



PROGRAMME QUALITY HANDBOOK 2020-21

BA (Hons) Music Practitioner

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- **COVID 19**

Message to all HE Students

The current situation with the COVID-19 pandemic means the College is having to constantly review how it operates with regards to its curriculum delivery. The health and wellbeing of staff, students and the general public is of the utmost importance to the College. While the College is planning for all students to be able to spend time at the Kings Road site, this will only happen in line with the most up-to-date guidance from the Government, Public Health England and the Health and Safety Executive. With this in mind, there will be some aspects of your course delivered using online methods and some in person. Our incredible teaching staff have adapted brilliantly to the virtual delivery of their courses and the majority of students have found it easy to adapt to this new way of working.

We assure you that in-light of the current situation, we have made all reasonable efforts to enable students to complete their studies, for achievement to be reliably assessed and for qualifications to be awarded securely. We will continue to provide a high quality learning experience utilising technology solutions as required to accommodate a blended learning approach.

Programme Specific Messaging

Possible Programme Teaching and Learning changes being undertaken:

In the event of a second wave of Covid-19, a local, or a national lockdown, alternative arrangements for delivery will be put in place which will mainly focus around the use of online delivery of lectures, discussions, workshops, activities and tasks. Where a module is normally assessed via a practical demonstration and/or application of a skill or knowledge, assessments will be either be postponed to a later date, or if prolonged lockdown and/or social distancing measures do not allow face-to-face work then alternative means of assessment will be used as follows:

Possible Programme Assessment changes being undertaken:

All modules include practical output for assessment where musical instruments and computer hardware and software are required, therefore arrangements with equipment will be discussed / arranged.

All modules enable the student to specialise in their own field of interest and thus discussions on adaptations / amendments to the projects will occur on a 1:1 basis to support successful achievement.

MUPH02 and MUPH05 both require elements of collaboration with peers which can occur remotely in terms of organisation. Online musical collaboration will not be able to occur in real time due to latency issues but there are ways to get around this such as multi-tracking or live-streaming bands with 6 or less participants. This naturally mirrors what is happening in the industry, facing the same constraints with Covid-19.

Regular 1-1 support and guidance will still continue as normal but in an online capacity.



WELCOME AND INTRODUCTION

- Welcome to the BA (Hons) Music Practitioner

This Programme Quality handbook contains important information including:

- The approved programme specification
- Module records

A BA degree in music with a strong focus on students' subject-specialisms as well as promotion and marketing of music products and services under the banner of a music production company run by the students. This will draw on previously developed skills in performing, devising, stagecraft, composing, arranging, improvisation, recording, and live sound.

This area, with its proximity to the rest of Devon and to Cornwall offers unique opportunities for creative responses to the city and to the surrounding landscape and growing a more broadly-based culture of performance work than that which currently exists here. If they wish, our graduates will then be able to take the work that they have made here and apply its principles elsewhere. They will be able to reach out, beyond the city and nationally, indeed internationally to other cities via touring and festivals and therefore further develop the reputation of the City as a place where extraordinary work is created.

This is a much more focused and employment-targeted provision than is currently available anywhere in the region. During the course students will be deeply immersed in the industry structures and business processes that will be necessary to them as they develop their skills as independent freelance music practitioners.

- Programme Specification

Programme Details

Awarding Institution:	Plymouth Marjon University
Partner Institution and delivery site (s):	City College Plymouth Kings Road
Language of Study:	English ¹
Mode of Study:	Full Time 1 year
Final Award:	BA (Hons)
Programme Title:	BA (Hons) Music Practitioner
QAA Subject Benchmarking Group(s):	Music (2016)

Programme Aims

The students will build an impressive portfolio of work as performers, composers and producers. The work of the company will be flexible and responsive and they will be able to respond to invitations, opportunities, commissions and projects as they arise. Students are immersed in applied practice throughout and are keenly aware of their role in developing wider audiences and participation in the city. The company will operate as closely as possible within 'real world' projects and processes. Opportunities external to the work of the company also arise each year and students are encouraged to find their own paid work and placements whilst studying with us. In our current HNC (which this new course will replace, students are involved in projects with their own bands as well as solo-work promoted via various social media.

By the end of the foundation degree the students should be able to:

- engage in informed, intelligent and challenging debates supported by rigorous academic and non-academic research and applied across a range of situations;
- apply appropriate technical skills across a range of music production processes at a professional standard and in-line with industry practice;
- produce convergent work for specific audiences to a professional standard both individually and within a collaborative team;
- critically reflect upon their own contributions to all aspects of their academic and practice-led work;
- enter the profession with confidence, a multi-skilled portfolio and a working knowledge of the music industry.

Distinctive Features

Under the banner of their self-led music production company, students will carry out a professional project enabling them to showcase and further develop their skills. Students will focus on getting their music 'out there' via social media, deals with agents, aggregators (for streaming platforms and digital stores) and live promoters.

- Potential partners and collaborators:
- Real Ideas Organisation
- Lord Mayor's Day
- Bread and Roses
- The Junction
- The Underground
- Freedom Fields Festival
- Plymouth Musicians' Cooperative
- The Bank
- Plymouth Music Zone
- Estover Soundhouse
- Soundhouse Brass

And, in Cornwall:

- Eden Project
- Livewire
- Carnglaze Caverns

Progression Route(s)

Students seeking to stay in education could seek to progress onto Masters level study - and the research and academic study that Level 6 students undertake within the Extended Essay/Research Report and their Research & development project will prepare them for this level of study. Students will specialise in a wide variety of areas and therefore the scope of MA courses available to them should be similarly wide.

Employability and Career Progression Opportunities

As well as the inclusion of key transferable skills as listed in the Programme Learning Outcomes, the positioning of the music production company (City College Plymouth, Student Led Music Company) encourages students to take control of their future career by gaining skills in planning and organisation, networking, creating music portfolios, developing interview skills, communication, social networking and job searches.

Admissions Criteria

Admission Criteria:	Normal University entrance criteria apply (please refer to the website for further details).
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	International students will be expected to meet the English language requirements of IELTS 6.0 or equivalent.
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Academic Standards and Quality Enhancement

Overall quality assurance at City College Plymouth follows a yearly cycle of Annual Programme Monitoring (APM) at programme level and Programme Performance Review (PPR) at faculty level. These annual cycles combine internal and external scrutiny of all aspects of programme management, delivery and assessment and have a strong focus on student engagement through HE Student Voice and Key Performance Indicators. The core of mechanism of APM and PPR is Action Planning which occurs at programme, faculty and HE Department level and which is informed by and informs a range of regular committee meetings and reviews at each of these levels. External scrutiny is undertaken at programme level by External Examiners and at institutional level by the OfS.

Within a module the maintenance of academic standards is demonstrated by a rigorous assessment design, planning, marking and verification process. Assessments are developed based on agreed definitive Module Records containing learning outcomes confirmed during approval by appropriately placed academics at the awarding body. These are internally verified prior to issue to students in accordance with the College's guidelines, and open to external scrutiny by the External Examiner (EE). Assessments are marked in line with City College Plymouth Assessment Policy which is aligned with awarding body regulations. A representative sample undergoes internal moderation and external examination for the EE to comment on assessed work. The EE confirms agreement with assessment decisions and the achievement of learning outcomes and that academic standards are being maintained.

Alongside the enhancements that come from the quality assurance process City College Plymouth has a range of regular development groups to ensure the effective strategic development of our HE provision. The groups which operated within and across faculties come together to share good practice and innovation across all areas of the student journey and include; the HE Tutor Group, HE Curriculum Development Group and the Outreach and Participation Group.

Work Based/Related Learning

We intend to set up a music production company called Zenith Music under which students' will place their own work. We expect that WBL opportunities external to the work of the company will arise each year and students will be encouraged to find their own paid work and placements whilst studying with us.

- Programme Structure for BA (Hons) Music Practitioner (full-time) 2020/21



Level 6			
Module Code	Module Title	No. of Credits	Core / Optional
MUHP01	Developing Specialist Musical Skills	20	Core
MUHP02	Organising A Music Event	20	Core
MUHP03	What You See is What You Hear	20	Core
MUHP04	Outside the Box	20	Core
MUHP05	Meet the Listener	20	Core

(Level 6) Modules

Module Descriptor MUPH01

Module Code	MUPH01
Version	(completed by QASU)
Module Title	USP: Developing Specialist Musical Skills
Credits	20
Valid From	(completed by QASU)
Status	Proposed
Subject Board	(completed by QASU)
Academic Level (FHEQ)	6

Content

Analysis and interrogation of musical examples relating to students' chosen specialist area.

- Development of specialist musical skills applicable to the portfolio-based career of the self-employed professional musician.
- Exploration of what it means to be a highly functioning musician working in chosen areas of specialism, striving for a high level of musicality and working with precision, accuracy and awareness in a range of situations.
- Further development of skills of reflection, evaluation, making use of feedback and reappraisal of plans.

Teaching and Learning Experience

Modes of delivery:

- Lectures
- Research and development
- Practical sessions
- Creative workshops
- Demonstration
- Independent learning
- Peer skills sharing
- Academic tutorials

Module Learning Outcomes (MLOs) (Compulsory)

On successful completion of this module students will be able to:

1. Analyse a range of musical examples relating to development of own specialist skills
2. Research and retrieve new and existing concepts and methodologies relating to the development of own musical skills
3. In relation to the consistent development of own specialist musical skills, take responsibility for own learning and development, evidencing application of new techniques and processes and engaging in a process of reflection and evaluation.
4. Demonstrate critical awareness of industry practice in relation to development of specialist musical skills, applying autonomy and flexibility in a variety of contexts.

Assessment (Compulsory)

Assessment task	Load (eg wordage)	Weighting (as a percentage)	Learning outcomes assessed
Portfolio	up to 5000	40%	1, 2, 3

rehearsals and workshops		20%	1
performance		20%	2
seminar		20%	3

Indicative reading (Compulsory)

Books (up to 12)

COOKE, M. (2017). A history of film music. Cambridge [etc.]: Cambridge University Press.

GOVAN, G. (2003). *Creative guitar 1*. 1st ed. London: Sanctuary.

HARRISON, A. (2017) Music the Business. 7th edn. London: Virgin Publishing.

HERSTAND, A. (2017) How to Make it in the New Music Business: Practical Tips on Building a Loyal Following and Making a Living as a Musician. New York: Liverlight.

Websites (up to 6)

<https://www.musicindustryhowto.com/7-music-industry-entrepreneur-ideas-music-business-opportunities-you-can-pursue/>

<https://www.careersinmusic.com/music-careers/>

Module Descriptor MUPH02

Module Code	MUPH02
Version	(completed by QASU)
Module Title	Organising a Music Event
Credits	20
Valid From	(completed by QASU)
Status	Select
Subject Board	(completed by QASU)
Academic Level (FHEQ)	6

Content (Indicative) (Compulsory)

This module explores the making a musical production for a specified audience. Students identify tasks relating to the creative and practical organisation of the event and employ technical support where required. Students will take on various roles to ensure effective management of the event. Key members of the music industry are invited to performances which are also attended by the general public.

Students will be given a theme to suit the skills and needs of the individuals within each year group, offering as many challenging opportunities as possible to as many of the year as possible.

- demonstrate understanding of own and others' process, production and planning roles in creating work
- demonstrate the ability to work effectively in a creative role that is clearly defined within the proposed event
- demonstrate the ability to: prepare and produce work to strict deadlines; employ effective time-management and personal organisation skills; evidence the ability to thrive under pressure
- demonstrate the ability to be able to critically evaluate their effectiveness of contributions (own and peer) to the preparation, process and production of the event.

Teaching and Learning Experience (Compulsory)

This module focuses on the practical application of skills and techniques required in the preparation and production of creative work. Students will define and carry out their role/roles as part of a team, working as a musical production team within a clearly defined project that facilitates the development of industry skills. The development process will enable students to refine ideas and develop skills to produce work that can be presented to an audience. Students will apply and work within current legislative frameworks, including operating and working safely and effectively during planning, process and evaluation. Students will apply industry practices that incorporate post-production reflection, review and evaluation.

Module Learning Outcomes (MLOs) (Compulsory)

On successful completion of this module students will be able to:

1. Maintain a high standard of discipline and readiness in order to work openly, safely and supportively as part of a team
2. Demonstrate the ability to work effectively in a creative role that is clearly defined within the proposed project
3. Critically evaluate the effectiveness of contributions to the preparation, process and production of a project

Assessment (Compulsory)

Assessment task	Load (eg wordage)	Weighting (as a percentage)	Learning outcomes assessed
Studio work	up to	40%	1, 2
Performance	up to	20%	1, 2
Evaluation essay	up to 2000 words	40%	3

Indicative reading (Compulsory)**Books (up to 12)**

CONWAY, D. (2018). *EVENT MANAGER'S BIBLE 3RD EDITION*. 3rd ed. London: Little, Brown Book Group Limited.

Gordon, S. (2010). *Mastering the art of performance*. 1st ed. New York: Oxford University Press.

Klickstein, G. (2009). *The musician's way*. 1st ed. Oxford: Oxford University Press.

Preston, C. (2012). *Event marketing*. 1st ed. Hoboken, N.J: Wiley.

Waddell, R., Barnett, R. and Berry, J. (2010). *This Business of Concert Promotion and Touring*. 1st ed. New York: Random House US.

Williamson, A. (2004). *Musical excellence*. 1st ed. Oxford: Oxford University Press.

Websites (up to 6)

<https://billetto.co.uk/blog/how-to-promote-a-music-event/>

<https://www.indieonthemove.com/blog/2015/01/33-gig-promotion-strategies-and-which-ones-actually-work-part-1>

<https://diymusician.cdbaby.com/musician-tips/promote-first-gig/>

Module Descriptor MUPH03

Module Code	MUPH03
Version	(completed by QASU)
Module Title	What You See is What You Hear
Credits	20
Valid From	(completed by QASU)
Status	Proposed v0.5
Subject Board	(completed by QASU)
Academic Level (FHEQ)	6

Content

The syllabus will typically include:

- Analysis of the ways in which moving image has evolved as a promotional tool for music.
- Development of the skills required to produce high quality moving images and audio material as part of own professional development as well as to widen skill-set and maximise employability
- Exploration of associated historical, philosophical, cultural and social contexts.
- Developing and honing the skills of developing ideas and output autonomously and as part of a team, problem-solving, organisation, and dealing with potentially unpredictable scenarios.

Teaching and Learning Experience (Compulsory)

- Lectures
- Research and development
- Demonstratio
- Creative workshops
- Practical sessions
- Academic tutorials
- Group discussions
- Independent learning
- Study Skills

Computer Based Learning / E- Learning Computer, digital, technical and network enabled transfer of skills and knowledge, using electronic applications and processes to learn.

Module Learning Outcomes (MLOs) (Compulsory)

On successful completion of this module students will be able to:

1. Focusing on historical, philosophical, cultural and social contexts, evidence a detailed knowledge of the relationship between music and a range of art forms
2. Focusing on a chosen genre and/or artiste, critically analyse and evaluate concepts and methods relating to the juxtaposition and combination of moving images and music in relation to their use as a means of promotion.
3. Explore the relationship between music and visual art forms and apply specific technical skills and innovative techniques and processes to the creation of new visual and musical output.

4. Manage the development of ideas both autonomously and interdependently, adapting to varying levels of complexity and predictability in the process and reflecting on and evaluating the development of own ideas and output.

Assessment (Compulsory)

Assessment task	Load (eg wordage)	Weighting (as a percentage)	Learning outcomes assessed
Research, development and analysis	up to 2000 words (or equivalent)	40%	1, 2
Portfolio	up to 3000 words (or equivalent)	60%	3, 4

Indicative reading (Compulsory)

Books (up to 12)

Frierson, M. (2018). *Film and Video Editing Theory*. Abingdon-on-Thames: Taylor & Francis.

Grabham, T. (2018). *Video ideas*. London: Dorling Kindersley Publishing, Incorporated.

Hart, J. (1999). *The Art of the storyboard*. 1st ed. Boston: Focal.

Korsgaard, M. (n.d.). *Music video after MTV*. 1st ed. Abingdon-on-Thames: Routledge.

Marcovitz, H. (2012). *The history of music videos*. 1st ed. Detroit, Mich.: Lucent Books.

Owsinski, B. (2016). *The music producer's handbook*. 2nd ed. New York: Hal Leonard.

Paez, S. (2017). *Professional storyboarding - rules of thumb*. Abingdon-on-Thames: Taylor & Francis Group.

Schwartz, L. (2007). *Making music videos*. New York: Watson-Guptill.

Simon, M. (1994). *Storyboards*. 2nd ed. Orlando, Fla.: Nomis Creations.

Vernallis, C. (2004). *Experiencing music video Aesthetics and Cultural Context*. New York: Columbia University Press.

Websites (up to 6)

<https://blog.udemy.com/make-you-own-music-video/>

<https://www.thebalancecareers.com/how-to-shoot-a-music-video-step-by-step-2460783>

<https://diymusician.cdbaby.com/music-promotion/6-tips-to-making-a-no-budget-music-video/>

<https://diymusician.cdbaby.com/youtube/make-diy-music-video/>

<https://www.careersinmusic.com/how-to-make-a-music-video/>

Module Descriptor MUPH04

Module Code	MUPH04
Version	(completed by QASU)
Module Title	Outside the Box
Credits	20
Valid From	(completed by QASU)
Status	Proposed v0.5
Subject Board	(completed by QASU)
Academic Level (FHEQ)	6
Study Period	Semester 2

Content (Indicative) (Compulsory)

The syllabus will typically include:

- opportunity to choose and undertake an independently identified research project focusing on an area relating to music
- further development of research skills, critical evaluation of theoretical approaches, debates and paradigms
- exploration of historical, philosophical, cultural and social contexts
- structuring of arguments using an evidence based approach.
- professional/academic presentation techniques.
- focus on developing an advanced understanding of specific practitioners, producers and genres.

Teaching and Learning Experience (Compulsory)

- Lectures
- Research and development
- Independent study
- Group Discussions
- Independent learning
- Academic tutorials
- Study Skills

Module Learning Outcomes (MLOs) (Compulsory)

On successful completion of this module students will be able to:

1. Systematically and authoritatively research, retrieve and generate information in a range of academic and non-academic contexts related to a coherent body of knowledge in a specialist area of music study
2. Evidence a detailed knowledge and systematic understanding of semiotic systems, cultural conventions and stylistic traditions of music.
3. Critically evaluate the theoretical approaches, debates and paradigms appropriate to the chosen subject and formulate and sustain coherent arguments that are underpinned by appropriate examples.
4. Develop a clear, concise and effective theoretical structure which demonstrates comprehensive understanding, close analysis, integrated and developed arguments, and convincing summative conclusions.

Assessment (Compulsory)

Assessment task	Load (eg wordage)	Weighting (as a percentage)	Learning outcomes assessed
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Research Proposal	up to 1500 words (or equivalent)	30%	1
Research project	up to 3500 words (or equivalent)	70%	2, 3, 4

Indicative reading (Compulsory)

Books (up to 12)

Bassot, B. (2017) *The Reflective Journal*, London. Palgrave

Cottrell, S. (2019). *Critical Thinking Skills*. 2nd ed. Basingstoke: Palgrave.

Davies, M. and Hughes, N. (2014) *Doing a Successful Research Project: Using Qualitative and Quantitative Methods*. Basingstoke: Palgrave.

McMillan K and Weyers J (2013) *How to improve your critical thinking and reflective skills*
Essex: Pearson Education Limited

McMillan, K. and Weyers, J. (2011). *How to write essays & assignments*. 2nd ed. Essex: Pearson.

Moon, J. (2006) *Learning Journals: A handbook for Reflective Practice and Professional Development*. London: Routledge.

Pears R and Shields G. (2016) *Cite Them Right: The Essential Referencing Guide Tenth Edition*. London: PALGRAVE

Shand, J. (2006). *Arguing well*. 1st ed. London: Routledge.

Schon, D.A. (1993) *The Reflective Practitioner: How Professionals Think in Action*. London: Maurice Temple Smith.

Springgay, S., Irwin, RL. and Leggo, C. (2007) *Being With A/R/Tography*. Lieden. Sense Publishers

Surti, J. (2018). *Ultimate presentations*. 1st ed. London: Kogan.

Williams, K. (2013) *Planning Your Dissertation*. Basingstoke: Palgrave.

Websites (up to 6)

<https://www.citethemrightonline.com/>

<http://artisticintellect.com/2013/08/05/artography-as-methodology/>

<https://artistsresearchcentre.org.uk/>

https://www.criticalthinking.org/files/Concepts_Tools.pdf

Module Descriptor MUPH05

Module Code	MUPH05
Version	(completed by QASU)
Module Title	Meet the Listener: Audience Engagement
Credits	40
Valid From	(completed by QASU)
Status	Proposed v0.5
Subject Board	(completed by QASU)
Academic Level (FHEQ)	6

Content (Indicative) (Compulsory)

The syllabus will typically include:

- knowledge and skills relating to management of the portfolio-based career of the self-employed professional music practitioner.
- Exploring ways to effectively engage with audiences.
- Exploring what it means to be a highly functioning musician, collaborating with others, working ethically and with sensitivity and awareness in a range of situations.
- Development of marketing strategy and skills
- Developing a range of methods of presenting analysis and synthesis of research material

Teaching and Learning Experience (Compulsory)

- Lectures
- Research and development
- Guest Speakers
- Group Discussions
- Practical Sessions
- Independent learning
- Academic tutorials
- Study Skills

Module Learning Outcomes (MLOs) (Compulsory)

On successful completion of this module students will be able to:

1. Systematically and authoritatively research and retrieve new and existing concepts relating to the mechanisms of audience-engagement.
2. Demonstrate comprehensive knowledge and understanding of the legal, ethical and regulatory frameworks that affect the production, manipulation, distribution, circulation and consumption of music.
3. Clearly and effectively communicate ideas and conclusions relating to own research, analysis and evaluation, evidencing an awareness of competing perspectives and a systematic understanding of ethical issues.
4. Develop, create and promote professional output and facilitate successful engagement with potential audiences.
5. Paying attention to musicianship, creative output and personal responsibility, demonstrate self-critical awareness, entrepreneurship, communication, teamwork, employability skills, reliability, time-management skills, an appropriate ethical outlook, organisational skills and the ability to set own criteria and communicate ideas, concepts and plans whilst being able to absorb the concepts of others and refine own ideas in a wide range of social and professional environments.

Assessment (Compulsory)

Assessment task	Load (eg wordage)	Weighting (as a percentage)	Learning outcomes assessed
Research, development and analysis	up to 4000 words (or equivalent)	40%	1, 2, 3
Portfolio	up to 6000 words (or equivalent)	60%	4, 5

Indicative reading (Compulsory)

Books (up to 12)

ALLEN, P. (2015) Artist Management for the Music Business. 3rd edn.

Massachusetts: Focal Press.

HARRISON, A. (2017) Music the Business. 7th edn. London: Virgin Publishing.

HERSTAND, A. (2017) How to Make it in the New Music Business: Practical Tips on Building a Loyal Following and Making a Living as a Musician. New York: Liverlight.

JOHNSON, M. (2017) Breaking Into The Music Business As A Local Indie Artist (Part Three): A Guide For The Developing Music Artist: Volume 3. Charleston:

Createspace Independent Publishing Platform.

MACARTHY A. (2017) 500 Social Media Marketing Tips: Essential Advice, Hints and Strategy for Business: Facebook, Twitter, Pinterest, Google+, YouTube, Instagram, LinkedIn, and More! Charleston: Createspace Independent Publishing Platform.

PASSMAN, D. (2014) All You Need to Know About the Music Business. 9th edn.

New York: Simon & Schuster.

RADBILL, C. (2017) Introduction to the Music Industry – An Entrepreneurial Approach. Abingdon: Routledge.

SPELLMAN, P. and Feist, J. (2008). The self-promoting musician. 2nd ed. Boston, Mass.: Berklee Press.

VASEY, J. (1998). Concert tour production management. Boston, Mass.: Focal Press.

WINOGRADSKY, S. (2014). Music Publishing: The Complete Guide. 1st ed. Van Nuys: Alfred Music.

Journals (up to 6)

Billboard (www.billboard.com)

The Musician (Journal of the Musicians' Union). (www.musiciansunion.org.uk)

Music Week (www.musicweek.com)

NME

PRS Journal (www.prsformusic.com)

Sound on Sound (www.soundonsound.com)

Websites (up to 6)

<https://www.bbc.com/introducing>

<http://music.britishcouncil.org>

<https://www.ism.org/>

<https://www.musiciansunion.org.uk>

<https://www.prsformusic.com>

<https://www.ukmusic.org/>