1. **Title of the module**

CMAT5110 Music Marketing Strategies

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 2

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 marketing disciplines within the Music Industry and wider context;
3. critically evaluate the value of marketing, consumer demand, and its impact on culture and commerce;
4. create a marketing plan complete with defined goals and milestones;
5. demonstrate an awareness of marketing and brand strategies and their effectiveness.
6. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**
7. utilise relevant skills in information communication technologies and use of electronic information sources.
8. work independently, to understand one’s own learning style and work regime;
9. use time management effectively to include the ability to plan and set priorities;
10. analyse data and to formulate and express relevant arguments and hypotheses;
11. assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
12. examine assumptions, concepts and hypotheses critically in the light of evidence, to make informed choices and to apply insights from one area of study to another.
13. **A synopsis of the curriculum**

Marketing requires analysis, processing of data and careful cost-effective targeting and consumer expectations. This module investigates the segmentation, targeting, and positioning concept to effectively and efficiently devise marketing programmes. Different facets of marketing are analysed including business to business, product driven business to consumer and market funnelling. The language of marketing is introduced and used to create viable marketing strategies in real world scenarios. Students will be required to write a marketing plan in support of the launch of a brand, product or artist.

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

Baker, B. (2013). *Guerrilla music marketing handbook: 201 self-promotion ideas for songwriters, musicians and bands on a budget.* St. Louis, MO: Spotlight Publications.

Hatton, A. (2000). *The definitive guide to marketing planning: the fast track to intelligent marketing planning and implementation for executives*. London; New York: Financial Times Prentice-Hall.

Holiday, R. (2014), *Growth Hacker Marketing: A Primer on the Future of PR, Marketing and Advertising, Profile.*

Hutchison, T. W., Allen, Paul, Macy, Amy. (2010). *Record label marketing*. Burlington, MA: Focal Press.

Nelson-Field, K. (2013), *Viral Marketing: The Science of Sharing*, OUP.

Wood, M. B. (2014). *The marketing plan handbook*.

**12. 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. Written Evaluation (1,200 words) 40%
2. Marketing Plan (1,800 words) 60%;

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* | *8.4* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |
| **Private Study** |  **X** |  **X** |  **X** |  **X** |  **X** |  **X** |  **X** | **X** | **X** | **X** |
| *Lectures* |  **X** |  **X** |  |  |  **X** |  |  |  | **X** | **X** |
| *Seminars* |  **X** |  **X** |  **X** |  **X** |  **X** |  |  **X** | **X** | **X** | **X** |
| *Feedback Tutorial* |  |  |  **X** |  **X** |  |  | **X** |  | **X** | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| Written Evaluation |  **X** |  **X** |  |  **X** |  **X** |  **X** |  **X** |  | **X** | **X** |
| Marketing Plan |  **X** |  |  **X** |  **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**

Marketing strategies in the Music Industry are now targeted at a world-wide marketplace. Different cultural nuances need to be addressed for different territories and the international appeal of music as a saleable product requires that marketing operatives need to be adaptable and sensitive to geo-cultural expectations, customs and law, and marketing strategies must reflect this. This module addresses these issues in recognition of the expanding and continually changing international music markets.

**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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