

Module Title	Performance (Existing MIM)
Course Title	BA / BSc (Hons) Music and Sound Design
School	<input type="checkbox"/> ASC <input checked="" type="checkbox"/> ACI <input type="checkbox"/> BEA <input type="checkbox"/> BUS <input type="checkbox"/> ENG <input type="checkbox"/> HSC <input type="checkbox"/> LSS
Division	Creative Technologies
Parent Course	None
Level	5
Module Code	(Shared with Music Industry Management)
JACS Code (completed by the QA)	
Credit Value	20 credit points
Student Study Hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite Learning	None
Co-requisites	None
Excluded combinations	None
Module co-ordinator	Name: Philip Sanderson
Short Description (max. 100 words)	Building on the study of the recording and music publishing sectors in level 4, this module will explore the diversity of the live music sector, from local gigs to international tours, from small venues to music festivals. It will outline the roles of agents, promoters, managers, event organisers, merchandise teams, and venue owners. It will explore the economics of live music, the effects of live music on communities, and the effects of legislation and regulations.
Aims	This module aims to: <ul style="list-style-type: none"> • Develop a strong understanding of live music business sectors • Explore economic, environmental and legislative issues affecting this sector • Provide a practical understanding of working in this area.
Learning Outcomes (4 to 6 outcomes)	<p>Knowledge and Understanding:</p> <ul style="list-style-type: none"> • Demonstrate an advanced understanding of the live music sector's most important economic, environmental and legislative concerns <p>Intellectual Skills:</p> <ul style="list-style-type: none"> • Apply theoretical knowledge in a practical group task <p>Practical Skills:</p> <ul style="list-style-type: none"> • Work as a team member in putting on a live music event <p>Transferable Skills:</p> <ul style="list-style-type: none"> • Plan and realise a live music project as a member of a team
Employability	This module will provide students with the knowledge and skills necessary to work in the expanding live music economy. It will provide them with transferrable skills in event management and team working. These skills and methods of working will develop the student's professional knowledge of industry and practice, offering them a competitive advantage in the job market.
Teaching and learning pattern	Contact hours includes the following: <ul style="list-style-type: none"> <input checked="" type="checkbox"/>Lectures <input checked="" type="checkbox"/>Group Work <input checked="" type="checkbox"/>Seminars <input checked="" type="checkbox"/>Tutorial <input type="checkbox"/>Laboratory <input type="checkbox"/>Workshops

	<input checked="" type="checkbox"/> Practical <input type="checkbox"/> VLE Activities
Indicative content	<ul style="list-style-type: none"> • Live music roles • Live music venues and events • The logistics and economics of live music • Legislation and regulations • Live music and communities • The ecology of live music
Assessment method (Please give details – of components, weightings, sequence of components, final component)	<p>Formative assessment: Group presentation of work in progress</p> <p>Summative assessment: CW1 (75%): Practical group project Working in small teams, groups of students adopt the necessary roles to stage a live music event. (2,200 word equivalent)</p> <p>CW2 (25%): Individual reflective commentary Team members provide an individual account of their role in the live music event. (700 word equivalent)</p> <p>Resit The resit will involve a modified version of the group task, so that it can be completed in reasonable time by an individual, along with a critical report on roles and skillsets involved in the project.</p>
Indicative Sources (Reading lists)	<p>Core materials:</p> <ul style="list-style-type: none"> • C. Bladen, J. Kennel, E. Abson and N. Wilde, <i>Events Management: An Introduction</i> (Routledge, 2012) • W. Echard, C. Nardi and H.C. Rietveld (Ed). <i>Popular Music Performance. IASPM Journal</i>, Vol 4, No 1 (2014). http://www.iaspmjournal.net/index.php/IASPM_Journal/issue/view/56 • J. Feist, <i>Project Management for Musicians: Recordings, Performances, Tours, Studios & More</i> (Berklee Press, 2013) <p>Optional reading:</p> <ul style="list-style-type: none"> • G. Berridge, <i>Event Design and Experience</i> (Routledge, 2006) • D. Budnick and J. Baron, <i>Ticket Masters: The Rise of the Concert Industry and How the Public Got Scalped</i> (Plume, 2010) • D. Weissman, <i>Making a Living in Your Local Music Market</i>, 4th edn (Hal Leonard, 2010) • A. Shone and B. Parry, <i>Successful Event Management</i> (Cengage, 2010)
Other Learning Resources	<p>University Virtual Learning Environment PowerPoint slide presentations, teaching notes and other relevant materials will be available through Moodle, a web-based integrated teaching and learning environment, which is part of the University's Virtual Learning Environment (VLE).</p> <p>Web Sources <i>Live Music Exchange</i> - http://livemusicexchange.org <i>UK Live Music Census</i> - http://uklivemusiccensus.org</p>

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