



## **MUM4005 & MUM6008: Foundations of Music Business**

Spring 2024 Syllabus

Mondays, 4.05pm - 7.05pm

Online (ZOOM), 3 credits

### **INSTRUCTOR**

Dr. Eftihia Arkoudis

[earkoudis@ufl.edu](mailto:earkoudis@ufl.edu)

Office Hours: Online and By Appointment Only (request through email)

### **COURSE DESCRIPTION**

This course is intended (1) to foster a comprehensive and chronological understanding of major facets of the music business and (2) to observe how rapid changes in the global music industry challenge music professionals and music business organizations to become more entrepreneurial in their planning and practice.

### **COURSE PRE-REQUISITES / CO-REQUISITES**

The course is intended for undergraduate and graduate students in music. Non-music majors may enroll with permission of the instructor.

### **COURSE OBJECTIVES**

In this course, students will:

- learn about the chronological development of the music business in the U.S.A.
- learn about the preeminence of the profit-motive for the owners of music publishing and recording companies and how the pursuit of profit affects the nature of the music business.
- learn about legal aspects of music recording and distribution with an emphasis upon publishing, copyright, digital distributions, licensing, and file sharing.
- examine the process by which recording artists are signed, recorded, distributed, and promoted by their respective labels.
- develop a comprehensive and intercultural understanding and preparation for career entry into music business corporations within the United States and abroad.
- engage in opportunities for directed observation and experiences in varying aspects of live and recorded music production.

### **MATERIALS AND SUPPLY FEES**

A Canvas course site has been established for use in these courses. To access it use a web browser and open the following URL: <https://ufl.instructure.com/courses/493385>

### **REQUIRED TEXTBOOKS AND SOFTWARE**

In addition to course notes and material developed and provided by the instructor, students should own, borrow, or gain access to the following books:

#### **Beyond Talent: Creating A Successful Career in Music**

Angela Myles Beeching  
2010. 2<sup>nd</sup> edition.  
ISBN: 9780195382594

#### **Music Business Handbook and Career Guide**

David and Timothy Baskerville  
2022. 13th edition.  
ISBN: 9781544341200, 1544341202

### **RECOMMENDED MATERIALS OR READS**

Weekly reading at <https://www.digitalmusicnews.com>

#### **Music and Copyright**

Simon Frith & Lee Marshall  
2004, 2<sup>nd</sup> edition  
ISBN: 0415972531

#### **The Savvy Musician: Building a Career, Earning a Living, and Making a Difference**

David Cutler  
2009, 1<sup>st</sup> edition  
ISBN: 9780982307502

#### **Music, Money, and Success: The Insider's Guide to Making Money in the Music Business**

Jeffrey & Todd Brabec  
2011, 7th edition  
ISBN: 9780825673696

### **COURSE DELIVERY**

The course meets once per week online over Zoom. The Zoom link for each class will remain the same throughout the semester and it is published on Canvas under >Announcements<. Our weekly meetings will be divided into **3-45-minute sessions** that are separated by a **15-minute** break each time.

Sometimes weekly meetings might be held asynchronously or require personal time investment for the designated assignments or projects. All pertinent material for the following week will be fully published on Canvas on Mondays.

Generally, class time will be dedicated to:

1. reviewing and responding to the weekly discussions and homework assignments, whether in the setting of your assigned groups or independently.
2. completing and delivering short presentations on selected topics for that week, sharing your knowledge and demonstrating your understanding of that topic within an allotted time frame.
3. applying the knowledge through group activities, content creation of product, publicity and marketing, digital and print media, and other interactive activities that encourage engagement with the music business.
4. mastering project management abilities and organizing short-term and long-term goals in order to create, publish, and distribute a final product/project following the music business knowledge acquired.

Students are encouraged to take notes and ask questions freely. While lectures and discussions emphasize identifying and understanding major course themes, the overall structure of the course aims to inspire critical thinking and motivate students to create appropriate projects relevant to the music industry through hands-on activities aligned and intricately connected to everyone's professional vision and aspirations.

### **COURSE SCHEDULE**

Week 1 Jan.8	Meet & Greet  Syllabus Overview and Final Project Vision Explanation
Week 2 Jan.15	<b>Martin Luther King - NO CLASS</b>
Week 3 Jan.22	Beeching: Chapter 1 & Interlude <i>Mapping Success &amp; Five Fundamental Questions</i>  <ul style="list-style-type: none"> <li>&gt; Assignments Due: Journal &amp; Discussion Board</li> <li>&gt; Check Canvas for additional tasks or reading material</li> </ul>
Week 4 Jan.29	Beeching: Chapter 13 & 10 <i>Getting it Together: Your Career, Your Life, Freelancing for Success</i> <i>Smart Moves for Successful Job Interviews</i>  <ul style="list-style-type: none"> <li>&gt; Assignments Due: Journal &amp; Application Material</li> <li>&gt; Check Canvas for assignments due, additional tasks or reading material</li> </ul>
Week 5 Feb. 5	Baskerville: Chapters 1 and 2 <i>The Music Industry Evolution and Its Technologies (Chronological Shifts and Technological Innovations)</i>  <ul style="list-style-type: none"> <li>&gt; <b>Priority Checkpoint: Presentation/Research &amp; Final Creative Project Survey</b></li> <li>&gt; Assignments Due: Quiz #1, Weekly Discussion Board #2</li> <li>&gt; Check Canvas for assignments due, additional tasks or reading material</li> </ul>

<p>Week 6 Feb. 12</p>	<p>Baskerville: Chapter 3 and 5 <i>Legalities of the Music Business (copyright, licensing, digital distribution, and streaming)</i></p> <p>Frith &amp; Marshall: Chapter 1 <i>Making Sense of Copyright</i></p> <ul style="list-style-type: none"> <li>› Assignments due: Quiz #2 &amp; Video Journal</li> <li>› Check Canvas for additional tasks or reading material</li> </ul>
<p>Week 7 Feb.19</p>	<p>Beeching: Chapter 4 and Chapter 6 <i>Expanding Your Impact: Making Recordings &amp; Booking Concerts: Artist and Self-Management</i></p> <p>Baskerville: Chapter 9, 10, 11, and 12 <i>The Recorded Music Industry</i></p> <ul style="list-style-type: none"> <li>› <b>Priority Checkpoint: (Mapping Out) Final Creative Project</b></li> <li>› Assignments due: Elevator Speech &amp; Pitch Statement</li> <li>› Check Canvas for additional tasks or reading material</li> </ul>
<p>Week 8 Feb.26</p>	<p>Baskerville: Chapters 10 and 12 (+13 and 14) <i>Recording Agreements and Record Label Marketing</i></p> <ul style="list-style-type: none"> <li>› Assignments Due: Discussion Board &amp; Journal</li> <li>› Check Canvas for additional tasks or reading material</li> </ul>
<p>Week 9 Mar. 4</p>	<p>Baskerville: Chapters 6, 7 and 8 <i>Professional Songwriting, Music Publishing, and Music Licensing</i></p> <p>Additional Material: Baskerville;The DIY Artist (22) &amp; Starting Your Own Business (23)</p> <ul style="list-style-type: none"> <li>› <b>Priority Checkpoint: (In Progress) Final Creative Project (MIDTERM)</b></li> <li>› Assignments Due: Quiz #3</li> <li>› Check Canvas for additional tasks or reading material</li> </ul>
<p>Week 10 Mar. 11</p>	<p><b>Spring Break – NO CLASS</b></p>
<p>Week 11 Mar.18</p>	<p>Beeching: Chapter 2, 3 &amp; 5 (+7 and 8)</p> <p><i>Cultivating your Support Network: Making Connections, Building Community Developing Your Image: Creating Promotional Materials that Work, Building Your Online Community: Social Networking, the Web, and You (Branding)</i></p> <p>Additional Material: Herstand; Mastering the Internet</p> <ul style="list-style-type: none"> <li>› <b>Priority Checkpoint: Student Presentations – Round A</b></li> <li>› Assignments due: Journal and Peer Commentary on Round A Presentations</li> <li>› Check Canvas for additional tasks or reading material</li> </ul>

Week 12 Mar.25	Individual Meetings: Final Project (20' each)
Week 13 April 1	Baskerville: Chapters 19, 20, 21 <i>The Business of Music &amp; Radio; Music for Television &amp; Film</i> <i>might be split up in two parts</i>  Additional Material and Frith & Marshall: Chapter 6 & Chapter 10  <ul style="list-style-type: none"> <li>› <b>Priority Checkpoint: Student Presentations – Round B</b></li> <li>› Assignments due: Journal and Peer Commentary on Round B Presentations</li> <li>› Check Canvas for additional tasks or reading material</li> </ul>
Week 14 April 8	Beeching: Chapter 11 and 12 <i>Balancing Life: Managing Time and Money, Funding for Music Projects</i>  Additional Material: Herstand; Sponsorships and Investment  Guest Artist (60-90min)  <ul style="list-style-type: none"> <li>› Assignments due: Discussion Board and Journal</li> <li>› Check Canvas for additional tasks or reading material</li> <li>› (TBD) Final Creative Research Project Presentation</li> </ul>
<b>GatorEvals</b> Apr.13-26	“Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available <a href="#">here</a> .”
Week 15 Apr. 15	Baskerville: Chapters 22, 23, 24 and 25 <i>The DIY Artist, Career Options and Development</i>  Guest Artist (60-90min)  <ul style="list-style-type: none"> <li>› Assignments Due: Discussion Board and Journal</li> <li>› Check Canvas for additional tasks or reading material</li> <li>› (TBD) Final Creative Research Project Presentation</li> </ul>
Week 16 Apr. 22	Dr. Arkoudis in Finland <i>Personal Time for Final Project</i>
April 27- May 3	FINAL PROJECT WORLD RELEASE  <ul style="list-style-type: none"> <li>› Priority Checkpoint: Submit Final Creative Project (with proof of release)</li> <li>› Priority Checkpoint: Submit Final Research Paper</li> </ul>

## **TIMELINE & DESCRIPTION OF ASSIGNMENTS**

- **Weekly Online Discussion** assignments located on Canvas will be due each Sunday by 11:59 PM and will be graded as part of the 'Homework' set.

The purpose of the discussions is to learn about and relate to your peers' perspectives based on their experience and professional perspective, to refine your perspectives over time to help strengthen your personal enterprise, and to uncover opportunities for future collaborations between your peers as each of you have various types of expertise. The discussion postings are based on quality, not quantity (word count). They should be clear, concise, and creative. Your replies to at least three peers' posts for each discussion should be around 3 to 4 sentences. It is important for you to address your peers' viewpoints. The objective of each reply is to relate to each other, and sometimes, to offer a different perspective in a respectful manner. Depending on the nature of that week's discussion, a creative video for your reply will be accepted as a discussion entry.

- **Quizzes** located on Canvas will be due on set deadlines by 11:59 pm and will be graded as part of the 'Quizzes' set.
- **Presentation and Research Assignments** located on Canvas will be due on selected Sundays by 11:59 PM. This assignment will be graded as part of the 'Research/Presentation' set.

Presentation and Research Assignments will be based on topics relevant to the current music industry scene and topics discussed in class and will require that the student conducts thorough research or an entrepreneurial activity prior to presenting an 18–22-minute lecture presentation for their peers.

Below the student can find potential research and presentation topics, which will be assigned on a first come-first served basis through a selection form on Canvas. Make sure to note the deadline on week 3.

- **Copyright:** Students will conduct research prior to putting together a 2-page handout and a 10 slide PowerPoint presentation describing a legal issue that occurred with an artist/band's song, the consequences the artist/band faced, and how the issue affected the music business.
- **Digital Distribution:** Students will fill out the entirety of a hypothetical CD Baby album submission and prepare a 2-page handout and present the process to the class. This assignment should be chosen by only by student(s) whose final project deals with a non-similar topic, otherwise the nature of this project will be automatically replaced by the instructor.
- **Philosophy & Historical Aspects of Music Business:** Students will put together a 2-page handout and prepare a 10 slide PowerPoint presentation on their preference for Music Business 1.0 versus 2.0., as well as the advantages and disadvantages of both music industry eras.
- **Interview an Arts Administrator/Advocate (Paper & Report):** Students will conduct an interview with an arts administrator/advocate through a semi-structured interview-questionnaire containing four questions provided by the instructor and give a spoken presentation to the class on the findings of the interview. During their presentation they will report on the role of the interviewee's job, the focus of their area of emphasis, methods for sustaining the business, and the pros and cons' working in their field of emphasis in today's competitive streaming industry.

- **Record Label Presentation:** Students will put together a 2-page handout and prepare a 10 slide PowerPoint presentation on their preference for the major record label model or the independent record label model. Students must also indicate which model is better for at least 5 musical genres and explain their reasoning.
  - **Interview an Independent (Self-Made) Artist (Paper & Report):** Students will conduct an interview with an independent self-made artist of their choice through a semi-structured interview-questionnaire containing four questions provided by the instructor and give a spoken presentation to the class on the findings of the interview. During their presentation they will report on the role of the interviewee's job, the focus of the artist's work and its impact in the community and music business, methods for sustaining their creative business, and the pros and cons' working in their field of emphasis in today's competitive streaming industry.
- **\*Final Creative Project:\*** Research and Execution Stages will be divided into three major categories and will be located on Canvas under the 'Final Creative Project/Research Paper.' These assignments will be submitted on Canvas on set deadlines by 11:59 PM on week 5, week 7 and 9, and final week of the term. Individual meetings with the instructor will be required.

The *final creative project* will be divided into three major assignments which will take place in lieu of a midterm and final exam. This means that the grade initially assigned to those exams will now be tied to the professionalism, personal research, and preparedness showcased for the following three stages of the assigned final project, which will be the student's choice at the beginning of the term in discussion with the instructor.

- › Final Creative Project: Mapping Out
- › Final Creative Project: In Progress
- › Final Creative Project: World Release

**\*\*\* Just for Graduate and Post-Graduate-level students \*\*\***

**Research Paper on the Business of a Musical Era:** The Final Creative Project *can be replaced* by a Research Paper following discussion with the instructor. Students will conduct a study on the attributes, legalities, artistic postulations, and industry advancements made by a music entrepreneur that influenced the music business and/or popular music genre(s). Students can choose to engage in a qualitative, quantitative (inferential or descriptive statistics), mixed methods, or meta-synthesis study. The topic of the study should be approved by the instructor. A rubric of guidelines for the study will be provided. Students will submit a 5–8-page paper and give a 20-30 slide presentation on their research. Research Projects will follow the same timeline as the final project. Research projects will be undertaken throughout the remainder of the semester with regular input from the instructor. The Research Presentation will take place during the 15<sup>th</sup> week of the semester.

## **ATTENDANCE POLICY, CLASS EXPECTATIONS, AND MAKE-UP POLICY**

### **ATTENDANCE POLICY**

Attendance is critical to your success in this class. The following policies apply:

1. Attendance at class meetings is required unless other arrangements have been made with the instructor. You are expected to be present when class begins.
2. The student is responsible for all material missed during an absence.
3. It is the student's responsibility to inform the instructor immediately about excused absences.
4. Assignments and class work missed during excused absences must be made up within a timeframe determined by the instructor.

5. All questions about attendance or excused absences should be directed to the instructor.

**TECHNOLOGY**

The use of cell phones during class is not permitted. It is not only the instructor’s right, but their responsibility to remove obstacles to learning. Cell-phone use interrupts the student’s concentration, is distracting to other students, and is distracting and disrespectful to the instructor. Students accessing the textbook electronically on a tablet or laptop are asked to turn off notifications on their device, or, if possible, turn off wi-fi completely or close their web browser.

**EMAIL ETIQUETTE**

Consider adhering to professional email etiquette and responding to messages and emails within a 48-hour period. Weekends are not considered business days, so ensure proactiveness in addressing questions and concerns about upcoming assignments. Students who contact the instructor the day of an assignment deadline (Sunday), risk not receiving a response in a timely manner.

**MAKE-UP FOR EXAMS OR OTHER WORK**

To remain fair to all students enrolled in this course who are held to the same academic standard, make-up for any assignment will require written documentation that the student has been excused from school during the time in question. Without this approval we cannot issue make-up. This includes all requests for permission to grant make-up for personal issues involving family, work, deaths, hardships, marriages, pregnancies, illnesses, financial problems, etc. We do apologize for this inconvenience, however, to be ethically in good standing, this documentation is needed to ensure the accuracy of all claims made.

**EVALUATION OF GRADES**

<b>Assignment</b>	<b>Percentage of Final Grade</b>
Homework Sets (10) <i>Including weekly online discussions</i>	15%
Quizzes (4)	10%
Midterm Creative Project/Research Paper	30%
Final Creative Project/Research Paper	30%
Research / Presentation	10%
Class Participation	5%

**PARTICIPATION RUBRIC CRITERIA**

<b>Criteria</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
Preparation	Unprepared for class with assignments, homework, and required class materials (textbook, documenting materials)	Partially prepared for class with assignments, homework, and required class materials (textbook, documenting materials).	Mostly prepared for class with assignments, homework, and required class materials (textbook, documenting materials).	Fully prepared for class with assignments, homework, and required class materials (textbook, documenting materials).



Engagement	Does not participate in class discussions and collaborate with other students in group assignments. Does not complete assignments according to the rubrics provided and does not submit assignments on time. Exhibits a lack of interest in the activities.	Some participation in class discussions and collaborate with other students in group assignments. Does not complete assignments according to the rubrics provided but submit assignments on time. Has many lapses in participation and has 4 or more incomplete or late assignments.	Active participation in class discussions and collaborating with other students in group assignments. Completes assignments according to the rubrics provided and submits assignments on time throughout the entire class. Has minimal lapses in participation and has 3 incomplete or late assignments.	Active participation in class discussions and collaborating with other students in group assignments. Completes assignments according to the rubrics provided and submits assignments on time throughout the entire class.
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Percent	Grade	Grade Points
93.0 - 100.0	A	4.00
90.0 – 92.9	A-	3.67
87.0 – 89.9	B+	3.33
83.0 – 86.9	B	3.00
80.0 – 82.9	B-	2.67
77.0 – 79.9	C+	2.33
73.0 – 76.9	C	2.00
70.0 – 72.9	C-	1.67
67.0 – 69.9	D+	1.33
63.0 – 66.9	D	1.00
60.0 – 62.9	D-	0.67
0 – 59.9	E	0.00

### **ACADEMIC HONOR POLICY**

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

### **DISABILITY ACCOMMODATIONS**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

### **POLICY ON SEXUAL HARASSMENT AND SEXUAL MISCONDUCT**

It is the policy of the University of Florida to provide an educational and working environment for its students, faculty, and staff that is free from sexual harassment and sexual misconduct. This includes information sent by e-mail. Sexual harassment and sexual misconduct in any form will not be tolerated, and individuals who engage in such conduct will be subject to disciplinary action. The University encourages students, faculty, staff, and visitors to promptly report sexual harassment or sexual misconduct. For more specific information, please see [www.aa.ufl.edu/aa/affact/harass](http://www.aa.ufl.edu/aa/affact/harass) (Located in the General Information section of the University Catalog.)

### **RECORDING OF MASTERCLASSES AND ONLINE MEETINGS**

Our class sessions may be audio-visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image agree to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

### **COURSE EVALUATIONS**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/uf/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### **CAMPUS RESOURCES**

**U Matter, We Care:** If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or (352) 392-1575 so that a team member can reach out to the student.

**Counseling and Wellness Center:** <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

**Sexual Assault Recovery Services (SARS)** Student Health Care Center, 392-1161.

**University Police Department**, 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu/>  
Academic Resources

**E-learning technical support**, (352) 392-4357 (select option 2) or e-mail to [learning-support@ufl.edu](mailto:learning-support@ufl.edu). <https://lss.at.ufl.edu/help.shtml>.

**Career Resource Center**, Reitz Union, 392-1601. Career assistance and counseling. <http://www.crc.ufl.edu/Library> Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using libraries or finding resources.

UF Calendar of COTA Events, <https://arts.ufl.edu/in-the-loop/events/>

UF George A. Smathers Libraries, <https://uflib.ufl.edu/>

**DR. ARKOUDIS LIFE QUOTES**

*“Decide. Commit. Succeed.”*

*“Life is about creating yourself!”*

***11 Things That Require Zero Talent:***

1. Being on Time
2. Work Ethic
3. Effort
4. Energy
5. Body Language
6. Respect
7. Passion
8. Going the Extra Mile
9. Being Prepared
10. Being Coachable
11. Attitude