DETAILED CONTENTS

Preface xvii
Acknowledgments xxi

PART 1 The Creative Economy 1

CHAPTER 1 Welcome to the Creative Economy 3
Chapter Overview 3
Key Terms 3
Art as Commerce, Commerce as Art 3
Addicted to Music 4
Defining the Creative Economy 5
  What Is Entrepreneurship? 5
  21st Century Music Professionals 5
  Artist-Entrepreneur 6
  Music Business-Entrepreneur 6
  The Post-genre Musical Age 7
Breaking Down Barriers: Classical Music Becomes the New Pop 7
  Genre-Bending Musical Collaborations 8
  Farewell to Music Genres, Says Spotify 9
  On the Future of Classical Music 10
Spotlight on . . . Jeri Lynne Johnson and the Black Pearl Chamber Orchestra 13
  Happily Stealing Each Other's Music 13
  Classical Music Thrives in Latin and South America 14
The Aesthetic Value of Music 15
The Social Value of Music 17
  Big Data 17
  Tangible and Intangible Value 18
Making Music Matters 18

Music's Contribution to Human Wellbeing 19

The Political Value of Music 19

Europe, Where Art Is Life 21

Fair Access to the Arts 21

Politics Upends the Arts in Australia 22

Using a Musical Bully Pulpit to Speak Their Political Minds 22

“Basically, You’re a Billboard for an Oil Company” 23

Politics and Censorship 24

Spotlight on . . . Iván Fischer—Taking Political Risks with His Music 24

The Ethical Value of Music 26

Opportunities Ahead 27

Conclusion 27

Talking Back: Class Discussion 27

CHAPTER 2  Why Music Professionals Need to Think Like Entrepreneurs 33

Chapter Overview 33

Key Terms 33

A Deeper Meaning of “Music Entrepreneur” 33

Characteristics of Entrepreneurs 34

Types of Entrepreneurial Ventures 35

Philanthropy 37

Social Entrepreneurship 38

Internal Entrepreneuring 39

Why Musicians Need to Think Like Entrepreneurs 39

Creating a Sustainable Life 40

Spotlight on . . . Groupmuse: A Tech Start-Up in the Classical Music World 41

How to Think Like an Entrepreneur 42

Changing Your Mindset 42

The Wisdom of “Failing Often to Succeed Sooner” 43

Right Brain/Left Brain 44

Creative Problem-Solving 45
Spotlight on . . . Andrew Cyr and the Metropolis Ensemble 50

Who Am I? Finding Your Own Voice as a Music Professional 53

Your Personal Mission 53

Find Your Own Voice 55

Opportunities Ahead 58

Conclusion 58

Talking Back: Class Discussion 59

CHAPTER 3

Developing the 21st Century Global Music Professional 63

Chapter Overview 63

Key Terms 63

What Is a Global Music Professional? 63

"It Took Me Ten Years to Be an Overnight Success" 64

The Need for Professional Partnerships 64

Build Your Team 65

Learn Your Craft 66

Creating Global Music Professionals 67

Colleges and Universities 67

Music Publishers 68

The Recording Industry 68

Legal Advisors 69

Spotlight on . . . Classical Rock Star Lang Lang 70

Live Events and Performances 73

Collecting Societies 75

Unions and Professional Organizations 76

Key Performing Arts Organizations 77

Key Music Conferences for Artist- and Music Business-Entrepreneurs 77

Broadcasting 79

Audiences and Fans 79

Musical Instrument and Recording Equipment Suppliers 80

Producers 80

Failure and Criticism: A Necessary Part of Creating 21st Century Global Music Professionals 81
PART 3  

Music Revenue Streams  147

CHAPTER 6  

Revenue Streams: Global Performing and Licensing  149

Chapter Overview  149

Key Terms  149

Introduction to Performance Rights  149

Performance Royalties: A Revenue Stream for the 21st Century Global Professional  150

Key Terms and Definitions in Licensing  150

The UK: Performance Licensing  151

Europe: Performance Licensing  151

The US: Performance Licensing  153

The Differences between Collecting Societies and Publishers  156

Live Events as a Revenue Stream  156

Getting Started  157

Building Your Team  158

Global Players in the Live Events Marketplace  160

Ticketing  161

Venues  165

Mini-Case Study: China’s Concert Etiquette Challenges  165

Mini-Case Study: Can a Concert Hall Unite a Wealthy Neighborhood and Its Struggling Suburbs?  166

Mini-Case Study: Adapting Spaces for Classical Music  168

Mini-Case Study: A Solution for Venue and Neighborhood Noise Restrictions  168

Mini-Case Study: Philadelphia and Detroit Are the New Brooklyn  169

Touring  169

Spotlight on . . . Indie Band Pomplamoose’s 2014 Tour  170

Tools for the DIWO (Do It With Others) Entrepreneur: Performing and Licensing  171

The Sharing Economy  172

Opportunities Ahead  174

Spotlight on . . . Global Music Festivals  174

Global Proliferation  175

Good Profit Margins  175
CHAPTER 7  Revenue Streams: Music Publishing  198

Chapter Overview 198

Key Terms 198

Introduction to Global Music Publishing 198

Underlying Composition 199

digital delivery 199

The Major Functions of a Music Publisher 200

Industry Globalization 201

Primary Sources of Revenue 202

Types of Royalties 204

Common Ways to License Music 208

Inside a Music Publishing Company 208

Spotlight on . . . Kobalt Music Publishing 209

Red Bull Music Publishing 212

Industry Forecast 212

Tools for the DIWO (Do It With Others) Entrepreneur: How to Make Music Publishing Work for You as a Revenue Stream 213

The Short Version of How Music Royalties Work 213

Music Sampling 217
DETAILED CONTENTS

Industry Profitability 251

Industry Outlook 252

Major Global Markets 258

   Competition from Smaller Labels 258

   Major Labels Prevail 259

Industry Globalization 260

Producers 260

   Best Producers Ever 261

   Producer Collaboration 264

   Spotlight on . . . CD Baby, The Anti-label 265

A Profound Shift in a Venerable Industry 267

   Recording Industry Trade Associations 269

   Regulation and Policy 270

How Labels Invest in Their Artists 270

   Advances 271

   Recording Costs 271

   Video Production 271

   Tour Support 272

   Is It Luck or Skill? 272

   Broader Rights Deals 273

The Challenges: Turning Problems into Opportunities 273

   Ownership vs. Access 273

   It's a Singles Business 273

   Termination Rights 274

   Mini-Case Study: New Jazz Label Takes a Calculated Risk 274

Tools for the DIWO (Do It With Others) Entrepreneur: Digital Music Services 274

   Streaming and Download Services to Help You Attract Fans 274

   Indie Artists Curate Their Own Streaming Services 274

   “Ignore the Labels if You Want to Get Signed” 275

   For DJs Who Think They Want to Get Signed to a Label 275

Opportunities Ahead 276
Conclusion 276
Talking Back: Class Discussion 276

PART 4  You as Entrepreneur 281

CHAPTER 10  Hands on: Start Something That Matters 283

Chapter Overview 283
Key Terms 283
Make Meaning 283

Test Your Ideas 284
Your Personal Mission Statement 285
Finding the Right Entrepreneurial Opportunity . . . for You 287
Understanding and Evaluating Risk 288
Time Management 290
The Value Proposition 292
Understanding Your Business Model 293
Get to Know Your Customers 294
Market Research 295
Prototypes 297
Making Financial Projections for Your Offering 297
Pricing Your Product or Service 300
Positioning Your Offering 302
Funding Your Offering 303
Elements of a Business Plan 307
US Legal and Tax Issues for New Ventures 308
Choosing a Business Entity 309
Choosing a Cash or Accrual Accounting Method 310
Key Terms for Naming a Business 310
“Why Am I Filling out All These Forms?” 312
Conclusion 312

Index 315