THE SOULED OUT PAPERS · VOLUME I

HBCU INSTRUCTOR GUIDE

The Music Economy

Four core lessons and four extension seminars for The Souled Out Papers, Volume I

DESIGNED FOR	Undergraduate HBCU classrooms
FIELDS	African American Studies · History · Music Business · Economics · Media Studies · Entrepreneurship
CORE TEXT	Beloved One, The Souled Out Papers, Volume I: The Music Economy — Design Edition (69 PDF pages)
INSTRUCTOR	______________________________ · COURSE/TERM _____________________

4 + 4	75 MIN	69	1
core + extension lessons	per core lesson	PDF pages	ownership capstone

Essential question: How did FBA musical creation generate economic value, through which mechanisms did ownership and revenue move away from creators, and what institutions should HBCU students build next?

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SECTION 1

Unit at a Glance

This guide treats the book as both a course text and an argument to be tested. Students learn its historical and economic framework while practicing source verification, rights analysis, quantitative reasoning, and institution design.

> **EDITION NOTE**
>
> All references use PDF page numbers in SouledOutPapers_Vol1_FINAL_20260718_DesignEdition.pdf (69 pages). The cover and the two Dedication pages carry no printed number, so the printed footer runs three lower than the PDF counter. This guide labels every reference 'PDF pp.' to prevent confusion.

Instructional stance

Teach the volume neither as unquestionable doctrine nor as a neutral textbook. Teach it as a lineage-specific intervention that assembles evidence, estimates scale, makes historical interpretations, and advances an ownership program. Students should be able to state the argument accurately, identify its evidence, challenge its methods, and propose stronger institutions.

> **TWO-MEASUREMENT RULE**
>
> Keep estimated economic activity built on FBA musical creation separate from extraction documented through a contract, royalty split, catalog transfer, monopoly finding, or other identifiable mechanism. Never ask students to treat the $1.35 trillion estimate as an audited extraction total.

> **TEACHING THE PROLOGUE**
>
> Treat 'the caricature premium' as the book's interpretive thesis to test — not as a settled historical law. The current edition names it as a thesis on PDF p. 15. Students should ask which archival records establish circulation, which evidence establishes ownership or payment, and where the text draws a long historical analogy from minstrelsy to commercially selected hip-hop imagery.

> **OPENING TEXT: THE DEDICATION**
>
> Begin the course with the author's Dedication (PDF pp. 2–3). Its pen litany — 'the pen writes the contract, the pen assigns the ownership' — prefigures the entire rights analysis of Session 2, and its mentor teachings ('Build it, and never sell it') are the design constraints of the capstone.

Recommended unit structure

SESSION	CENTRAL QUESTION	PRIMARY READING	MAJOR ACTIVITY
1. Before the first hit	How was a market rehearsed before 1920?	PDF pp. 2–21	Archival timeline + claim calibration
2. Rights and money	How does a dollar — or a right — move?	PDF pp. 22–30, 49–55	Rights waterfall + contract negotiation
3. Derivative economies	When does influence become extraction?	PDF pp. 31–48	Five-lens carousel + claim classification
4. Ownership and futures	What should HBCUs build?	PDF pp. 56–69	Case jigsaw + infrastructure studio

Learning objectives

By the end of the unit, students will be able to:

- Explain how masters, compositions, publishing, licensing, touring, and brand association generate different revenue streams.
- Compare the historical significance of Francis Johnson's publishing, the 1834 'Zip Coon' deposit, White-Smith (1908), the 1909 compulsory mechanical license, George W. Johnson's 1890 recordings, and Mamie Smith's 1920 breakthrough.
- Distinguish economic activity, revenue, profit, asset value, creator compensation, cultural influence, and documented extraction.
- Analyze racist archival artifacts without treating the caricature as transparent evidence of Black life or requiring students to reproduce slurs.
- Trace at least three historical mechanisms that transferred value away from FBA creators.
- Explain the difference between a composition, a new sound recording, and the limited authority provided by a compulsory mechanical license.
- Interpret a simplified streaming waterfall and explain how contract terms and recoupment affect artist cash income.
- Evaluate historical claims using primary sources, scholarly interpretation, and industry data rather than repetition alone.
- Differentiate direct rights transfers from derivative influence, cultural debt, and adjacent economic activity.
- Compare the strategies and constraints of six artist case studies across different eras.
- Design an ownership-centered institution that an HBCU or surrounding community could realistically pilot, govern, finance, and preserve beyond its founders.

Evidence of learning

EVIDENCE	PURPOSE	SUGGESTED WEIGHT
Exit tickets and discussion	Check conceptual understanding and respectful participation	10%
Claim-and-source audit	Practice historical verification and quantitative criticism	30%
Rights-flow diagram	Demonstrate music-business and contract literacy	20%
HBCU infrastructure capstone	Synthesize history, economics, activism, and futurist design	40%

Instructor preparation

- Provide the 69-page Design Edition of Volume I and use the hierarchy The Souled Out Papers — Volume I: The Music Economy.
- Build a short digital source packet from the authoritative links in Appendix E of this guide.
- Prepare a content notice for racist caricatures and historic slurs in PDF pp. 11–17; decide in advance whether images need to be projected at all.
- Prepare sticky notes or a shared board with five columns: activist, historian, HBCU student, professor, futurist.
- Print or distribute the claim-evidence-method tracker, timeline lab, and rights-waterfall exercise in the appendices.
- Identify one local music institution, venue, label, church, radio station, archive, alumnus, or artist for the capstone's community context.

SECTION 2

Session 1 — Before the First Hit: Market Formation and the Archive

Reading before class: Dedication, Note on Terminology, Foreword, Part I, the expanded prologue, and Chapter 1 (PDF pp. 2–21).

> **SESSION OUTCOME**
>
> Students can place 1818, 1834, 1890, 1908–09, and 1920 in one chronology; explain why 1920 is a market breakthrough rather than the first Black commercial recording; and distinguish artifact, fact, estimate, interpretation, and thesis.

Before class

- Students annotate PDF pp. 11–17 with five labels: artifact, documented fact, quantitative claim, interpretation, and moral or policy claim.
- Students read the Library of Congress pages on Francis Johnson, the 1834 'Zip Coon' sheet music, pre-1920 Black recording artists, and Mamie Smith's 1920 'Crazy Blues.'
- Instructor posts the diagnostic question: What existed before the industry recognized Black music as a scalable market, and what changed in 1920?

75-minute agenda

TIME	TEACHING MOVE	STUDENT WORK
0–8	Arrival prompt	Complete: '1920 was the first time that...' Then mark what evidence would be needed.
8–18	Frame the archive	Define FBA as the author's lineage framework; set norms for viewing racist imagery and historic slurs.
18–31	Chronology mini-lecture	Map Francis Johnson (1818), 'Zip Coon' (1834), George W. Johnson (1890), White-Smith (1908), the 2-cent license (1909), and Mamie Smith (1920).
31–50	Archival source lab	Teams verify one book claim against an institutional record; record what the source proves and cannot prove.
50–64	Thesis hearing	Test 'the caricature premium' as a hypothesis: evidence for, evidence against, and missing link.
64–72	Market synthesis	Distinguish performance, publication, copyright deposit, recording, promotion, and market category.
72–75	Exit ticket	Rewrite one overbroad sentence at the strongest defensible level of certainty.

Archival source lab protocol

1. Underline the claim in the course text.

2. Identify the artifact's creator or cataloging institution, date, intended audience, format, and provenance.

3. Record what the item directly establishes: publication, copyright deposit, circulation, performance, recording, ownership, payment, or later interpretation.

4. Record what the item cannot establish, including origin, consent, sales, artist compensation, or a century-long causal pattern.

5. Rewrite the claim using only the level of certainty the evidence supports.

Instructor accuracy note: what 1920 means

The Library of Congress identifies George W. Johnson as the first African American to record commercially, beginning in 1890. It identifies Mamie Smith's 'Crazy Blues' as the first commercial vaudeville-blues recording by a Black vocalist and the hit that revealed a neglected Black consumer market. Teach 1920 as a decisive commercialization and market-formation moment — not as the first time a Black artist made a commercial record.

> **CURRENT EDITION ALIGNMENT**
>
> The Design Edition already teaches this correctly: the prologue names George W. Johnson's 1890 recordings (PDF p. 11), Chapter 1 states the reported 75,000 first-month sales with the range of first-year claims (PDF p. 18), and the 1920 stat card reads 'Crazy Blues reveals the scale of the Black record-buying market.' If students hold an earlier printing that says the industry 'finally recorded actual Black music in 1920,' use the revision itself as a live example of claim calibration.

Teaching racist artifacts ethically

- Name the pedagogical purpose before displaying an image; students should know what analytic task the exposure serves.
- Do not ask students to perform, read aloud, or repeatedly reproduce a slur. Use titles only when bibliographic precision requires them.
- Analyze the artifact's publisher, audience, distribution, copyright status, visual conventions, and market function — not the caricature as a truthful portrait of Black people.
- Offer a text-only alternative and allow students to step out of image analysis without academic penalty.
- End with Black authorship and institution building so the archive does not grant the caricature the final word.

Discussion prompts

- What is the difference between evidence that an artifact existed and evidence that a named person originated its music?

- What did the 1909 compulsory mechanical license permit after an authorized first use, and what did it not permit?
- What changed when record companies recognized Black consumers as a scalable market?
- Does evidence of recurring commercial stereotypes establish a continuous 'premium' from the 1890s to the 2000s? What intermediate evidence would strengthen the claim?

Exit-ticket look-fors

Strong responses preserve the book's historical force while narrowing a claim to what its source actually proves. Look for the distinction between Black commercial recording before 1920 and the race-record market breakthrough that followed 'Crazy Blues.'

SECTION 3

Session 2 — Rights, Contracts, and the Streaming Dollar

Reading before class: Chapters 2–4 and Part III (PDF pp. 22–30 and 49–55). Revisit the mechanical-license discussion on PDF p. 11.

> **SESSION OUTCOME**
>
> Students can diagram the master and composition sides of a recording, explain recoupment and a limited compulsory mechanical license, and evaluate contract terms as ownership choices.

Before class

- Students define master, composition, publisher, mechanical license, work made for hire, recoupment, sync, 360 deal, and P&D deal in their own words.
- Students read the U.S. Copyright Office overview of termination rights and flag the work-made-for-hire exception.
- Instructor prepares four contract stations: advance, master ownership, publishing, and expanded-rights/360 participation.

75-minute agenda

TIME	TEACHING MOVE	STUDENT WORK
0–10	Rights warm-up	Label a song's master side and composition side.
10–23	Streaming waterfall	Complete the $100 exercise; compare signed-artist and artist-owned-master outcomes.
23–31	1909-to-now bridge	Separate permission to record a composition from permission to copy an existing master.
31–45	Contract stations	At each station, identify consideration, ownership, duration, risk, and exit.
45–59	Negotiation role-play	Artist, label, manager, attorney, and community investor negotiate five terms.
59–68	Debrief	Identify temporary service relationships, durable asset transfers, and collection frictions.
68–72	Law connection	Apply Section 203 and the work-made-for-hire issue to a hypothetical catalog.
72–75	Minute paper	Name the single contract clause with the greatest long-term effect and defend the choice.

Negotiation packet

Each team must negotiate and record these terms:

- Advance amount and which costs are recoupable.
- Master ownership, license term, and reversion trigger.
- Royalty or profit split and the accounting base.
- Publishing ownership and administration rights.
- Touring, merchandise, brand, data, voice, likeness, and AI-use participation.

> **TEACHING CAUTION**
>
> The 30/55/15 waterfall is illustrative and drawn from a U.K. parliamentary account after VAT. It is a model for reasoning, not a universal contract or U.S. statutory split.

> **MECHANICAL-LICENSE CAUTION**
>
> The compulsory license concerns the musical composition after an authorized first mechanical use. It does not authorize copying someone else's sound recording, and it carries conditions. A new performer ordinarily must make a new recording or obtain separate permission for the existing master.

Debrief questions

- Which party controlled the most information? Which controlled the most time?
- When does an advance function as investment, debt-like recoupment, or both?
- What is the difference between assigning a copyright and licensing it for a limited term?
- Could a deal be legal and still exploit an unequal bargaining position?

SECTION 4

Session 3 — Derivative Economies, Influence, and Historical Causation

Reading before class: Chapters 5–12 (PDF pp. 31–48).

> **SESSION OUTCOME**
>
> Students can distinguish direct extraction from derivative influence, adjacent economic activity, and uncompensated cultural debt without minimizing any of them.

Claim-classification framework

CATEGORY	TEST	EXAMPLE QUESTION
Direct rights transfer	Is there a contract, assignment, license, sale, or judgment?	Who owned the master or composition?
Compensation gap	Can creator receipts be compared with rights-holder revenue?	What did the artist receive and on what accounting base?
Derivative influence	Is the claim about form, style, genre grammar, or cultural authority?	What evidence connects the later product to the originating tradition?
Adjacent economic activity	Did the music increase value in fashion, sport, games, tourism, or advertising?	Is the measured figure licensing revenue or the adjacent industry's full market size?
Normative repair claim	Is the statement proposing what justice or ownership should require?	What institution or policy would implement the remedy?

75-minute agenda

TIME	TEACHING MOVE	STUDENT WORK
0–10	Continuum warm-up	Place six claims from direct transfer to broad cultural influence.
10–25	Five-lens carousel	Analyze one chapter as activist, historian, HBCU student, professor, and futurist.
25–43	Genre case pairs	Compare rock and roll, house/techno, gospel, fashion, sports, Broadway, or gaming.
43–58	Structured controversy	Argue both for and against counting a derivative industry's gross revenue as FBA-created value.
58–68	Historical causation	Revise a one-cause explanation into a multi-causal account.
68–75	Reflection	Write the strongest claim in this section and the claim needing the most evidence.

Five-lens carousel prompts

- Activist: What power relation does the chapter expose, and what demand follows?
- Historian: What chronology, primary source, or causal complexity is missing?
- HBCU student: What knowledge or career agency does this chapter create?
- Professor: What would students need to verify, calculate, or debate?
- Futurist: What new technology or institution could repeat or interrupt the pattern?

Claim clinic: the '$0' card, before and after

Earlier printings displayed '$0 — paid to FBA originators for the genre itself.' The current edition prints the revised card (PDF p. 34): '$0 — No compensation mechanism exists for founding a genre; payment attaches only to specific rights, recordings, and contracts.' Use the pair as a classification problem. A genre is not ordinarily a unit of property that triggers payment by itself; payment attaches to copyrights, performances, licenses, contracts, publicity rights, or other legally recognized interests. Students should distinguish the moral claim that foundational cultural contribution went uncompensated from a legal or accounting claim about a specific payable right.

1. Identify the moral, historical, legal, and accounting claims contained in each version of the sentence.
2. Name the transaction or right that would be necessary to document direct extraction.
3. Explain what the revision changed, what it preserved, and whether the revised claim is stronger or weaker as an argument.

Facilitation move: from single cause to unequal structure

When discussing the Chitlin Circuit, require students to include desegregation, unequal capital access, booking networks, radio, urban change, venue scale, and consolidation. The analytical target is not 'integration was bad'; it is that integration occurred without equal control of the institutions entering the new market.

SECTION 5

Session 4 — Artist Cases, Ownership, and the HBCU Future

Reading before class: Parts IV–V, the Series page, and the Appendix (PDF pp. 56–69).

SESSION OUTCOME

Students synthesize the historical cases and propose an institution with credible ownership, governance, capital, operations, and accountability.

75-minute agenda

TIME	TEACHING MOVE	STUDENT WORK
0–8	Opening question	Which is more durable: a gatekeeper position or an owned asset?
8–28	Case-study jigsaw	TLC, Little Richard, Prince, Anita Baker, Michael Jackson, and James Brown expert groups.
28–40	Pattern + precedent	Connect each case to Black Swan, Vee-Jay, Motown, Stax, hip-hop imprints, or LaFace.
40–61	HBCU infrastructure lab	Design an institution that retains rights, develops talent, and creates community benefit.
61–70	Two-minute pitches	Pitch ownership, governance, first customer, revenue model, and five-year measure.
70–75	Commitment card	Name one professional role or campus partner needed to move the idea forward.

Case-study jigsaw questions

1. What asset or revenue stream is at the center of the case?
2. What contract, ownership structure, or market condition controlled that asset?
3. What does the case directly document, and what is inferred?
4. How did the artist resist, adapt, purchase, litigate, renegotiate, or reclaim?
5. What institution could have changed the outcome before the crisis occurred?
6. What is one counterargument or missing source the class should investigate?

HBCU infrastructure design menu

- Student- and alumni-owned label or distribution cooperative.
- Music-rights legal clinic linking law, business, and music departments.
- Catalog recovery and metadata lab that identifies missing ownership and royalties.

- Community venue network or campus touring circuit with transparent ticketing.
- Creator-owned catalog trust with anti-sale and succession provisions.
- Regional oral-history and archive program connected to licensing and curriculum.
- Music technology lab focused on royalty data, recommendation systems, and AI consent.
- Community investment fund for studios, tours, venues, catalogs, and creative businesses.

Ownership precedent bridge

PDF p. 66 assembles a century of Black-owned institutions. Assign each team one precedent — Black Swan Records, Vee-Jay Records, Motown, Stax, a hip-hop imprint, or LaFace — and require a two-column analysis: what the institution controlled, and what made that control fragile. The goal is to avoid presenting ownership as a slogan; students should confront capitalization, distribution, governance, contracts, succession, and sale pressure.

Required design questions

DIMENSION	QUESTION TEAMS MUST ANSWER
Ownership	Who owns voting rights, economic rights, data, and intellectual property?
Governance	How do creators, workers, students, alumni, and community members participate?
Capital	What funds the first two years without forcing a premature catalog sale?
Operations	What service is delivered first, by whom, and to which initial users?
Accountability	What reporting, audit, conflict-of-interest, and anti-extraction protections apply?
Succession	How does the institution remain Black-controlled beyond its founders?
Impact	What five-year indicators measure creator wealth, ownership, jobs, and cultural preservation?

SECTION 6

Optional Extension Seminars

Use these seminars to expand the four-lesson unit into an eight-meeting module. Each can also stand alone in a history, music business, law, archival studies, entrepreneurship, or capstone course.

Extension 1 — Archive and Image Lab

Focus reading: PDF pp. 11–17 and 21. Central question: How do we interpret an archive built partly by institutions that profited from caricature?

TIME	TEACHING MOVE	STUDENT WORK
0–10	Content notice + purpose	Choose text-only or image-based source set.
10–25	Metadata first	Record creator, publisher, date, repository, format, and rights statement.
25–43	Visual rhetoric	Analyze pose, typography, caption, audience, commodity, and omitted voice.
43–58	Provenance challenge	Separate catalog facts from claims about origin, consent, circulation, and profit.
58–70	Counter-archive	Pair each artifact with a Black-authored work, institution, or testimony.
70–75	Ethics memo	State when and how the artifact should be taught.

Extension 2 — Music-Business Accounting Lab

Focus reading: PDF pp. 19–25 and 50–55. Central question: When does revenue become artist cash?

TIME	TEACHING MOVE	STUDENT WORK
0–12	Vocabulary check	Separate gross revenue, net receipts, royalty base, advance, cost, and recoupment.
12–30	Waterfall calculation	Complete the $100 model and test three artist contracts.
30–47	Recoupment ledger	Post an advance and four cost categories; calculate balance and cash paid.
47–62	Sensitivity test	Change royalty, distributor fee, recoupable costs, and ownership term.
62–75	Accounting memo	Identify the term with the greatest effect and one missing real-world variable.

ACCOUNTING BOUNDARY

The exercises are simplified instructional models, not legal or financial advice. Require students to label every assumption and never present an illustrative split as a universal industry rule.

Extension 3 — Law and Policy Lab

Focus reading: PDF pp. 11, 22–30, and 49–55. Central question: Which inequities arise from unlawful conduct, lawful but unequal contracts, or gaps in the rights system?

TIME	TEACHING MOVE	STUDENT WORK
0–12	Rights map	Separate composition, master, performance, publicity, trademark, and contract rights.
12–28	White-Smith + 1909 Act	Explain the piano-roll problem and the two-cent compulsory license.
28–45	Issue spotting	Classify six scenarios: cover, sample, sync, work for hire, termination, and 360 clause.
45–61	Adjudication status	Separate allegation, complaint, verdict, final judgment, appeal, and settlement.
61–75	Policy hearing	Propose one reform and answer a serious implementation objection.

LIVE NATION CASE STATUS

PDF pp. 27 and 29 scope the $1.72 figure to covered tickets at 257 major venues and note post-trial motions and appeal. Students must cite the procedural posture on the date of their work; a jury verdict is not the same thing as an exhausted final judgment.

Extension 4 — HBCU Music-Economy Innovation Studio

Focus reading: PDF pp. 63–66. Central question: What can an HBCU own — not only teach — within five years?

TIME	TEACHING MOVE	STUDENT WORK
0–10	Asset inventory	List campus studios, venues, archives, IP, alumni, purchasing power, and data.
10–25	User interviews	Synthesize three creator or community needs without assuming the solution.
25–42	Ownership canvas	Specify asset, owners, voting rights, revenue rights, data rights, and succession.
42–57	Pilot design	Define first users, first service, partners, costs, legal needs, and 12-month measure.

TIME	TEACHING MOVE	STUDENT WORK
57–69	Red-team review	Test extraction risk, undercapitalization, founder dependence, and mission drift.
69–75	Decision gate	State the next evidence needed before investing campus resources.

SECTION 7

Assignments

Assignment A — Claim-and-Source Audit

Length: 750–1,000 words. Individual.

Select one consequential claim from the volume. Locate the strongest available primary or authoritative source, identify the claim type, test the units and time period, assess what is directly established, and write a more precise version of the claim.

- Quote or paraphrase the course-text claim with its internal page number.
- Classify it as transaction, market statistic, attribution estimate, historical interpretation, or normative proposal.
- Evaluate source authority, date, purpose, and limitations.
- Check whether revenue, profit, asset value, artist compensation, and cultural influence are being conflated.
- Provide a revised claim and explain whether the revision weakens or strengthens the broader argument.

Assignment B — Rights-Flow Diagram

Length: one visual plus a 400–600 word explanation. Individual or pair.

Choose one song or catalog. Diagram the master owner, composition owner, artist, songwriter, publisher, distributor, performing-rights organization, mechanical administrator, platform, and any sampled work. Mark where money, data, and approval rights flow. Use solid lines for documented relationships and dotted lines for assumptions.

Assignment C — HBCU Music-Economy Infrastructure Capstone

Deliverable: 5–7 pages or an eight-minute pitch plus a two-page brief. Teams of three to five.

Design a campus- or community-rooted institution that changes ownership rather than merely offering career advice. Teams must identify the problem, users, asset structure, governance, capital strategy, operating model, technology needs, legal risks, community benefits, and five-year indicators.

Required capstone elements:

- A one-sentence ownership thesis.
- A diagram of rights, money, data, and decision-making.
- A first-year operating plan and plausible startup budget categories.
- At least three sources beyond the course text.
- An anti-extraction safeguard and succession provision.
- A response to one serious counterargument.
- A pilot that can be tested within one academic year.

Optional community-history alternative

With appropriate consent, students may conduct an oral history with a local artist, venue operator, broadcaster, church musician, attorney, promoter, or label founder. The final product must connect lived experience to one economic mechanism and deposit the recording only under an approved archival and consent protocol. Do not require students to disclose family lineage or personal financial trauma.

SECTION 8

Assessment Rubrics

Claim-and-Source Audit — 100 points

CRITERION	EXCELLENT	DEVELOPING	POINTS
Claim definition	Precisely states and classifies the claim.	Claim is vague, misquoted, or misclassified.	15
Source quality	Uses the strongest relevant primary or authoritative source.	Relies mainly on repetition, unsourced summaries, or weak provenance.	20
Method and units	Tests dates, geography, definitions, overlap, and measurement units.	Accepts the number without examining how it was constructed.	25
Historical reasoning	Adds context, causation, and competing explanations.	Treats correlation or chronology as sufficient causation.	20
Revision and judgment	Offers a precise revision and explains its significance.	Revision is cosmetic or unsupported.	15
Citation and clarity	Sources are traceable; prose is organized and readable.	Sources or reasoning are difficult to follow.	5

Infrastructure Capstone — 100 points

CRITERION	EVIDENCE EXPECTED	POINTS
Historical diagnosis	Connects the institution to documented mechanisms in the volume.	15
Ownership and governance	Clearly defines equity, voting, rights, creator control, and succession.	20
Economic model	Identifies users, revenue, costs, capital, and a credible first-year pilot.	20
Evidence	Uses at least three strong external sources and separates fact from assumption.	15
Community benefit	Specifies student, creator, worker, and local-community outcomes.	10
Risk and safeguards	Addresses legal, market, technology, conflict, and mission-drift risks.	10
Communication	Visual and oral/written presentation is coherent, persuasive, and responsive.	10

Participation indicators

- Uses evidence while disagreeing.
- Distinguishes critique of a claim from dismissal of Black historical experience.

• Invites quieter voices and does not demand personal disclosure.

• Revises a position after encountering stronger evidence.

• Connects historical analysis to a concrete ownership or policy question.

SECTION 9

HBCU-Centered Facilitation Notes

Use an asset-based frame

Do not reduce Black music history to exploitation. Pair every extraction mechanism with institution building, strategic resistance, legal innovation, independent distribution, community venues, publishing ownership, or catalog reclamation. The course should leave students with analytical power and professional agency, not only grievance.

Teach FBA as the author's framework

Explain that the volume uses FBA as a lineage-specific designation. Students should be able to analyze the category historically without being required to adopt it, disclose ancestry, or treat Black identity as homogeneous. Invite careful attention to Black Indigenous histories, descendants of U.S. slavery, free Black communities, Caribbean and African migration, regional exchange, queer creators, church traditions, and cross-cultural formation.

Protect intellectual risk-taking

- Permit students to distinguish appreciation, influence, appropriation, rights infringement, and extraction rather than forcing a single label.
- Require evidence for celebratory claims and skeptical claims alike.
- Do not ask individual students to represent an entire lineage, genre, gender, region, or political position.
- Name uncertainty openly; model revision as scholarly strength rather than embarrassment.
- Use content notices where discussions include bankruptcy, racial violence, contract abuse, death, or family estates.

Connect campus disciplines

CAMPUS PARTNER	POSSIBLE CONTRIBUTION
Music department	Repertoire, performance practice, production, composition, and artist experience.
Business school	Market analysis, accounting, entrepreneurship, valuation, and cooperative models.
History/Africana studies	Archives, oral history, migration, Jim Crow, labor, and institutional history.
Law/pre-law	Copyright, contracts, termination, antitrust, estates, and rights clinics.
Computer science/data	Metadata, royalty ledgers, recommendation systems, platform design, and AI consent.
Library/archive	Primary-source literacy, preservation, permissions, and community collections.
Student affairs/alumni	Mentors, local partners, internships, venues, and pilot users.

Accessibility and inclusion

- Provide a text-accessible edition or extracted text because the current PDF is not semantically tagged.
- Describe charts aloud and distribute their underlying numbers in a simple table.
- Offer visual, written, and oral options for the rights-flow and capstone assignments.
- Caption audiovisual examples and provide transcripts for oral histories.
- Share discussion questions in advance and permit written participation during sensitive conversations.

APPENDIX

A — Student Claim-Evidence-Method Tracker

Use one row per consequential claim. Add rows as needed.

CLAIM + PAGE	CLAIM TYPE	SOURCE	WHAT IT PROVES	WHAT REMAINS UNCERTAIN
	Transaction / statistic / estimate / interpretation / proposal			

Questions for every number

- What exactly is being measured: revenue, profit, transaction price, asset value, compensation, or influence?
- What geography, years, currency, and inflation basis apply?
- Does the category overlap with another category?
- What share is directly attributable to FBA creators, and how was that share estimated?
- What did creators actually receive, and what benchmark defines a fair counterfactual?
- What uncertainty range would an honest estimate include?

APPENDIX

B — Before-1920 Timeline Source Lab

Complete one row per event. 'Why it matters' is an interpretation and must be supported separately from the date or artifact.

DATE/EVENT	SOURCE OR ARTIFACT	DIRECTLY ESTABLISHES	DOES NOT ESTABLISH	WHY IT MATTERS
1818 / Francis Johnson				
1834 / 'Zip Coon'				
1890 / George W. Johnson				
1890s / coon-song market				
1908 / White-Smith				
1909 / 2-cent mechanical license				
1920 / 'Crazy Blues'				

Timeline synthesis

1. Which dates establish Black authorship or performance, and which establish an industry rule or market response?
2. Where does the book move from a documented event to an interpretation about a recurring business pattern?
3. Write one sentence that accurately explains what changed in 1920 without erasing pre-1920 Black recording artists.

APPENDIX

C — Streaming Waterfall Exercise

> **ILLUSTRATIVE MODEL**
>
> Use a $100 post-tax revenue pot: approximately $30 platform, $55 recording rights, and $15 composition rights. Actual contracts, services, and territories vary.

1. How much flows to the platform, recording-rights side, and composition-rights side?

2. Under a traditional deal paying the featured artist 15% of the recording-rights receipts, calculate the artist's gross recording royalty.

3. If the artist remains unrecouped, how much cash is paid now and what may happen to the unrecouped balance?

4. If the artist owns the master and pays a distributor 10% of the recording-rights receipts, calculate the amount retained before other expenses.

5. If the artist also wrote the song, explain why the composition side must be analyzed separately.

Instructor solution

- $30 platform; $55 recording rights; $15 composition rights.
- 15% of $55 = $8.25 gross featured-artist recording royalty in this simplified model.
- Cash may be $0 while unrecouped; the royalty may instead reduce the contractual balance, subject to the agreement.
- 10% distribution fee on $55 = $5.50; artist/master owner retains $49.50 before other expenses.
- Songwriter and publisher compensation comes from the $15 composition side and depends on ownership, administration, splits, and collection.

APPENDIX

D — Case-Study Jigsaw Cards

CASE	ECONOMIC FOCUS	EXPERT-GROUP QUESTION
TLC	Sales versus bankruptcy; recoupment; control of group identity	What documents the gap between commercial success and member income?
Little Richard	Royalty disputes; publishing; cover records; contested catalog history	Which claims are firmly sourced, and which require cautious wording?
Prince	Master ownership; public protest; leverage; later catalog control	Which strategy depended on star power, and what could work earlier in a career?
Anita Baker	Streaming boycott; fan mobilization; master reclamation	How did withholding consumption create negotiating leverage?
Michael Jackson	Catalog acquisition; debt; estate monetization	Does ownership eliminate extraction risk, or change its form?
James Brown	Sampling; catalog sale; estate value; buyer expectations	What would a creator-controlled catalog trust change?

Cross-case synthesis matrix

CASE	ASSET	MECHANISM	CONSEQUENCE	RESISTANCE	INSTITUTIONAL REMEDY
TLC					
Little Richard					
Prince					
Anita Baker					
Michael Jackson					
James Brown					

APPENDIX

E — Core Source Packet

Use these sources to model triangulation. They do not constitute a complete bibliography for the volume.

Library of Congress. Hidden Gems of the NLS Collection: Francis 'Frank' Johnson

Institutional context for Johnson's early published compositions and touring career.

Library of Congress. Zip Coon (New York: Thos. Birch, 1834)

Catalog record and digitized sheet music confirming the 1834 publication and copyright-deposit context.

Library of Congress. Minstrel Songs

Institutional context for recurring Jim Crow and Zip Coon caricature types.

Library of Congress. African Americans on the Recording Registry — 'Crazy Blues'

Institutional context for Mamie Smith's vaudeville-blues breakthrough and the race-record market.

Library of Congress. African American Performers on Early Sound Recordings, 1892–1916

Pre-1920 context and a check against treating 1920 as the beginning of Black recorded performance.

U.S. Copyright Office. Section 115 Compulsory License

Authoritative history of White-Smith, the 1909 two-cent license, authorized first use, and the distinction from copying an existing master.

University of California Press. Black Sound, Black Studies: Introduction

A scholarly account of Mama Lou, May Irwin, publication, and how copyright access shaped ownership; use to test the book's artifact-page narrative.

U.S. Copyright Office. Notices of Termination

Authoritative overview of Sections 203 and 304 and the work-made-for-hire exception.

U.S. Copyright Office. Sound Recordings as Works Made for Hire

Legal and historical context for the contested treatment of sound recordings.

Recording Industry Association of America. 2024 Year-End Music Industry Revenue Report

Current U.S. recorded-music revenue definitions and the $17.7B retail figure.

U.K. House of Commons Culture Committee. Economics of Music Streaming

Approximate 30/55/15 revenue waterfall, contract types, and policy criticism.

U.S. Department of Justice. U.S. and Plaintiff States v. Live Nation Entertainment and Ticketmaster

Complaint, settlement materials, and evolving official case record.

Spotify. Loud & Clear — 2026 Highlights

A company-side account of lifetime payouts to compare with creator and policy critiques.

APPENDIX

F — HBCU Ownership Canvas

Complete the evidence column before writing the pitch. A compelling mission is not a substitute for a durable ownership structure.

DESIGN FIELD	TEAM DECISION	EVIDENCE OR ASSUMPTION	FIRST-YEAR TEST
Problem and first users			
Asset the institution will own			
Equity and voting rights			
Creator economic rights			
Data, metadata, voice, likeness, and AI rights			
Revenue model			
Startup capital and two-year runway			
Campus and community partners			
Anti-extraction safeguards			
Succession and Black-control provision			
Five-year public indicators			

DECISION RULE

A proposal is not ready for campus investment until the team can identify the owned asset, the people with voting and economic rights, a first-year user, a credible operating responsibility, and the evidence that would cause the team to revise or stop the pilot.

Suggested final reflection

Return to the essential question. Ask students to write one paragraph completing each sentence: 'The strongest evidence in the volume is...'; 'The claim I would revise is...'; 'The institution I now believe an HBCU should build is...'; and 'The first professional skill I need to contribute to it is...'