1. **Title of the module**

CMAT5030 Artist Management and Artist and Repertoire Principles

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

Centre for Music and Audio Technology (CMAT)

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

Level 5

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)**

Term 1

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

None

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

BA Music Business and Production

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**
2. demonstrate an awareness of music management, their environments and their operating models, including the artist development, operations, finance, marketing and career development strategy;
3. understand copyright, contractual and ethical issues that apply to managers and artists and how they impact upon the music industry;
4. develop ideas, concepts and proposals for artist development, based on the principals of and drivers for success within the context of Artist and Repertoire disciplines.
5. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**
6. gather, evaluate and synthesise evidence including the identification of reliable academic sources;
7. analyse data and formulate and express relevant arguments and hypotheses;
8. assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
9. utilise relevant skills in information communication technologies and use of electronic information sources.
10. **A synopsis of the curriculum**

A&R executives within the Music Industry are responsible for finding and helping to develop new talent in association with artist management. Assessment of the viability of potential new signings along with an evaluation of their target market are some of the skills that are used in the decision-making process. This practice based module focusses on the principles of finding and developing new artists and creative talent including producers and songwriters, and analysing management techniques for launching and maintaining the careers of the artists they represent.

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

Ashurst, W. (2000). *Stuff the music business: the DIY guide to making it*. London: Sanctuary.

Baskerville, D. (2012) *Music Business Handbook and Career Guide*. SAGE Publications, Inc; Tenth Edition.

Brabec, J. and Brabec, T. (2011). *Music, money, and success: the insider’s guide to making money in the music business*. New York: Schirmer Trade Books.

Dubber, A. (2012), *Understanding the music Industries*, Sage Publications Ltd.

Harrison, A. (2011) *Music: The Business* 5th Edition (Virgin).

Lusensky, J. (2011) *Sounds Like Branding: Use the Power of Music to Turn Customers into Fans*. A & C Black Publishers Ltd.

Riche, N. (2012) *Music Management Bible* New Revised Edition.

1. **Learning and teaching methods**

This module will be taught by means of lectures, seminars and a feedback tutorial.

Contact hours: 22

Independent study hours: 128

Total study hours: 150

1. **Assessment methods**

13.1 Main assessment methods

1. A&R Report (1200 words) 40%
2. Critical Evaluation (1800 words) 60%

13.2 Reassessment methods

As above; 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* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |
| Private Study |  **X** |  **X** | **X** |  **X** |  **X** |  **X** |  **X** |
| Lectures |  **X** |  **X** |  |  |  **X** |  **X** |  |
| Seminars |  **X** |  |  **X** |  **X** |  **X** |  |  **X** |
| Feedback Tutorial | **X** | **X** |  |  |  | **X** | **X** |
| **Assessment method** |  |  |  |  |  |  |  |
| A&R Report |  **X** |  |  **X** |  **X** |  |  **X** |  **X** |
| Critical Evaluation  |  **X** |  **X** |  |  **X** |  **X** |  **X** |  **X** |

1. **Inclusive module design**

The Centre 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, CMAT

1. **Internationalisation**

The disciplines of A&R and Management within the Music Industry landscape related to an international arena. The music and artists to be marketed need to address an international marketplace in order to maintain commercial viability. Whereas in the past it was possible to maintain a viable music career in a local setting, it is now very difficult to sustain a career in the music industry as either an artist or a business operative without engaging with the global international marketplace.

**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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