ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Intellectual Property Law

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

COURSE 2026/2027

Universidad
Rey Juan Carlos

Course data

Duration	Annual
Credits	3 ECTS
Modality	In-person
Language	English
Faculty	Performing Arts and Music
Teacher	José Rubira

Course presentation

Judicial and legal framework for the creation and production of musical works in Spain. Rights related to intellectual property, industrial property, image, collective management, exploitation and more.

Student competencies

CG05	Solve problems and generate work dynamics in multidisciplinary environments.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
CG08	Present in a written and spoken way the content and objectives of one's professional activity both to a non-professional public and to a specialized one, using correct technical and general vocabulary, both in Spanish and in a foreign language.
CG09	Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the music industry.
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
CE11	Know the legal framework and regulations that control and determine the professional activity and its content.
CE12	Acquire a global vision of the current situation of the musical industry and its relationship with other cultural industries.
CE13	Acquire necessary tools for creation and management of cultural industries related to the area of music.
CE14	Carry out a professional commission using different marketing strategies and communication techniques.

Learning outcomes

Upon completion of this course, each student must be able to:

1. Identify the issues and areas within music that have important legal ramifications.
2. Solve problems related to copyright in different contexts and projects.
3. Choose the right steps to take to increase the protection of works of music and their authorship.
4. Foresee the types of legal problems that may arise in any type of project.
5. Use learned legal concepts as a tool in the development of their work.

Teaching methodology

MD1	Participatory lecture.
MD2	Problem resolution and discussion of results.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.

Course content

Content	**I. INTRODUCTION TO INTELLECTUAL PROPERTY LAW.** Intellectual and industrial property. Integrating brands into intellectual creations. Moral rights. Violation of moral rights. Property rights. Practical implications. Terms and limits of rights. Sui generis rights. **II. IMAGE RIGHTS.** Representation of objects. Representation of persons. Image rights and related rights. **III. INTELLECTUAL PROPERTY AND INTERNET.** Protection of works posted to the internet. Copyright and copyleft. CreativeCommons License. Use of works on social media. Collective management organizations. (AIE, SGAE, DAMA, AGEDI). Transfer of rights. Licenses.

Learning activities

AF1	Theory and combination theory-practice learning.	15 h
AF2	Classroom/lab exercises and practice.	6 h
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 h
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	25 h
AF7	Assessment	3 h
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	35 h

** The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group or the teaching team.*

Assessment

GENERAL ASSESSMENT CRITERIA

ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

SPELLING AND EXPRESSION

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

Assessment task (*)	*Revaluable/non-revaluable*	*Minimum mark yes/no*	*% of final mark*

SE1 In-class tests and examinations (oral and/or written).	Yes	Yes (minimum mark 5)	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Block I: Yes Block II: Yes	Yes (minimum mark 5) Yes (minimum mark 5)	20% 15% (Total 35%)
SE5 Attitude and participation.	No	No	15%
			100%

(*) Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.

EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED BIBLIOGRAPHY

Updated legal texts:

Ley de Propiedad Intelectual, aprobada por Real Decreto 1/1996, de 12 de abril.

BRABEC, J. & BRABEC, T. (2011), *Music, Money & Success*, (séptima edición), Londres: Omnibus Press.

HERSTAND, ARI (2019) How to Make In in the New Music Business. Liveright Publishing Corporation.

LOWERY, DAVID (2019) Music Publishing. The Complete Guide. Alfred Ed.

PASSMAN, D. (2015), *All You Need to Know About the Music Industry,* (novena edición), Nueva York: Simon & Schuster.

RECOMMENDED WEBSITES

www.sgae.es
www.aie.es
www.agedi.es

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

These will be communicated throughout the course. Attendance is compulsory.