1. **Title of the module**

CMAT5060 Contracts, Copyright and Rights Management

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. Exhibit an in-depth understanding of copyright, contractual and ethical issues that impact upon the music industry.
3. Develop ideas, concepts and proposals for music events or projects, based on an awareness of the key drivers for success.
4. Analyse and evaluate business data and to use that research for evidence-based decision-making.
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 to formulate and express relevant arguments and hypotheses.
8. Utilise relevant skills in information communication technologies and use of electronic information sources.
9. Work independently, to understand one’s own learning style and work regime.
10. **A synopsis of the curriculum**

Contracts are one of the most important elements of the Music Industry and impact directly on the success or failure of an artist’s career. Students will learn the key negotiation elements of artist management, recording, publishing, touring and merchandising contracts and the different ways in which stakeholders approach the negotiations of these contracts. The various rights organisations and their operating models, both nationally and internationally are also examined along with the collection of copyright and performance royalties, their generation and importance within the framework of the industry.

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

Christie, A. and Gare, S. (2012). *Blackstone’s statutes on intellectual property*. Oxford: Oxford University Press.

Marshall, L., Frith, S. (Eds.), 2004. *Music and Copyright*, 2nd edition. ed. Routledge, New York.

Moser, D. J. and Slay, C. L. (2012). *Music copyright law*. Boston, Mass.: Course Technology, Cengage Learning

Waelde, C. (2014). *Contemporary intellectual property: law and policy*. Oxford: Oxford University Press.

Wikström, P. (2013). *The music industry: music in the cloud 2nd Edition*. Cambridge: Polity Press.

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

This module will be assessed by 100% coursework.

1. Essay (1500 words) 50%
2. Contract and a 1000-word analysis 50%

13.2 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* | *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** |  |  **X** |  |
| *Seminars* |  **X** |  |  **X** |  |  **X** |  **X** |  |
| *Feedback Tutorial* | **X** | **X** |  |  | **X** |  |  |
| **Assessment method** |  |  |  |  |  |  |  |
| *1500 word Copyright Report* |  **X** |  |  **X** |  **X** |  **X** |  **X** |  **X** |
| Contract and 1000 words analysis 50% |  **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**

International copyright law, implementation and contractual variables are investigated within this module. Internationalism within copyright is key to income streams and business disciplines within the music industry and students will be able to identify the key factors that affect those income streams and develop strategies to navigate the continual changing international copyright landscape.

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**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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