



MUS 209

Music Business

S2 External 2013

Media, Music, Communication and Cultural Studies

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General Information

Unit convenor and teaching staff

Unit Convenor

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Credit points

3

Prerequisites

15cp

Corequisites

Co-badged status

Unit description

In this unit students apply music industry theory to a range of real life situations. They create and market an artist's image, organise and promote a live gig, and learn how to plot a musician's career path. This unit provides a holistic outline of the music industry that considers all five income stream groups (record sales, live performance, song publishing, merchandise and sponsorship) in relation to artists' and industry practitioners' careers. The artist manager is the only other individual, besides the artist, who gets to see and touch all the jigsaw puzzle pieces that fit together to create the artist's career. This unit therefore focuses on artist management in order to provide a comprehensive overview of the different facets that constitute the industry.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

Learning Outcomes

On successful completion of this unit, you will be able to:

Practice creative thinking in order to discover new knowledge concerning the music business.

Summarise music business literature and collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.

Interpret and evaluate various music business contracts in order to design contractual

relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies. Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment. Describe the history of the music business and locate their own arguments within a broad historical context.

Assessment Tasks

| Name | Weighting | Due |
|---|-----------|--------------------|
| <u>Reading Exercise</u> | 10% | Thursday August 29 |
| <u>Posting on iLearn</u> | 10% | Weekly |
| <u>Group Presentation</u> | 10% | Week allocated |
| <u>Agreement Part A</u> | 10% | Week 9 |
| <u>Agreement Part B (Essay)</u> | 20% | Week 9 |
| <u>Research Essay</u> | 40% | Week 13 |

Reading Exercise

Due: **Thursday August 29**

Weighting: **10%**

Reading Exercise

Due Date: Thursday August 29 (via the Turnitin drop box on iLearn by 12 midnight)

Weight: 10%

In 800 words, summarize the arguments contained in the readings that have been set for the first 5 weeks of this unit.

Reading exercise assignments will be examined in relation to the following criteria: 1) Does the assignment demonstrate an adequate familiarity with and communication of the relevant literature covered on the unit so far? 2) Does the assignment clearly identify its aims and achieve these? 3) Is the assignment presented in a competent literary style and with satisfactory referencing?

On successful completion you will be able to:

- Practice creative thinking in order to discover new knowledge concerning the music business.
- Summarise music business literature and collaborate with other students in order to

evaluate, contrast and defend personal judgements concerning the music business.

- Describe the history of the music business and locate their own arguments within a broad historical context.

Posting on iLearn

Due: **Weekly**

Weighting: **10%**

This assessment task is only for the external students. The internal students are required to complete the group tutorial presentation. Each week the external students are required to engage with the content available via the iLearn site and post at least one comment to the discussion forum concerning it.

Postings on iLearn will be examined in relation to the following criteria: 1) Do the postings demonstrate an adequate familiarity with and communication of the relevant literature in the field? 2) Do the postings demonstrate that the student is abreast of current industry trends? 3) Are the postings presented in a competent literary style and with appropriate links to any extracurricular websites that are of interest?

On successful completion you will be able to:

- Practice creative thinking in order to discover new knowledge concerning the music business.
- Summarise music business literature and collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.

Group Presentation

Due: **Week allocated**

Weighting: **10%**

This assessment task is for internal students, external students will need to complete the iLearn posting assessment task. Students will be put into groups in the first week's class. Groups will also choose a week in which to present during the first class. Each presentation group will present the weekly readings/topics that are listed for their chosen week. This task requires students to summarise music business literature and collaborate with other students in order to evaluate, contrast and defend their own judgements concerning the music business.

Individual contributions to group presentations will be examined in relation to the following criteria: 1) Does the student demonstrate an adequate familiarity with and communication of the relevant literature in the field? 2) Does the student, as part of the group, clearly identify their aims and achieve these? 3) Does the student make an original contribution to the group presentation? 4) Is the student competent at public speaking and are they able to engage the audience's interest?

On successful completion you will be able to:

- Practice creative thinking in order to discover new knowledge concerning the music business.
- Summarise music business literature and collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.

Agreement Part A

Due: **Week 9**

Weighting: **10%**

Due Date: October 10 via Turnitin drop box on iLearn site (by 12 midnight).

Description: Students are required to discuss, rewrite and paraphrase a music business contract in order to design a contractual relationship between an artist and another party (for example an artist manager, a record company, or a song publishing company).

Agreement Part A will be examined in relation to the following criteria: 1) Does the student demonstrate an adequate familiarity with and communication of the relevant clauses in their chosen agreement? 2) Does the agreement clearly identify its aims and achieve these through the way it is constructed? 3) Does the agreement make an original contribution to the area? 4) Is the agreement presented in a competent style?

On successful completion you will be able to:

- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.

Agreement Part B (Essay)

Due: **Week 9**

Weighting: **20%**

Due Date: October 10 via Turnitin drop box on iLearn site (by 12 midnight).

Description: In a 1000 word essay, justify the structure and content of your contract, highlighting the parts that you consider to be essential to its fairness. Substantiate your argument with references/evidence. Use a formal writing voice and put a clear argument that is grounded in the literature covered on the unit.

Essays will be examined in relation to the following criteria: 1) Does the essay demonstrate an adequate familiarity with and communication of the relevant literature in the field? 2) Does the essay successfully use this literature to substantiate any assertions made regarding the fairness of the agreement presented? 3) Does the essay clearly identify its aims and achieve these? 4) Does the essay make an original contribution to the area? 5) Is the essay presented in a

competent literary style and with satisfactory referencing?

On successful completion you will be able to:

- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.

Research Essay

Due: **Week 13**

Weighting: **40%**

Due Date: November 6 via Turnitin drop box on iLearn site (by 12 midnight).

Description: 2500 words. For your final essay, you will be required to select one question from a list that will be distributed during the second half of the semester. This list will feature questions that draw from ideas that emerge across the semester so that you can explore these further (and so that you will have played a part in developing the essay question options).

Essays will be examined in relation to the following criteria: 1) Does the essay demonstrate an adequate familiarity with and communication of the relevant literature in the field? 2) Does the essay clearly identify its aims and achieve these? 3) Does the essay make an original contribution to the area? 4) Is the essay presented in a competent literary style and with satisfactory referencing?

On successful completion you will be able to:

- Practice creative thinking in order to discover new knowledge concerning the music business.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.
- Describe the history of the music business and locate their own arguments within a broad historical context.

Delivery and Resources

CLASSES

Delivery:

Day as well as external (online)

This unit will use:

iLearn, Grademark, Turnitin, Audio Lectures (MP3 Files)

Times and Locations for Lectures and Tutorials:

For current updates, lecture times and classrooms please consult the MQ Timetables website:

<http://www.timetables.mq.edu.au>.

MUS209 - Music Business is offered both internally and externally. The unit outline will be available for download via the unit iLearn site:

<http://www.ilearn.mq.edu.au/>

Internal and external students are encouraged to communicate with each other electronically. The internal students will need to attend one lecture and one tutorial each week.

ASSIGNMENT SUBMISSION

Electronic Submissions

Assignments for this unit are to be submitted online via the Turn It In/Grademark software that can be accessed through the MUS209 iLearn unit.

To submit an assignment:

1. Go to the MUS209 iLearn site.
2. Click on the relevant Turn It In assignment name.
3. Click on the Submit Paper tab.
4. Select Student Name.
5. Enter a Submission Title.
6. Select Submission Part if there are multiple parts available.
7. Click Browse and select the file you would like to submit.
8. Click Add Submission.

READING LIST

The following readings are electronically available via e-reserve and/or the unit iLearn site: www.ilearn.mq.edu.au

Week 1

Topic: The History of the Music Business 1: Hit Men in the Mansion on the Hill

Reading 1:

Goodman, F (1997) *The Mansion on the Hill: Dylan, Young, Geffen, Springsteen, and the Head-On Collision of Rock and Commerce*, New York: Vintage Books/Random House: 3 – 20.

Reading 2:

Dannen, F (1990) *Hit Men: Power Brokers and Fast Money Inside the Music Business*, London: Muller: 31 – 57.

Reading 3:

Greenfield, R (2011) *The Last Sultan: The Life and Times of Ahmet Ertegun*, New York: Simon and Schuster: 37 – 57.

Week 2

Topic: The History of the Music Business 2: The Man Who Led Zeppelin

Reading 1:

Welch, C (2003) *Peter Grant: The Man Who Led Zeppelin*, London: Omnibus Press: 75 – 95.

Reading 2:

Rogan, J (1988) ‘Don Arden’ in *Starmakers and Svengalis*, London and Sydney: Futura: 128 – 149.

Reading 3:

Goldberg, D (2008) ‘Smells Like Nirvana’ in *Bumping into Geniuses: My Life Inside the Rock and Roll Business*, New York: Gotham Books: 175 – 230.

Week 3

Topic: The History of the Music Business 3: Fortune's Fool: The Rise and Fall of EMI

Reading 1:

Southall, B (2009) *The Rise and Fall of EMI Records*, London: Omnibus Press: 192-227.

Reading 2:

Goodman, F (2010) *Fortune's Fool: Edgar Bronfman Jr., Warner Music, and an Industry in Crisis*, New York: Simon and Schuster: 252-272.

Week 4

Topic: Radiohead's Managerial Creativity

Reading 1:

Morrow, G (2009) ‘Radiohead's Managerial Creativity’, *Convergence: The International Journal of Research into New Media Technologies*, v15 n2: 161-176.

Reading 2:

Bilton, C & Leary, R (2002) ‘What Can Managers do for Creativity? Brokering Creativity in the Creative Industries,’ *International Journal of Cultural Policy*, 8:1: 49-64.

Week 5

Topic: A View from the Trenches of Music 2.0

Reading 1:

Collins, S and Young, S (2010) 'A View from the Trenches of Music 2.0', *Popular Music and Society*, Volume 33, Issue 3: 339-355.

Reading 2:

Williamson, J and Cloonan, M (2007) 'Rethinking "the music industry"', *Popular Music*, 26:2, pp.305-322

Additional Reading:

Winter, C (2012) 'How Media Prosumers Contribute to Social Innovation in Today's New Networked Music Culture and Economy', *International Journal of Music Business Research*, v1 n2: 46-73.

Engelmann, M, Grünewald, L and Heinrich, J (2012) 'The New Artrepreneur – How Artists Can Thrive on a Networked Music Business', *International Journal of Music Business Research*, v1 n2: 31-45.

Week 6

Topic: Copyright, Record Contracts and Music Production

Reading 1:

Tschmuck, P (2009) 'Copyright, Contracts and Music Production', *Information, Communication & Society*, v12 n2: 251-266.

Reading 2:

Simpson, S and Munro, J (2012) 'Copyright and Music: The Basics' in *Music Business: A Musician's Guide to the Australian Music Industry*, (4th Edition) Sydney: Omnibus: 141-177.

Reading 3:

Morrow, G (2011) 'Artist Co-Management for the World: Building a Platform for the Facilitation of Songwriting and Record Production', *Journal on the Art of Record Production*, Issue 5.

Additional Reading:

Burgess, R (2002) 'How Do you Get Started?' in *The Art of Music Production*, London: New York: 13-47.

Week 7

Topic: Songwriting and Publishing

Reading 1:

Clydesdale, G (2006) Creativity and Competition: The Beatles, *Creativity Research Journal*, v18 n2: 129-139.

Reading 2:

Simpson, S and Munro, J (2012) 'Music Publishing' in *Music Business: A Musician's Guide to the Australian Music Industry*, (4th Edition) Sydney: Omnibus: 141-177.

Reading 3:

Kretschmer, M (2012) Copyright Term Reversion and the "Use-It-Or-Lose-It" Principle, *International*

Journal of Music Business Research, v1 n1 April: 44-53.

Week 8

Topic: The Influence of Dirty Pool on the Australian Live Music Industry

Reading 1:

Morrow, G (2013) 'The Influence of Dirty Pool on the Australian Live Music Industry: A Case Study of Boy & Bear', Tschmuck, P, Pearce, P and Campbell, S (eds.) *Music Business and the Experience Economy: The Australasian Case*, Springer Publishing: New York: 135 – 152.

Reading 2:

Cloonan, M (2011) 'Researching Live Music: Some Thoughts on Policy Implications', *International Journal of Cultural Policy*, v17 n4: 405–420.

Additional Reading:

Chugg, M (2010) *Hey, You in the Black T-Shirt: The Real Story of Touring the World's Biggest Acts*, Sydney: Pan Macmillan: 205-213.

Brennan, M and Webster, E (2001), 'Why Concert Promoters Matter', *Scottish Music Review*, v2 n11: 1-25.

Schultz, M (2009) 'Live Performance, Copyright, and the Future of the Music Business', *University of Richmond Law Review*: 11 – 432.

Week 9

Topic: The Personal Characteristics and Environmental Circumstances of Successful Women Musicians

Reading 1:

Barbara A. Stremikis (2002) The Personal Characteristics and Environmental Circumstances of Successful Women Musicians, *Creativity Research Journal*, v14 n1: 85-92.

Reading 2:

M.L. Corbin Sicoli (1995) Life Factors Common to Women Who Write Popular Songs, *Creativity Research Journal*, v8 n3: 265-276.

Reading 3:

Sally M. Reis (2002) Toward a Theory of Creativity in Diverse Creative Women, *Creativity Research Journal*, v14 n3-4: 305-316.

Week 10

Topic: Makers: The New Industrial Revolution

Reading 1:

Anderson, C (2012) *Makers: The New Industrial Revolution*, New York: Crown Business: 3-16.

Reading 2:

Ries, E (2011) *The Lean Startup: How Today's Entrepreneurs Use Continuous Innovation to Create Radically Successful Businesses*, New York: Crown Business:15-24.

Week 11

Topic: Music and Advertising

Reading 1:

Wang, P (2012) Music and Advertising. The Influence of Advertising and the Media on the Development of the Music Industry in the USA, *International Journal of Music Business Research*: v1 n1: 21-43.

Reading 2:

Morrow, G (2011) Sync Agents and Artist Managers: A Scarcity of Attention and an Abundance of Onscreen Distribution, *Screen Sound Journal*, n2.

Week 12

Topic: Music Criticism and Music Reception in the Digital Age

Reading 1:

Sinkovich, J, Ravanas, P and Brindisi, J (2013) 'Pitchfork: Birth of an Indie Music MegaBrand', *International Journal of Arts Management*, v15 n2: Winter.

Reading 2:

Salo, J (2013) Customer Experience Management in the Music Industry Online Communities, *International Journal of Music Business Research*, v2 n1: 7-30.

Reading 3:

Huber, M (2013) Music Reception in the Digital Age – Empirical Research on New Patterns of Musical Behaviour, *International Journal of Music Business Research*, v2 n1.

Week 13

Topic: Free: The Future of a Radical Price

Reading 1:

Anderson, C (2009) *Free: The Future of a Radical Price*, New York: Random House Business Books: 17-33.

Reading 2:

Anderson, C (2006) *The Long Tail: Why the Future of Business Is Selling Less of More*, New York: Hyperion: 1-13.

Unit Schedule

| Week | Lecture | Tutorial | Assessment |
|---------------------------|--|--|---------------------------------------|
| 1 | Topic: The History of the Music Business 1: Hit Men in the Mansion on the Hill | Hit Men in the Mansion on the Hill | None |
| 2 | Topic: The History of the Music Business 2: The Man Who Led Zeppelin | The Management Contract | None |
| 3 | Topic: The History of the Music Business 3: Fortune's Fool: The Rise and Fall of EMI | Management Contracts (continued) | None |
| 4 | Topic: Radiohead's Managerial Creativity | Song Publishing Agreements | None |
| 5 | Topic: A View from the Trenches of Music 2.0 | Song Publishing Agreements (continued) | Reading Exercise |
| 6 | Topic: Copyright, Record Contracts and Music Production | Recording Agreements 1 | None |
| 7 | Topic: Songwriting and Publishing | Recording Agreement 2 | None |
| Mid-Semester Break | | | |
| 8 | Topic: The Influence of Dirty Pool on the Australian Live Music Industry | Group tutorial presentations | None |
| 9 | Topic: The Personal Characteristics and Environmental Circumstances of Successful Women Musicians | Group tutorial presentations | Agreement Part A and B (Essay) |
| 10 | Topic: Makers: The New Industrial Revolution | Group tutorial presentations | None |
| 11 | Topic: Music and Advertising | Group tutorial presentations | None |
| 12 | Topic: Music Criticism and Music Reception in the Digital Age | Group tutorial presentations | None |
| 13 | Topic: Free: The Future of a Radical Price | Group tutorial presentations | Research Essay |

Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://www.mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy <http://www.mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://www.mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://www.mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy http://mq.edu.au/policy/docs/grievance_management/policy.html

Special Consideration Policy http://www.mq.edu.au/policy/docs/special_consideration/policy.html

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

Student Support

Macquarie University provides a range of Academic Student Support Services. Details of these services can be accessed at: <http://students.mq.edu.au/support/>

UniWISE provides:

- Online learning resources and academic skills workshops http://www.students.mq.edu.au/support/learning_skills/
- Personal assistance with your learning & study related questions.
- The Learning Help Desk is located in the Library foyer (level 2).
- Online and on-campus orientation events run by Mentors@Macquarie.

Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

Details of these services can be accessed at <http://www.student.mq.edu.au/ses/>.

IT Help

If you wish to receive IT help, we would be glad to assist you at <http://informatics.mq.edu.au/help/>.

When using the university's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students and it outlines what can be done.

Graduate Capabilities

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

Learning outcomes

- Summarise music business literature and collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.
- Describe the history of the music business and locate their own arguments within a broad historical context.

Assessment task

- Research Essay

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Assessment tasks

- Agreement Part B (Essay)
- Research Essay

Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcome

- Practice creative thinking in order to discover new knowledge concerning the music business.

Assessment tasks

- Reading Exercise
- Agreement Part A
- Agreement Part B (Essay)
- Research Essay

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcomes

- Interpret and evaluate various music business contracts in order to design contractual relationships between artists and other parties, including (but not limited to) artist managers, agents, producers, record companies, and song publishing companies.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.

Assessment tasks

- Reading Exercise
- Posting on iLearn
- Agreement Part A
- Agreement Part B (Essay)
- Research Essay

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcomes

- Summarise music business literature and collaborate with other students in order to evaluate, contrast and defend personal judgements concerning the music business.
- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.

Assessment tasks

- Reading Exercise
- Agreement Part B (Essay)

- Research Essay

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Assessment tasks

- Group Presentation
- Agreement Part B (Essay)
- Research Essay

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcome

- Apply professional and personal judgment and initiative regarding the complexity, ambiguity and diversity that is generated by the changing music business environment.

Assessment tasks

- Posting on iLearn
- Group Presentation
- Research Essay

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

Assessment tasks

- Agreement Part A

- Agreement Part B (Essay)
- Research Essay

Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Assessment task

- Research Essay