

Course Guide Music Accountancy and Rights

Music Accountancy and Rights, Minor
Music Marketing and Management,
Commerciële Economie

- Course code: MC---MUSICACRIG---17
- Duration: 10 weeks
- Full-time
- Academic year: 2019-2020
- Term: A and C
- Variant
- Type of course: Conceptual
- Obligatory
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- 21 August 2019

1. Course description

The developments in the music industry create a shift in the income from CD sales to other money flows such as Live performances and rights. Managing rights and share in the income from flows of other parties to the established music industry are essential. This module examines the broader matter of the various music so that there is an essential basis for the theory to understand how the complex system works. From there, the participants will apply their knowledge in various cases during the seminars. This will put the theory to the practice and help the student understand the choices an artist has made and the consequences thereof. This makes the money flows visible and comparing the various cases will help the participants understand and clarify the complex issues of music rights.

All music rights are directly in relation to the agreements performing musicians and authors with record companies and music publishers close. Here is an overlap with the module "Management", where also the acquired theoretical knowledge is tested in practice.

The music rights are from a practical manner, and not from a legal perspective. This gives participants better understand of which of the various types of agreements are common in the music industry. This provides the opportunity to better understand these agreements and negotiate.

2. Course Goals and Learning Objectives

Copyright is currently in the spotlight. The stories around Buma / Stemra, the debate about whether or not to allow downloads from illegal source are the order of the day. The participants in the minor will have to refocus on legal issues and also learn to form an opinion.

The purpose of this module is, therefore, to acquire knowledge about the various music that exist. And recognizing the importance of rights in the different business models. Theoretical knowledge and various guest speakers to join will transfer this knowledge and orientation from the working field. The participants will work together in small groups and work on several practical case to analyze the various rights and financial flows and map these. In this way it is not only understandable, but the theory is also linked to practice.

After the course the student will be able to make the difference between the rights and cash flows of the author and the performing musician. The student will have the knowledge of the various Collective Management Organizations such as Buma / Stemra and SENA and will be able to associate these with music publishers and record companies.

Specifically:

- What are related rights and what's the deal with copyright
- The role and function of Collective Management Organizations such as SENA and BUMA
- The alternatives of Buma / SENA
- What is the role of a music publisher and how it works when your author closes a publishing deal.
- The difference between SENA and Buma / Stemra
- Copyright around concerts and events

3. Curriculum and Related Courses

This course is a part of the Minor Music Marketing and Management and is related to all the courses of this Minor. Besides that it is related to the course Entertainment Marketing (SEM);

4. Study Burden

Total study load per student is 140 hours. [5 European credits] The table below indicates the required amount of hours for the student to spend on the course to be able to complete it successfully.

Lectures and consults Pitch Training	28 hours	2 x 120 minutes x 7 weeks = 1680 minutes/60 = 28 hours
Study Theory (books)	40 hours (approx. 6 hours a week)	Chapters from the book(s) see weekly planning
Cases and homework	40 hours	Weekly planning
Write reports and prepare pitch	32 hours	
Total	140 Hours	

5. Prerequisites

1. Affinity with cultural sector, especially contemporary pop music;
2. Interest in music industry;
3. Enterprising;
4. Motivated and an independent attitude;
5. Knowledge of marketing is an advantage;

6. Exemption Possibilities

There is no exemption, except if a student is coming from another University of Applied Sciences where a similar course is provided. This will then be taken in consideration and viewed with the Examination committee.

7. Competencies

<p>DC 5 Drafting, implementing and revising plans from the marketing policy</p>	<ul style="list-style-type: none"> • Analyze, together with others, the changes for all functional areas of the organization, assuming a global marketing problem. • Develop, prepare, under construction and execution of a plan (for communication, purchase and / or sale, distribution, organization) based on a given marketing policy.
<p>DC 4 Develop marketing strategy for a national or international company and underpin and substantiate the choices made.</p>	<ul style="list-style-type: none"> • Identification of a number of options based on a self--directed analysis commissioned by an external client. • Prioritise options can be discussed with the client. • Investigating the haalbaarheidvan these options. • Develop marketing objectives or adjusting existing objectives for the medium or long term. • Design a marketing plan for achieving these objectives, including the marketinginstrume

General competencies:

Social Communicative competence

- Communicates effectively in various ways with different levels.
- Works independently and is result driven together in a multidisciplinary team.
- Can listen to the input of another.
- Has its own contribution.
- Reflects on own behavior.
- Can handle conflicts.
- Can read English literature.
- Can report in accordance with the guidelines.

8. Didactic Forms

- 7 lectures, given by Kiwan Leung and guest speakers from the music industry;
 - 7 seminars in which the substance covered in the lectures is deepened and where the groups can ask questions to the lecturer(s) regarding the elaboration of the case;
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9. Assessment

Sort	Weighting	Minimum Grade
Report	80%	5,5
Pitch / Presentation	20%	5,5

1. Final report consists of:

- a REPORT FORM
- b. Introduction + problem
- c. What, Why, How
- d. holding weekly schedule
- e. What should be examined regarding rights generally
- f. What's up with related rights within project
- g. copyrights, Buma / Stemra
- h. First part Buma / Stemra
- i. registration, registration SENA
- j. PUBLISHING
- k. option independent / over 360 Record Deal
- l. exploitation SYNCH Deals
- m summary, recommendations and conclusions

2. Final Pitch /
presentation

- a. Audio visual support
of the pitch
- b. Verbal part of the
pitch
- c. Presentation Skill

n. Deadline for submission: Week 7

Resit:

If you have not passed a test, you have to register for the resit. See the prospectus for the registration periods.

The rematch of the final assignment / file is a new final report, based on an actual case from the field. This rematch will take place in the exam week of the next period.

10. Course Material and Literature

Compulsory literature:

Book: Music Law in the Digital Age

Author: Allen Bargfrede, Cecily Mak, Allen Bargfrede

ISBN: 9780876390993

Recommended Reading:

The students will all receive up to date links with recommended reading material!

11. Course evaluation

We will look at the STO (student satisfaction surveys) and course evaluations. In addition, a selected group of students will be interviewed with an in---depth interview to gain insight into the needs of students and the potential problems related to the course. This with the aims to constantly improve the course.