



# MUS 209

## The Music Business

S2 Day 2018

*Department of Media, Music, Communication and Cultural Studies*

### Contents

---

<a href="#"><u>General Information</u></a>	2
<a href="#"><u>Learning Outcomes</u></a>	3
<a href="#"><u>General Assessment Information</u></a>	3
<a href="#"><u>Assessment Tasks</u></a>	3
<a href="#"><u>Delivery and Resources</u></a>	8
<a href="#"><u>Unit Schedule</u></a>	11
<a href="#"><u>Policies and Procedures</u></a>	12
<a href="#"><u>Graduate Capabilities</u></a>	13

---

#### **Disclaimer**

Macquarie University has taken all reasonable measures to ensure the information in this publication is accurate and up-to-date. However, the information may change or become out-dated as a result of change in University policies, procedures or rules. The University reserves the right to make changes to any information in this publication without notice. Users of this publication are advised to check the website version of this publication [or the relevant faculty or department] before acting on any information in this publication.

## General Information

Unit convenor and teaching staff

Unit Convenor

Andrew Robson

[andrew.robson@mq.edu.au](mailto:andrew.robson@mq.edu.au)

Contact via [andrew.robson@mq.edu.au](mailto:andrew.robson@mq.edu.au)

Y3A Room 256

Consultation hours: please email for an appointment

Tutor

Veronica Monro

[veronica.monro@mq.edu.au](mailto:veronica.monro@mq.edu.au)

Veronica Monro

[veronica.monro@mq.edu.au](mailto:veronica.monro@mq.edu.au)

Credit points

3

Prerequisites

15cp at 100 level or above

Corequisites

Co-badged status

Unit description

In this unit students apply music industry theory to a range of real life situations. They create and market an artist's image, organise and promote a live gig, and learn how to plot a musician's career path. This unit provides a holistic outline of the music industry that considers all five income stream groups (record sales, live performance, song publishing, merchandise and sponsorship) in relation to artists' and industry practitioners' careers. The artist manager is the only other individual, besides the artist, who gets to see and touch all the jigsaw puzzle pieces that fit together to create the artist's career. This unit therefore focuses on artist management in order to provide a comprehensive overview of the different facets that constitute the industry.

## Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

## Learning Outcomes

On successful completion of this unit, you will be able to:

Analyse industry practices in order to discover new knowledge concerning the music business.

Collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.

Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.

Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.

Describe the history of the music business and locate their own arguments within a broad historical context.

## General Assessment Information

**Late submission of work:**

Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (including weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests.

MMCCS website [https://www.mq.edu.au/about\\_us/faculties\\_and\\_departments/faculty\\_of\\_arts/departments\\_of\\_media\\_music\\_communication\\_and\\_cultural\\_studies/](https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments_of_media_music_communication_and_cultural_studies/)

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

## Assessment Tasks

Name	Weighting	Hurdle	Due
<a href="#">Case Study</a>	20%	No	Week 5 31/8/18 11pm
<a href="#">Essay</a>	20%	No	Week 9 12/10/18 11pm
<a href="#">Marketing Plan</a>	45%	No	Wk13 Rpt & Pres 5/11/18
<a href="#">Active Engagement in Tutorials</a>	15%	No	ongoing

## Case Study

Due: **Week 5 31/8/18 11pm**

Weighting: **20%**

For this assessment, students will research and analyse the business strategies of an artist of their choice. For example, it is significant to identify and analyse a case study that shows progression over at least five years. Please note that the maximum word count of 1200 words includes the reference list. It is recommended that you refer to the assessment criteria below for analytical content. The use of sub-headings is permitted.

You will be assessed on the following criteria:

- Identification of the career history of the artist
- Identification and analysis of the artist's (often multiple) income streams. These may include but are not limited to: publishing, performance and recording activities
- Identification and analysis of the artist's publicity strategies
- Identification and analysis the artist's expenses
- Analysis of the artist's use of social media
- Academic writing and referencing

The essay is to be submitted through Turnitin by 11pm on the due date.

On successful completion you will be able to:

- Analyse industry practices in order to discover new knowledge concerning the music business.
- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.
- Describe the history of the music business and locate their own arguments within a broad historical context.

## Essay

Due: **Week 9 12/10/18 11pm**

Weighting: **20%**

Answer the following essay question:

**If you were organising a tour, what music business practices would need to be in place to**

### ensure a positive outcome?

Grading Criteria in the form of a rubric is available on iLearn.

- Assignments must be submitted via the Turnitin dropbox that is available via the unit iLearn site.

You will be assessed on the following criteria:

- There is a 1200 word limit for this assessment task including all in-text references and the reference list.
- Demonstrated understanding of the essay question
- Demonstrated ability to clearly and articulately structure an argument using academic language
- Demonstrated ability to research, interpret and apply academic sources
- Relevance of sources
- Credibility of sources
- Clear identification of assignment aims (and whether these are achieved)
- Detailed analysis of key texts and further readings
- Demonstrated ability to conduct independent wider research
- Cited works should be referenced using an established system
- Clarity of expression in line with expected academic standards

The essay is to be submitted through Turnitin by 11pm on the due date.

On successful completion you will be able to:

- Analyse industry practices in order to discover new knowledge concerning the music business.
- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.
- Describe the history of the music business and locate their own arguments within a broad historical context.

# Marketing Plan

Due: **Wk13 Rpt & Pres 5/11/18**

Weighting: **45%**

## Marketing Plan - individual Presentation

Students will prepare a marketing plan for the release of a musical product/CD into the marketplace. The marketing plan will be delivered as an oral presentation to an examination panel in week 13 (Monday 5/11). A written overview/summary of the marketing plan (1000 words) will also be submitted via Turnitin (due: 11pm, Monday 5/11). The written part of this assessment is weighted at 15%. The presentation component is weighted at 30%.

### This plan should include the following items:

- Product overview
- Market research
- Marketing objectives
- Target market
- Product strategies
- Promotion strategies
- Pricing strategies
- Distribution strategies
- Overview of budgeting
- Conclusions
- References

### You will be assessed on the following criteria:

- How well the project is researched and planned
- Clear and insightful communication of ideas
- Creative solutions and strategies
- Correct grammar and spelling in the overview/summary
- Professional presentation
- Your ability to keep within the maximum word count in the overview/summary.

- Demonstrated ability to research, interpret and apply academic sources
- Relevance of sources
- Credibility of sources
- Clear identification of assignment aims (and whether these are achieved)
- Demonstrated ability to conduct independent wider research
- Cited works should be referenced using an established system
- Clarity of expression in line with expected academic standards

On successful completion you will be able to:

- Analyse industry practices in order to discover new knowledge concerning the music business.
- Collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.
- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.

## Active Engagement in Tutorials

Due: **ongoing**

Weighting: **15%**

### **Active Engagement in Tutorials:**

In order to pass this assessment task, students will be required to work collaboratively with each other and the tutor to present and critique the ideas contained in the readings. This assessment task is therefore designed to help you achieve the learning outcome of being able to summarise music business literature and collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.

### **You will be assessed on the following criteria:**

- Actively engage with the class in order to generate discussion
- Demonstrate knowledge of the relevant topic(s)
- Integrate the information presented with the broader themes of the week
- Demonstrate independent research of the topic

- Display comprehension of key debates, theories, and perspectives, through the detailed analysis of key texts and further readings

On successful completion you will be able to:

- Analyse industry practices in order to discover new knowledge concerning the music business.
- Collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.
- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.
- Describe the history of the music business and locate their own arguments within a broad historical context.

## **Delivery and Resources**

### **CLASSES**

**MUS209 students are expected to attend all lectures and tutorials and to read all of the essential readings prior to attending weekly lectures.**

**Delivery:**

**This unit will use:**

iLearn, Audio Lectures (MP3 Files)

**Times and Locations for Lectures and Tutorials\*:**

For current updates, lecture times and classrooms please consult the MQ Timetables website:  
<http://www.timetables.mq.edu.au>.

MUS209 - Music Business is offered both internally and externally. The unit outline will be available for download via the unit iLearn site:

<http://www.ilearn.mq.edu.au/>

Internal and external students are encouraged to communicate with each other electronically. The internal students will need to attend one lecture and one tutorial each week.

\* Please note that for internal students, tutorials start in week two.

### **ASSIGNMENT SUBMISSION**



## Electronic Submissions

Assignments for this unit are to be submitted online via the Turn It In/Grademark software that can be accessed through the MUS209 iLearn unit.

### To submit an assignment:

1. Go to the MUS209 iLearn site.
2. Click on the relevant Turn It In assignment name.
3. Click on the Submit Paper tab.
4. Select Student Name.
5. Enter a Submission Title.
6. Select Submission Part if there are multiple parts available.
7. Click Browse and select the file you would like to submit.
8. Click Add Submission.

## READING LIST

The following readings are electronically available via e-reserve and/or the unit iLearn site: [www.i  
learn.mq.edu.au](http://www.ilearn.mq.edu.au)

### Week 1

Hughes, D. Evans, M. Morrow, G. Keith, S. 'The State of Play' in *The new music industries : disruption and discovery*; Cham, Switzerland: Palgrave Macmillan, 2016

### Week 2

Hughes, D. Evans, M. Morrow, G. Keith, S. 'The New Music Business' in *The new music industries : disruption and discovery*; Cham, Switzerland: Palgrave Macmillan, 2016

### Week 3

Goodman, F (1997) *The Mansion on the Hill: Dylan, Young, Geffen, Springsteen, and the Head-On Collision of Rock and Commerce*, New York: Vintage Books/Random House: 3 – 20.

Greenfield, R (2011) *The Last Sultan: The Life and Times of Ahmet Ertegun*, New York: Simon and Schuster: 37 – 57.

### Week 4

Williamson, J. (2015) 'Artist Managers and Entrepreneurship: Risk-takers or Risk Adverse' in *Music Entrepreneurship*, Bloomsbury Publishing PLC: 87-113.

### Week 5

Simpson, S and Munro, J (2012) 'Copyright and Music: The Basics' in *Music Business: A Musician's Guide to the Australian Music Industry*, (4th Edition) Sydney: Omnibus: 141-177.

### **Week 6**

Noyes, E, Allen, I.E and Parise, S (2012) 'Innovation and entrepreneurial behaviour in the Popular Music industry', *Creative Industries Journal*, Volume 5, Issue 1-2.

### **Week 7**

Clydesdale, G (2006) Creativity and Competition: The Beatles, *Creativity Research Journal*, v18 n2: 129-139.

### **Week 8**

Van den Eynde, J, Fisher, A, & Sonn C 2016 *Working in the Australian Entertainment Industry*, Victoria University, Melbourne: 1-24 [https://static1.squarespace.com/static/584a0c86cd0f68ddbfffcdcea/t/587ed9dcd482e9a27b0cc03d/1484708332874/Passion%2C+Pride+%26+Pitfalls\\_Phase+1+Report.pdf](https://static1.squarespace.com/static/584a0c86cd0f68ddbfffcdcea/t/587ed9dcd482e9a27b0cc03d/1484708332874/Passion%2C+Pride+%26+Pitfalls_Phase+1+Report.pdf) - This report is also available at <https://www.entertainmentassist.org.au/our-research/>

### **Week 9**

Brown, S (2014) 'With a little help from my friends': Peer production and the changing face of the live album, *International Journal of Music Business Research*, April, vol. 3 no. 1.

### **Week 10**

Allan, D (2014) Turn it up: That's my song in that ad, *International Journal of Music Business Research*, April, vol. 3 no. 1.

### **Week 11**

Brennan, M and Webster, E (2001), 'Why Concert Promoters Matter', *Scottish Music Review*, v2 n11: 1-25.

### **Week 12**

Australia Council for the Arts website: [www.australiacouncil.gov.au](http://www.australiacouncil.gov.au)

Caust, Jo. 2003. "Putting the "art" back into arts policy making: how arts policy has been "captured" by the economists and the marketers." *International Journal of Cultural Policy* 9 (1): 51-63.

### **Week 13**

No reading this week

### **Recommended text:**

Hughes, D. Evans, M. Morrow, G. Keith, S. *The new music industries : disruption and discovery*; Cham, Switzerland: Palgrave Macmillan, 2016

# Unit Schedule

## **Week 1**

Lecture: Unit Overview

## **Week 2**

Lecture: The Independent Artist

## **Week 3**

Lecture: From Analogue to Digital

## **Week 4**

Lecture: Music Publicity in the Digital Age

## **Week 5**

Lecture: Recording Contracts and Copyright

## **Week 6**

Lecture: The Tour: Organisation and Promotion

## **Week 7**

Lecture: Assessing the Value of Recorded Music

## **Mid-Semester Break**

## **Week 8**

Lecture: Creating Genre Specific Business Strategies

## **Week 9**

Lecture: The Music Festival as a Promotional Tool

## **Week 10**

Lecture: Music and Advertising

## **Week 11**

Lecture: Songwriting and Publishing

## **Week 12**

Lecture: Funding and the Arts

## **Week 13**

Individual Presentations

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central \(https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central\)](https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central). Students should be aware of the following policies in particular with regard to Learning and Teaching:

- [Academic Appeals Policy](#)
- [Academic Integrity Policy](#)
- [Academic Progression Policy](#)
- [Assessment Policy](#)
- [Fitness to Practice Procedure](#)
- [Grade Appeal Policy](#)
- [Complaint Management Procedure for Students and Members of the Public](#)
- [Special Consideration Policy](#) (**Note:** *The Special Consideration Policy is effective from 4 December 2017 and replaces the Disruption to Studies Policy.*)

Undergraduate students seeking more policy resources can visit the [Student Policy Gateway \(https://students.mq.edu.au/support/study/student-policy-gateway\)](https://students.mq.edu.au/support/study/student-policy-gateway). It is your one-stop-shop for the key policies you need to know about throughout your undergraduate student journey.

If you would like to see all the policies relevant to Learning and Teaching visit [Policy Central \(https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central\)](https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central).

## Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: <https://students.mq.edu.au/study/getting-started/student-conduct>

## Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit [ask.mq.edu.au](http://ask.mq.edu.au).

Re-Marks: The in-session re-mark application form is available at <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

## Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

## Learning Skills

Learning Skills ([mq.edu.au/learningskills](http://mq.edu.au/learningskills)) provides academic writing resources and study

strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

## Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

## Student Enquiries

For all student enquiries, visit Student Connect at [ask.mq.edu.au](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit [http://www.mq.edu.au/about\\_us/offices\\_and\\_units/information\\_technology/help/](http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/).

When using the University's IT, you must adhere to the [Acceptable Use of IT Resources Policy](#). The policy applies to all who connect to the MQ network including students.

## Graduate Capabilities

### Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

### Learning outcomes

- Analyse industry practices in order to discover new knowledge concerning the music business.
- Collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.
- Describe the history of the music business and locate their own arguments within a broad historical context.

### Assessment tasks

- Case Study
- Essay
- Marketing Plan

- Active Engagement in Tutorials

## Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

### Learning outcomes

- Analyse industry practices in order to discover new knowledge concerning the music business.
- Collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.
- Describe the history of the music business and locate their own arguments within a broad historical context.

### Assessment tasks

- Case Study
- Essay
- Marketing Plan
- Active Engagement in Tutorials

## Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

### Assessment tasks

- Case Study
- Essay
- Marketing Plan
- Active Engagement in Tutorials

## Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

### Learning outcomes

- Analyse industry practices in order to discover new knowledge concerning the music business.
- Collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.
- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.
- Describe the history of the music business and locate their own arguments within a broad historical context.

### Assessment tasks

- Case Study
- Essay
- Marketing Plan
- Active Engagement in Tutorials

## Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

### Learning outcomes

- Analyse industry practices in order to discover new knowledge concerning the music

business.

- Collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.
- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.
- Describe the history of the music business and locate their own arguments within a broad historical context.

## Assessment tasks

- Case Study
- Essay
- Marketing Plan
- Active Engagement in Tutorials

## Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

## Learning outcomes

- Analyse industry practices in order to discover new knowledge concerning the music business.
- Collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.
- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.
- Describe the history of the music business and locate their own arguments within a broad historical context.



## Assessment tasks

- Case Study
- Essay
- Marketing Plan
- Active Engagement in Tutorials

## Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

## Learning outcomes

- Analyse industry practices in order to discover new knowledge concerning the music business.
- Collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.
- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.
- Describe the history of the music business and locate their own arguments within a broad historical context.

## Assessment tasks

- Case Study
- Essay
- Marketing Plan
- Active Engagement in Tutorials

## Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should

have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

### **Learning outcomes**

- Analyse industry practices in order to discover new knowledge concerning the music business.
- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Describe the history of the music business and locate their own arguments within a broad historical context.

### **Assessment tasks**

- Marketing Plan
- Active Engagement in Tutorials

## **Socially and Environmentally Active and Responsible**

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

### **Learning outcomes**

- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Describe the history of the music business and locate their own arguments within a broad historical context.

### **Assessment tasks**

- Marketing Plan
- Active Engagement in Tutorials