



Course syllabus

Faculty Board of Business, Economics and Design
School of Business and Economics

1MM715 Musik & Event Management II - Fältarbete, teori i praktisk tillämpning, 15 högskolepoäng

Musik & Event Management II - Internship, 15 credits

Subject Group

Media Production

Level of classification

First Level

Progression

G1F

Date of Ratification

Approved by the Board of the School of Business and Economics 2009-06-15

Revised 2011-12-09. Revised due to translation into English

The course syllabus is valid from spring semester 2012

Prerequisites

Specific entry requirements, Music & Event Management 1-30 credits or equivalent.

Objectives

The purpose of the course is to provide in-depth knowledge and understanding for the processes wherein

music is created, produced, formed, distributed, mediated and consumed through fieldwork combined with

theoretical studies. Furthermore to provide practice in applying the knowledge in a number of field reports

during the course period, where the purpose is to increase understanding of the work methods in the field

and simultaneously gain knowledge to gather and analyze empirical material.

The course further aims to give an overview of current theoretical research discussions within

different subject areas, thus providing an increased familiarity of the current research position and

in-depth knowledge within a scientific and empirical context where popular music constitute the starting point.

Content

Theoretical literature studies in an area of popular music within social and humanistic subject areas and

fields of research. Literature is chosen in consultation with the supervisor and examiner from an established

literature list which also will be completed with other relevant literature. At least two books from the literature list must be used.

The theoretical literature studies is combined with internship and field work at a suitable actor (company, organization, etc.) in Swedish music life in general and Swedish music industry in particular. Field work method and suitable actor is chosen and approved in consultation with the supervisor and examiner. This material will then be gathered and analyzed in recurring reports and through dialogue with the supervisor.

Type of Instruction

The tuition consists of individual literature studies with supervising. The literature studies will conclude in a report plan consisting of problem formulation/theme and purpose of the report, where different ways of analyzing gathered empirical material, choice of method and perspective on producing text is problemized.

The report plan and theme will be approved by the examiner and underlie the following field work and report.

The field work can be carried out in Sweden as well as in another country. A supervisor approved by BBS/Music Management at the company/organization in question will also supervise and see to that the student will follow the individually established report plan.

The insights and experiences drawn from the field work will be documented, analyzed and reflected upon based on the theoretic literature and the problem formulation and purpose, including a report on how the original problem presentation has been solved. A continual dialogue with the supervisor of the course at

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BBS/University of Kalmar will be kept throughout the entire field work, which involves a continual debriefing in the shape of written and oral interim reports. The theoretical literature studies will together with the writing of a report give 10 points (15 ECTS) at B-level.

4. EXAMINATION AND GRADES

The grading is based on a written exam and a compilation of the reports. The course as a whole is graded using the levels and terms Passed with distinction, Pass or Fail. If the course is given to exchange students, the grading will follow the ECTS scale, using the terms Excellent, Very Good, Good, Satisfactory, Sufficient or Fail. Failed students are given the opportunity to complement failed elements.

Possible additional fees connected to fieldwork must be paid for by students themselves.

Examination

The course is assessed with the grades Fail (U), Pass (G) or Pass with Distinction (VG).

Course Evaluation

A written evaluation is conducted and compiled in a report, which is filed at the department. The result and actions, if taken, are communicated to the teacher responsible for the course and presented to the students in the way most appropriate according to the teacher responsible for the course. Other types of evaluations, such as

continuous during the course or oral communication with the students, can occur and is encouraged to secure continuous quality improvement.

Required Reading and Additional Study Material

Elective literature

Literature chosen in consultation with and approved by the examiner. At least two titles/books chosen from the literature list. In addition to this, literature that is relevant to fieldwork will be included.

Berg, Per-Olof, Linde-Laursen, Anders & Löfgren, Orvar (2002) Öresundsbron på uppmärksamhetens marknad – Regionbyggare i evenemangsbranschen. Lund: Studenlitteratur.

Blush, Steven & Petros, George (2001) American Hardcore: A Tribal History. Feral House. 352 p. ISBN: 0922915717

Brackett, David (2000) Interpreting Popular Music. University of California Press. 256 p. ISBN: 0520225414

Cloonan, Martin & Garofalo Reebee (2003) Policing Pop. Temple University Press. 241 p. ISBN: 1566399904

Collins, John (1998) The Story of Chess Records. London: Blomsburg Publ. 192.p. ISBN 0-7475-3713-5

Ehrlich, Dimitri (1997) Inside the Music – Conversations with Contemporary Musicians about Spirituality, Creativity and Consciousness. Boston: Shambhala Publications Inc.

Frith, Simon (1996) Performing Rites: Evaluating Popular Music. Oxford: Oxford University Press. 278 p.

Frith, Simon, Straw, Will, Street, John (2001) The Cambridge Companion to Pop and Rock. Cambridge: Cambridge University Press.

Gillett Charlie (1975) Making Tracks – Atlantic Records and the Growth of a Multi-Billion-Dollar Industry. St.Albans. Herb. 238. p. ISBN. 0-586-04018-8

Heylin, Clinton (1994) Bootleg – The Secret History of the Other Recording Industry. New York: St. Martin's Griffin.

Horner, Bruce & Swiss, Thomas (1999) Key Terms in Popular Music and Culture. New York: Blackwell. ISBN: 0631212647.

Jones, Steve (red) (2002) Pop Music and the Press. Temple University Press 296 p. ISBN: 1566399661

Kennedy, Rick & McNutt, Randy (1999) Little Labels – Big Sounds: Small Record Companies and the Rise of American Music. Bloomington: Indiana University Press.

Lathrop, Tad & Pettigrew, Jim (1999) This Business of Music Marketing and Promotion. Billboard Books. 308 p. ISBN: 0823077292

Moore, Allan F. (red) (2003) Analyzing Popular Music. Cambridge University Press.

Pine II, Joseph B & Gilmore, James H. (1999) The Experience Economy – Work is Theatre & Every Business a Stage. Boston: Harvard Business School Press.

Robinson (et. al.) (1991) Music at the Margins – Popular Music and Global Cultural Diversity. Newbury Park: Sage.

Shuker, Roy (1998) Key Concepts in Popular Music. London: Routledge. ISBN: 0415161045

Smith, Suzanne E (1999) Dancing in the Street – Motown and the Cultural Politics of Detroit. Cambridge: Harvard University Press.

Taylor, Timothy (2002) Strange Sounds: Music, Technology and Culture. Routledge. 278 p. ISBN: 0415936845

Theberge, Paul (1997) Any Sound You Can Imagine: Making Music/Consuming Technology. Wesleyan University Press. 304 p. ISBN: 0819563099

Trondman, Mats (1999) Kultursociologi i praktiken. Lund: Studentlitteratur.

Uppslagsverk 2003: Popular Music of the World. London & New York: Continuum. 656 p. ISBN: 0826463223

Uppslagsverk: John Shepherd (Compiler), David Horn (Compiler), Dave Laing (Compiler), Paul Oliver (Compiler), Philip Tagg (Compiler), Peter Wicke (Compiler), Jennifer Wilson (Compiler). Popular Music Studies: A Select International Bibliography. Continuum International Publishing Group Ltd. ISBN: 0720123445