London South Bank University

Module Guide

Managing Music

Level 6 AME_6_MUS

Division of Arts and Performance

School of Arts and Creative Industries

Semester 1, 2015-2016

Table of Contents

Module Title:	Managing Music
Module Level:	Level 6
Module Reference Number:	MAE_6_MUS
Credit Value:	20 CATS
Student Study Hours:	200
Contact Hours:	36
Private Study Hours:	164
Pre-requisite Learning (If applicable):	None
Co-requisite Modules (If applicable):	None
Course(s):	B.A. (Hons) Arts Management
Year and Semester	2015-2016
Module Coordinator:	Pauline Muir
MC Contact Details (Tel, Email, Room)	B464, muirpe@lsbu.ac.uk, 0207-815-7730
Teaching Team & Contact Details (If applicable):	Course Administrator: TBC
Subject Area:	Arts and Festival Management
Summary of Assessment Method:	**Assessment 1** • 2,000 word essay • Weighting 50% • Due 16th November 2015 **Assessment 2** • 2,000 word feasibility study • Weighting 50% • Due 7th January 2016
External Examiner appointed for module:	Dermot O'Brien, University of Kent,

1.   SHORT DESCRIPTION

The UK's vibrant and diverse musical landscape is made up of a wide variety of organisations specialising in various genres of music. Increasing numbers of companies, venues, and promoters are attempting to locate new talent, identify new means of mediation and target new audiences. This module will assess current practices, frameworks, management structures and outputs in selected companies within the context of the political, economic, social and technological environment in which they operate. The module will also locate the production, distribution and consumption of music, and its perceived value, in relation to key critical theories and debates around musicology and popular culture.

2.   AIMS OF THE MODULE

Critically evaluate the key historical and contemporary debates that underpin the management of contemporary music organisations.

Provide an understanding of the management and cultural frameworks within which subsidised and commercial music organisations are located.

Analyse the challenges facing contemporary music organisations in diversifying audiences and maintaining artistic integrity.

3. LEARNING OUTCOMES

3.1 Knowledge and Understanding

Define the characteristics of production, consumption and participation within U.K. music companies and organisations.

Explain the external political, economic, social and technological frameworks in which selected commercial and subsidised organisations operate.

3.2 Intellectual Skills

Analyse key critical theories surrounding production, consumption and participation in musical environments.

Evaluate the philosophical, political and cultural frame of reference inherent in selected music companies.

3.3 Practical Skills

Employ appropriate information technology skills to present a feasibility study for a music project or organisation

- Use a range of library and electronic resources to identify relevant and up to date information sources

3.4 Transferable Skills

- Communicate complex ideas clearly for a target audience, following sector conventions.

ASSESSMENT OF THE MODULE

Assessment 1
- Critical essay on contemporary debates in music organisations
- 2,000 words
- Weighting 50%
- Due 16th November 2015

Assessment 2
- Feasibility study of a new music project or company
- 2,000 words
- Weighting 50%
- Due 7th January 2016

4. FEEDBACK

Feedback will normally be given to students 20 working days after the submission of an assignment.

7. VIRTUAL LEARNING ENVIRONMENT - MOODLE

The University's Technology Enhanced Learning (TEL) strategy seeks to support students' learning on modules through Moodle, a virtual learning environment (VLE). Students will be able access core information concerning modules through Moodle sites for each module; this will include course and module guides, assignment briefs, lecture and seminar programmes etc,
study materials, links to other web sites, discussion boards and a range of online activities, as well as links to the Library catalogue and other University services (including your timetable).

With the introduction of the new VLE we are moving towards a fully online submission, marking and feedback process. To start off this process, from September 2014 we will require all assignments that can be submitted electronically, to be submitted via the VLE. Online marking, and the return of marks and feedback to students via the VLE is not planned to happen until September 2015.

Training and introductions to Moodle will be available from course teams and the Library as part of your induction.

8. INTRODUCTION TO STUDYING THE MODULE

8.1 Overview of the Main Content

Political discourse and music

Interrogating musical value

Music and identity

Education work in music organisations

Training to be a practitioner

Models of accreditation

Frameworks of subsidised and commercial organisations

The Impact of technology

8.2 Overview of Types of Classes

1 hour lecture for 12 weeks

2 hour seminar for 12 weeks

1 visit to music organisation

164 hours of independent study for weekly readings, seminar and coursework preparation

8.3 Importance of Student Self-Managed Learning Time

It is essential for the successful completion of this module that all students acknowledge the responsibility they have for self managed learning. Students will be expected to read widely and follow up areas of interest through independent visits to music organisations and concerts.

8.4   Employability

The module enables students to engage with a number of key conceptual themes and practical ideas relevant to the arts and cultural sector. They will also be given an opportunity to discuss and debate ideas with leading figures from the music industry and therefore understand the challenges facing organisations in developing sustainability in a competitive environment. The devising of the feasibility study will give students a further opportunity to turn philosophical and political ideas into concrete applications.

9.   THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Week 1:	Week beginning 28th September
Topic:	Introduction to the module and assignments

Week 2:	Week beginning 5th October
Topic:	Musical Discourse
Seminar:	Discussion on reading
Core Reading:	Barlow and Mills (2009) Reading Media Theory Chapter 3 'What is Reading';
	Machin, David (2010) Analysing Popular Music Chapter 1, 'Discourses of Popular Music' Further Reading: Weissman, Dick (2010) Understanding the Music Business Chapter 1 'The Record Industry

Week 3	Week beginning 12th October
Topic:	Theoretical themes and debates
	A critical appraisal of Adorno's and Horkeimer's theories regarding popular music and the cultural industries
Seminar:	Discussion of readings
Core reading:	2 reading groups- Reading Group 1 Theodor Adorno, & Max Horkheimer, "The Culture Industry"; Brian Longhurst (1995) Popular Music and Society Chapter 1 Arguments and Framework
	Reading Group 2 Theodor Adorno from 'On Popular Music' (1941) from A Easthope. & K.McGowan (eds) A Critical and Cultural Theory
	Reader; 'Brian Longhurst (1995) Popular Music and Society Chapter 1 Arguments and Framework
Further Reading:	Dominic Strinati (2004) An Introduction to Theories of Popular Culture, Chapter 2 "The Frankfurt School and culture industry" Dwight MacDonald, "A Theory of Mass Culture" in Storey (ed.) Cultural Theory and Popular Culture – A Reader

Week 4:	Week beginning 19th October
Topic:	Participation or Performance
Seminar:	Discussion of readings
Core reading:	2 Reading Groups: Group 1: Edward W. Said, (1991) Musical Elaborations Vintage, London Pg 1-18 Chapter 1 "Performance as an Extreme Occasion" Christopher Small, (1998) Musicking- The Meanings of performing and listening "Prelude Music and Musicking" Pg1 – 18

	Group 2 Christopher Small, (1998) <u>Musicking- The Meanings of performing and listening</u> "Prelude Music and Musicking" Pg1 – 18; "The Work of Art in the Age of Mechanical Reproduction" by Walter Benjamin
Further Reading:	Nicholas Cook, (1998) Music – A very short Introduction –Chapter 3 "A State of Crisis ?" Pg 39-50
	Frith Simon (2003) "Music and Everyday Life" in Clayton, Herbert & Middleton (2003)

Week 5:	Week beginning 26th October
Topic*:*	Visiting Speaker: TBC
	Bennett, Andy (2000) <u>Popular Music and Youth Culture</u>: Chapter 2, 'Youth Culture and Popular Music'
Further Reading:	Wall, Tim (2003) Studying Popular Music Culture ' An Overview of Popular Music Production'
Seminar:	Discussion of readings

Week 6:	Week beginning 2nd November
	Self Managed Research Week

Week 7	Week beginning 9th November
Topic:	Visiting Speaker; TBC
Core reading:	Tim Baker (2000) <u>Stop Re-inventing the Wheel</u> Pg 20-51
Further Reading:	Julian Johnson, (2002) <u>Who Needs Classical Music</u> Chapter 6 "Cultural Choices" Pg 111-130

Week 8:	Week beginning 16th November
Topic:	Music Education
Seminar:	Design a programme of education workshops
Core reading*:*	Henley, Darren – Music Education in England 2011, DCMS
	Vic Gammon*,* (1999) National Curricula and the Ethnic in Music ,
Further Reading:	Andrew Peggie (2002) Tuning Up: A new look at instrumental music teaching
	Janet Mills (2005) 'Why is Music so Boring' in Music in Schools (2005)

Week 9:	Week beginning 23rd November
Topic:	Music and Identity
Core Reading:	Music and Social Categories by John Shepherd in The Cultural Study of Music (ed). Clayton, Herbert:and Middleton
	Berry, Venise "Redeeming the Rap Music Experience in Epstein J.S. (1994) <u>Adolescents and their Music</u>"
Further Reading:	Taste Cultures and Musical Stereotypes Mirrors of Identity ? by George H. Lewis in 'Popular Music and Society' 1995 19 (1) 'White Noise' by Rupa Huq in Beyond Subculture (2006

Week 10:	Week beginning 30th November
Topic:	Topic: Writing the Feasibility Plan
Seminar:	Preparation for the Business plan
Core reading:	Alan Lawrie,(1994) The Complete Guide to Business and Strategic Planning for Voluntary Organisations Chapter 8 Presenting the Business Plan

Week 11	Week beginning 7th December
Topic:	Music Training
Seminar:	Design a training template
Core Reading:	Creative and Cultural Skills (2011) The Music Blue Print
Further Reading:	Youth Music (2002) Creating a Land with Music

Week 12:	Week beginning 14th December
Topic:	Presenting the Draft Feasibility Plan

10. STUDENT EVALUATION

The feedback from the previous year's module evaluations indicated that majority of students rated the module as 'Very Good' and 'Good'. The visits, assessments and visiting speakers were also highlighted as 'Valuable'. Students also indicated that they appreciated the practical application of the second assignment.

11. LEARNING RESOURCES

11.1 Core Materials

Selected weekly core readings will be made available in the module reader.

Adorno, Theodor & Horkheimer, Max   'The Culture Industry' in During, Simon (ed.) (1993) The Cultural Studies Reader, London and New York: Routledge

Adorno's and Horkeimer's classic polemic against the cultural industries and its mass produced products.

Art Council of England (1996). Creating New Notes – A Policy for the support of new music in England London: ACE

A consultative paper which outlines ACE's policy regarding new music.

Ball, Philip (2010) The Music Instinct, The Bodley Head, London

A comprehensive guide on how our minds process and evaluate music

Baker, Tim (2000) Stop Re-inventing the Wheel, Association of British Orchestras: London
A guide to developing audiences for classical music.

A comprehensive

Bennett, Andy (2000) Popular Music and Youth Culture- Music, identity and place

U.k: Macmillan press,

An account on the relationship between youth culture and popular music.
Bennett, A Shank, B. & Toynbee (2005) The Popular Music Studies Reader

This book places popular music in its cultural context, looks at the significance of popular music in our everyday lives, and examines the global nature of the music industry

Clayton, Herbert & Middleton (2003) <u>The Cultural Study of Music</u>, London Routledge
An edited collection exploring the relationship between popular music and culture.

Cook, Nicolas (2000) <u>Music: A Very Short Introduction</u>, Oxford: Oxford University Press
An easy to read summary on some of the key themes and debates in current musicology

DeNora, Tia (2003<u>) After Adorno,</u> Cambridge University Press
An appraisal of music sociology using Adorno's theories as a theoretical framework

Department for Culture, Media and Sport, (2000) <u>Consumers call the tune</u>
London: DCMS,
A report examining the impact of new technology on the music industry.

Easthope, A. & McGowan K. (1992) (eds) <u>A Critical and Cultural Theory Reader</u> Milton Keynes: Open University Press,

A collection of classic essays from great literary and cultural thinkers.

Epstein Jonathon S. (1994<u>) Adolescents and their music: If it's too Loud, You're too old,</u> New York & London, Garland Publishing, Inc.
A collection of essays by different authors examining young people and their relationship with various musical forms.

Everitt, Anthony (1997) <u>Joining in – An investigation into participatory music</u> London: Gulbenkian Foundation,
The most up to date comprehensive account of participatory music in the U.K. Includes analysis of both traditional and non-traditional music making.

Frith, Simon (1981) <u>Sound effects – Youth, leisure, and the politics of rock 'n' roll</u> New York: Pantheon books,

An investigation into the popular music industry. Frith discusses how the unpredictable nature of rock and its audiences serve to resist and challenge the industry.

Green, Lucy (2002) <u>How Popular Musicians Learn</u> Hampshire: Ashgate
A research project into how popular musicians acquire their skills.

Ings, Richard et el.(1999) <u>Mapping Hidden Talent – Investigating youth music projects</u>, Leicester: Youth Work Press

An examination of youth music projects across the U.K. Discusses how young people become involved in music making and the various support networks that exist.

Jarvis, Simon (1998) <u>Adorno: A Critical Introduction</u>, Cambridge, Polity Press

A good introduction, not only to Adorno's ideas, but also to the entire range of German twentieth century thought and culture.

Johnson, Julian (2002) <u>Who Needs Classical Music – Cultural Choice and Musical Value</u>, Oxford, New York, Oxford University Press

A stimulating and persuasive defence of the elitist values associated with classical music.

Lawrie, Alan (1994) <u>The Complete Guide to Business and Strategic Planning for</u>

Voluntary Organisations, London: Directory of Social Change
A step by step guide for voluntary sector organisations in developing and implementing business planning.

Leppert, Richard (2002) Adorno – Essays on Music Berkeley: University of California Press

A collection of Adorno's essays on music including 'On Popular Music'. Leppert's commentary is particularly useful in unravelling some of the denser texts.

Lockwood, Fiona (ed) (1997) The Workbook Association of British Orchestras: London
An account of the National Education programme in 1997 undertaken by the Association of British Orchestras. Discusses the successes and challenges of working in a number of different community settings.

Longhurst, Brian (1995) Popular Music and Society Cambridge Polity Press,
An overview of popular music. Examines Adorno's theories in relation to the pop music industry.

Metier (2000) Skills and Training Needs in the 21st Century Bradford, Metier
A research project identifying the current skills of musicians in the industry. Also forecasts future skills needs and training requirements.

Middleton, Richard (1990) Studying Popular Music. Milton Keynes, Oxford University Press,
A critical analysis of different approaches to popular music. The author critiques various debates including Adorno's commentary on the popular music industry.

Mills, Janet (2005) Music in the School, Oxford University Press, Oxford
An analysis of how schools can improve their music teaching drawing on research from over 800 schools.

National Foundation for Music Societies (2000) The Music Experience
The organisation's conference report, focusing on the activities of amateur music groups.

Negus, Keith (1992) Producing Pop – Culture and conflict in the popular music industry, London: Arnold (reprinted in 2001 by Arnold)
An indepth analysis of the popular music industry. Provides an alternative argument to Adorno's thesis.

Negus, Keith Popular (1996) Music in Theory – An Introduction, Cambridge, Polity Press
This is a critical evaluation of many of the major theoretical writings on popular music.

Strinati, Dominic (2004) An Introduction to theories of popular culture, Routledge, London and New York, 2nd ed.
A *clear and comprehensive guide to the major theories of popular culture. Chapter 2 gives an excellent summary to many of Adorno's ideas, but other chapters also provide good background reading to the some of the areas discussed in the module.*

Peggie, Andrew, (1997) Musicians go to School London: London Arts
*Collaborations between music organisations and the statutory education sector
In London.*

Peggie, Andrew (2002) Tuning Up – A new look at instrumental music teaching, Stowmarket: Soundsense

A research project that considers the effectiveness of the instrumental service provision.

Poulsen, Elizabeth & Macleod,F. ed (1999) <u>Wanted: Music Teachers in the Classroom</u> London: Incorporated Society of Musicians
A survey of the views of second year music students in England and Wales, and of practising teachers on school music teaching as a career.

Said, Edward W. (1991) <u>Musical Elaborations</u> London: Vintage,
A series of lectures on the social, cultural and political implications of Western classical music.

Simpson, Jo (1996) <u>Stepping Stones – Arts Modern Apprenticeships</u> London: London Arts Board
An evaluation report on the first Modern Apprenticeships scheme that piloted the Arts NVQs in London.

Small, Christopher (1998) <u>Musicking- The Meanings of performing and listening</u>

U.S.A.: Wesleyan University Press
This book is an account of the activity Small refers to as 'musicking'. According to the author this action encompasses all musical engagement from playing a musical instrument to singing in the shower. He discusses in detail how such performances form and shape social identity.

Summerton, Janet and Kay, Sue <u>Through the Maze – A do it yourself guide to planning in the arts,</u> South West Arts
A guide to strategic planning in the arts.

Toynbee, Jason (2000) <u>Making Popular Music – Musicians, Creativity and Institutions</u> London: Edward Arnold
Toynbee examines the myth of the popular musician and the notion of creativity.

Voluntary Arts Network (2001) <u>Mapping the Future – A guide to business planning for small arts organisations</u> VAN, Cardiff
An easy to use guide on writing a business plan. Free download available from Arts Council http://www.artscouncil.org.uk/information/publications.html

Witkin, Robert (1998) <u>Adorno on Music</u> London and New York: Routledge
A deconstruction of Adorno's theories relating to serious and popular music.

Witkin, Robert (2002) <u>Adorno on Popular Culture</u>, London and New York, Routledge
A clear and concise book making many of Adorno's complex ideas manageable.

York, Norton & Laing, Dave 'The value of music in London' in Selwood, s. (ed.) (2000) <u>Cultural Trends</u>, Issue 38 London: Policy Studies Institute

A statistical survey, commissioned by London Arts which draws together data from the commercial music industry, live performances and audiences, education, training and exports. The data is evaluated in the light of funding allocated to the subsidised sector.

Youth Music (2002) <u>Creating a Land with Music</u>, London: Youth Music
This report commissioned by HEFC and managed by Youth Music informs readers about the routes into the professional music business. It reviews the content, provision and funding of current training drawing on new and existing data and on the views of musicians, educators and employers.

11.2 Optional Materials

Associated Board (2000) <u>Making Music 2000</u>, London: Associated Board of the Royal Schools of Music,
NOP's research on the teaching, learning and playing of musical instruments in the U.K.

Association of British Orchestras (2000) <u>Knowing the Score</u> London: ABO

Association of British Orchestras and ABO Trust research into the statistical dimensions of the UK orchestral sector.

Barrow, Tony & Newby, Julian (1995) <u>Inside the Music Business</u>

London: Routledge
A comprehensive guide into who does what in the music industry. Covers both the technical and creative side of the business

Beadle, Jeremy (1993) <u>Will Pop Eat Itself?</u> London, Boston: Faber and Faber

An examination of the use of sampling in music. Beadle propagates the view that recent advances in the use of technology have led to a demise in artistic quality for much of modern day music.

Braden Su   (1978)   <u>Artists and People</u> London, Henley and Boston: Routledge & Kegan Paul
A report examining the findings of a community arts project undertaken by the Calouste Gulbenkian Foundation in 1972.

Clarke, Donald, (1995) <u>The Rise and Fall of Popular Music</u>, London: Viking,
A readable account of the evolution of popular music from the eighteenth century up to the 1990s. Clarke considers both the historical context in which the music was made as well as the technological evolutions.

Hallam, Susan (2001<u>) The Power of Music -The Strength of Music's Influence on our lives</u> (UK) London: Performing Rights Society,

A study that charts the emotional, behavioural and psychological benefits of music.

Haynes, Tony (1989) <u>Music in Between</u> London: Calouste Gulbenkian Foundation,
An investigation into the opportunities for training, rehearsal, performance and promotion available to creative performing musicians

Herbert, Trevor, (2000) <u>The British Brass Band: A Musical and Social History,</u> Oxford: Oxford University Press,
Contributions from a number of different writers exploring the historical and cultural impact of the British Brass Band movement.

Huq, Rupa (2005) <u>Beyond Subculture: Pop, Youth and Identity in a Postcolonial World</u>, Routledge, London and New York

An examination of youth and subcultures and the relevance of these ideas in an ageing world.

International Federation of the Phonographic Industry (2000) <u>The Recording Industry in Numbers (2000)</u> The definitive source of global music market information (UK)

A comprehensive statistical analysis of the global music industry.

Oliver, P. (ed) (1990) <u>Black Music in Britain</u>, London: Open University Press
A collection of essays examining the contribution made by black musicians from the nineteenth century to the present day.

Rennie, Ruth & Levitt, Ruth (1999) <u>Classical Music and Social Result U.K</u> London Office for Public Management,

An account on how classical music could be repackaged for a changing social and economic context.

Renshaw, Peter 'Orchestras and the Training Revolution'. <u>British Journal of</u> <u>Music Education</u> (1992) 9, pp.61-70
A paper on how orchestras need to adapt their management cultures to embrace a changing environment.

Service, Tom (1999) <u>Practising Participation: The repertoires and relationships of Contemporary Music-making for Amateurs,</u> London: COMA

An investigation into the work of the COMA.

Sharp, Caroline (1991) <u>When Every Note Counts – The Schools' Instrumental Music Service in the 1990s</u>, Berkshire: National Foundation for Educational Research

A research project that examines the instrumental service in the 1990s and the subsequent impact of Local Management of Schools (LMS) on the service. Provides good historical background to the latest report on the same subject by Andrew Peggie, <u>Tuning Up</u>.

Shuker, Roy (1994) <u>Understanding Popular Music</u> London and New York: Routledge
An indepth sociological analysis on the role and function of popular music within contemporary society.

Small, Christopher (1987) <u>Music of the Common Tongue</u> USA: Calder,
An account of the Western classical tradition. Small considers what he sees as the decline of the tradition in the twentieth century.

Tarr, Jane & Kusnher, Saville (2000) <u>Sound Sense Practice Research Project</u> (UK) Bury St Edmunds: Sound Sense

A research project into the work undertaken by community musicians across the country.

York, Norton & Laing Dave (2000) <u>Nice Work – If you can get it !</u> A Survey of Musicians Employment 1978-98 (UK) London: Musicians Union,

A research project examining issues arising from the free-lance employment of musicians