

Syllabus

Course title: Music in Focus: Project Management and Branding in the Music Industry				
Language of instruction: English				
Course coordinator(s) / lecturer(s): Nora Szeles, Zsuzsanna Szálka				
Contact details: sznora@mome.hu				
Level and Code: M-DM-401	Position in the Curriculum: varies	Recommended semester: any	Credits: 5	Teaching hours: 48 Tuesdays, from 08:30 am (CET) to 11:20 am with a break, online Student workload: 102 independent learning hours
Related codes: ER-THEO-BA-ELM-20202102-03/ M-SZ-101-20202102-02	Type: seminar	Is it open to sign-up as an elective? yes	Specific pre-conditions to sign-up as an elective: -	
Interlinkages: (prerequisites, parallel units): -				
<p>Aims and Principles:</p> <p>The aim of the course is to offer an insight to music management and branding to students of Arts and Design Management in order to widen their horizons and help them learn about the music industry. The course has three focus areas: 1. the project management modul aims to equip students with tools and knowledge of project management and develop skills and competences to become successful project managers in the field of music. 2. the sessions on branding will introduce the branding strategies of performing arts institution and work with students on the essence of self-branding. 3. invited experts from the Hungarian music industry and institutions will introduce some of the key areas of curating, heritage interpretation, communication and PR. Throughout the course students will work on developing their own project and present them at the end of the course to a committee of experts in the Hungarian cultural life.</p>				
<p>Intended learning outcomes (professional and transitive competencies):</p> <ul style="list-style-type: none"> • Knowledge: The Students are expected to gain an in-depth knowledge in music management and get to learn the basics of project management, as well as the main actors of the Hungarian music scene, especially regarding the invited speakers's professional profiles and fields • Skills: Students shall be confident and able to recognise and undertake the challenges of music management • Attitudes/attributes: Careers in music require special attitudes. Students are expected to learn about it and distinguish it from other performing and creative arts. • Autonomy and Responsibility: Stundends shall become aware of the social and cultural responsibility of a music artist and manager. 				
<p>Course content (topics and themes):</p> <ul style="list-style-type: none"> • What makes an artist, a musician • What is music management • What is project management. 				
Specificity of the learning process:				

Teaching method:

After the introductory interactive sessions on music management, and project management, where course material is discussed, invited speakers introduce their own special fields, that will construct the essential knowledge to elaborate on.

Schedule:

1. Introduction to music management
2. Project management in the music industry 1: from idea generation to project planning through vision definition and mission statement
3. Leadership in the music world (developing skills and competences for music managers)
4. Concert and Event management
5. Project management: tasking, organisation setup, structuring the project foundation document
6. Contemporary interpretation of musical heritage: Case study of the unknown world of Ukrainian heritage with the guest speaker Miklós Both (composer, performer and folklore researcher)
7. Communication and public relations in the field of music (guest speakers: Dávid Zsoldos, managing director of Papageno and Vice President of Jeunesse Musicale International, Balázs Weyer, director of programming of Hangvető,
8. Curating music: creating attractive, engaging, multi-genre concert performances (Noémi Győri, flutist, Royal Academy of Music, London)
9. Overview on operation management of cultural institutions internationally
10. Project communication and institutional branding with Dóra Juhász (Head of PR at Müpa Budapest)
11. Project management 4. Key elements of a simplified project foundation document until updating a SWOT, GANTT, Cash flow, Risk Analysis and Porter5 Analysis. How to close the project successfully.
12. Presentation of student projects (feedback is given by a committee of experts from the music industry)

Tasks and assignments (with student notional workload): Each session will require a 1-2 hours to prepare for, + the initial readings that are listed in this syllabus.

Learning environment: (online platform – Zoom link will be provided.

Assignments: Will be discussed in each session

Assessment method: Evaluation of written course work and of the group oral presentation

Assessment criteria: Course completion, active, agile presence.

Calculation of grade (weights of the achievements, assignments; ranges of rates or points), assessment:

- Individual and group assignments including readings (20%)
- End-of-term presentation (40%)
- Active participation in classroom work (30%)

Readings, that will be handed out:

Belbin, R.M. (2012): Team Roles at Work, Routledge.

Holt, Douglas B. (2004): How Brands Become Icons

Kaiser, Michael (2013): The Cycle: A Practical Approach to Managing Arts Organizations

Kerres. Bernhard, Mehne, Bettina (2017): Be your Own Manager: A Career Handbook for Classical Musicians

Osterwalder, Alexander, Pigneur, Yves (2010): Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers, Publisher John Wiley & Sons Inc

Simon, Nina (2016): Art of Relevance. Museum 2.0

Further readings, documents, sources:

Belfiore, Eleonora, Oliver Bennett (2010): The social impact of the arts: an intellectual history,

<p>by, Basingstoke, Palgrave Macmillan</p> <p>Beyond Branding: Contemporary Marketing Challenges for Arts Organizations, François Colbert International Journal of Arts Management, Vol. 12, No. 1 (FALL 2009), pp. 14-20</p> <p>Clark, T., Osterwalder, A., Pigneur, Y. (2012): Business Model You: A One-Page Method for Reinventing your Career, Publisher John Wiley & Sons Inc</p> <p>Ellen Rosewall (2014): Arts Management: Uniting Arts and Audiences in the 21st Century.</p> <p>Guetzkow, Joshua (2002): How the Arts Impact Communities: An introduction to the literature on arts impact studies, Princeton University</p> <p>Hyland, Angus, King Emily (2006): Visual Identity and Branding for the Arts, , Laurence King Publishing</p> <p>Revella, Adel (2015): Buyer Personas: How to Gain Insight Into Your Customer's Expectations, Align Your Marketing Strategies, and Win More Business</p> <p>Stanziola, Javier (1999): Arts, government and community revitalization. Ashgate: Aldershot, U.K.; Brookfield, Vt. and Sydney.</p>
<p>Additional information:</p> <p>Individual / group mentoring can be required from the educators.</p>
<p>Prior learning recognition (based on application):</p> <p>– <i>recognition is not applicable</i></p>
<p>Schedule and venue for personal consultation: online.</p>