

Music Management

Code: 100651
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	2	2

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

Name: Gabrielle Kaufman
Email: GabrielleEmelie.Kaufman@uab.cat

Use of Languages

Principal working language: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: No

Teachers

Publio Pablo Delgado Fernandez de Heredia

Prerequisites

Proficiency in Catalan and Spanish. English reading comprehension is recommended.

Objectives and Contextualisation

Students are expected to:

- Be familiar with the essential techniques and tools for online investigation and how to analyse and manage information with a critical mind-set.
- Be able to reflect upon musical communication and reception and elaborate written essays related to key concepts.
- Be able to analyse basic concepts of legality and fiscality for different situations within the music industry and compare different options for project funding.
- Know how to design and develop a project related to musical events or products.
- Acquire the tools for self-producing and self-editing an independent discographic project.
- Be familiar with the role of a musical producer, his work and its importance before and during a recording.

Competences

- Apply management strategies related to the programming, production and dissemination of musical events.
- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Producing innovative and competitive proposals in research and professional activity.

- Relate concepts and information from different humanistic, scientific and social disciplines, especially the interactions which are established between music and philosophy, history, art, literature and anthropology.
- Respecting the diversity and plurality of ideas, people and situations.
- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills to undertake further training with a high degree of autonomy.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

Learning Outcomes

1. Analysing a contemporary fact and relating it to its historical background.
2. Carry out all phases of an events management project.
3. Carry out knowledge transfer projects planned and scientifically based on the area of musical management.
4. Carrying out a planning for the development of a subject-related work.
5. Demonstrate creative and innovative skills in the area of professional application of musicological training.
6. Design and monitor musical events.
7. Detect possible fields of innovation and improvement for proposals of cultural and leisure management.
8. Develop organisational skills for transfer to the area of cultural and leisure management in musicology.
9. Engaging in debates about historical facts respecting the other participants' opinions.
10. Establishing relationships between science, philosophy, art, religion, politics, etc.
11. Evaluate and develop musical events.
12. Integrate musical creation and praxis in the programming and marketing of musical activity.
13. Interpret the rules localized information on the websites of regulatory bodies on the Internet.
14. Interrelate methodological concepts and innovations of music and of humanities with the set of humanistic disciplines in activities of musical and cultural management.
15. Personally and critically transfer knowledge acquired in the field of musicology to the pertinent professional and work environments.
16. Plan and and organise musical events.
17. Relate the role of music with other activities involved in the management of musical events.
18. Solving problems autonomously.
19. Write critical papers on musicology that are planned and organised efficiently.

Content

Section I: Legal and Economic Management

Intellectual Proprietary law: Basic concepts, legality and application.

Fiscality in the Music Industry: Contracts, budgets and basic fiscal management.

Funding in Music projects: microfunding, patronage, scholarships and grants.

Section II: Artistic Management

Edition and Publication: The editorial process. Types of publication and the process of writing academic and non-academic articles.

Information management and online research: Investigation tools and information selection in the digital era.

Music Review and Communication: Basic concepts related to reception, musical review and music communication in the professional realm.

Music and Artistic Production: What is a producer and what is his function. The history of music production. The work in the studio of a musician and a producer.

Music self-management: self-production and self-edition. Management and communication. Social platform management.

Methodology

Teacher-led classes.

Lectures by external experts.

Team work, debate and case studies in the class room

Teacher-led monitoring sessions and tutoring.

During the teacher-led sessions there will be different activities or tasks to accomplish, either individually or in small groups, related to the course content. These activities could take place both in the class room and on moodle.

Students are required to develop a management project in small groups: a concert cycle, festival, recording, publication, product development etc.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lessons: practice and theory	45	1.8	1, 10, 13, 9, 15
Type: Supervised			
Monitoring and presentation preparation, management project	13.5	0.54	11, 5, 3, 7, 6, 2, 16
Tutoring	7	0.28	11, 5, 8, 3, 7, 6, 2, 4, 13, 16, 19
Type: Autonomous			
Development of a management project	32	1.28	11, 8, 6, 2, 4, 12, 16, 19, 17, 18
Personal study, reading and preparation	42	1.68	10, 12, 19, 14, 18, 15

Assessment

There will be continuous assessment for this course.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

TASKS, BASIC KNOWLEDGE (20%)

Different activities or tasks evaluating key course material after each section will be obligatory to pass the course. A minimum grade (5) will have to be obtained for each of these tasks. In the case of obtaining a lower grade than 5, the student can ask to be reevaluated in June.

GROUP ASSIGNMENT (40%)

There is a required group assignment for this course, the assessment of which will include several written submissions and an oral presentation. A minimum grade (4) is required for the group assignment in order to pass the course and no reevaluation is accepted beyond the established presentation period.

ASSESSMENT PRODUCTION (25%)

There will be a written assignment related to music production before the end of term. A minimum grade (4) is required for this assignment in order to pass the course. In the case of obtaining a low grade than 4, the student can ask to be reevaluated in June.

CLASS ROOM ACTIVITY (15%)

There will be different tasks and/or reading assignments related to activities in the class room. These tasks will not be obligatory and they cannot be reevaluated after the established evaluation period.

Any additional details regarding assessment and other details of the course will be published on the moodle page of the course at the beginning of the semester.

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Class room activity	15%	3	0.12	1, 11, 5, 8, 2, 10, 4, 12, 13, 9, 16, 19, 14, 17, 18, 15
Presentation, group assignment	40%	4.5	0.18	11, 5, 8, 3, 7, 6, 2, 10, 4, 12, 16, 19, 14, 17, 18
Production assignment	25%	0	0	1, 5, 8, 7, 10, 12, 9, 14, 17, 15
Tasks, Basic Course Knowledge	20%	3	0.12	1, 11, 5, 8, 7, 10, 4, 12, 9, 16, 14, 17, 18, 15

Bibliography

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- Autors diversos. *Idees per la música: una mirada sobre 12 experiències de Barcelona*. Observatori de la música de Barcelona. Barcelona, 2006.
- Ayats, J et al. *La música i el seu reflex en la societat*. Indigestió Musical. Barcelona, 2009.
- Caravaca Fernández, Rubén *La gestión de las músicas actuales*. Agencia Española de Cooperación Internacional para el Desarrollo (AECID). Madrid, 2012. [a internet: http://www.aecid.es/galerias/programas/Acerca/descargas/musica_entero.pdf].

- Gosálvez, Carlos J. *La edición musical española hasta 1936*. AEDOM. Madrid, 1995.
- Iglesias, Nieves. *La edición musical en España*. Arcolibros. Madrid, 1996.
- Jiménez, Mònika. *Manual de gestió d'esdeveniments*. Eumo Editorial. Vic, 2007.
- López, Jordi - García, Ercilia. *El consumo de las artes escénicas y musicales en España*. SGAE/Fundación Autor. Madrid, 2002.
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- Romero, Josep M. *Tot el que cal saber del negoci musical*. Alba editorial. Barcelona, 2006.
- Susaeta, Paula - Trinidad, Paco. *El negocio de la música*. SGAE/Fundación Autor. Madrid, 2005.
- *Guía legal y financiera de la música en España*. Instituto de Derecho de Autor. Madrid, 2014.
- Enllaços web:

<http://hanouk.wordpress.com/2009/03/22/propiedadintelectual-history/>

<http://hanouk.files.wordpress.com/2009/03/recerca.pdf>

<http://jarpo.wikispaces.com/1.+Hist%C3%B2ria+de+la+Propietat+Intel%C2%B7lectual>

www.observatoridemusica.wordpress.com

Software

No specific programmes will be used for this course.