

**DEPARTMENT OF MUSIC AND PERFORMING ARTS PROFESSIONS**

**Music Business Graduate Program**

## *Sample January 2011 Syllabus -- for Website only*

### Global Music Management -- E80.2207 [Changing to **MPAMB-GE.2207** in 2012]

3 points; NYU in London; Spring 2011

Instructor: Dr. Catherine Moore (contact info in New York City)\*

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Office Hours: by appointment (please call 212-998-5424 for an appointment)

\* PLEASE REFER TO THE NYU LONDON HANDBOOK FOR FACULTY CONTACT INFORMATION IN LONDON. There is a shared faculty office in London.

Instructor's biography can be found at: [http://steinhardt.nyu.edu/faculty\\_bios/view/Catherine\\_Moore](http://steinhardt.nyu.edu/faculty_bios/view/Catherine_Moore)

#### INTENSIVE COURSE FORMAT:

Assigned readings and listening will be completed before the start of the course; there will be at least two required field trips for a total of 5-6 additional hours during the course; the final research paper will be submitted four weeks after the end of the course.

#### BULLETIN DESCRIPTION:

Examination of current global music management issues. Topics include international market research, selection of international target markets, planning and decision-making, how to utilize the global reach of the Internet, how to measure and predict global music trends, and cultural diversity issues in the music industry.

#### INSTRUCTOR'S DESCRIPTION:

The market for recorded music is saturated in major markets such as the USA and UK. By contrast, international markets and other industry sectors (such as live and publishing) have significant growth potential. Engaging the international world is as important to the future of the music industry as engaging the digital world. Learning the skills to harness cultural differences in music evaluation and business planning is necessary to achieve this engagement.

#### REQUIRED READING (continues on next page):

Berger, Harris M. and Michael Thomas Carroll, eds. *Global Pop, Local Language*. (Jackson, Miss: University Press of Mississippi, 2003).

Johnson, Debra and Colin Turner. *International Business: Themes and Issues in the Modern Global Economy*. 2nd ed. (London and New York: Routledge, 2010).

## REQUIRED READING (continued from previous page):

Lopes, Gabriela, ed. *2010 Recording Industry in Numbers* (London: International Federation of the Phonographic Industry, 2010).

Copies of this trade publication are provided on loan to you to work in groups. We are grateful to the IFPI for providing us some extra copies for this purpose. Distributed at orientation.

Moore, Catherine. "Cultural Variety as Music Business Strategy: Enriching the Repertoire or Pandering for Profit?", given at the International Musicological Society Symposium in Melbourne, Australia, July 2004. (access on course BLACKBOARD site)

Moore, Catherine. "International Music Marketing as Translation", given at the Memorial University, St. John's Newfoundland, Canada conference: *Post-Colonial Distances: The Study of Popular Music in Canada and Australia*, June 2005. (access on course BLACKBOARD site)

Various. *Billboard* magazine; *Music Week*; *New Musical Express* (UK music magazine); handouts (selected by the Instructor); NYU's *Virtual Business Library* <http://library.nyu.edu/vbl/>

Websites and blogs such as:

<http://www.prsformusic.com> <http://juggernautbrew.blogspot.com/> <http://fruktmusic.com/blog/>

## REQUIRED LISTENING:

Various songs and albums assigned by the Instructor as well as individual exploration of other songs from many international sources. During the London component of the course, students will discover new music and learn to listen with a critical ear for potential to move that music into a new geographical market.

Note about Western classical music: Given the inherently international quality of this type of music, the fact that such music moves around the world without need for much adaptation, and the unique characteristics of the classical recorded music industry, music examples can be from any music genre except classical.

## COURSE OBJECTIVES:

By the end of the course students will have learned how to

- research and analyze international music markets in at least two industry sectors
- compare international markets and select target markets
- describe a musical artist, music genre, or song in such a way that its attributes can be compared to the characteristics of an international market
- make business decisions based on (a) international research and (b) sensitivity to local cultures
- present ideas and decisions for the purpose of soliciting critiques and analysis
- use those critiques and analyses to prepare objectives, strategies, and implementation plan in the Final Assignment

ATTENDANCE: Students are expected to attend all classes and activities such as the January 2, 2011 orientation in London, club concerts and walking tour, arrive on time and stay until the end of the class session or activity.

## GRADING BREAKDOWN:

- 20% “Two Nations Separated by a Common Language”
- 20% Plan for Final Assignment – Report on Decision Scenarios
- 60% Final Assignment

**ASSIGNMENTS**

**FORMAT:** Each Assignment is a prepared written response to questions, instructions or research guidelines prepared by the Instructor and distributed in writing. Except where otherwise specified, all papers should be typewritten and double-spaced with a cover sheet (see below). Proper citing of sources is expected for all assignments.

**COVER SHEET** for each Assignment has your e-mail address and name. Please do not put your name anywhere else on the assignment (such as in a header or footer with page numbers). For privacy reasons, do not put your SSN or student ID number anywhere on the assignment.

**“Two Nations Separated by a Common Language”**

- To prepare this report, students observe aspects of London (retail stores, radio, press, TV, live music coverage, etc.) to identify clues about the acceptance or rejection of music that is currently successful in the United States; supported by secondary research, the report is an analysis of the similarities and differences between these two large English-language music markets.

**Plan for Final Assignment: Report on Decision Scenarios**

- Students select one or two international territories and two decision scenarios related to global management issues from a choice of six industry sectors (music publishing, recorded music, touring/live concerts, radio, television, retail); students apply research about the sector and the territory and begin to plan a decision sequence based on the scenario; the purpose of the assignment is to examine two sectors in one or two international territories and begin to set the framework for the final assignment; comparative skills used in the “Two Nations Separated by a Common Language” assignment will prove helpful. An annotated bibliography is part of the Plan.

**Final Assignment**

- After receiving comments from the Instructor on the Plan for Final Assignment, students choose one decision scenario to present at the final roundtable to get input from others in the class; based on that input students are then ready to complete their research and write the final report which will include descriptions of executive-level decisions, analysis of the industry sectors and territory/territories selected, rationale for the selection of the international markets, objectives, strategies, and initial implementation plan.

**NOTES:**

1. There is an online “Blackboard” component to this course; students access Blackboard via their NYUHome e-mail account, using the “ACADEMICS” button in NYUHome.
2. Late assignments may not be accepted and will be assessed a late deduction.
3. Readings are to be completed in advance of the class they are listed on the Topical Outline.
4. Refer to Topical Outline for assignment due dates.

### NOTE REGARDING COURSE COMPONENTS

*Global Music Management* is comprised of three consecutive components:

- preparatory
- London
- final (post-London)

In the preparatory and final components, students work independently using written guidance from the instructor. Registered students will receive written guidelines for the preparatory component in early December 2010.

In addition to written guidelines for the final assignment, students will receive comments from the Instructor on the “Plan for Final Assignment” (submitted during the London component of the course) as well as comments at the Final Roundtable from other students regarding their decisions about a global music management expansion plan.

### PREPARATORY COMPONENT

Prior to arriving in London, students will

- READ the following:

*International Business: Themes and Issues in the Modern Global Economy*. 2nd ed. Preface (pp. xx-xxiii); Abbreviations (pp. xxiv-xxvii) will be useful while reading the chapters. Ch. 1 “The Strategic Context of the Shifting International Business Environment” (pp. 1-18); Ch. 2 “Globalization and the Changing Business Environment” (pp. 19-49); Ch. 3 “Regional Integration and Globalization” (pp. 50-78); and as much of Chapters 9-11 as you can: “Multinational Enterprises: The Conduits of Globalization” (pp. 211-235); “The Internationalization of MNEs” (pp. 236-257); “International Entrepreneurship and the Internationalization of Small and Medium-Sized Businesses” (pp. 258-280).

*Global Pop, Local Language*. Introduction “The Politics and Aesthetics of Language Choice and Dialect in Popular Music” (pp. ix-xxvi); and any two other chapters of your choice. Choose chapters that cover music from different continents.

*2010 Recording Industry in Numbers*. (Please read upon arrival in London if your group partners had the book in New York) Introductory section (pp. 3-25), Appendices (pp. 79-87), the profiles of the countries in the two chapters you choose from *Global Pop, Local Language* (see above), and the profiles of the three countries in the charts you choose (see below).

- COLLECT three (or more) current (December 2010) recorded music national pop sales charts of at least the Top 25 singles and albums from three different continents (excluding the USA and UK); bring the chart information to London.
- LISTEN to a wide range of “international” music and select at least four songs you believe have international revenue potential. If possible, listen to some music written about in the chapters you select in *Global Pop, Local Language*. Some chapters have discographies; all refer to many music examples. Legitimate artist websites, legitimate label websites, local radio, Internet radio (including National Public Radio in the United States) often contain sound clips. Listen to at least three UK radio stations online.

**PREPARATORY COMPONENT (cont.)**

- **WRITE** a short description of each song in terms of its musical and revenue value. Base your ideas on your own listening and current level of knowledge about international markets and cultures. *Remember:* you will have learned a lot more by the end of this course! But putting your ideas on paper before you start the London component of the course will provide an excellent base for you to build on as you learn. Bring your descriptions to the first London class. This is not an assignment to hand in or be graded – it’s your own writing to help you participate in the class discussions and refer to later on as you make decisions about music and international markets. *Allow yourself to imagine something that does not yet exist.*
- **BRING** to London one US (or other non-British) newspaper and one US (or other non-British) magazine; a portable CD or MP3 player and headphones are optional.
- **REVIEW** the first assignment -- “Two Nations Separated by a Common Language” -- so that when you arrive in London you are ready to start your observations; online radio listening can begin in advance.
- **REVIEW** the Selected Discussion Points -- to guide your reading. The full set of Selected Discussion Points will be available with the final Syllabus as soon as possible.

**LONDON COMPONENT:  
SAMPLE CLASS TOPICS**

Please refer to the calendar (which will be ready in late December 2010) for schedule of classes and other activities in London. The topics and order of topics is subject to change, based partly on the availability of guest speakers.

- **Course Introduction:** review of syllabus (format, criteria for grading, etc); review of pre-assigned readings and listening; initial discussion of chapters in *Global Pop, Local Language*
- Review first assignment; discuss current situations to illustrate industry attitudes and trends.
- **Global Market Trends and Global Music Trends:** how to measure and predict
- **Managing A Global Music Company and Crossing Global Barriers:** live music markets -- selling the experience and drawing an audience; recorded music markets -- role of the Internet in music dissemination
- **Translation as a Metaphor for Global Music Management:** verbal, visual, and cultural translation
- **Managing a Global Music Company:** managing on a large-scale with regional differences and priorities demanding different strategies

**LONDON COMPONENT:  
SAMPLE CLASS TOPICS (cont.)**

- *Cultural Variety Issues*: sensitivity to local taste and culture
- *International Market Research*: learning which sources are reliable, application of research to decision-making; using current resources as quick-response research.
- *The Limits of Exoticism*: how far can music travel and succeed in finding a sustainable market?
- *Sync Licensing*: a UK and USA comparison; opportunities for independent artists and labels.
- *Music in Brand Marketing*: how the relationship between brands and music has evolved
- *Final Roundtable*: Students present their research and decisions, and respond to each others' ideas.

**LONDON COMPONENT: FIELD TRIPS AND OTHER ACTIVITIES**

**REQUIRED ACTIVITIES**

**Orientation in London** -- This session takes place at 6 p.m. the day before classes begin, usually at or near the residence where students are staying.

**Club Concerts** -- Two or three field trips to observe “international” music in live performance at London venues are required. The purpose is to experience music and audiences, and to hear previously unknown music or known music in an unfamiliar setting. Performances will be selected to accomplish this purpose. The dates for club concerts will depend on suitable acts appearing, and may not be finalized until late December 2010.

**Walking Tour** -- This is a professionally guided walking tour of a London area.

**FINAL (POST-LONDON) COMPONENT**

Students work independently to complete the Final Assignment, due at the Instructor’s NYU (New York City) office on Monday, February 14, 2011.

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