



**EFFECTIVE: JANUARY 2009
CURRICULUM GUIDELINES**

A. Division: **EDUCATION** Effective Date: **January, 2009**

B. Department / Program Area: **LANGUAGE, LITERATURE AND PERFORMING ARTS** Revision New Course

If Revision, Section(s) Revised: **F, L**

Date of Previous Revision: **May 1, 2008**

Date of Current Revision: **May 1, 2008**

C: **PEFA 1239** D: **Career Development for Musicians II** E: **1.5**

Subject & Course No.	Descriptive Title	Semester Credits
F:	Calendar Description: This course is a continuation of Career Development for Musicians I. Topics include freelance work, self-employment for music teachers, grant writing, recording, concert planning, touring, royalties and performing rights organizations, and contracts.	
G:	Allocation of Contact Hours to Type of Instruction / Learning Settings Primary Methods of Instructional Delivery and/or Learning Settings: Classroom related Number of Contact Hours: (per week / semester for each descriptor) 2 Number of Weeks per Semester: 15	H: Course Prerequisites: PEFA 1139 I: Course Corequisites: NIL J: Course for which this Course is a Prerequisite NIL K: Maximum Class Size: 30
L:	PLEASE INDICATE: <input type="checkbox"/> Non-Credit <input type="checkbox"/> College Credit Non-Transfer <input checked="" type="checkbox"/> College Credit Transfer: Requested <input type="checkbox"/> Granted <input checked="" type="checkbox"/> SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bctransferguide.ca)	

M: Course Objectives / Learning Outcomes :

This course is designed to prepare students for the successful pursuit of a career in music. Students will have completed projects that will be of practical use in their careers.

By the end of this course students will possess an understanding of:

- networking and negotiating for freelance work
- professional etiquette
- the procurement of self- and institutional employment as a music teacher
- the planning, production and marketing/distribution of recordings
- the organization of concert tours
- performance royalties and copyright
- contract law

They will be able to:

- produce a resume
 - write an application/grant proposal for private and public sector funding
- plan and market a concert series

N: Course Content:

1. Freelance work
 - a) networking and job search techniques
 - b) types of freelance work available
 - c) negotiating fees and terms
 - d) on-the-job etiquette with musicians, employers, and the public
2. Self-employment for the music teacher:
 - a) advertising and finding students
 - b) the private studio: finding facilities, setting fees, terms and policies, interacting successfully with parents and children
 - c) developing group lessons, ensembles, weekend seminars and other teaching opportunities
3. Obtaining institutional employment as a teacher or performer
 - a) job search techniques, interviews and auditions
 - b) creating effective applications, CVs and resumes
4. Grant writing
 - a) writing successful applications for grant funding in private and public sectors
 - b) Canada Council, BC Arts Council, municipal arts councils, Canadian Music Centre, FACTOR
5. Recordings
 - a) basic overview of recording methods and techniques and the recording process: mixing, mastering, and manufacturing
 - b) record labels: types and functions
 - c) electronic and traditional distribution networks, online sales, radio airplay
6. Concerts, concert series and event planning and development
 - a) venues and booking
 - b) marketing and publicity
 - c) seeking community, corporate and government support
7. Setting up regional and national tours
 - a) touring options: festivals, club dates, concert halls, community music societies
 - b) practical considerations: funding, visas for US work, transportation and accommodation
8. Royalties and performing rights
 - a) SOCAN, BMI, ASCAP and other performing rights organizations
 - b) media licensing for film, radio, and TV
 - c) publishing companies, self-publishing options
 - d) change of use and residual payments from recording

9. Contracts and professional agreements
- a) contract law
 - b) the American Federation of Musicians and its role
 - c) contracts for performances and recording
 - d) contracts for use of published work, recordings or compositions
 - e) contracts and agreements with artist management and booking agencies

O: Methods of Instruction:

Lecture/demonstrations for 2 hours per week with the instructor and guest lecturers from the music industry. Project-oriented assignments.

P: Textbooks and Materials to be Purchased by Students

Course pack and selected readings from:

Des Pres, J. and Landsman, M. (2004) *Creative careers in music*. New York: Allworth Press.

Ellefson, D. (1996) *Making music your business: a guide for young musicians*. San Francisco: Miller Freeman Books.

Gelfand, M. (2005) *Strategies for success: self promotion secrets for musicians*. New York: Schirmer Trade Books.

Krasilowsky, M. and Shemel, M. (2003) *This Business of Music: The Definitive Guide to the Music Industry..* New York: Watson-Guptill Publications.

Mitchell, B. (2001) *The gigging musician: how to get, play, and keep the gig*. Berkeley, CA: Hal Leonard

Rapaport, D. (2003) *A music business primer*. New Jersey: Prentice Hall.

Tabet, J and Slater, J (1994) *Financial essentials for small business success : accounting, planning, and recordkeeping techniques for a healthy bottom line*. Dover, N.H.: Upstart Publishing

Thall, P. (2002) *What they'll never tell you about the music business: myths secrets, lies, and a few truths*. New York: Watson-Guptill Publications.

Q: Means of Assessment:

2 Quizzes 20%

Project I 25%

Project II 25%

Final project 30%

Students may choose from projects including:

- writing a grant application
- creating a CV or resume
- developing a plan for a concert or series of concerts
- creating a business plan for opening a private studio practice
- conducting interviews with professionals on specific areas of the music industry
- creating a detailed plan for CD recording and production
- marketing a recording via internet or traditional distribution networks
- Other projects appropriate to the specific career goals of individual students may be suggested by students and developed with the input and approval of the instructor.

R: Prior Learning Assessment and Recognition: specify whether course is open for PLAR

Not open for PLAR

Course Designer(s): Christine Dewar, Jared Burrows, Eric Hannan

Education Council / Curriculum Committee Representative

Dean / Director

Registrar

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