

Comm 441 - The Music Industry: Old and New Ways in the Information Age

Fall Semester 2013

Instructor: Dr. Tim Anderson

Office: BAL 3016

Class meetings: BAL 2064, MWF - 11am-11:50am

Office Hours: Will be in BAL 3016 from Monday 1:30pm-3:30pm (NOTE - This may change and I will announce it if I need to ASAP). I can also meet you in my office by appointment (please request via email).

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Overview and Course Objectives

In comparison to the film, broadcast and digital media industries, the music industry is by far the most un-investigated by media scholars. While our understanding of American popular and classical musics tend to be discussed with regard to aesthetic movements and prominent artists, a basic comprehension of the industrial processes involved in production and marketing of many industrial commodities are often left obscured. The result of this has been an inexcusable lack of analysis of why and how the music industry has both embraced and been embraced by the digital revolution in a manner that is far more comprehensive than older media and entertainment industries.

The objective of this course is threefold: 1) to better understand how and why the music industry works the way it does. To do this we will study how the modern music industry has been constructed over the last 100 years or so. Thus, we locate the music industry in a historical, economic, cultural and political context throughout the class. 2) Secondly, we focus on issues of publishing, copyright, intellectual properties and technologies of recording, copy and distribution to understand these "info technologies". 3) Finally, because the music industry has effectively been overwhelmed by data services/new digital media we will look at how new digital and social media practices are being developed and incorporated for musicians, promoters, labels and publishers alike.

Assignments and Procedures

The final grade will be determined through a culmination of all graded assignments, papers and class participation. The percentage worth of each assignment will be as follows:

Grading & Evaluation

Attendance/participation	15%
Midterm and Final Exams	85% (first exam 19%; second exam 26%; cumulative final 40%)

Each of the above will be graded on a 100-point scale, including participation. The grading scale will be as follows: A 100-94; A- 93-90; B+ 89-87; B 86-84; B- 83-80; C+ 79-77; C 76-74; C- 73-70; D+ 69-67; D 66-64; D- 63-60; F 59 & lower.

Cheating and Plagiarism

If you are caught cheating or plagiarizing material I am obligated under university policy to report these infractions of academic integrity. I will recommend punishment on a case-by-case basis, ranging from a written warning which may be placed in your permanent academic record (and sent to the chair of your respective department) to failure of the course (sometimes both).

Attendance and Class Participation

This should be self-explanatory. Your presence in discussions and class will be taken into significant consideration for your final grade. I do note whether or not you participate and I take roll. By the way, if you are concerned that you are not vocal in class, there is more than one way to participate including coming to office hours and talking, bringing examples into class, and simply playing well with others.

Make-up Exams and Incompletes

There are no automatic make-up exams or incompletes in this course. Make-up exams will be scheduled only for those students who provide medical documentation of a major illness or accident (i.e. a cold or a hangover just isn't excusable). In order for me to even consider any other serious or unavoidable crises as valid reasons, it is mandatory that you contact me a week before the exam takes place. You may think that we can be flexible, but the truth is we are tied to a tight schedule. I often travel and I have a family as well so asking me to change anything is a big deal. For this class to work you must respect that fact or your grades will suffer.

Required Books

This Business of Music: The Definitive Guide to the Music Industry, 10th Edition (Hardcover) - by M. William Krasilovsky Sidney Shemel (Author), John M. Gross (Author) (ISBN-10: 0823077233)

Ripped: how the wired generation revolutionized music - By Greg Kot (ISBN-10: 1416547312)

Week 1 - Introduction and Why Folk Musics

M - Aug 26 - Intro and explanations

W - Aug 28 - Folk Ideology and Popular Music, aka. Let's get this Straightened Out Early

F - Aug 30- Les Blank's - In Heaven There is No Beer (50 Minutes)

Readings - Frith Sound Effects pp. 39-52

Week 2 - Industrialization in Theory and Basic Practices

M - Sept 2 - No Class, Labor Day

W - Sept 4 - The Industrialization of Music and a Theory of Music Industry Systems

F - Sept 6 - The Basic Revenue Streams

Readings -- Musician magazine -- "Why musicians are broke and who's to blame"
Hull Chapter; Simon Frith's - "The Industrialization of Music"

Week 3 - Genre, Scenes and Industrializing The Authentic

M - Sept 9 - Pop Music and Genre: The very basics!

W - Sept 11 - Genre and Authenticity Problems

F - Sept 13 - Screening - Target Shoots First

Readings - Frith -- "Genre Rules"; The Advocate -- "Rob Halford Between a Rock and a Hard Place"

Week 4 - The Record Industry (Or What's Left of It): Contracts, Positions and What's What

M - Sept 16 - Securing Assets and Securing Talent: Basic Considerations

W - Sept 18 - Contract Details are The Devil

F - Sept 20 - More on Contracts TBA

Readings -- TBM Chapters 2, 4, 5 and 6 (if your research involves people under 18, please read Chapter 3 as well), Frith - Sound Effects 89-129

Week 5 - The New Music Industry - The 1980s the 1990s and The Idea Comes To Play

M - Sept 23 - Screening - Frontline: The way the music died

W - Sept 25 - Changing Music Industry Systems/Music Companies to Media Companies

F - Sept 27 - Music Companies to Media Companies Part 2

Readings - Simon Frith - "Picking Up The Pieces"; TBM - Chaps 18, 19, 20, 21, 22

Week 6 - The Importance of Ideas Part 1- Publishing (past and present) and Copyright Basics

M - Sept 30 - First Midterm

W - Oct 2 - Things Fall Apart and The Idea Becomes King

F - Oct 4 - Music Publishers: Their Legacy and Importance

Readings - Chaps TPM Chap 10, 11, 27, 16, 17; <http://en.wikipedia.org/wiki/DMCA>;
<http://futureofmusic.org/article/summary-dmca>

Week 7 - The Importance of Ideas Part 2 -Performance Rights, PROs, Mechanicals (Harry Fox) and Syncs (the Movies)

M - Oct 7 - Copyrights Today and the DMCA

W - Oct 9 - What is a PRO? Why You Should Care

F - Oct 11 - Sync rights, aka Let's get your Music in the Movies and TV

Readings - TPM - Caps 14, 15, 23, 24

Week 8 - The Importance of Ideas Part 3 - Intellectual Properties and the Importance of Public Domains?

M - Oct 14 - Fall Break (No Class)

W - Oct 16 - Screening - RIP: A Remix Manifesto

F - Oct 18 - Finish screening - RIP: A Remix Manifesto - discuss

Readings -

Chicago Tribune -- "Romantics: Hard Lesson to Learn in Royalties"; <http://www.ascap.com/filmtv/movies-part1.html>;

TBM - Chap 12

http://en.wikipedia.org/wiki/Free_Culture_movement

<http://www.futureofmusic.org/manifesto/>

http://en.wikipedia.org/wiki/Creative_Commons

<http://creativecommons.org/>

Mondo 2000 -- "U2 can sue a sample simon"

Week 9 - Technologies and Texts

M - Oct 21 - What is Intellectual Property? Again, why it needs to be secured.

W - Oct 23 - Public Domains: What are they, why you need to know about them.

F - Oct 25 - Second Midterm

TBM - Chap 42, TFM - Chap 2-5;

Week 10 - Technologies and Texts: "The Gatekeepers"

M - Oct 28 - No Class

W - Oct 30 - No Class

F - Nov 1 - What's a Gatekeeper (Programmer, Critic, Booker, etc.) and Why You Should Care Part 1 and 2

Kot - Intro, Chaps 1-4

Week 11- Dataportabilities

M - Nov 4 - Dataportability Part 1 - Metadata

W - Nov 6 -Dataportability Part 2

F - Nov 8 - Screening regarding new music distribution

Week 12 - New Music Industry Issues: Long Tail Theories and The Importance of Economies of Scope

M - Nov 11 - Introducing the Long Tail

W - Nov 13 - Long Tail Long Tail Continued and an Economy of Scope Vs. Scale

F - Nov 15 - More Long Tail - The New Media and Social Networks

Week 13 - New Financing, Marketing and The New Media

M - Nov 18- Social Networks and Clique Communities, aka. 1,000 True Fans Can't Be Wrong

W - Nov 21 - The 360 Deal - Pro

F - Nov 23 -The 360 Deal - Con

Week 14 - Music as a Utility?

M - Nov 25 - Music as a Utility

W - Nov 27 & F - Nov 29 - Enjoy Thanksgiving Break and Safe Travels

Kot Chaps 5- 8

Week 15 - The Big Finish

M - Dec 2 - Utilities in the Cloud Examples (Rhapsody, Rdio, Spotify, etc.) - What's their Model?

W - Dec 4- TBA

F - Dec 6 - Review

Kot Chaps 6-20; TBM - Chap 6 - 10; 31, 32, 35, 36, 37,

Cumulative Final Exam - Monday, December 9th, 2013 - 8:30am - 11:30am