



# MUS 209

## The Music Business

S2 Day 2014

*Dept of Media, Music & Cultural Studies*

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## General Information

Unit convenor and teaching staff

Unit Convenor

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Y3A 193E

Tuesday 10am to 12pm

Credit points

3

Prerequisites

15cp

Corequisites

Co-badged status

Unit description

In this unit students apply music industry theory to a range of real life situations. They create and market an artist's image, organise and promote a live gig, and learn how to plot a musician's career path. This unit provides a holistic outline of the music industry that considers all five income stream groups (record sales, live performance, song publishing, merchandise and sponsorship) in relation to artists' and industry practitioners' careers. The artist manager is the only other individual, besides the artist, who gets to see and touch all the jigsaw puzzle pieces that fit together to create the artist's career. This unit therefore focuses on artist management in order to provide a comprehensive overview of the different facets that constitute the industry.

## Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

## Learning Outcomes

On successful completion of this unit, you will be able to:

Practice creative thinking in order to discover new knowledge concerning the music business.

Summarise music business literature and collaborate with other students in order to

evaluate, contrast and defend personal judgements concerning the music business. Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies. Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment. Describe the history of the music business and locate their own arguments within a broad historical context.

## Assessment Tasks

Name	Weighting	Due
<a href="#"><u>Literature Review</u></a>	15%	August 28 by 12 midnight
<a href="#"><u>Lead the Class Group Exercise</u></a>	15%	Week allocated
<a href="#"><u>Agreement Part A</u></a>	10%	October 9
<a href="#"><u>Agreement Part B (Essay)</u></a>	20%	October 9
<a href="#"><u>Research Essay</u></a>	40%	November 19 by 12 midnight

### Literature Review

Due: **August 28 by 12 midnight**

Weighting: **15%**

#### Literature Review

This assignment is an early assessment task and is designed to give you feedback within the first third of the study period.

In 800 words, summarize the arguments contained in the readings that have been set for the first 4 weeks of this unit.

#### Marking criteria:

- Demonstrated understanding of how key theories are framed within disciplinary contexts
- Demonstrated familiarity with and communication of the relevant literature covered on the unit so far
- Demonstrated ability to clearly articulate the arguments put forth in the readings so far using academic language
- Demonstrated ability to engage with, interpret and apply academic sources
- Clear identification of assignment aims (and whether these are achieved)
- Cited works should be referenced using an established system

- Clarity of expression in line with expected academic standards

An example of a literature review is available via the unit iLearn site. Check out how the author has reviewed the literature and in doing so, has produced a 'dense' piece of writing that surveys a lot of literature while also picking up on key themes. Note how the different texts are put 'in conversation' with each other. This is what you should aim to do for your literature review assignment for this unit. This will help you to work towards the learning outcome of being able to describe the history of the music business and locate your own arguments within a broad historical context.

This type of exercise is called a 'literature review' because in order to create new knowledge (the aim of academia), we first need to find the gaps in the literature and to survey what has come before. This assessment task will therefore help you to meet the learning outcome of being able to practice creative thinking in order to discover new knowledge concerning the music business. In this way what you are doing as undergraduate students in this unit mirrors the approach that a Higher Degree Research (HDR) student would take. By doing a literature review, you will have learnt a valuable new skill and you will have started to engage with the ideas, to see links between the different topics, and by thinking in a critical and analytical way early on, you will now be able to let the ideas incubate in your mind across the semester. This will lead to better moments of insight when you produce the following assessment tasks. By way of its design, this unit will enable you to generate moments of insight and this often results in outstanding conceptual elaboration, metaphorical thinking and conceptual combination in the latter assessment tasks.

On successful completion you will be able to:

- Practice creative thinking in order to discover new knowledge concerning the music business.
- Summarise music business literature and collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.
- Describe the history of the music business and locate their own arguments within a broad historical context.

## Lead the Class Group Exercise

Due: **Week allocated**

Weighting: **15%**

For this assessment task, students will be put into groups in the first two tutorials. Groups will also choose a weekly topic in the first two tutorials. Each student group will lead the discussion for their chosen week. This task requires students to summarise the literature and collaborate with other students in order to evaluate, contrast and defend their own judgements concerning popular music. This task does not require a formal presentation, just student-led discussion. You will be required to collaboratively work with your tutor to present and critique the ideas contained in the readings. This assessment task is therefore designed to help you achieve the learning outcome of being able to summarise music business literature and collaborate with other

students in order to evaluate, contrast and defend personal judgements concerning the music business.

- Please note that because group assessment tasks in which the contributions of individual students cannot be identified are graded on a pass/fail basis (as per the University's assessment policy), these group exercises will be graded on this basis in this unit. This is because there is no fair and transparent way to identify individual contributions to this group exercise.
- Detailed instructions are available on iLearn.

### **Marking Criteria:**

In order to pass this assessment task, students will need to:

- Display comprehension of key debates, theories, and perspectives, through the detailed analysis of key texts and further readings
- Actively engage with the class in order to generate discussion
- Demonstrate knowledge of the relevant topic(s)
- Integrate the information presented with the broader themes of the week
- Demonstrate independent research of the topic

On successful completion you will be able to:

- Practice creative thinking in order to discover new knowledge concerning the music business.
- Summarise music business literature and collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.

## **Agreement Part A**

Due: **October 9**

Weighting: **10%**

**Due Date:** October 9 via Turnitin drop box on iLearn site (by 12 midnight).

**Description:** Students are required to discuss, rewrite and paraphrase a music business contract in order to design a contractual relationship between an artist and another party (for example an artist manager, a record company, or a song publishing company).

### **Marking Criteria:**

Agreement Part A will be examined in relation to the following criteria:

- Does the student demonstrate an adequate familiarity with and communication of the relevant clauses in their chosen agreement?
- Does the agreement clearly identify its aims and achieve these through the way it is constructed?

- Does the agreement make an original contribution to the area?
- Is the agreement presented in a competent style?
  - This assessment task is designed to help you to achieve the learning outcome of being able to interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.

On successful completion you will be able to:

- Practice creative thinking in order to discover new knowledge concerning the music business.
- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.

## Agreement Part B (Essay)

Due: **October 9**

Weighting: **20%**

**Due Date:** October 9 via Turnitin drop box on iLearn site (by 12 midnight).

**Description:** In a 1000 word essay, justify the structure and content of your contract, highlighting the parts that you consider to be essential to its fairness. Substantiate your argument with references/evidence. Use a formal writing voice and put a clear argument that is grounded in the literature covered on the unit. This assessment task is designed to help you to achieve the learning outcome of being able to interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.

### **Marking criteria:**

- Demonstrated familiarity with and communication of the relevant literature in the field
- Application of literature to substantiate any assertions made regarding the fairness of the agreement presented
- Clear identification of the aims of the essay and whether these have been achieved
- Originality of the essay's contribution to the area
- Demonstrated understanding of the structure of, and relationship between the relevant entities that their proposed agreement concerns, such as entities within the recording, music publishing, merchandising, sponsorship and live performance industries

- Cited works should be referenced using an established system
- Clarity of expression in line with expected academic standards
- Use of relevant examples

On successful completion you will be able to:

- Practice creative thinking in order to discover new knowledge concerning the music business.
- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.

## Research Essay

Due: **November 19 by 12 midnight**

Weighting: **40%**

For your final essay, you will be required to select one question from a list that will be distributed during the second half of the semester. This list will feature questions that draw from ideas that emerge across the semester so that you can explore these further. You will play a part in developing the essay question options and ideas through group brainstorming sessions that will take place in the tutorials and lectures in the latter weeks of the semester. This way we can crowd source ideas from the MUS209 student body and then collaboratively generate the essay questions and topics that you would like to research. By helping to develop, and then selecting, your own research question, this assessment task will help you to achieve the learning outcome of being able to apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.

- Questions and further details will be available on iLearn and discussed at the lecture.
- Grading Criteria in the form of a rubric is available on iLearn.
- Assignments must be submitted via the Turnitin dropbox that is available via the unit iLearn site.

### **Marking criteria:**

- Demonstrated understanding of the essay question
- Demonstrated understanding of how theory is used and framed in Music Business Studies and how it differs from other disciplines
- Demonstrated ability to clearly and articulately structure an argument using academic language

- Evidence of analysis and understanding of key music business studies theories demonstrated in a sophisticated application of these theories or theory to everyday practice and life
- Demonstrated ability to research, interpret and apply academic sources
- Relevance of sources
- Credibility of sources
- Clear identification of assignment aims (and whether these are achieved)
- Detailed analysis of key texts and further readings
- Demonstrated ability to conduct independent wider research
- Cited works should be referenced using an established system
- Clarity of expression in line with expected academic standards

### Essay grades:

Obviously at the base level there is referencing. This needs to be in order. There is a referencing guide available on the unit iLearn site. Grades above P as a general rule have to be referenced well.

After this, there is the issue of writing style. Essays above P have to be written clearly and appropriately. You need to employ a formal/academic writing style and you need to substantiate claims you make with evidence. Your topic sentences need to flow together and your paragraphs need to be tight and punchy, for eg:

Topic Sentence  
Statement of Position  
Evidence/quote  
Summary

Essays that employ a colloquial/conversational and/or journalistic writing style will be viewed unfavourably. Don't use rhetorical questions and don't write in the first person. You also need to use numerous references in order to contextualise your essay within the surrounding discourse. Remember, you are making a contribution to knowledge. There is academic freedom; not freedom of expression. These are different. Academics are only free to make points that they can prove. Your opinions can not be based on thin air.

Essays that will receive grades higher than CR will need to have a certain density to them. Academic writing usually involves big words and concepts. In this way, academic writing is a form of short hand (for e.g. relativism and essentialism are words that signify larger paradigms of thought). Authors who demonstrate that they are fluent in this shorthand will be viewed favourably. The amount of extra-curricular research conducted and the originality of each individual research initiative will also be considered. Furthermore an essay is considered to be excellent or outstanding when the student can fluently relate the readings and lectures to the



arguments and evidence made in the essay. Students will therefore be assessed on how well they evaluate theories and issues, which means that students will be assessed on how they make judgments about the value of ideas they are expected to comment on or write about. Making judgments or evaluating would usually be demonstrated by a reflection or discussion on what the student considers to be the limitations or intellectual perspectives of the theory, or a discussion of the limitations and perspectives taken by particular texts or readings, or by comparing and discriminating between ideas, issues and theories.

On successful completion you will be able to:

- Practice creative thinking in order to discover new knowledge concerning the music business.
- Summarise music business literature and collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.
- Describe the history of the music business and locate their own arguments within a broad historical context.

## **Delivery and Resources**

### **CLASSES**

#### **Delivery:**

Day as well as external (online)

#### **This unit will use:**

iLearn, Grademark, Turnitin, Audio Lectures (MP3 Files)

#### **Times and Locations for Lectures and Tutorials:**

For current updates, lecture times and classrooms please consult the MQ Timetables website:  
<http://www.timetables.mq.edu.au>.

MUS209 - Music Business is offered both internally and externally. The unit outline will be available for download via the unit iLearn site:

<http://www.ilearn.mq.edu.au/>

Internal and external students are encouraged to communicate with each other electronically. The internal students will need to attend one lecture and one tutorial each week.

### **ASSIGNMENT SUBMISSION**

#### **Electronic Submissions**

Assignments for this unit are to be submitted online via the Turn It In/Grademart software that can be accessed through the MUS209 iLearn unit.

**To submit an assignment:**

1. Go to the MUS209 iLearn site.
2. Click on the relevant Turn It In assignment name.
3. Click on the Submit Paper tab.
4. Select Student Name.
5. Enter a Submission Title.
6. Select Submission Part if there are multiple parts available.
7. Click Browse and select the file you would like to submit.
8. Click Add Submission.

**READING LIST**

The following readings are electronically available via e-reserve and/or the unit iLearn site: [www.i  
learn.mq.edu.au](http://www.ilearn.mq.edu.au)

**Week 1**

**Topic: The History of the Music Business 1: Hit Men in the Mansion on the Hill**

**Reading 1:**

Goodman, F (1997) *The Mansion on the Hill: Dylan, Young, Geffen, Springsteen, and the Head-On Collision of Rock and Commerce*, New York: Vintage Books/Random House: 3 – 20.

**Reading 2:**

Dannen, F (1990) *Hit Men: Power Brokers and Fast Money Inside the Music Business*, London: Muller: 31 – 57.

**Reading 3:**

Greenfield, R (2011) *The Last Sultan: The Life and Times of Ahmet Ertegun*, New York: Simon and Schuster: 37 – 57.

**Week 2**

**Topic: The History of the Music Business 2: The Man Who Led Zepplin**

**Reading 1:**

Welch, C (2003) *Peter Grant: The Man Who Led Zepplin*, London: Omnibus Press: 75 – 95.

**Reading 2:**

Rogan, J (1988) 'Don Arden' in *Starmakers and Svengalis*, London and Sydney: Futura: 128 – 149.

**Reading 3:**

Goldberg, D (2008) 'Smells Like Nirvana' in *Bumping into Geniuses: My Life Inside the Rock and Roll Business*, New York: Gotham Books: 175 – 230.

**Week 3**

**Topic: The History of the Music Business 3: Fortune's Fool: The Rise and Fall of EMI**

**Reading 1:**

Southhall, B (2009) *The Rise and Fall of EMI Records*, London: Omnibus Press: 192-227.

**Reading 2:**

Goodman, F (2010) *Fortune's Fool: Edgar Bronfman Jr., Warner Music, and an Industry in Crisis*, New York: Simon and Schuster: 252-272.

**Week 4**

**Topic: Radiohead's Managerial Creativity**

**Reading 1:**

Morrow, G (2009) 'Radiohead's Managerial Creativity', *Convergence: The International Journal of Research into New Media Technologies*, v15 n2: 161-176.

**Reading 2:**

Bilton, C & Leary, R (2002) 'What Can Managers do for Creativity? Brokering Creativity in the Creative Industries,' *International Journal of Cultural Policy*, 8:1: 49-64.

**Week 5**

**Topic: Is a Band a Startup?**

**Reading 1:**

Ries, E (2011) *The Lean Startup: How Today's Entrepreneurs Use Continuous Innovation to Create Radically Successful Businesses*, New York: Crown Business: 15-24.

**Reading 2:**

Noyes, E, Allen, I.E and Parise, S (2012) 'Innovation and entrepreneurial behaviour in the Popular Music industry', *Creative Industries Journal*, Volume 5, Issue 1-2.

**Reading 3:**

Anderson, C (2012) *Makers: The New Industrial Revolution*, New York: Crown Business: 3-16.

## **Week 6**

### **Topic: Copyright, Record Contracts and Music Production**

#### **Reading 1:**

Tschmuck, P (2009) 'Copyright, Contracts and Music Production', *Information, Communication & Society*, v12 n2: 251-266.

#### **Reading 2:**

Simpson, S and Munro, J (2012) 'Copyright and Music: The Basics' in *Music Business: A Musician's Guide to the Australian Music Industry*, (4<sup>th</sup> Edition) Sydney: Omnibus: 141-177.

#### **Reading 3:**

Morrow, G (2011) 'Artist Co-Management for the World: Building a Platform for the Facilitation of Songwriting and Record Production', *Journal on the Art of Record Production*, Issue 5.

#### **Additional Reading:**

Burgess, R (2002) 'How Do you Get Started?' in *The Art of Music Production*, London: New York: 13-47.

## **Week 7**

### **Topic: Songwriting and Publishing**

#### **Reading 1:**

Clydesdale, G (2006) Creativity and Competition: The Beatles, *Creativity Research Journal*, v18 n2: 129-139.

#### **Reading 2:**

Simpson, S and Munro, J (2012) 'Music Publishing' in *Music Business: A Musician's Guide to the Australian Music Industry*, (4<sup>th</sup> Edition) Sydney: Omnibus: 141-177.

#### **Reading 3:**

Kretschmer, M (2012) Copyright Term Reversion and the "Use-It-Or-Lose-It" Principle, *International Journal of Music Business Research*, v1 n1 April: 44-53.

## **Week 8**

### **Topic: The Influence of Dirty Pool on the Australian Live Music Industry**

#### **Reading 1:**

Morrow, G (2013) 'The Influence of Dirty Pool on the Australian Live Music Industry: A Case Study of Boy & Bear', Tschmuck, P, Pearce, P and Campbell, S (eds.) *Music Business and the Experience Economy: The Australasian Case*, Springer Publishing: New York: 135 – 152.

## Reading 2:

Cloonan, M (2011) 'Researching Live Music: Some Thoughts on Policy Implications', *International Journal of Cultural Policy*, v17 n4: 405–420.

## Additional Reading:

Chugg, M (2010) *Hey, You in the Black T-Shirt: The Real Story of Touring the World's Biggest Acts*, Sydney: Pan Macmillan: 205-213.

Brennan, M and Webster, E (2001), 'Why Concert Promoters Matter', *Scottish Music Review*, v2 n11: 1-25.

Schultz, M (2009) 'Live Performance, Copyright, and the Future of the Music Business', *University of Richmond Law Review*: 11 – 432.

## Week 9

### Topic: The Personal Characteristics and Environmental Circumstances of Successful Women Musicians

#### Reading 1:

Barbara A. Stremikis (2002) The Personal Characteristics and Environmental Circumstances of Successful Women Musicians, *Creativity Research Journal*, v14 n1: 85-92.

#### Reading 2:

M.L. Corbin Sicoli (1995) Life Factors Common to Women Who Write Popular Songs, *Creativity Research Journal*, v8 n3: 265-276.

#### Reading 3:

Sally M. Reis (2002) Toward a Theory of Creativity in Diverse Creative Women, *Creativity Research Journal*, v14 n3-4: 305-316.

## Week 10

### Topic: 'Liveness' and The World Views of Concert Promoters

#### Reading 1:

Keith, S, Hughes, D, Crowdy, D, Morrow, G & Evans, M (2014) 'Online and Offline: Liveness in the Australian Music Industries', *Civilisations*.

#### Reading 2:

Cloonan, M (2012) 'Selling the experience: The world-views of British concert promoters', *Creative Industries Journal*, Volume 5, Issue 1-2.

## Additional Reading:

Williamson, J and Cloonan, M (2007) 'Rethinking "the music industry"', *Popular Music*,

26:2,pp.305-322

Winter, C (2012) 'How Media Prosumers Contribute to Social Innovation in Today's New Networked Music Culture and Economy', *International Journal of Music Business Research*, v1 n2: 46-73.

Engelmann, M, Grünewald, L and Heinrich, J (2012) 'The New Artrepreneur – How Artists Can Thrive on a Networked Music Business', *International Journal of Music Business Research*, v1 n2: 31-45.

Collins, S and Young, S (2010) 'A View from the Trenches of Music 2.0', *Popular Music and Society*, Volume 33, Issue 3: 339-355.

## **Week 11**

### **Topic: Music and Advertising**

#### **Reading 1:**

Morrow, G (2011) Sync Agents and Artist Managers: A Scarcity of Attention and an Abundance of Onscreen Distribution, *Screen Sound Journal*, n2.

#### **Reading 2:**

Allan, D (2014) Turn it up: That's my song in that ad, *International Journal of Music Business Research*, April, vol. 3 no. 1.

#### **Additional Reading:**

Wang, P (2012) Music and Advertising. The Influence of Advertising and the Media on the Development of the Music Industry in the USA, *International Journal of Music Business Research*: v1 n1: 21-43.

## **Week 12**

### **Topic: Music Criticism and Music Reception in the Digital Age**

#### **Reading 1:**

Sinkovich, J, Ravanas, P and Brindisi, J (2013) 'Pitchfork: Birth of an Indie Music MegaBrand', *International Journal of Arts Management*, v15 n2: Winter.

#### **Reading 2:**

Salo, J (2013) Customer Experience Management in the Music Industry Online Communities, *International Journal of Music Business Research*, v2 n1: 7-30.

#### **Reading 3:**

Huber, M (2013) Music Reception in the Digital Age – Empirical Research on New Patterns of Musical Behaviour, *International Journal of Music Business Research*, v2 n1.

## Week 13

### Topic: Peer Production and 'Freeness'

#### Reading 1:

Brown, S (2014) 'With a little help from my friends': Peer production and the changing face of the live album, *International Journal of Music Business Research*, April, vol. 3 no. 1.

#### Reading 2:

Anderson, C (2009) *Free: The Future of a Radical Price*, New York: Random House Business Books: 17-33.

#### Reading 3:

Anderson, C (2006) *The Long Tail: Why the Future of Business Is Selling Less of More*, New York: Hyperion: 1-13.

## Unit Schedule

Week	Lecture	Tutorial	Assessment
1	Topic: The History of the Music Business 1: Hit Men in the Mansion on the Hill	Hit Men in the Mansion on the Hill	None
2	Topic: The History of the Music Business 2: The Man Who Led Zeppelin	The Management Contract	None
3	Topic: The History of the Music Business 3: Fortune's Fool: The Rise and Fall of EMI	Management Contracts (continued)	None
4	Topic: Radiohead's Managerial Creativity	Song Publishing Agreements	None
5	Topic: Is a Band a Startup?	Song Publishing Agreements (continued)	Reading Exercise
6	Topic: Copyright, Record Contracts and Music Production	Recording Agreements 1	None
7	Topic: Songwriting and Publishing	Recording Agreement 2	None
	Mid-Semester Break		
8	Topic: The Influence of Dirty Pool on the Australian Live Music Industry	Group tutorial presentations	None
9	Topic: The Personal Characteristics and Environmental Circumstances of Successful Women Musicians	Group tutorial presentations	Agreement Part A and B (Essay)

10	Topic: 'Liveness' and The World Views of Concert Promoters	Group tutorial presentations	None
11	Topic: Music and Advertising	Group tutorial presentations	None
12	Topic: Music Criticism and Music Reception in the Digital Age	Group tutorial presentations	None
13	Topic: Peer Production and 'Freeness'	Group tutorial presentations	Research Essay

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy [http://mq.edu.au/policy/docs/academic\\_honesty/policy.html](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy [http://mq.edu.au/policy/docs/grievance\\_management/policy.html](http://mq.edu.au/policy/docs/grievance_management/policy.html)

Disruption to Studies Policy [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html) *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

## Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: [https://students.mq.edu.au/support/student\\_conduct/](https://students.mq.edu.au/support/student_conduct/)

## Additional information

MMCCS website [https://www.mq.edu.au/about\\_us/faculties\\_and\\_departments/faculty\\_of\\_arts/departments\\_of\\_media\\_music\\_communication\\_and\\_cultural\\_studies/](https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments_of_media_music_communication_and_cultural_studies/)

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

## Student Support

Macquarie University provides a range of support services for students. For details, visit <http://stu>



[dents.mq.edu.au/support/](https://dents.mq.edu.au/support/)

## Learning Skills

Learning Skills ([mq.edu.au/learningskills](https://mq.edu.au/learningskills)) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

## Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

## Student Enquiries

For all student enquiries, visit Student Connect at [ask.mq.edu.au](https://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

## Graduate Capabilities

### Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

### Learning outcomes

- Practice creative thinking in order to discover new knowledge concerning the music business.
- Summarise music business literature and collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.

- Describe the history of the music business and locate their own arguments within a broad historical context.

## **Assessment tasks**

- Agreement Part B (Essay)
- Research Essay

## **Commitment to Continuous Learning**

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

## **Learning outcome**

- Describe the history of the music business and locate their own arguments within a broad historical context.

## **Assessment tasks**

- Agreement Part B (Essay)
- Research Essay

## **Discipline Specific Knowledge and Skills**

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

## **Learning outcomes**

- Practice creative thinking in order to discover new knowledge concerning the music business.
- Summarise music business literature and collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.
- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist

managers, agents, producers, record companies, and song publishing companies.

- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.
- Describe the history of the music business and locate their own arguments within a broad historical context.

## **Assessment tasks**

- Literature Review
- Lead the Class Group Exercise
- Agreement Part A
- Agreement Part B (Essay)
- Research Essay

## **Critical, Analytical and Integrative Thinking**

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

## **Learning outcomes**

- Practice creative thinking in order to discover new knowledge concerning the music business.
- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.
- Describe the history of the music business and locate their own arguments within a broad historical context.

## **Assessment tasks**

- Literature Review
- Lead the Class Group Exercise
- Agreement Part A
- Agreement Part B (Essay)
- Research Essay

## Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

### Learning outcomes

- Practice creative thinking in order to discover new knowledge concerning the music business.
- Summarise music business literature and collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.
- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.
- Describe the history of the music business and locate their own arguments within a broad historical context.

### Assessment tasks

- Literature Review
- Agreement Part A
- Agreement Part B (Essay)
- Research Essay

## Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

### Learning outcomes

- Practice creative thinking in order to discover new knowledge concerning the music business.
- Summarise music business literature and collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.

- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Describe the history of the music business and locate their own arguments within a broad historical context.

## **Assessment tasks**

- Lead the Class Group Exercise
- Agreement Part B (Essay)
- Research Essay

## **Effective Communication**

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

## **Learning outcomes**

- Practice creative thinking in order to discover new knowledge concerning the music business.
- Summarise music business literature and collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.
- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.
- Describe the history of the music business and locate their own arguments within a broad historical context.

## **Assessment tasks**

- Literature Review
- Lead the Class Group Exercise
- Agreement Part A
- Research Essay

## Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

### Learning outcome

- Practice creative thinking in order to discover new knowledge concerning the music business.

### Assessment tasks

- Literature Review
- Lead the Class Group Exercise
- Agreement Part A
- Agreement Part B (Essay)
- Research Essay

## Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

### Learning outcome

- Describe the history of the music business and locate their own arguments within a broad historical context.

### Assessment tasks

- Lead the Class Group Exercise
- Agreement Part A
- Research Essay