MUGN-M110
INTRODUCTION TO MUSIC INDUSTRY STUDIES

FALL 2014

Section 01 • M-W-F 12:30 pm, 610 Monroe Hall

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Many of you are at the beginning of a new thread in your life, others are entering at various stages of development, but all of you are creatively propelled. You like doing things around and with music and you have this vague idea that you might be able to make something out of it, maybe even a “living wage”, as they used to call it. Your parents call it a job, you call it a life.

The purpose of this course is to say to you, yes, you can have a life in music, in art, in the creative industries, in the creative economy. You can do what you love and survive and thrive and make meaning in your life and the lives of others. In so doing you will be part of the long liberal arts tradition of creative effort in all areas of human endeavor and we believe that it is a privilege to study and absorb this tradition and build on its consequences.

TIN PAN ALLEY, 6TH AVENUE, NEW YORK CITY, 1920S

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OFFICE: 449 Bobet Hall
OFFICE HOURS: Wednesdays 9 am – noon, or by appointment
CELL PHONE: Posted on my office door. Please use only to locate me during office hours.
1. **INTRODUCTION**

This course provides an overview of the music industry, its multiple sectors, the skills and knowledge they require, and the careers they offer. The course touches on all topics in the curriculum going forward, including legal issues, recording and songwriting contracts, publishing, songwriting, copyright and licenses, music for film and TV, distribution, marketing and entrepreneurship; the artist’s team (managers, lawyers, agents, producers); and touring, merchandising and group issues. It is taught from the standpoint of the performer (the incipient small business entrepreneur) as well as from the standpoint of the non-performer (the incipient music industry professional and entrepreneur).

You will see the big picture, the larger “creative economy” of which you are a part, and begin to understand the foundations, economics, functions and methods of the music, art and entertainment industries. You will appreciate the value of entrepreneurship and the economic value of self-expression, and see the opportunities available to you in the music industry program, on this campus, and in this city. You will learn about the many kinds of jobs in the creative economy and develop some understanding of the skills, information and knowledge needed to perform them.

In the Music Industry program you will awaken to or enhance your own creative powers. Creativity manifests itself in all feelings, thoughts and actions. It flows from the imagination and is essential to innovation. You will see the importance of creativity in all of your work going forward. This is the place to search for your niche, your spot, your passion, or simply pursue the passion that brought you here.

2. **LEARNING OBJECTIVES**

- We want you to understand the difficulties and advantages of working in groups. We want you to understand the necessity of planning and execution. We want you to produce something that is real, human, and fun.

- We want you to learn the power of asking good questions, doing research, learning to learn. We want you to appreciate the great advantages that reading offers.

- We want you to develop or improve your communication skills. There are different types of writing for different purposes and it is a competitive advantage and learning advantage to have some fluency in all of them. In this course you will be making presentations, working in groups, interacting with your “market”, researching, writing, and using presentation software. Communication skills are so important to your business, your job, your job, and your life! They will affect ALL of your relationships going forward. If you are shy about public speaking, it is in the safety of this class, where there are others just like you, to improve this skill. If your writing skills are lacking, we have a team of people who can help you with that. Choose to improve!

- We want you to develop your writing, research and presentational skills and gain an interest (if not an ability) in other skill sets, such as audio/video production,
designing websites, programming apps, or spotting the talented people and monetizing their creative work.

- We want you to understand copyright law, its history, consequences, and economics. The creative economy is the consequence of the monetization of copyrights, trademarks and patents, all of which stem from the Constitutional power of Congress to make laws to promote the arts and sciences by reserving to the creator of the work the exclusive publication and economic rights in the work. That’s amazing. It is in this class that 15% of you will fall in love with the legal issues involved in the transfer of these rights, and you will end up in law school. We love the strange and wonderful world of copyright law. The music business flows directly from it.

- We want you to be an entrepreneur, to think of your band as a business, to understand that it is the rights under copyright law that create publishers and record companies and most of the businesses in the creative economy. A performer is a walking enterprise; a non-performer is a creative entrepreneur who can aggregate the work of others to the advantage of all concerned. We want you to perceive of yourself as someone who can spot talent, someone who has the imagination, curiosity and determination to run the businesses the rights of the “talent” create under copyright law.

- We want you to understand that you are surrounded by teachers, staff and technicians who can help you in any way you may need information, advice or assistance. You can always come to your instructors if you have any questions or problems. One of the goals of this course is for you to know that we don’t do this for ourselves, we do it for you. We want to look back on the time we spend with you and say we did the best we could to help you find your path to a life in the creative world.

3. **Readings**

There is only one required book for this class:

Donald Passman, *All You Need To Know About the Music Business*, 8th edition

We do NOT read the chapters in this book in order! Please pay careful attention to the reading assignments in the attached Semester Schedule.

There are also *required* supplementary articles and documents that will be posted on Blackboard under ‘Course Materials.’

Finally, while not required, the excellent articles and videos on John Snyder’s website, [www.artisthousemusic.org](http://www.artisthousemusic.org), will be a valuable accompaniment to the course and we urge you to check them out.
4. **EXTRA MATERIALS**

You must purchase your own “iClickr” device from the University bookstore. This device is necessary in order to participate in this course and will be useful in other courses going forward as well.

You are responsible for remembering to bring your Clicker to class and making sure it works and has batteries. Starting with the second week of the semester, it will cost you points on your grade any time you do not have a working Clicker.

5. **GRADES AND HOW THEY WILL BE CALCULATED**

- *Daily Clicker Quizzes*: 20%
- *Midterm Exam*: 15%
- *Final Exam*: 20%
- *Research & Presentation Class*: 20%
- *Semester Project*: 25%

*Attendance* is mandatory. This means showing up, on time, being attentive and following the rules. I give every student *three* unexcused absences. After that each absence counts a full 5% against your grade (this is departmental policy). The ONLY valid excuses are SERIOUS ILLNESS with a doctor’s note or a death or other emergency in your family. Important: Students who have more than *seven* unexcused absences will AUTOMATICALLY FAIL THE COURSE. Also: if you are chronically late, if you are asleep, or if you are rude or disruptive in class I will also deduct points from your grade at my discretion.

Though the course is taught mostly through lectures, questions are welcome – and I like to ask you questions, too. Students who ask especially helpful questions and/or answer my questions especially competently will receive a bonus of up to 5% on their final grade. Students who ask pointless questions or seem unprepared when called on, may receive a penalty of up to 5%.

In general I reserve the right to weigh each student’s grade individually, to consider intangible factors like creativity, interest and effort, and not to be bound by mathematical formulas.

**DAILY CLICKER QUIZZES.** In *every class session* there will be clicker quiz questions – on average 10 questions per session, sometimes more, sometimes less. They may all come at the beginning of the class, or they may be interspersed throughout the lecture, so stay on your toes. Most of the quiz questions are True or False; some are Multiple Choice. The material for the questions is drawn *entirely from your required reading.*

**MIDTERM AND FINAL EXAMS.** The exams for the course will each consist of two parts: 1) a multiple–choice test which you answer with your Clicker, and 2) a written Identification section for which you provide brief, 2 to 3 sentence explanations of concepts and terms from the course (example: “Controlled Composition Clause”). The exams will draw on material both from your reading AND from my lectures (which will not always duplicate the reading material).
The midterm covers the first 7 weeks of the course and counts for 15% of your grade. The Final covers the whole course with an emphasis on the second half, and counts for 20% of your grade.

RESEARCH & PRESENTATION CLASS. This is a separate “course within a course” and is taught every other Friday, starting with the 1st Friday of the semester, at Monroe Library. Your instructors for this component of the course are Elizabeth Kelly (ejkelly@loyno.edu, Monroe Library 332) and Brian Sullivan (sullivan@loyno.edu, Monroe Library 105).

SEMESTER PROJECT. In this first week of class you will be randomly divided into groups of five or six; your group will act throughout the semester as a production company. Each company has to find an artist and produce a recording, a website, a live concert OR music video, and write the production plan, the financial plan, the marketing plan, the HR plan, the legal plan, and the distribution and sales plan. Each person in the group will occupy one of the following positions: management, marketing, creative, business and legal affairs. You will work with the various student companies on campus.

You are expected to work with your group on your own time, outside of class. Every other Friday – when you are NOT having your Research & Presentation class – you will have Group meetings in our classroom where I will meet with each group and hear a progress report. More details about this project can be found in the Semester Project Outline on Blackboard; the project counts for 25% of your grade.

6. MY OFFICE HOURS

You are invited to stop in if you want help with your semester project, to go over the reading or lectures or quiz questions, or just to talk about any aspect of the course. My office hours are WEDNESDAY MORNING, 9:00 am to 12:00 noon.

YOU DON’T NEED TO MAKE AN APPOINTMENT during office hours, just walk in. If you can’t make that time, email me and we’ll set up an appointment. My office is 449 Bobet, in the History Department.

7. RULES AND REGULATIONS

• Attendance

I take attendance. It helps me get to know your names, in addition to telling me who comes to class. As the semester goes on, I may take attendance silently, instead of calling your names. Attendance at every class session is mandatory and absence will affect your participation grade as explained above.

Coming in late is rude, distracts the class, takes up extra time of mine passing out handouts and so on, and often will cause you to miss important announcements at the start of class that I will not be repeating. Don’t come in late. For students who are chronically late, I will start marking your latenesses as absences.
• **Electronic Devices**

I do not allow electronic devices— including iPhones, iPads, other phones ‘Smart’ or otherwise, Kindles, tablets, or laptops—in the classroom. True, our lives revolve around these devices and it can be hard to put them aside—but it does wonders for your concentration and focus. Trying to focus on Mechanical Royalty Calculations when you have the Internet at your fingertips is bound to be a losing battle.

So put away the computers, tablets, and phones. Use a pen and notebook to take notes. Keep course handouts and other class materials in the same notebook or binder. If you may be tempted to check email (etc) during class then LEAVE THE DEVICES IN YOUR ROOM. The only exception is for students with a disability requiring them to use a laptop for note-taking; such a student would be on his or her honor to use the computer for that and nothing else.

Consequences? Students using electronic devices in class will be marked as absent. Repeat offenders will begin to have extra points deducted from their attendance grade. Not to mention you’ll do worse in the course in other ways – as a result of being distracted.

• **English as a Second Language**

A somewhat technical vocabulary is used in this course. Understanding the specific meaning of words and concepts is critical for success. Because of this necessity, individuals for whom English is not his/her first language may need additional assistance. Many common dictionaries are inadequate in describing the technical meaning of a word as used in the course. The teaching assistants and the instructor will gladly define and explain the meaning of concepts when asked.

If words, terms or concepts are confusing, please seek assistance. No electronic dictionaries or devices can be used during an examination.

• **Plagiarism**

Official policy of the College of Humanities and Natural Sciences: “Plagiarism—the use of another person's ideas or wording without giving proper credit—results from the failure to document fully and accurately. Ideas and expressions of them are considered to belong to the individual who first puts them forward. Therefore, when you incorporate ideas or phrasing from any other author in your paper, whether you quote them directly or indirectly, you need to be honest and complete about indicating the source to avoid plagiarism. Whether intentional or unintentional, plagiarism can bring serious consequences, both academic, in the form of failure or expulsion, and legal, in the form of lawsuits. Plagiarism is a violation of the ethics of the academic community.”

Here’s what I have to add to this: any work that is proven to be plagiarized will receive a zero. For a second incident, you will automatically fail the course and a full report will be made to the Dean. Your writing assignments in this course will be submitted through Blackboard’s Safe Submit feature to minimize the chance of purposeful or accidental plagiarism.

On a final note, cheating does permanent damage to your soul.
• **Appeal of grades**

After grades have been posted, they may be appealed initially by contacting the instructor and then, if that course of action is unsatisfactory, they may be appealed pursuant to University policy as set forth in the Undergraduate Bulletin.

• **Asking for a Grade of “Incomplete”**

The College of Music and Fine Arts and Loyola University allow a student to receive a grade of "Incomplete" in those extremely rare circumstances in which a student, who is currently passing, cannot complete the course toward the end of the class because of a documented excuse. Normally, a student should withdraw from the university when a student cannot complete the course. A grade of "Incomplete" cannot be given to avoid failing the course. Do not ask the instructor for an "Incomplete" grade if (1) you are failing the course, (2) it is past mid-semester, and (3) you do not have an extraordinary and compelling reason not to finish the class.

• **Hurricane Evacuation Policy**

This is Louisiana; we are in a semi-tropical climate. If our schedule should be interrupted by a major storm, the course will continue. Here is Loyola’s official statement:

- In the event that there is an interruption to our course due to the cancellation of classes by the university as a result of an emergency, we will continue our course on Blackboard within 48 hours after cancellation.
- All students are required to sign on to Blackboard and to keep up with course assignments within 48 hours of evacuation and routinely check for announcements and course materials associated with each class. Class handouts will be posted under “course materials”.
- Students should be familiar with their responsibilities during emergencies, including pre-evacuation and post-evacuation for hurricanes. This information is available on the Academic Affairs web site: [http://academicaffairs.loyno.edu/students-emergency-responsibilities](http://academicaffairs.loyno.edu/students-emergency-responsibilities)
- Additional emergency-planning information is also available at [http://academicaffairs.loyno.edu/emergency-planning](http://academicaffairs.loyno.edu/emergency-planning)

• **Disabilities**

Students with disabilities should contact Disability Services as soon as possible so that warranted accommodations can be implemented in a timely fashion. If you have a disability and wish to receive accommodations, please contact Sarah Mead Smith, Director of Disability Services at 504-855-2990. If you wish to receive test accommodations (e.g., extended test time), you will need to give me an official Accommodation Form from Disability Services. The Office of Disability Services is located in the Academic Enrichment Center, Monroe Hall 405.

• **A Standard Disclaimer**

All material in this syllabus is subject to change and adjustment as the semester progresses. Changes will be indicated *either* in class or via email, *not necessarily both*. You are responsible for understanding the material in this syllabus *and* any changes that I make during the semester.
WHAT YOU ACTUALLY LEARN
IN THE INTRODUCTION TO MUSIC INDUSTRY STUDIES

These are some of the specific “take-aways” for this course. It is an introductory course that touches on all of the subjects you will be covering in your Music Industry Studies curriculum, so eventually you will be going much deeper into these subjects. We attempt to show the relevance of these topics and ideas through the semester project, where the point is to learn by doing and to learn from your classmates. The Outcomes and Objectives are what we’re trying to teach but the take-aways are what we hope you will “learn” from the course, the semester project, and your encounters with your teachers and fellow students.

- Gain information of the music industry, including the functions and organizational structures of its basic component sectors, and the relationships of these sectors to each other on a national and international level.
- Gain information of the multiple ways the music industry and its sectors use principles and techniques of marketing, promotion, management and merchandising in respect of the development, manufacturing, distribution and retailing of musical products.
- Gain information of the fundamental principles, issues and systems associated with creative and intellectual property, including but not limited to copyright, publishing, contracts, licensing, patents and trademarks.
- Gain information of artist and concert management, including promotion and production by engaging in it.
- Gain information of how various programs, the Internet, and information technologies influence the business management, e-commerce, and the decision making process of various sectors of the music industry.
- Gain information of the major information and data sources that support or influence decision-making in the music industry and in business more generally.
- Gain information of research, writing, and public presentations.
- Gain information of planning, working in groups, and the economic value of creative expression. This will begin in the semester project.
- Gain permission if necessary to follow your own creative pursuits. Creativity is applicable to all human activity and it is important that you respect and nourish your own creative powers. We would hope that this is one of the results to you of this course.

The information and experience we provide in this course is intended to orient you and provide a context for your thoughts and actions. It will be from thinking, imagining and doing that you will be able to author your own creative and professional experience and at that point you will have knowledge. By the time you have completed the program you will have knowledge and original ideas in all of these areas.
SEMESTER SCHEDULE

Week 1: Introduction

READING:
This syllabus.
Semester Project outline.
Passman Chapter 1, First Steps, 1-10

Wednesday, August 27: A brief history and overview of the music business.
Friday, August 29: 1st Research and Technology session: Introduction & evaluating internet resources.

Week 2: Copyright

READING:
Passman Chapter 15, Copyright Basics, 209-218
Mechanical License Royalty Rates

There is no class on Monday, September 1.
Wednesday, September 3: The basics of copyright.
Friday, September 5: Semester Project, Group Work

Week 3: Advanced Copyright

READING:
Passman Chapter 20, Advanced Copyright Issues, 313-326, and Chapter 21, Even More Advanced Copyright Concepts, 327-342
Copyright Form SR
“Copyright Royalty Board to Set Mechanical Rates for Digital Music Services,” Billboard, 4/11/2012

Monday, September 8: Advanced Copyright issues.
Wednesday, September 10: Even more copyright issues.
Friday, September 12: R&T session: Excel introduction.
Week 4: Publishing

READING:
Passman Chapter 16, Publishing Companies and Major Income Sources, 219-243, and Chapter 17, Secondary Publishing Income, 244-270, and Bonus section - Setting Up a Publishing Company, 271-274
Todd and Jeff Brabec, “Music and Money”

Monday, September 15: Publishing Companies and Major Income streams.
Wednesday, September 17: Secondary publishing revenue streams.
Friday, September 19: Semester Project: Group Work

Week 5: Co-Publishing, Administration, Songwriter deals

READING:
Passman Chapter 18, Songwriter Deals, 275-299, and Chapter 19, Co-publishing and Administration deals, 300-312
“Standard Songwriter Contract”
“Real World Publishing Deal”

Monday, September 22: Co-Publishing and Administration.
Wednesday, September 24: Songwriter deals.
Friday, September 26: R&T session: Plagiarism, Data & Source management.

Week 6: Music for Motion Pictures

READING:
Passman: Chapter 27, Overview of Movie Music, 413-415, and Chapters 29, 30, 31, 32, and 33, Film Songwriter Deals, Composer Deals, Licensing, Music Supervisors, Soundtrack Albums, pp. 426-460 (skip Chapter 28 for now)
Todd and Jeff Brabec – “Music, Money, Success, and the Movies”

Monday, September 29: Motion Picture Music, Part 1
Wednesday, October 1: Motion Picture Music, Part 2
Friday, October 3: Semester Project, Group Work

Week 7: Review & Midterm Exam

READING: none.

Monday, October 6: Review for Midterm.
Wednesday, October 8: MIDTERM EXAM.
Friday, October 10: R&T session: Infographics & MLA.

**Week 8: The Artist’s Team**

READING:
Passman, Chapters 2 through 6, How to Pick a Team, Personal Managers, Business Managers, Attorneys, Agents, pp. 11-62
“Artist Chart”

There is no class on Monday, October 13.
Wednesday, October 15: Managers, Agents, Business Managers, Attorneys.
Friday, October 17: Semester Project, Group Work

**Week 9: Group Issues, Touring**

READING:
Passman: Chapter 22, Group Issues, 343-364, and Chapter 23, Touring, 365-388

Monday, October 20: Group issues.
Wednesday, October 22: Concerts and touring.
Friday, October 24: R&T Session: Wordpress.

**Week 10: Merchandise, Production**

READING:
Passman, Chapters 24 and 25, Tour Merchandising and Retail Merchandising, 389-406, and Chapter 11, Producer and Mixer Deals, 120-132

Monday, October 27: Tour and retail merchandising.
Wednesday, October 29: Producers and production.
Friday, October 31: R&T Session: Social Media.
Week 11: Record Companies and Contracts

READING:
Passman, Chapters 7, 8, and 9, Broad-Stroke Overview of the Record Business, Advances and Recoupment, Real-Life Numbers, pp. 63-102

Monday, November 3: How record companies work.
Wednesday, November 5: Artist contracts, AKA record deals.
Friday, November 7: Semester Project: Group Work

Week 12: Advanced Record Deal Issues

READING:
Passman, Chapters 12, 13, 14, Advanced Royalty Computations, Advanced Record Deal Points, Loan-out, Independent Production, Label, and Distribution Deals, pp. 133-208

Monday, November 10: Advanced Royalty Computations.
Wednesday, November 12: Advanced Deal Points.
Friday, November 14: R&T Session: Business databases.

Week 13: More Record Deal Issues, & Marketing

READING:
Passman, Chapter 10, Other Major Deal Points, 103-119
Chris Anderson, “The Long Tail”

Monday, November 17: More advanced record deal points.
Wednesday, November 19: Marketing.
Friday, November 21: R&T Session: Presentation best practices.

Week 14: Publicity

READING: TBA

Monday, November 24: Publicity, PR, advertising, image.
*There is no class the rest of this week. Happy Thanksgiving!*
Week 15: Entrepreneurship & Business Plans

READING:
John Snyder, “Artists as Entrepreneurs and Content Creators”

Monday, December 1: Entrepreneurship; Group Presentations.
Wednesday, December 3: Group Presentations.
Friday, December 5: Group Presentations.

Week 16: Final Review

READING: none.

Monday, December 8: Review for Final Exam.

THE FINAL EXAM WILL BE IN OUR REGULAR CLASSROOM ON
WEDNESDAY, DECEMBER 10, FROM 11:30 AM TO 1:30 PM.

THANK YOU FOR TAKING THIS COURSE AND BEING A PART OF
MUSIC INDUSTRY STUDIES AT LOYOLA!