Instructor: Dr. Monika Herzig
Office: SPEA 433
Office Phone: 855-4700
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Office Hours: M/W 11am – 12.30pm

Materials:

(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 attached to assignments for each class meeting on Oncourse

NOTE: IT IS YOUR RESPONSIBILITY TO CHECK ASSIGNMENTS AND READINGS AND SUBMIT ANYTHING REQUIRED BEFORE EACH CLASS MEETING. PLEASE REFRAIN FROM USING COMPUTERS IN CLASS.

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 the development of legal and ethical issues, such as copyright, licensing, and piracy, as well as the interaction among 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 and peer-to-peer sharing
- complete a 3-5 hour music business practicum in the community
- plan and produce a live event
- demonstrate critical thinking in the field and understanding of reading assignments by completing essay assignments and interacting with professionals from the field

Grading:
Graded Essay Assignments 500 points

(50 points each for 10, the lowest of your 11 grades will be discarded, and absolutely no late submissions are accepted)
Fortune’s Fool Presentation 100 points
Presentation Summary 100 points
Practicum Contract 50 points
Practicum/ Report 50 points
Concert Project Proposal 50 points (PRESENT IN CLASS AND VOTE)
Concert Project Participation 50 points
Class Participation/ Attendance 100 points
(no partial assignment possible, all points deducted after more than 3 absences or noticeable lack of class preparation)
Total possible points 1,000 points

Grading Scale:
- A+ 975
- A 925
- A- 900
- B+ 875
- B 825
- B- 800
- C+ 775
- C 725
- C- 700
- D+ 675
- D 625
- D- 600
- F 599 and below

Important Note:
Assignments and projects as well as readings for every class are listed in chronological order on Oncourse/ Assignments. Make it a habit to visit the Oncourse listings BEFORE EVERY class meeting and complete any readings and submit assignments IN TIME. Oncourse submissions will be closed after the deadlines, no late submissions accepted. Attendance will be taken at the beginning of class, tardies not accepted. The 100 attendance points will be deducted in full after three absences. Essay assignments need to be a minimum of two pages, double-spaced, with references to the readings as appropriate.

Date Topics
Jan 9 Class Overview, current economics and trends – Before the Music Dies
Oncourse Assignment attachments:
Chris Anderson: The Long Tail
Stephen Dubner: What’s the Future of the Music Industry?
Jan 11 Start group projects on Concert Project proposal (instructions on Oncourse) - due January 23
Jan 18 Concert Promotion Basics
Oncourse Assignment attachments:
Rapaport: The Business of Concert Promotions
Passman – Chapter 23, Personal Appearances – Touring
Essay Assignment 1
Jan 23/25 Concert Planning Session I – present proposals, vote in class and finish Arts Week proposal
Jan 30 “Good Music”
Oncourse Assignment attachments:
List of characteristics of a hit
Jo Tatchell: Together in electric dreams
Essay Assignment 2
Feb 1 Beginnings of the Recording Industry
Oncourse Assignment attachments:
Pennies from Heaven, p. 22 – 44:
3. The Victrola and the Pianola
4. Inside the Popular Music Business

**Essay Assignment 3**

Feb 6/ Feb 8 Copyright Basics
Oncourse attachments:
*Copyright Timeline: A History of Copyright in the United States*
*Copyright Office Basics*
*Check out case samples at benedict.com*
Passman – Chapter 15 and 20, Copyright Basics, Advanced Copyright Concepts

**Essay Assignment 4**

**Practicum Contract due February 6– submit on Oncourse**

Feb 13 Licensing and Publishing
*Check out ASCAP.com, BMI.com, SESAC.com*
Oncourse attachments:
*Local Station Blanket Radio License sample*
*Lon Sobel: The Legal Framework for Digital Music Licensing*
*Common Music Licensing Terms*
*The Music Copyright Enforcers – NY Times, August 6, 2010*
*Future of Music Coalition on Public Performance Right for Sound Recordings*
Passman – Chapter 16 and 17, Publishing Companies and Major Income Sources, Secondary Publishing Income

**Essay Assignment 5**

Feb 15 **Concert Planning Session II Reports from Committees, Venue/ Date/ Artists set**

Feb 20 Suzi Reynolds – Artist Management/ Branding/ Imaging
Feb 22/27 Radio – Payola Issues
Oncourse attachments:
*A Century of Radio by Mike Adams*
*Radio Today Arbitron Study*
*A Brief History of WFHB*
*The Deputy and the President – from Damen: Hit Men, p. 3-27*
*Change That Tune - FOMC*

**Essay Assignment 6**

Feb 29 **Concert Planning Session III – Promo/ Press Releases/ Sponsorships**

Mar 5/7 The Record Business
Oncourse Attachments:
*Inside a Record Label charts*
*History of Record Labels and the Music Industry by Alex Cosper*
*The Independent Labels and the Majors: Cliches, Stereotypes, and Realities - from Navigating the Music Industry*
*Courtney Harding: The Secret is Out*
Passman, Chapter 7 and 8, Broad-Strokes: Overview of the Record Business and Advances and Recouping

**Essay Assignment 7**
Mar 19  Record Label Deals, Market Reports
   Oncourse attachments:
   Sample Record Deal
   Billboard Retail Numbers
   RIAA Shipping Chart, Consumer Profile
   Passman, Chapter 9 and 10, Real-Life Numbers, Other Major Deal Points
   Essay Assignment 8

Mar 21  Abe Morris

Mar 26  Alternative Models, 360 Deals
   The Impact of New Business Models on Artists by Michael Milom
   The New Deal: Band as Brand
   Live Nation, Ticket Master merge; agree to US Terms
   Essay Assignment 9

Mar 28  Music Piracy, file sharing
   Oncourse attachments:
   Billboard, May 24, 2008: ISP marks the spot?
   Digital Music Report 2008 – Summary
   Rebekah Martin: A Comprehensive Look at A&M Records vs. Napster, its Components and Consequences
   Sinha/ Mandel: Preventing Digital Music Piracy: The Carrot or the Stick?
   Essay Assignment 10

April 2  Concert Planning Session IV – final details

April 4  Garret Baker – Flipswitch

April 9  The Future of Recordings
   Kusek: How Technology Will Rewire the Music Business
   Essay Assignment 11

April 11  Review, work on group projects

April 16/18  Fortune’s Fool – group presentations on each chapter
   see instructions on Oncourse
   Fortune’s Fool presentation – submit on Oncourse, present in class
   Individual summaries for each chapter based on group presentations,
   submit at conclusion of presentations on Oncourse by April 23

April 23/25  Practicum Reports
   Practicum Report due – submit on Oncourse
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 accessed at [http://dsa.indiana.edu/Code/](http://dsa.indiana.edu/Code/) so you will be sure to 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 (an F for academic dishonesty 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.

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).