Sample Syllabus -- for Website only

Global Music Management -- E85.2515
3 points; NYU in London; Spring 2009

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

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 2 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 have significant growth potential. This course is a key part of our mandate in the music business program to provide students with the tools to make them successful leaders in a changing industry.

EXECUTIVE IN RESIDENCE: The Executive in Residence brings distinguished music industry professionals into a specific Music Business class for guest lectures. Students have the opportunity to learn about decision-making in the commercial world that is directly related to the topic of the class.

For information about the Executive in Residence initiative can be found at:
http://steinhardt.nyu.edu/music.olde/showcase/speakers.html#executives
GLOBAL MUSIC MANAGEMENT (E85.2515)   WEBSITE Syllabus p. 2

TEXTBOOKS:


Copies of this trade publication are provided on loan to you to work in pairs. We are grateful to the IFPI for providing us some extra copies for this purpose. Distributed at Dec. 5 orientation.

Moore, Catherine. Two conference papers – will be posted on Blackboard. Handouts distributed at Dec. 5 orientation. “Cultural Variety as Music Business Strategy: Enriching the Repertoire or Pandering for Profit?” and “International Music Marketing as Translation”.

Billboard magazine (weekly US trade magazine); Music Week (weekly UK trade magazine) New Musical Express (weekly UK music magazine); handouts (selected by the Instructor)

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 classical music: Given the inherently international quality of classical 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
GRADING BREAKDOWN:
20%  “Two Nations Separated by a Common Language”
15%  Plan for Final Assignment – Report on Decision Scenarios
65%  Final Assignment

ATTENDANCE:
Students are expected to attend all classes, arrive on time and stay until the end of the class session.

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 five or six industry sectors (examples are music publishing, recorded music, touring/live concerts, radio, television); 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.

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 on the NYUHome homepage.
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 2008.

In addition to written guidelines for the final assignment, students will receive comments from the Instructor on the “Plan for Final Assignment”, an 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 scenario.

PREPARATORY COMPONENT

Prior to arriving in London, students will

• READ the following:

International Business: Themes and Issues in the Modern Global Economy. Preface (pp. x-xii); Abbreviations (pp. xiii-xv) will be useful while reading the chapters. Chapter 1 “Globalization and the changing business environment” (pp. 1-29); Chapter 2 “Regional integration and globalization” (pp. 30-48); and as much of Chapters 5 and 6 as you can: “Multinationals: conduits of globalization” (pp. 101-125) and “Globalizing small and medium-sized enterprises: the emergence of micronationals” (pp. 126-141).

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.

• COLLECT three (or more) current (December 2008) 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.

• 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 learn 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 newspaper and one US 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. This assignment is included
in this Syllabus.

LONDON COMPONENT:
SAMPLE CLASS TOPICS

Please refer to the calendar (which will be ready in late December 2008) 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: how to measure and predict

- Global Music Trends: how to measure and predict; in-class listening session

- Crossing Global Barriers: live music markets -- selling the experience and drawing an
audience; recorded music markets -- role of the Internet in music dissemination; speaker from
live music sector

- Translation as a Metaphor for Global Music Management: verbal, visual, and cultural
translation; discussion of decision scenarios for the final assignment

- Music Industry Solutions – Beyond Panaceas: examination of ways the music industry is
looking for solutions, and which ones have the most potential (long-tail, artist-to-fan, artist DIY,
music access license, etc.). Guest speaker.

- Managing a Global Music Company: managing on a large-scale with regional differences and
priorities demanding different strategies. Guest speaker.

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

- *The Limits of Exoticism*: in-class listening session; how far can music travel and succeed in finding a sustainable market?

*Final Roundtable*
- Students present their research and decisions, and respond to each others’ ideas.

LONDON COMPONENT: FIELD TRIPS AND OTHER ACTIVITIES

REQUIRED ACTIVITIES

*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 2008.

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

OPTIONAL ACTIVITY

*Orientation Tour of London (arranged on your own and not part of the activity fee)* -- This is recommended for all participants, especially those who have never visited London before. Before you arrive in London, you will receive a list of options and recommendations for walking tours, boat trips, and city bus tours.

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 9, 2009.

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