1. **Title of the module**

CMAT3040 (CMAT304) – Music Management Principles

1. **School or partner institution which will be responsible for management of the module**

Centre for Music and Audio Technology

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 4

1. **The number of credits and the ECTS value which the module represents**

15 Credits (7.5 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BA (Hons) Music Business and Production

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**

8.1 Demonstrate an understanding of key theories of music management;

8.2 Demonstrate an understanding of the relationships and interactions between management and artists, musicians, record companies, producers and songwriters;

8.3 Analyse the role of management with regard to revenue and royalty collection agencies;

8.4 Demonstrate an awareness of the connections between management practices and the music business environment.

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

9.1 Use data effectively by analysing, interpreting and presenting relevant information;

9.2 Demonstrate the ability to utilise appropriate technology for information gathering and research;

9.3 Demonstrate problem-solving skills and the ability to manage time and resources effectively.

1. **A synopsis of the curriculum**

The module examines music industry management structures, the relationships to artists and the negotiation and representation skills required within the music industry. The role of the manager will be analysed and critically evaluated. The historic development of the manager’s position within the music industry will also be explored.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Anderton, C., Dubber, A. and James, M. (2010). *Understanding the Music Industry*. London: Sage.

Brabec, J. and Brabec, T. (2011). *Music, Money and Success: The Insider’s Guide to Making Money in the Music Business*. New York: Schirmer Trader Books.

Dann, A. and Underwood, J. (2003). *How to Succeed in the Music* *Business*. London: Omnibus.

Davis, S. and Laing, D. (2006). *The Guerrilla Guide to the Music Business*. New York: Continuum.

Dubber, A. (2013). *Radio in the Digital Age*. Cambridge: Polity Press

Harrison, A. (2014). *Music: the Business*. London: Virgin Books.

Passman, D. (2014). *All you Need to Know about the Music Business*. New York: Simon & Schuster.

1. **Learning and teaching methods**

Total Contact Hours: 22

Private Study Hours: 128

Total Study Hours: 150

1. **Assessment methods**
   1. Main assessment methods

* Music Management Scenario Presentation (10 minutes) – 40%
* Critical Evaluation Essay (1,500 words) – 60%
  1. Reassessment methods
* Like-for-like

1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *9.1* | *9.2* | *9.3* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |
| Private Study |  | **x** | **x** | **x** | **x** | **x** | **x** |
| Lecture | **x** | **x** | **x** |  | **x** | **x** | **x** |
| Seminar | **x** | **x** | **x** | **x** | **x** |  | **x** |
| **Assessment method** |  |  |  |  |  |  |  |
| Scenario Presentation | **x** | **x** | **x** |  | **x** | **x** | **x** |
| Critical Evaluation Essay | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/ declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Medway

1. **Internationalisation**

Although primarily focusing on the creative industries in the UK, this module will reference international creative industries companies and discuss how they approach working in different countries and cultures.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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| Revised FSO Jan 2018 |