1. **Title of the module:**

CMAT6080 Income Streams and Financial Management in the Music Industry

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 6

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. understand the various approaches to financial management within the Music Industry.
3. demonstrate an awareness of the income streams within the Music Industry.
4. critically evaluate Music Industry entrepreneurialism and the ethical and financial implications of this career pathway.
5. demonstrate an awareness of stakeholder participation in the income streams within the Music Industry.
6. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

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1. utilise relevant skills in information communication technologies and use of electronic information sources.
2. engage with team working and collaboration: the ability to communicate and interact effectively with others.
3. work independently, to understand one’s own learning style and work regime.
4. understand and engage with entrepreneurship and employment skills: the ability to be resilient in developing and sustaining a career path, taking into account personal strengths and characteristics.
5. use time management effectively to include the ability to plan and set priorities.
6. **A synopsis of the curriculum**

There is a general perception that if successful, an artist can generate a substantial amount of income for all the related stakeholders within the Music Industry. This module provides an in-depth approach to managing income streams, the various percentage splits, maximising income and the responsibilities of the associated stakeholders. Students will study financial management and good business practice along with the associated ethical ramifications.

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

Anderson, C. and Anderson, C. (2009). *The longer long tail: how endless choice is creating unlimited demand*. London: Random House Business.

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

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.

Budnick, D. and Baron, J. (2012). *Ticket masters: the rise of the concert industry and how the public got scalped*. New York: Plume.

Krasilovsky, M. W., Shemel, S. and Gross, J. M. (2003). *This business of music: the definitive guide to the music industry*. New York: Billboard Books.

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

Essay (4,000 words) 100%

13.2 Reassessment methods

Essay (4,000 words) 100%

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

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |
| Private Study | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** |
| Lectures | **X** | **X** | **X** |  |  |  |  | **X** |  |
| Seminars | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** |
| Feedback Tutorial | **X** | **X** |  | **X** |  |  | **X** | **X** | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |
| Essay | **X** | **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**

Employment in the Music Industry includes exploration of careers in other territories other than the UK marketplace and an understanding of financial management between territories and markets is key to operating in a global context. International digital sales tracking and accounting is an increasingly important aspect of Music Industry financial management having taken over from traditional sales and manufacturing models. This module also provides insights into the new tracking formats and future models being trialled and developed; all of which will impact on the international financial management of the music industry going forward.

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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.**

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| 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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