

1. General Information

1a. Submitted by the College of: COMMUNICATION AND INFORMATION

Date Submitted: 5/9/2016

1b. Department/Division: School of Journalism and Media

1c. Contact Person

Name: John F. Clark

Email: jclark@uky.edu

Phone: 257-2321

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? No

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: MAS 455

2c. Full Title: Music Industry Management

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

5/11/16

2j. **Course Description for Bulletin:** This course provides an overview of the business of the music and recording industry, including the songwriting market, music publishing, music copyright, music licensing, unions, agents and attorneys, artist management, concert promotion, music merchandising, the record industry, record markets, recording contracts, record distribution and merchandising, studios and engineers, music in television, radio and advertising, music in films, and career development and options. Students will be introduced to industry professionals and may participate in promoting and producing a music event.

2k. **Prerequisites, if any:** Media Arts and Studies major or minor status or consent of instructor

2l. **Supplementary Teaching Component:**

3. **Will this course taught off campus?** No

If YES, enter the off campus address:

4. **Frequency of Course Offering:** Summer,

Will the course be offered every year?: No

If No, explain: Every Other Year in rotation with other upper-division electives

5. **Are facilities and personnel necessary for the proposed new course available?:** Yes

If No, explain:

6. **What enrollment (per section per semester) may reasonably be expected?:** 20-25

7. **Anticipated Student Demand**

Will this course serve students primarily within the degree program?: Yes

Will it be of interest to a significant number of students outside the degree pgm?: No

If Yes, explain:

8. **Check the category most applicable to this course:** Traditional – Offered in Corresponding Departments at Universities Elsewhere,

If No, explain:

9. **Course Relationship to Program(s).**

a. **Is this course part of a proposed new program?:** No

If YES, name the proposed new program:

b. **Will this course be a new requirement for ANY program?:** No

If YES, list affected programs:

10. **Information to be Placed on Syllabus.**

a. **Is the course 400G or 500?:** No

b. **The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached:** Yes

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|BBARNES|Beth Barnes|MAS 455 NEW Dept Review|20150324

SIGNATURE|MSBEAC2|Megan B Sizemore|MAS 455 NEW College Review|20150420

SIGNATURE|JMETT2|Joanie Ett-Mims|MAS 455 NEW Undergrad Council Review|20160330

SIGNATURE|JEL224|Janie S Ellis|MAS 455 NEW Senate Council Review|20160414

SIGNATURE|LHWI225|Lars H Willnat|MAS 455 NEW Approval Returned to Dept|20160511

New Course Form

<https://myuk.uky.edu/sap/bc/soap/rfc?services=>

[Open in full window to print or save](#)

Generate F

Attachments:

[Browse...](#)

Upload File

	ID	Attachment
Delete	4929	Acrobat.exe
Delete	6511	MAS 455 Syllabus rev 3-15.pdf

First 1 Last

(*denotes required fields)

1. General Information

- a. * Submitted by the College of: Submission Date:
- b. * Department/Division:
- c.
- * Contact Person Name: Email: Phone:
- * Responsible Faculty ID (if different from Contact): Email: Phone:
- d. * Requested Effective Date: Semester following approval OR Specific Term/Year¹
- e.
- Should this course be a UK Core Course? Yes No
- If YES, check the areas that apply:
- Inquiry - Arts & Creativity Composition & Communications - II
- Inquiry - Humanities Quantitative Foundations
- Inquiry - Nat/Math/Phys Sci Statistical Inferential Reasoning
- Inquiry - Social Sciences U.S. Citizenship, Community, Diversity
- Composition & Communications - I Global Dynamics

2. Designation and Description of Proposed Course.

- a. * Will this course also be offered through Distance Learning? Yes⁴ No
- b. * Prefix and Number:
- c. * Full Title:
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed² with (Prefix and Number):
- f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.
- | | | | |
|--|--|---------------------------------|---------------------------------|
| <input type="text" value="3"/> Lecture | <input type="text"/> Laboratory ¹ | <input type="text"/> Recitation | <input type="text"/> Discussion |
| <input type="text"/> Indep. Study | <input type="text"/> Clinical | <input type="text"/> Colloquium | <input type="text"/> Practicum |
| <input type="text"/> Research | <input type="text"/> Residency | <input type="text"/> Seminar | <input type="text"/> Studio |
| <input type="text"/> Other | If Other, Please explain: <input type="text"/> | | |
- g. * Identify a grading system:
- Letter (A, B, C, etc.)
- Pass/Fail
- Medicine Numeric Grade (Non-medical students will receive a letter grade)
- Graduate School Grade Scale
- h. * Number of credits:
- i. * Is this course repeatable for additional credit? Yes No
- If YES: Maximum number of credit hours:
- If YES: Will this course allow multiple registrations during the same semester? Yes No

j. * Course Description for Bulletin:

This course provides an overview of the business of the music and recording industry, including the songwriting market, music publishing, music copyright, music licensing, unions, agents and attorneys, artist management, concert promotion, music merchandising, the record industry, record markets, recording contracts, record distribution and merchandising, studios and engineers, music in television, radio and advertising, music in films, and career development and options. Students will be introduced to industry professionals and may participate in promoting and producing a music event.

k. Prerequisites, if any:

Media Arts and Studies major or minor status or consent of instructor

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both3. * Will this course be taught off campus? Yes No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. * Course will be offered (check all that apply): Fall Spring Summer Winter

b. * Will the course be offered every year? Yes No

If No, explain: Every Other Year in rotation with other upper-division electives

5. * Are facilities and personnel necessary for the proposed new course available? Yes No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 20-25

7. Anticipated Student Demand.

a. * Will this course serve students primarily within the degree program? Yes No

b. * Will it be of interest to a significant number of students outside the degree pgm? Yes No

If YES, explain:

8. * Check the category most applicable to this course:

Traditional – Offered in Corresponding Departments at Universities Elsewhere

Relatively New – Now Being Widely Established

Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. * Is this course part of a proposed new program? Yes No

If YES, name the proposed new program:

b. * Will this course be a new requirement [§] for ANY program? Yes No

If YES [§], list affected programs:

10. Information to be Placed on Syllabus.

a. * Is the course 400G or 500? Yes No

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) identify additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

b. * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable above) are attached.

[§] Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

[¶] The chair of the cross-listing department must sign off on the Signature Routing Log.

- ▣ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, is two hours per week for a semester for one credit hour. (from SR 5.2.1)
- ▣ You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
- ▣ In order to change a program, a program change form must also be submitted.

Rev 8/09

University of Kentucky
School of Journalism and Telecommunications

MAS 455-001: **Music Industry Management**
Spring 2015 115 Grehan Building
Tuesdays and Thursdays 2:00 PM – 3:15 PM

Professor: John F. Clark
Office: 217 Grehan Building
Office hours: MW 1:00 PM – 2:30 PM
and by appointment
Office phone: (859)257-2810
E-mail: jclark@uky.edu
Course website: <http://www.uky.edu/~jclark/mas455>

Prerequisite: MAS major or minor status or consent of instructor.”

COURSE DESCRIPTION

This course provides an overview of the business of the music and recording industry, including the songwriting market, music publishing, music copyright, music licensing, unions, agents and attorneys, artist management, concert promotion, music merchandising, the record industry, record markets, recording contracts, record distribution and merchandising, studios and engineers, music in television, radio and advertising, music in films, and career development and options. Students will be introduced to industry professionals and may participate in promoting and producing a music event.

This course is an upper-division major elective for Media Arts and Studies majors. In the scheme of things, as far as fulfilling your major requirements go, it is designated as a "media industry" course, as opposed to an "applications" or "socio/cultural" course. In the MAS program, media industry courses are mainly management-based, but they include certain skills-oriented aspects that pertain to technical and human factors as they relate to the promotion and production of industry events and functions. This is one of those courses. At the heart of it all, it's all about mass communication, whether live or via some electronic medium. Nowadays, of course, some of those media include various data networks and the granddaddy of all networks, the Internet. But increasingly, the goal of the musical artist is to create and maintain a personal relationship with his or her fans.

The music industry has been subject to dramatic expansion and considerable restructuring during the past couple of decades. The Internet, the introduction of digital music, and the advent of personal computer recording capability have advanced and converged into the unprecedented file-sharing phenomenon. Over the past few years, music discovery and consumption have been some of the most popular uses of the Internet, with P2P file sharing becoming the preference of choice with tens of millions of music consumers. On the other hand, legitimate music download and streaming services are growing at a tremendous rate. The proliferation of new artists and music is more significant than ever before, primarily as a result of the Internet, but there are a myriad of issues still at hand that need to be resolved. This course is designed to equip students with the management skills required to take on the challenges of working in this diverse and exciting employment sector. Solid business, marketing and management skills are underpinned with a detailed understanding of the unique nature of dealing with recording artists and music and entertainment "product."

STUDENT LEARNING OUTCOMES

- Students will be able to describe the historical evolution of the recording and music industries.
- Students will be able to explain the interactions of the various components of the recording industry, including artist management, record contracts, record production, studios and engineers, music videos and distribution and marketing.
- Students will be able to explain how the music publishing industry works, including music copyright and music licensing.
- Student will be able to recognize and explain the rapidly changing nature of the music industry due to advances in streaming and download technology and the DIY movement.
- Students will acquire business marketing and management skills that will enhance their opportunities for success in their chosen fields.
- Students will acquire first-hand, real-world experience in promoting and producing a music event.
- Students will learn from the experiences of guest speakers with backgrounds in various aspects of the music industry.
- Student will develop their presentational skills.

REQUIRED READING

You're in luck. The book you will have to purchase is a relatively inexpensive book, mainly because it is such a bestseller. You can find it at the campus bookstore or you can order it from Amazon.com or one of the other bookseller websites. You will find it invaluable and indispensable, especially after you have graduated and have to act like you know what you're talking about in the working world. People in the music industry read it as if it is the industry Bible (or Koran, or Book of Mormon, or whatever analogy suits you best).

Passman, D.S. (2013). *All You Need to Know About the Music Business* (8th ed.). New York: Simon & Schuster.

We will also use several other books for reference and for the purpose of helping you prepare certain oral reports. Among them are:

Frascogna, X.M., & Hetherington, H.L. (2004). *This Business of Artist Management* (4th ed.). New York: Billboard Books.

Krasilovsky, M.W. & Shemel, S. (2007). *This Business of Music: The Definitive Guide to the Music Industry* (10th ed.). New York: Billboard Books.

Lathrop, T. (2005). *This Business of Music Marketing & Promotion*. New York: Billboard Books.

Schulenberg, R. (2005). *Legal Aspects of the Music Industry: An Insider's View of the Legal and Practical Aspects of the Music Business*. New York: Billboard Books.

EVALUATION EXPECTATIONS

Your grade for this course will be based on your weighted and averaged scores for a semester project, a mid-term examination, a final examination, five quizzes, and your attendance in class.

Project	25%
Exam	25%
Quizzes (5)	25%
Oral Presentation	15%
Attendance	10%

Project: We have the wonderful opportunity to get our hands on a real-world project that will benefit you greatly, in terms of gaining experience in producing, promoting and marketing concert events. This class will work very closely with officers and directors of the Jazz Arts Foundation and WRFL-FM to put on a major concert event this spring. This concert, which celebrates the 25th anniversary of the Jazz Arts Foundation, will be held in a venue yet to be determined, and will feature local, regional, and possibly national musical artists. Members of the class, working as a committee of the whole, will be responsible for varied tasks associated with the concerts, including writing copy, producing radio spots, providing sound reinforcement, forging marketing agreements, working front-of-house, and more. The ultimate goal of this project is to produce a handbook of methods on promoting concerts on a shoestring.

Examination: The scheduled exam date does not suit me a bit, and I don't like making students write furiously in short period of time, so you will have a take-home final exam that will consist of a number of essay questions. There will be no midterm exam. In the interests of higher academic success and happiness, I will magnanimously provide you with my notes throughout the semester.

Quizzes: There will be five quizzes, each consisting of a number of objective items such as multiple choice, true or false, matching questions, plus the possibility of a short essay question. Each quiz will be worth five percent of your grade, for a total of 25 percent. There isn't really any traditional "homework" in this class beyond the reading, so the purpose of the quizzes is simply to help ensure that you do the required reading for the course so that we may have some coherent discussion. The subject material of each quiz will be the reading due on the date the quiz is given. I will let you know at least a week in advance what these readings are.

Oral Presentation: This assignment requires you to create and present an explanation and analysis of some specific component of the music industry. The subject matter for these presentations may come from the additional books listed earlier in this syllabus. As much as possible, I will allow you to choose from other available topics from other sources, but some may have to be assigned. On an assigned date, you will make a 15-20 minute presentation to the class. The basis for the presentation will be a PowerPoint file that you create. You may also use any other audio/visual aids you need. Please let me know in advance if that turns out to be the case. You will also provide an outline to be distributed to each student.

Attendance: Attendance for each class is strictly voluntary. It's not my responsibility to make sure you come to class. After all, each of you is old enough to drive, vote, serve in the military, think for yourself, and bear the consequences of your actions. With that said, the consequences of your actions if you miss class will be the loss of five percent of your attendance grade for every absence, unless you notify me of your absence beforehand or have a verifiable excuse after the fact. The official absence policy follows.

Grading Policy:

- A Excellent work, 90 – 100
- B Good work, 80 – 89
- C Barely satisfactory work, 70 – 79
- D Inferior work, 60 – 69
- E Unacceptable work, below 60

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/registrar/content/academic-calendar>)

RESPECT FOR DIVERSE VIEWPOINTS

As a member of the most commonly discriminated-against group throughout human history (I'm left-handed), I consider the diversity that students bring to this class a highly valuable resource and one of the benefits of your college experience. During the semester, we will discuss topics related to communication technology and social change that touch upon aspects of social and cultural diversity, such as race, ethnicity, gender, sexual orientation, disability, age, socioeconomic status, politics, and religion. I encourage you to express your thoughts on those aspects relevant to your background, listen respectfully to your fellow students, and be open to learning from people who hold views different than yours.

THE USUAL WARNINGS

Make-up exams, quizzes, and late papers will not be allowed without a valid and verifiable reason. The University has a policy regarding excused absences, as explained below. Otherwise, the definition of valid and verifiable is left totally to my discretion. It is required that all work submitted for a grade is the original work of the student whose name appears on it, and that the work was prepared expressly for this course. Any use of a cell phone or digital assistant or even the appearance of these devices during an exam will be construed as cheating. Any student caught cheating or copying from another's exam or in any way plagiarizing from any source, whether published or not, will be sanctioned according to University rules. At the very least, he or she will receive a failing grade for the course.

Excused Absences

Students need to notify the professor of absences prior to class when possible. *Senate Rules 5.2.4.2* defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Two weeks prior to the absence is reasonable, but should not be given any later. Information regarding major religious holidays may be obtained through the Ombud (859-257-3737, http://www.uky.edu/Ombud/ForStudents_ExcusedAbsences.php).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Per *Senate Rule 5.2.4.2*, students missing any graded work due to an excused absence are responsible: for informing the Instructor of Record about their excused absence within one week following the period of the excused absence (except where prior notification is required); and for making up the missed work. The professor must give the student an opportunity to make up the work and/or the exams missed due to an excused absence, and shall do so, if feasible, during the semester in which the absence occurred.

Verification of Absences

Students may be asked to verify their absences in order for them to be considered excused. *Senate Rule 5.2.4.2* states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence when feasible and in no case more than one week after the absence.

Academic Integrity

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website:

<http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin: Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Accommodations due to disability

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (DRC). The DRC coordinates campus disability services available to students with disabilities. It is located on the corner of Rose Street and Huguelet Drive in the Multidisciplinary Science Building, Suite 407. You can reach them via phone at (859) 257-2754 and via email at drc@uky.edu. Their web address is <http://www.uky.edu/StudentAffairs/DisabilityResourceCenter/>

CLASS SCHEDULE

January 15	Introduction to the course and to each other
January 20	What Does Steve Albini Say?
January 22	Passman, Chapters 1-3 Introduction, How to Pick a Team, and Personal Managers
January 27	Passman, Chapters 4-6 Business Managers, Attorneys, and Agents
January 29	Passman, Chapters 7-8 Broad-Stroke Overview of the Record Business, and Advances and Recoupment Quiz #1 on Chapter 7
February 3	Guest Speaker(s)
February 5	Passman, Chapters 9 and 11 Real-Life Numbers, and Producer and Mixer Deals
February 10	Guest Speaker(s)
February 12	Passman, Chapters 15-17 Copyright Basics, Publishing Companies, and Secondary Publishing Income Quiz #2 on Chapter 15
February 17	Passman, Chapters 18-19 Songwriter Deals, and Copublishing and Administrative Deals
February 19	Passman, Chapters 20-21 Advanced Copyright Issues, and Even More Advanced Copyright Issues

February 24	Guest Speaker(s)
February 26	Passman, Chapter 22 Group Issues Quiz #3 on Chapter 22
March 3	Oral Presentations
March 5	Oral Presentations
March 16-21	Academic holidays (Spring Break)
March 24	Passman, Chapter 23 Personal Appearances and Touring
March 26	Oral Presentations
March 31	Passman, Chapters 24-25 Tour Mechandising and Retail Merchandising Quiz #4 on Chapter 24
April 2	Guest Speaker(s)
April 7	Guest Speaker(s)
April 9	Oral Presentations
April 14	Passman, Chapter 27 Overview of Motion Picture Music Quiz #5 on Chapter 27
April 16	Passman, Chapters 28-31 Performer Deals, Film Songwriter Deals, Composer Agreements, Film Licensing
April 21	Oral Presentations
April 23	Passman, Chapters 32-33 Music Supervision and Soundtrack Album Deals
April 28	Guest Speaker(s)
April 30	Work on Handbook
May 7 (Thursday)	Final Exam – Hard copy due in my office by 1:00 PM