projects and subsequent deliveries will be undertaken here. The final projects construction will take place from January to June, when students graduate.</p>
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## 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 their 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 Management programme – as a teaching session most often consists of both theoretical and practical work.

## 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). This will occur at the end of the first year of study as well as at the end of the course as a whole. All portfolios and exams must be passed in order for the student to receive certification.

During the fourth semester of the second year, students will begin to prepare a final, summative assignment based on their chosen area of specialism. Details of that assignment will be revealed when students begin the final semester of study during the second year.

## 5.2 Assessment overview and examiner agreement

Subject	Form of assessment	Examiner
Music Business: Core Structures	Individual portfolio assessment	Internal examiner
Music Business: Core Structures Applied	Individual portfolio assessment	Internal examiner
Music Business Management: Entrepreneurship for the Music Business	Individual portfolio assessment	Internal examiner
Music Business Management: Campaign Deployment	Subject assignment: Summative final project	External and internal examiner

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