

SPEA A236 Music Industry I

Spring 2017

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Materials

Passman, Donald. *All You Need to Know About the Music Business.*

Ninth

Edition. New York: Simon & Schuster, © 2015.

Note: We will use selected chapters from this book; further chapters will be discussed in Music Industry II. If you're planning on taking Music Industry II keep the book after this class for further use.

Selected readings on Canvas, attached to assignments.

Additional Resources

Amazon (for a more comprehensive list of music industry reading):

<http://www.amazon.com>

Billboard Magazine (for current events and news in music and entertainment): <http://www.billboard.com/>

For future networking you may consider joining the Music Industry Networking Club (MINC), the Business Careers in Entertainment Club (BCEC), and/or the Union Board.

Overview

The purpose of this class is to gain an overview on the development of the Music Industry from its beginnings to current issues. Special focus will be on legal and ethical issues, such as copyright, licensing, and piracy, as well as the different roles and future directions of all segments in the music industry.

Objectives:

The student will

- Explore relationships between the historical development and current status of copyright, licensing, record labels, radio, concert promotion, and publishing, as well as current issues, such as piracy, sampling, and new models.

- Demonstrate critical thinking in the field and understanding of reading assignments by completing essay assignments, case studies, and interacting with professionals from the field.

Assignments

It is your responsibility to check assignments and readings on the syllabus and Canvas and submit anything required before the assigned deadline.

All readings and assignments are listed on Canvas in chronological order. All class lecture notes will be posted under Resources on Canvas.

There will be three quizzes on class readings – no make-ups allowed.

Grading

Quizzes (3)	15%
Midterm Exam	25%
Final Exam	25%
Copyright Essay	15%
Case Studies	10%
Attendance*/ Participation**	10%

*** After three (3) unexcused absences, your grade will be lowered ten (10) percentage points. Make sure you attend class.**

****Participation requires at least 5 constructive class contributions throughout the semester.**

Grading Scale:

A+ 97	A 93	A- 90
B+ 87	B 83	B- 80
C+ 77	C 73	C- 70
D+ 67	D 63	D- 60
F 59 and below		

Electronics Policy

Please refrain from using any computers or other electronics in class. Unauthorized use will result in point deductions without warning.

Schedule of Topics

Date	Topic	Reading/Assignments
Jan 9	Class Intro : Before the Music Dies	
Jan 11	Before the Music Dies (continued)	Canvas : Espinoza et al: <i>The Beat Goes On</i> . Wall Street Journal, July 5, 2013

Jan 16	MLK DAY (NO CLASS)	
Jan 18	"Good Music", The Songwriting Process – Artist Career Reflection (in class)— <i>List characteristics of a hit</i>	Canvas: Serrà, J., Corral, Á., Boguñá, M., Haro, M. & Arcos, J.L. "Measuring the Evolution of Contemporary Western Popular Music." <i>Sci. Rep.</i> 2, 521; DOI:10.1038/srep00521 (2012).
Jan 23	Concert Promotion Basics	Passman – Chapter 23, Personal Appearances – Touring
Jan 25	Concert Promotion Basics (continued)	News Item # 1 on Concert Promotions Due February 1
Jan 30	Touring Merchandising	Passman- Chapter 24, Tour Merchandising, Chapter 25, Retail Merchandising

Feb 1	Touring Merchadising (continued)	(News Item # 1 on Concert Promotions Due)
Feb 6	Beginnings of the Recording Industry	Sanjek, Russell. <i>American Popular Music and its Business. The First Four Hundred Years.</i> Chapter 3 and 4. Oxford University Press, 1988.
Feb 8	Licensing and Publishing <i>Local Station Blanket Radio License sample</i>	Passman – Chapter 16 and 17, Publishing Companies and Major Income Sources, Secondary Publishing Income. Lon Sobel. <i>The Legal Framework for Digital Music Licensing.</i>
Feb 13	Licensing (continued)	
Feb 15	Licensing Contract Discussion Quiz #1	Gordon, Steve. <i>A Simple Guide to Signing the Best Sync Deal Possible.</i> (Links to an external site.)

Feb 20	<p>Copyright Basics</p> <p><i>Copyright Timeline: A History of Copyright in the United States</i> (Links to an external site.)</p> <p>United States Copyright Office. <i>Copyright Office Basics</i></p> <p><i>Check out case samples at benedict.com</i></p>	Passman – Chapter 15 and 20, Copyright Basics, Advanced Copyright Concepts
Feb 22	Copyright Basics (continued)	News Item #2 on Copyright Issues due Feb 27.
Feb 27	Copyright Criminals	
Mar 1	Copyright Criminals (continued)	
Mar 6	Copyright for Who ? Essay Discussions	
Mar 8	Copyright for Who ? (continued) Quiz #2	
Mar 13	<p>Radio—Payola Issues</p> <p><i>A Century of Radio by Mike Adams</i> (Links to an external site.)</p>	Copyright Reflection Essay due Mar 15.

	<p>Nielsen: <i>State of the Media – Audio Today 2014</i></p> <p><i>A Brief History of WFHB</i></p> <p>Dannen, Frederic. <i>Hit Men: Power Brokers and Fast Money Inside the Music Business</i>. Vintage, 1991. Chapter 1: The Deputy and the President</p> <p>Future of Music Coalition: <i>Change That Tune</i></p> <p>Chart: <i>How Radio Stations Are Organized</i></p>	
Mar 27	Clear Channel Case Study	Submit answers to study questions on Canvas.
Mar 29	Midterm Exam	
Apr 3	<p>The Record Business</p> <p>Chart: <i>Inside a Record Label charts</i></p>	<p>Passman, Chapter 7 and 8, Broad--strokes: Overview of the Record Business and Advances and Recoupment</p>

	<p>Weissman, Dick. <i>Navigating the Music Industry: Current Issues and Business Models</i>.</p> <p>Hal Leonard, 2003: The Independent Labels and the Majors: Cliches, Stereotypes, and Realities</p>	
Apr 5	<p>Record Label Deals, Market Reports <i>Sample Recording Contract</i></p>	<p>Passman, Chapter 9 and 10, Real-Life Numbers, Other Major Deal Points</p>
Apr 10	<p>Alternative Models, 360 Deals</p>	
Apr 12	<p>Radiohead : Music at Your Own Price. Harvard Case Study.</p>	
Apr 17	<p>Case Study Presentations on Record Labels/ Alternative Models.</p>	<p>(See Presentation Instructions on Canvas.)</p>
Apr 19	<p>Quiz #3</p> <p>Radiohead (continued)</p> <p>Why Don't We Give It Away? The Value of Free for a New Music Industry, <i>in</i> Anderson, Tim. <i>Popular Music in a</i></p>	<p>Submit answers to study questions on Canvas.</p>

	<i>Digital Music Economy</i> . Routledge, 2014.	
Apr 24	Documentary: Inventing David Geffen – The Future of Music. Hogan, Mark. <i>Is Transparency the Music Industry's next battle?</i> (Links to an external site.) NPR, July 14, 2015.	
Apr 26	Inventing David Geffen (continued)	
May 4	FINAL EXAM 8 :00 AM-10 :00 AM	

Academic Dishonesty Policy

SPEA faculty do not tolerate cheating, plagiarism, or any other form of academic dishonesty.

If you have not done so, you should read the IUB Code of Student Rights, Responsibilities, and Conduct, which can be found here:

<http://studentcode.iu.edu/>

It is your responsibility to make sure you understand what these terms mean and what penalties can be issued for academic dishonesty.

Academic dishonesty can result in a grade of F for the class which cannot be removed from the transcript. **Significant violations of the Code can result in expulsion from the University.**

Plagiarism is using another person's words, ideas, artistic creations, or other intellectual property without giving proper credit. According to the *Code of Student Rights, Responsibilities, and Conduct*, a student must give credit to the work of another person when he does any of the following:

- a. Quotes another person's actual words, either oral or written;
- b. Paraphrases another person's words, either oral or written;
- c. Uses another person's idea, opinion, or theory; or
- d. Borrows facts, statistics, or other illustrative material, unless the information is common knowledge.

Disability and Adaptive Educational Services

I will make accommodations for students registered with Adaptive Educational Services (AES) on the Indianapolis campus (Phone: 317-274-3241 or e-mail AES@iupui.edu) or the Disability Services for Students Office in Franklin Hall on the Bloomington campus (Phone: 812-855-7578).

