

Inside the Music Industry
University of Texas at Los Angeles
RTF 348
08745
FALL 2017

Class meetings: M 6:30 - 9:30 p.m., UTLA Center
Instructor: Drew Ferrante (drewferr1@gmail.com)
Phone: 310-612-1712
Office hours: Mondays 4 - 6 p.m. by appointment (UTLA Center)

Course Overview:

The Music Industry, like music itself, is constantly changing and adapting. It's a 50 Billion dollar international industry that creates timeless songs and worldwide superstars. But unlike many other industries, passion plays a big role in its success. Since it's an industry based on an art form, who's to say what deserves to succeed or fail? It's got superstars with limited talent cashing in, while incredibly talented people struggle to make a living. There are no rules to success and the targets change with every new hit single that climbs up the charts.

This course will walk you through the ins and outs of all of the aspects that make up this exciting business. It will give each student a better understanding of how the industry works and where opportunities exist. It will give valuable insight and knowledge to those looking to be successful recording artists, those looking to have a career inside the music industry, or anyone simply looking to get a better understanding of how the industry really works.

Each student enters this course with a variety of interests. You might aspire to be a successful singer, hit songwriter, music producer, or an artist manager. Maybe you're interested in Music Supervision or a career that walks the line between music and Film/Television. Some of you just may want to know more about the music business in general, or how the constantly changing trends in technology affect how revenue is generated. I will cover all areas of interest cultivated from the students that enroll.

The Course Objective:

The overall objective is for each of you to gain a more comprehensive knowledge of how the music industry works and how you might see yourself playing a future role in it, even if you never thought the music industry was a place where you could have a successful career.

Objectives: By the end of this course, you should be able to;

- * Trace the history and evolution of revenue models of the Music Industry
- * Compare and contrast the revenue models of Radio and Television
- * Explain the composition and importance of each major division of the Music Industry
- * Analyze structure, content, and production of hit songs to identify “hit potential”
- * Evaluate the effectiveness of music placements in film and TV
- * Identify how digital technologies are affecting traditional Music Industry practices
- * Outline the multiple tiers of revenue sources for touring artists
- * Explain how artists and publishers generate revenue through publishing licenses
(And more!)

The Course Structure:

Let’s face it, music is fun, inspiring, sexy and star-studded. How hard can it be to write a three-minute song, record it, release it, get it out to the masses and become the next big thing? You’ll find out....

We’ll bring in incredibly talented, successful and animated guest speakers such as record company executives, music marketing executives, tour marketing professionals, music producers and more. They’ll share their expertise and career experience with you as to what they do on a daily basis, how they make a difference in their respective field, and how they got to where they are today. You will have an opportunity to hear directly from those who have helped create music and shape the industry!

Each student needs to come prepared to discuss how music affects you, how you consume it, what you like and dislike, where you think music is headed and why. You are the future of our industry, and it’s your ideas and insight that will help shape the music business for years to come.

Each week we will explore a particular area of the music world. Each of these areas could be the entire 15 week course, but instead will be discussed in one class as an overview. Come prepared and ready to engage. This is a lecture class, which includes audio and visual presentations, but I certainly encourage your involvement, questions and thoughts.

Course requirements:

1. * Attendance and participation in class meetings, online discussions and activities
2. * Ten Online Music Research Entries
3. * Ten current relevant Music Industry news Online Discussions
4. * Questions for guest speakers
5. * Reading of all assigned materials or reviewing of video content *before* class
6. * 10 written Assignments
7. * A Midterm examination
8. * A Final Presentation with 2-page Summary paper

Course Grading:

Attendance/Participation/Online entries (25%)
 Written Assignments (25%)
 Midterm Exam (25%)
 Final Presentation/Summary (25%)

Due Date

Ongoing
 Ongoing
 October 9th
 November 27th

Grading Scale:

A	100% - 94%	C	<77% - 74%
A-	<94% - 90%	C-	<74% - 70%
B+	<90% - 87%	D+	<70% - 67%
B	<87% - 84%	D	<67% - 64%
B-	<84% - 80%	D-	<64% - 60%
C+	<80% - 77%	F	<60% - 0%

Class Materials:

Reading materials and video content will be made available on Canvas.

Here are some online resources to keep current with the industry during this course:

Hits Daily Double <http://www.hitsdailydouble.com>

Digital Music News <http://www.digitalmusicnews.com/>

Billboard Magazine <http://www.billboard.com>

All Access <http://www.allaccess.com>

Spotify Streaming <http://www.spotify.com>

Nielsen Year-End Music Report (will be distributed to class via Canvas)

Not required, but great reads: (Most are available in the UTLA Center)

All You Need to Know About the Music Business
 By Donald S. Passman

What They'll Never Tell You About the Music Business: The Myths, the Secrets, the Lies (& a Few Truths)
 by Peter That

The Plain and Simple Guide to Music Publishing
 By Randall D. Wine

Confessions of a Record Producer: 10th Anniversary Edition
 By Moses Avalon

Course Schedule:

The schedule for this semester's ITMI course is listed below. Due to the nature of the industry, classes may change with very short notice. I will let you know as soon as a guest speaker is confirmed, so that you may do research on that person and submit potential questions via Canvas. Being properly prepared for a guest speaker is essential for class participation.

ITMI SPRING 2017 SCHEDULE

This syllabus is the general plan for this course.

** Changes in Class Plans, Assignments, or Readings may be necessary due to industry trends or Guest Speaker availability.*

PLEASE NOTE:

- All Assignments need to be completed and submitted on time or are subject to point deductions. Actual due dates will be posted on Canvas.
- Additional short journalistic/trade articles related to developing industry news may be assigned over the course of the semester.
- Always refer to Canvas for listed materials and links.

Week 1

Introduction/Overview

August 21 (M)

Introduction, course overview, review syllabus
Assignment 1: Castaway Music Choices (Canvas)
Sign up for Hit Predictor Music Research

Week 2

The Power OF Music and IN Music

August 28 (M)

The Power of Music Itself - Memory, Medical, Cognitive
The Powers in the Music Industry
Assignment 2: Three Music Memory Moments (Canvas)
View: *The History of Radio*, History Channel Doc.
Online:
 Music research submission
 Music news discussion

Week 3

Radio and Broadcasting

September 5 (Tu)

Radio - History and Evolution
Radio Today - Programming, Ratings, Revenue
Music Research and the tools
Assignment 3: The Next BIG Hits (Canvas)
Read: *The Science Behind Pop Hits* (Article - Canvas)

Online:

Music research submission
Music news discussion

Week 4

HIT Songs - What MAKES a HIT?

September 11 (M)

The Science of HIT Songs
Songwriting and Song Structure
Assignment 4: Song Structure

Online:

Music research submission
Music news discussion

Week 5

Music Production - An Important Factor

September 18 (M)

Producers - An equal element in the HIT equation
The Analog and Digital World of Music Production
Assignment 5: Song Production Analysis

Read: *Chronology, Technology, and the Music Industry*

Online:

Music research submission
Music news discussion

Week 6

The Recording Industry

September 25 (M)

The Power of the Major Labels
The changing Revenue Model
Radio Promotion/Leverage
Transition to the Digital Age

Read: *BuzzAngle Music Industry Summary (Canvas)*

Online:

Music research submission
Music news discussion

Week 7

Music Publishing, Copyrights and REVIEW

October 2 (M)

What IS Music Publishing?
Music Licensing
Copyrights and Public Domain

MID-TERM REVIEW

Assignment - Study for Mid-Term Exam

Week 8

Mid Term Exam & Music in Film

October 9 (M)

Mid-Term Exam (First Half of Class)

Music In Film

Assignment 6: Music in Film Choices Summary

Online:

Music research submission

Music news discussion

Week 9

Artist Management and Artist Development

October 16 (M)

Artist Management - Potential Guest Speaker

Artist Development

Assignment 7: TBD

Online:

Music research submission

Music news discussion

Week 10

DIY and Crowdfunding

October 23 (M)

The Do-It-Yourself World

Crowdfunding

Assignment 8: TBD

Online:

Music research submission

Music news discussion

Week 11

The Music Touring Industry

October 30 (M)

Touring Revenue Streams

Tour Marketing - Potential Guest Speaker

Touring Budgets and Logistics

Assignment: Three Final Presentation Choices

Online:

Music research submission

Music news discussion

Week 12

Music Marketing - The New Digital World

November 6 (M)

Music Marketing - Traditional & Digital

Music Marketing - Potential Guest Speaker

Assignment: Selected Artist Outline

Online:

Music research submission

Music news discussion

Week 13	<u>Music STREAMING - The Industry's Challenge</u>
November 13 (M)	Music Streaming Services Revenue and Trends Assignment: Final Presentation Outline
Week 14	<u>The Music Industry - All the OTHER stuff!</u>
November 20 (M)	Music Awards Shows & Revenue Industry Trends Overall Review for FINAL Presentations Assignment: FINAL PRESENTATION SUMMARY
Week 15	<u>Final Presentations, Conclusion</u>
November 27 (M)	Final Presentations Course Wrap Up

Incomplete Assignments: An Incomplete grade will only be given under special circumstances involving health issues, a family emergency, or other unique situations, and will only be approved by the instructor with proper documentation.

Attendance and Participation: This grade is worth 25% of your overall grade, and is determined by regular class attendance and participation in class discussions and activities (15%), **as well as** assigned online discussions, entries and activities (10%). Attendance is mandatory, and will be taken at the beginning of each class session. For the SPRING semester, your overall grade will be reduced FIVE percentage points - a half letter grade - with each additional unexcused absence beyond the first **THREE** absences.

Excused absences include absences for which notification is received **in advance** for religious holidays or absences related to serious illness and documentation is provided. Please provide sufficient notice if you have to miss a class due to a religious holiday.

Notes or classroom presentation materials will only be available in class, so check with other students for materials if you miss a class. Assignments will be posted on Canvas.

Classroom expectations and electronics policy: Please be considerate during class – no talking, reading, surfing the Internet, texting, etc. Respect the instructors, guest speakers, and your classmates, and do not talk while other students are participating in discussion or asking a question.

No devices should be visible or in use during guest speakers' visits. Repeated usage of laptops or mobile devices in class will result in a deduction of points from your attendance and participation grade. Mobile devices must be turned off when class begins. Laptop computers can only be used in class with prior approval from the instructor.

Midterm Exam: The Midterm exam is worth 25% of your overall grade, and gives you the opportunity to show your understanding of the material covered during the first half of the semester. It will cover all assigned readings and/or media, lectures by guest speakers, and material covered in class discussions. It may include multiple choice, matching, identification, and short answer/essay questions. Additional information about the exam will be provided in class the week before the exam. Students may be required to bring their laptop/tablet to class to take the exam through Canvas (if that method is chosen).

Music Research Entries: Over the course of the semester, you will be required to complete TEN music research entries after completing online music evaluations. These entries should be no more than one page, single-spaced, and should include a short paragraph about each song tested for that research session. These will be submitted in Canvas.

Music News Topics Online Discussion: Over the course of the semester, you will be required to complete TEN music news topics entries for online discussions. These entries should consist of three current relevant music industry news topics that you are interested in discussing in class, and will be submitted as an online discussion in Canvas.

Final Presentation/Summary: This is worth 25% of your overall grade, and will be the combination of a 2-page single-spaced summary paper (5%), and a 5 minute class presentation (20%). Full details will be disclosed the week of the Mid Term exam.

Late policy:

- If an assignment is not turned in on time via Canvas, it is late. Assignments turned in late will be subject to a 10 percent grade deduction PER DAY. Therefore, assignments that are one day late START at 90/100 before grading, two days late START at 80/100 before grading, etc.
- All Final Summary papers will be penalized one letter grade for each day late. If the paper is not turned in on time via Canvas, it is late.
- Failure to take the exam on the scheduled dates will result in an automatic zero. Absences from the exam are excused **only** in the case of serious illness and other emergencies with documentation, as well as pre-excused religious holidays.

Email correspondence: In this course, email may be used as a means of communication with students. You will be responsible for checking your email regularly for class work and announcements. The majority of messaging will be sent through Canvas.

Religious Holidays: Religious holy days sometimes conflict with class and examination schedules. If you miss an assignment or other project due to the observance of a religious holy day you will be given an opportunity to complete the work missed within a reasonable time after the absence. It is the policy of the University of Texas at Austin that you must notify your instructor at least fourteen days prior to the classes scheduled on dates you will be absent to observe a religious holy day.

The University of Texas Honor Code: The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the University is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

Scholastic Dishonesty: The University defines academic dishonesty as cheating, plagiarism, unauthorized collaboration, falsifying academic records, and any act designed to avoid participating honestly in the learning process. Scholastic dishonesty also includes, but is not limited to, providing false or misleading information to receive a postponement or an extension on a test, quiz, or other assignment, and submission of essentially the same written assignment for two courses without the prior permission of the instructor.

By accepting this syllabus, you have agreed to these guidelines and must adhere to them. Scholastic dishonesty damages both the student's learning experience and readiness for the future demands of a work-career. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. For more information on scholastic dishonesty, please visit the Student Judicial services website at <http://deanofstudents.utexas.edu/sjs>

A Statement About Plagiarism

Plagiarism is “the appropriation of, buying, receiving as a gift, or obtaining by any means material that is attributable in whole or in part to another source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one's own academic work being offered for credit,” or in plain English, “using someone else's work in your own academic work without giving proper credit.” Examples of plagiarism include copying a friend's or classmates work; buying or borrowing papers; cutting and pasting blocks of text without providing documentation of the original source; borrowing images and other media without documentation of the original source; publishing work on the web without permission of the creator; careless paraphrasing; poor documentation of sources; quoting excessively; failure to use your own ideas or words. Should plagiarism be detected in your work, you will immediately earn a failing grade for the course. You may appeal the decision through appropriate university channels.

Documented Disability Statement

The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (video phone).

Please inform me within the first two weeks of class if you have a physical, learning, sensory, or psychological disability and need accommodation to take part in or to complete the required work for this course.

Instructor Bio:
Drew Ferrante

A 30 year veteran of the Music Industry, Drew became a musician at an early age, played in bands throughout his teens, and started and ran his own successful professional recording studio by the time he was 20. While producing countless regional acts, his own band was signed to a major recording contract, and he co-produced their major label debut album...which was never released.

Desperate to understand how the labels worked, he switched gears, spending the next 12 years “inside” the music industry, with various Marketing and Promotion positions at MCA, Columbia, Chaos, Work Group, and Epic labels. After relocating to Los Angeles to help rebuild and revive Disney’s Hollywood Records label, he left the Major Label world to help build and run the independent Connoisseur Records label.

With piracy causing Major labels to downsize, he opted to join Yangaroo, Inc., the Entertainment Industry’s leading Digital Media Distribution company, where he continues to assist Major Entertainment companies to make the most out of digital distribution. He has been instrumental in securing deals for The Grammys, The Academy of Country Music Awards, the MTV Music and Video Awards, the BET Awards, and many more, helping to move from traditional balloting to a secure online streaming and voting solution.

In his “spare” time, he continues to Engineer, Produce, and Mix, having mixed or re-mixed several #1 songs by Jesse McCartney, Breaking Benjamin, and Miley Cyrus.