



LOOK WHAT YOU MADE HERE DO: THE SALE OF TAYLOR SWIFT'S MASTERS

RCMUN XIII
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Look What You Made Her Do: The Sale of Taylor Swift's Masters

Chair: Margeaux Labadie

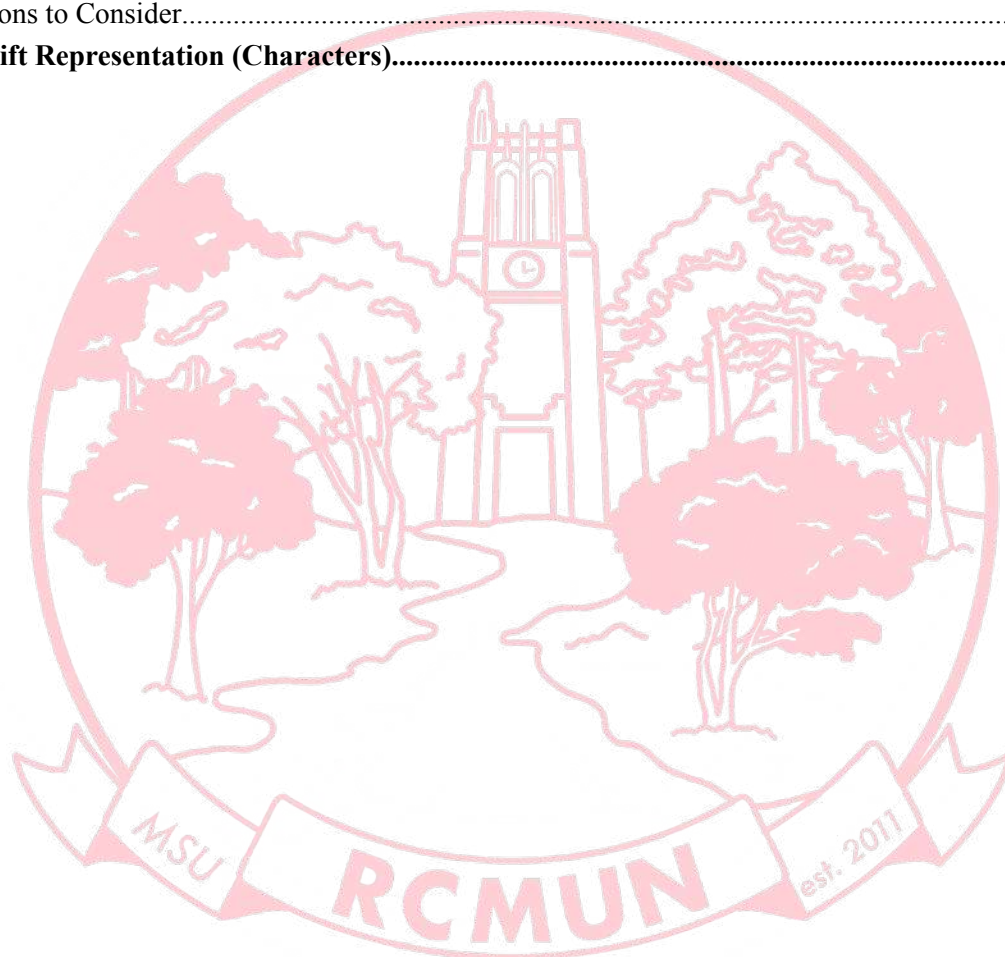
Assistant Chairs: Avani Prasan, Shauna Wang, Katie Morris



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RCMUN Notices

Committee Content Warning

While RCMUN values the discussion and awareness of most topics and a delegate's obligation to accurately represent their assigned role, all participants who engage in any bigoted, racist, sexist, homophobic, ableist, fatphobic, xenophobic, or other such comments or sentiments will be subject to appropriate disciplinary action at the discretion of RCMUN's Secretariat. Additionally, in all things, RCMUN pledges its Secretariat and staff to maintain approachability and inclusivity; if any participant has any questions, comments, or concerns they are encouraged to contact RCMUN's Secretariat or, in the case of delegates, its staff. If you have questions or concerns regarding this, please reach out to your committee's senior staff before conference weekend.

Red Cedar University Model United Nations (RCMUN) is committed to fostering a safe and secure environment for all delegates, staff, and advisors. In this, RCMUN operates with a zero-tolerance policy concerning any and all instances of harassment and discrimination. Further, RCMUN is committed to promoting the mental health of its participants and requires all participants to act with compassion, grace, and understanding. RCMUN encourages participants to step out of their committee room and/or speak with a trusted individual if they are feeling overwhelmed or are otherwise uncomfortable.

All participants should be aware that RCMUN's Secretariat and staff are designated mandatory reporters with MSU's Office of Institutional Equity while operating within their roles before and during the conference.

RCMUN Statement on Mental Health

Red Cedar Model United Nations is committed to fostering a safe and secure environment for all delegates, staff, and advisors. In this, RCMUN operates with a zero tolerance policy with regard to any and all instances of harassment and discrimination. Further, RCMUN is committed to promoting the mental health of its participants and requires all participants to act with compassion, grace, and understanding. RCMUN encourages participants to step out of their committee room and/or speak with a trusted individual if they are feeling overwhelmed or are otherwise uncomfortable.

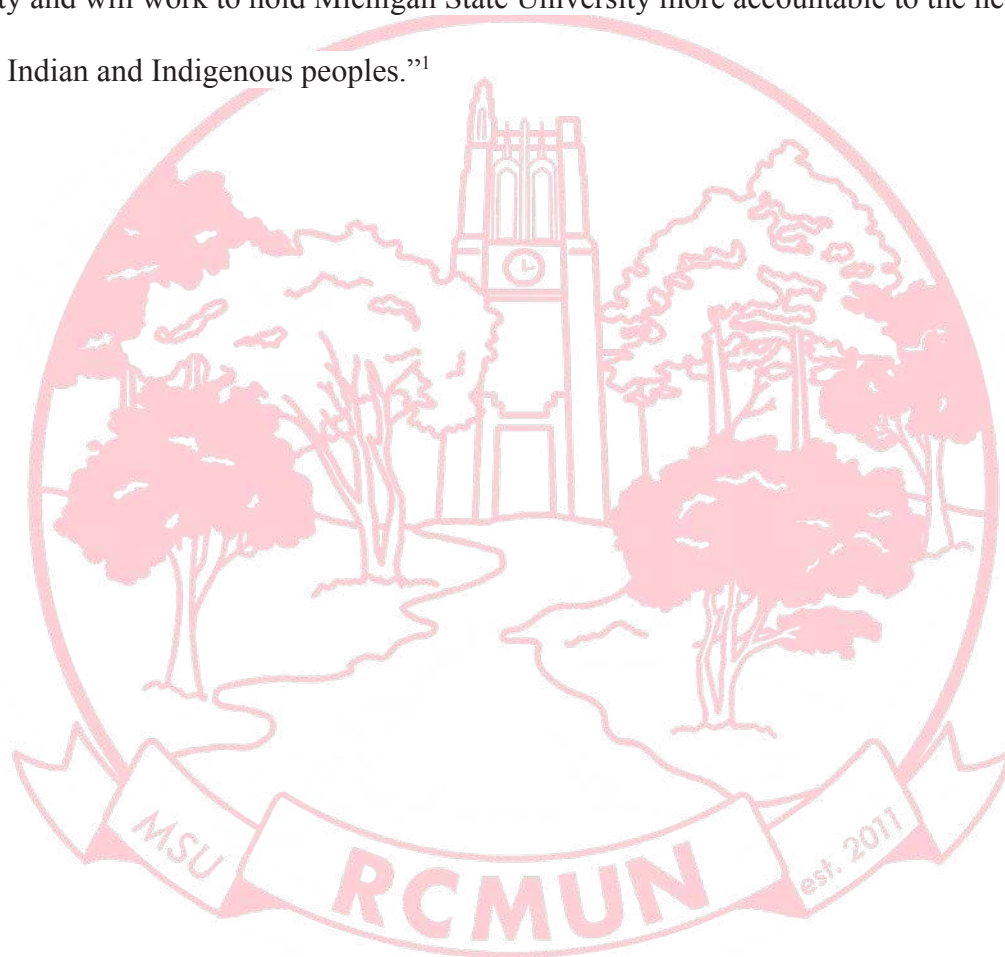
Moreover, RCMUN recognizes that some of its committees may include references to or discussions of sensitive topics. While RCMU values the discussion and awareness of these topics and a delegate's obligation to accurately represent their assigned role, all participants who engage in any bigoted, racist, sexist, homophobic, ableist, or other such comments or sentiments will be subject to appropriate disciplinary action at the discretion of RCMUN's Secretariat. Additionally, in all things, RCMUN pledges its Secretariat and staff to maintain approachability and inclusivity; if any participant has any questions, comments, or concerns they are encouraged to contact RCMUN's Secretariat or, in the case of delegates, its staff.

All participants should be aware that RCMUN's Secretariat and staff are designated mandatory reporters with MSU's Office of Institutional Equity while operating within their roles before and during the conference.

MSU Provisional Land Acknowledgement

"We collectively acknowledge that Michigan State University occupies the ancestral, traditional, and contemporary Lands of the Anishinaabeg – Three Fires Confederacy of Ojibwe,

Odawa, and Potawatomi peoples. In particular, the University resides on Land ceded in the 1819 Treaty of Saginaw. We recognize, support, and advocate for the sovereignty of Michigan's twelve federally-recognized Indian nations, for historic Indigenous communities in Michigan, for Indigenous individuals and communities who live here now, and for those who were forcibly removed from their Homelands. By offering this Land Acknowledgement, we affirm Indigenous sovereignty and will work to hold Michigan State University more accountable to the needs of American Indian and Indigenous peoples."¹



¹ "Land Acknowledgement," American Indian and Indigenous Studies, accessed December 5, 2021, <https://aiis.msu.edu/land/>.

Rules of Procedure

Article I: General Rules

1. Delegates are expected to adhere to all regular RCMUN XIII rules and standards of decorum.
2. In the event of a dispute over the Rules of Procedure, either those of RCMUN generally or the Taylor Swift Committee, the RCMUN Secretariat will be the ultimate authority of appeal.

Article II: Meetings

1. All of the Taylor Swift Committee meetings shall be attended by all specified members of the committee, unless otherwise authorized by the RCMUN Secretariat.
2. Unless otherwise indicated by the RCMUN Secretariat or the Taylor Swift Committee staff, all meetings of the committee will be held in the specified the Taylor Swift Committee room as designated by RCMUN.

Article III: Agenda

1. Items for debate may be pulled from the background guide, but are not limited to what is explicitly mentioned. Staff would like to see well-rounded and well-researched delegates bring new and relevant topics to the table.
2. Any Committee member may make a motion to restrict debate to one topic. If this motion passes, debate shall be limited to the topic specified until such time as another motion is made to either change the topic under consideration or return to general debate.

3. The Agenda is to be set at the beginning of committee, formal debate on committee topics may not begin until the Agenda has been set.
4. A Speaker's List may be opened at any time when motions are being entertained. Additionally, a delegate may request to be added to the Speaker's List at any time. If the Chair is not actively calling for speakers to be added, a delegate may send a note to the dias.

Article IV: Conduct of Business

1. the Taylor Swift Committee Aftermath proceedings shall be conducted in the form of a permanent Moderated Caucus until such a time that a committee member makes a motion to change this.

Article V: Types of Proposals

1. Directive: A directive requires only one sponsor, though it may have more. The number of required signatories is up to the discretion of the Chair. A committee member need only move to introduce a directive in order for it to be considered by the entire committee.
2. Press Releases: A press release is usually passed in lieu of a directive if doing so is more likely to make the committee's intentions clear. A press release is written either in the form of a directive or a press release; it requires the same number of sponsors and signatories as a directive.
3. Communiques: A communique is an external communication from the entire committee with a non-committee member. Such a communication can include anything from a

request of support to negotiations to even a threat. Passing this type of document can also result in the person being contacted meeting with the committee if requested.

Article VI: Voting

1. Votes may be entered as For, Against, or Abstentions.
2. Any delegate who designates themselves as “Present and Voting” during roll call may not abstain on any matter.
3. Votes on non-substantive proposals or procedural matters will be passed by the affirmative vote of a simple majority of committee members. Abstentions are allowed on non-substantive proposals, but not procedural matters.
4. Votes on substantive matters will be passed by the affirmative vote of a simple majority of committee members.
5. In all cases, a simple majority constitutes more than half of the For and Against votes.

Remaining Points

1. Any rules and regulations are subject to change at the discretion of the Chair.
2. If you have additional questions, please visit the [RCMUN Website](#)

Letter from the Chair

Dear Delegates,

It is my pleasure to present to you *Look What You Made Her Do: The Sale of Taylor Swift's Masters!* I am a senior accounting major here at Michigan State University, Vice President of Finance and Operations of MSUMUN's sister organization, MSUIRO, and an employee at the Office of the Auditor General for the State of Michigan. I have a tuxedo cat I named Betty, after the song on *folklore*, whom I adore.

I have always had a passion for Swift's art. Since I was a young girl, I have been a fan of her work, and its ability to speak to me and my experiences as I grew into the woman I am today. I learned guitar at a young age and would play her music, my favorite song I learned being *Mean* from her album *Speak Now*. I found her music and lyrics unparalleled in their ingenuity and style. And I have always been enraged at the way people minimize her art's value and importance because it speaks to young women.

Being a business student I have been intrigued by the sale of Swift's masters since the news broke in 2019. I would take any opportunity to explain to family and friends the business dealings that are happening in reaction to this event and how genius the moves Swift was making were. I find Swift's creativity, ingenuity and strength in response to this blow inspiring on multiple levels. Business-women in the public eye are often reduced to superficial beings, others claiming they rely on the invisible men behind them, pulling the strings. I find Swift's repeated insistence that it is *her* mind, *her* team, and *her* art inspiring and grounding. I hope your experience in the committee makes you feel the same.

Thank you for being part of something I care about so deeply,

Margeaux Labadie

Junior Staffers:

Avani Prasad:

Hello, I'm Avani! I'm a sophomore from Troy, MI and am majoring in Neuroscience at Lyman Briggs College. When I'm not drowning in coursework or listening to Taylor (or both at the same time), I also work as an EMT and am part of a research lab. If I'm not studying, working, or listening to music, you'll probably find me eating Taco Bell, sketching, or dreaming of the day I can have a cat. I have attended MSUMUN every year since my freshman year in high school so I hope you have as much fun as I did when I was a delegate and in your shoes! Good luck :)

Shauna Wang:

Hi! I'm Shauna, a sophomore from Troy, MI majoring in accounting at the Broad College of Business. Outside of class, I am the Recruitment and Engagement Coordinator for the Associated Students of Michigan State University and am also part of the Chinese-American Student Coalition. In my free time, I enjoy reading, playing video games, and listening to music (currently a fan of LOONA and PinkPantheress). This is my first year staffing MSUMUN as well as being involved in Model UN and I'm very excited to experience it alongside everyone!

Special Rules and Procedures

Journalists In Committee

There are quite a few journalists in the committee and they will have a unique role as they will be the primary contact to the public for the committee, and will have the ability to report back public sentiment regarding developing issues over the duration of negotiations. They will have the ability to promote or tarnish the reputation of others, but may have differing obstacles depending on their publisher. Journalists may publish up to 2 articles per session of debate, unless otherwise specified.

Journalists will be able to publish Articles that will operate like a personal directive to the dias. Journalists should format their intended articles like the example below. Each news outlet has different purposes and interests in being present so the journalist should adjust their tone, style, and interests based on the reputation of their news outlet. An article from TMZ does not have the same standards as the New York Times, and would not be reporting on the same things as someone from Wall Street Journal.

Example Article from WSJ Journalist

From: SR Merryman

To: Dias

Dear Editor, while I have been assigned to report on the negotiations of Swift's masters, I have an update I'd like for us to publish as soon as possible.

- Swift's team has threatened to blackball BMR from radio distribution contracts across the western USA
- There is massive debate on the rights to sell CDs and LPs
- No sign of agreement so far, things do not look good for Swift

Example response from the dias

To: SR Merryman

From: WSJ Publisher

Dear Mr. Merryman, we are glad to hear from you and have published your piece. You can tell the others in committee that the investors who read your column are very concerned about the physical media rights, as they are seen as a primary source of revenue by investors. They must find common ground before the investors grow unhappy and start getting involved.

Our committee has a MSUMUN twitter account. We will be using this to drop the articles at specific times throughout the committee so that they are available over committee to view repeatedly. If delegates wish to be more involved in this aspect of the committee they need only include their wishes in the note they send to the dias. All content must follow MSUMUN guidelines.

Shareholders and Investors Influence

An outside influence delegates need to consider during debate is the opinions of each record lable's investors and the shareholders, which will be communicated to the committee at the beginning of each session. They will be reading the reports the journalists are publishings and responding to that information and the journalist will be informed of the effect their articles have on these shareholders.

Delegates must keep in mind that they must consider the needs of the company and must maintain a certain amount of money invested in the company to keep operations running smoothly. Shareholders may have veto power over resolutions before they are voted on by the committee, and they may demand emergency meetings with their companies so they can direct the flow of committee. They may also call for the removal of any of their board of directors who may be present in committee meetings so be careful when communicating with them.

Working Paper as Contract Negotiations

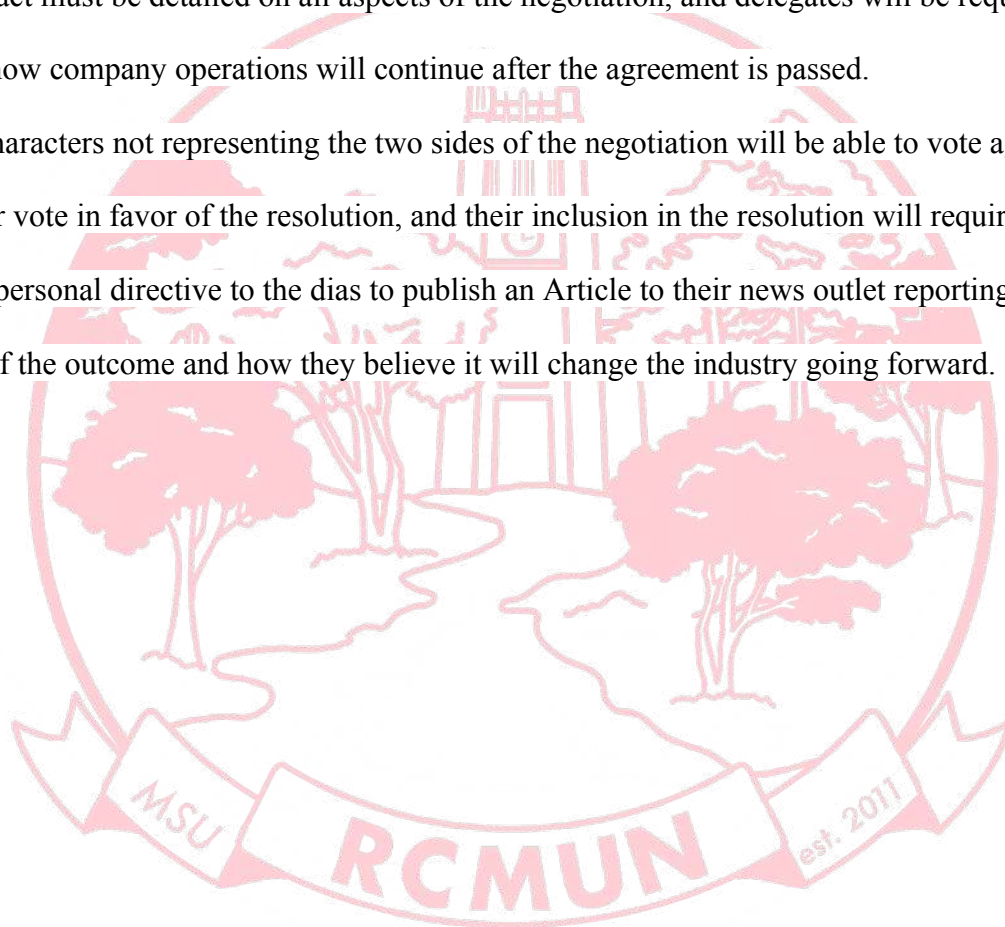
Since this committee is not focused on legislation but a contractual negotiation, the working paper will take the form of a contractual offer to the other side of the committee. This means that each side of the committee will create a working paper that they will present to the other side as a first offer agreement, which the other side will read, review and debate upon together. Each side will create a primary offer then create a counter offer to present to the opposing side again after initial negotiations. This will repeat until each side feels that they have reached a common ground.

Resolution Paper as a Contractual Agreement

As a contract needs to be signed by both parties the resolution paper must be unanimously passed by every delegate representing Taylor Swift's interests as well as those who represent Scooter Braun and Big Machine Records interests. The resolution paper will not pass until both parties feel comfortable with the contents and consent to all clauses.

The contract must be detailed on all aspects of the negotiation, and delegates will be required to describe how company operations will continue after the agreement is passed.

Characters not representing the two sides of the negotiation will be able to vote against, abstain, or vote in favor of the resolution, and their inclusion in the resolution will require them to send a personal directive to the dias to publish an Article to their news outlet reporting their analysis of the outcome and how they believe it will change the industry going forward.



Introduction

Setting of Committee

Committee begins on the date news broke, June 1st, 2019. Our goal end date of the committee is November 4th, 2019, the scheduled date of Swift's American Music Awards performance, honoring her as Artist of the Decade.²

Who is Taylor Swift?

Taylor Swift is a musician who is widely known for her early work as a country artist and later in the pop genre. She is the daughter of Andrea and Scott Swift, a former marketing executive and a stock-broker respectively. She grew up in Reading, Pennsylvania and had a passion for music from a young age. She has published 6 albums through her previous label, Big Machine Records. Her albums in order are *Taylor Swift* (commonly referred to as Debut), *Fearless*, *Speak Now*, *Red*, *1989*, and *Reputation*.

She has won many awards for her work, including 2 Grammy awards for Album of the Year³, the most coveted award, for her work on *Fearless* and *1989*. Her early work was primarily focused on imaginative love stories or recounts of the day to day life and feelings of a teenage girl. As she grew as an artist her writing became more satirical and complex, discussing issues such as celebrity, American history, and womanhood. Swift commonly references her public image in her work such as in "Blank Space" in *1989*, creating an amalgamation of the woman the tabloids paint her to be. Swift transitioned to a household name after her success on her album

² American Music Awards. 2019. "Taylor Swift Announced as Artist of the Decade at the AMAs." American Music Awards. <https://www.theamas.com/2019/10/taylor-swift-announced-as-artist-of-the-decade-at-the-amas/>.

³ Grammy Awards. n.d. "Taylor Swift | Artist." GRAMMY.com. Accessed January 8, 2024. <https://www.grammy.com/artists/taylor-swift/15450>.

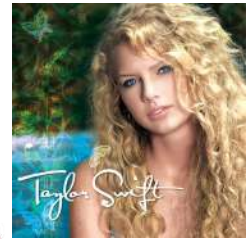
Red, where she broke through her country persona into the burgeoning popstar that came to be in 1989.

What are Her albums?

***Taylor Swift* - 2006**

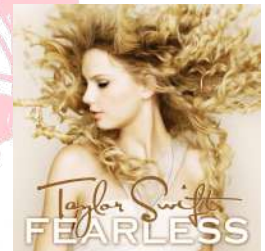
Swift's first album which was released while she was still in high school.

The goal of this album was to fill a hole in the market of Country music, that being the absence of country music that young teen girls can relate to. Record producers did not believe that a teenage girl could sell in the country genre as most fans were male. "Our Song", "Teardrops on my Guitar" and "Tim McGraw" were her breakthrough radio singles.



***Fearless* - 2008**

Fearless won 3 Grammy awards in 2009⁴, including album of the year award, making Swift the youngest winner ever.



***Speak Now* - 2010**

This album was completely self written to combat public criticism of her riding on her co-writers tail following the Grammy wins for *Fearless* the year before.



***Red* - 2012**

⁴ Grammy Awards. n.d. "Taylor Swift | Artist." GRAMMY.com. Accessed January 8, 2024. <https://www.grammy.com/artists/taylor-swift/15450>.

This album indicated a crossover to pop and solidified Swift as a household name. Pop songs like “22”, “We are never ever getting back together” and “I knew you were trouble” dominated the radio waves making many more people aware of Swift’s work than ever before.



1989 - 2014

1989 is by far Swift's most well known work that skyrocketed her into superstardom. This is undoubtedly the most highly valued in the catalog. Won Swift her second Grammy for Album of The Year², making her one of the only artists to ever achieve that status.



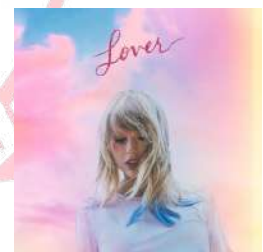
Reputation - 2017

This satirical concept album was well received by fans, but did not achieve the same accolades from critics that *1989* did. Sonically, Swift moved more into EDM and synth than her previous works.



Lover - To be released August 23, 2019

Swift's newest album that, as of the beginning of this committee, has been announced, had singles released, music videos premiered, and an album release date announced.



Previous Tours

Swift has been headlining her own tours since her Fearless Tour 2009-2010, and before that she would be an opening act on other country artists tours, such as Rascal Flatts⁵, Tim McGraw, and Faith Hill⁶ tour. She then performed her Speak Now World Tour, 2011 to 2012, which was her first international headliner tour⁷. The Speak Now World Tour was filmed and released as an album-film combo CD by BMR. Swift's next tour was her Red Tour, 2013 to 2014, where she toured internationally again and broke country music tour records⁸.

The 1989 World Tour, 2015-2016⁹ was one of the top grossing world tours in 2015, reflecting Swift's skyrocketing fame due to her critical and commercial success of her most recent album. Her most recent tour being the Reputation Stadium Tour¹⁰ was anticipated to be a commercial failure, but due to a loyal fanbase and rising popularity, Swift continued to break top grossing tour records. Swift is currently planning and booking LoverFest¹¹ but the public knows little about what it entails.

⁵ "Taylor Swift Joins Rascal Flatts Tour | News." 2006. CMT.

<https://www.cmt.com/news/0crnf7/taylor-swift-joins-rascal-flatts-tour>.

⁶ "Taylor Swift Joins Tim McGraw, Faith Hill on Tour." 2007. CMT.

<https://www.cmt.com/news/rsbxfj/taylor-swift-joins-tim-mcgraw-faith-hill-on-tour>.

⁷ Mapes, Jillian. 2010. "Taylor Swift Announces 'Speak Now' World Tour." Billboard.

<https://www.billboard.com/music/music-news/taylor-swift-announces-speak-now-world-tour-950374/>.

⁸ Allen, Bob, and Katy Perry. 2014. "Taylor Swift's Red Wraps as All-Time Country Tour." Billboard.

<https://www.billboard.com/pro/taylor-swift-red-all-time-country-tour/>

⁹ Lewis, Randy. 2015. "Taylor Swift's '1989' is 2015's highest grossing concert tour by far." Los Angeles Times.

<https://www.latimes.com/entertainment/music/posts/la-et-ms-taylor-swift-1989-tour-highest-grossing-concerts-pollstar-20151230-story.html>.

¹⁰ Frankenberg, Eric. 2018. "Taylor Swift Closes Reputation Stadium Tour with \$345 Million." Billboard.

<https://www.billboard.com/pro/taylor-swift-reputation-stadium-tour-345-million/>.

¹¹ Mylrea, Hannah. 2019. "Taylor Swift in Paris: The City of Lover Concert review." NME.

<https://www.nme.com/reviews/taylor-swift-city-of-lover-concert-review-2546357>.

General History

Motown

The issue of music copyright has been debated long before Taylor Swift's own masters dispute. In 1959, Barry Strong of the record label Motown recorded the hit song "Money (That's What I Want)", which was written by Strong, Motown manager Berry Gordy, and secretary Janie Bradford. In 1962, Strong's name was removed from the copyright, which prevented him from receiving any royalties from the song. His name was restored in 1987 when the copyright was renewed, then excised again a year later.¹² Under the Copyright Act of 1976, Strong had three years to file an appeal to change the copyright for the song, but the only method of doing so was to go to the Copyright Office in Washington D.C. In addition, the Copyright Office is not required to inform artists about changes in authorship, which meant that Strong would not learn about the removal of his name from the song's credits for 50 more years. The three-year rule is still in effect today, which opens up the possibility of more copyright disputes over this issue.

The Copyright Act of 1976 also requires that a piece of work, such as a song, be registered in order for it to be protected.¹³ Copyright registration is a time-consuming and expensive process that is loosely regulated; for example, an artist only has rights for their song if it has been completely registered, and the Office's records are neither "accurate [nor] complete".¹⁴ Even so, copyright registration is all but required for an artist to have claims over their own work and to be able to file ownership or infringement claims. While artists under large

¹² Greene, Kevin J. 2022. "Thieves in the Temple: The Scandal of Copyright Registration and African-American Artists." *Race, Racism and the Law*. <https://racism.org/articles/basic-needs/media/10332-thieves-in>.

¹³ "General Guide to the Copyright Act of 1976." n.d. U.S. Copyright Office. Accessed November 5, 2023. <https://www.copyright.gov/reports/guide-to-copyright.pdf>.

¹⁴ *ibid*

record labels can register their work more easily, smaller labels and individual artists may have a more difficult time going through the process due to lack of information and money.

The Beatles

The Beatles' ownership dispute is one of the most notable legal struggles in the history of music. Their catalog was originally owned by Northern Songs, with John Lennon and Paul McCartney owning 40% of the company. After Lennon and McCartney's relationship with Northern Songs deteriorated, their songs were sold to ATV Music, leaving them "without a stake in the publishing of their own songs".¹⁵ 16 years later, in 1985, ATV Music would be bought by Michael Jackson, who now fully owned the Beatles' catalog. Financial issues caused Jackson to sell half of ATV to Sony in 1995, creating Sony/ATV Publishing. In 2016, Sony acquired complete ownership of Jackson's portion of Sony/ATV, and the Beatles' catalog was now fully owned by Sony. McCartney filed a lawsuit against Sony in 2017 to regain copyrights to the Beatles' discography. The case was dismissed by McCartney's lawyer because McCartney and Sony eventually reached a confidential settlement agreement.¹⁶

"Shake It Off"

Taylor Swift herself has gotten entangled in copyright issues even before her masters dispute. In 2018, songwriters Sean Hall and Nathan Butler claimed that Swift's lyric "The players gonna play, play, play, play and the haters gonna hate, hate, hate, hate, hate" from "Shake It Off" was plagiarized from the lyric "Playas, they gonna play / And haters, they gonna

¹⁵ Greene, Kevin J. 2022. "Thieves in the Temple: The Scandal of Copyright Registration and African-American Artists." Race, Racism and the Law. <https://racism.org/articles/basic-needs/media/10332-thieves-in>.

¹⁶ "Sony and Paul McCartney Settle The Beatles Copyright Suit." 2017. Fortune. <https://fortune.com/2017/06/30/sony-beatles-copyright/>.

hate” on their song “Playas Gon’ Play”. Swift denied ever having heard the song, and the California federal court ruled that Hall and Butler’s lyric was not copyright-protected as the lyric was not original enough to have been first written by them. The case was dropped in December 2022, one month before it was scheduled for trial.¹⁷

Copyright Issues

Many artists have had issues with music copyright, from Barry Strong of Motown being unable to prove his authorship of his music, to the continuous reselling of the Beatles catalog, to accusations against Swift about lyric plagiarism. Copyright and music ownership laws have and are still extremely confusing and unclear, and are the root cause of issues such as Swift’s masters dispute.

Current Issues

To promote the release of her 7th album *Lover*, 13 Management, Swift’s management team, has planned *Loverfest*, in which Swift forgoes a stadium tour in lieu of hosting festival-style concerts.¹⁸ However, the ongoing master's dispute prevents Swift from performing music from *reputation* and all older albums, as she does not have full ownership of the masters but still retains publishing rights as a songwriter. She is also unable to distribute, adapt, gain royalties from, and most importantly perform her older work.¹⁹ Thus, if Swift is only able to perform songs from her upcoming album on tour, fans may be less willing to buy tickets to see

¹⁷ “Beatles song rights dispute: Paul McCartney and Sony ATV work it out.” 2017. The Guardian. <https://www.theguardian.com/music/2017/jul/04/beatles-song-rights-dispute-paul-mccartney-and-sony-atv-work-it-out>.

¹⁸ Swift, Taylor. n.d. “Lover Fest (2020).” Taylor Swift Switzerland. Accessed November 5, 2023. <https://taylorswiftswitzerland.ch/index.php/tours/lover-fest/>.

¹⁹ Grady, Constance. 2019. “The Taylor Swift/Scooter Braun controversy, explained.” Vox. <https://www.vox.com/culture/2019/7/1/20677241/taylor-swift-scooter-braun-controversy-explained>.

her, and Swift herself also wants to perform her older music. If 13 Management gains ownership of her masters, then they will continue with promoting *Loverfest*. However, if 13 Management loses, then the logistics of the festival tour will have to be reconsidered. In order to decide whether to continue with *Loverfest*, 13 Management and Big Machine Records must come to a resolution about the ownership of Swift's masters.

Additionally, given that Swift is credited as a writer on every one of her songs, it would be incredibly demeaning for someone else to have ownership of her own music. This correlates with Swift's messages on Tumblr that highlight how she had been bullied "incessantly and manipulatively"²⁰ by Scooter Braun for years over her masters.

Current Positions

When Swift's 13-year contract expired in 2018, 13 Management asked that Swift's masters be sold back to her since she would be leaving the company. However, Big Machine Records would only allow this if Swift recorded six more new albums with BMR, one for each of her past albums. In other words, they wanted Swift to renew her contract with Big Machine Records.

Instead of renewing with BMR, Swift signed a new publishing contract with Universal Music Group in 2018. The contract would allow Swift to have full publishing rights to her music released under the label, as well as a share of the streaming royalties. In 2019, Big Machine Records was acquired by Scooter Braun of Ithaca Holdings, resulting in Braun owning the rights to Swift's first 6 studio albums.

²⁰ "Taylor Swift — For years I asked, pleaded for a chance to own my..." 2019. Taylor Swift's Tumblr. <https://taylorswift.tumblr.com/post/185958366550/for-years-i-asked-pleaded-for-a-chance-to-own-my>.

13 Management

Swift and 13 Management were blindsided by Braun's acquisition of BMR, with Swift being especially displeased due to how Braun had disrespected her in the past. She claimed that Braun had indirectly tried to "dismantle [her musical legacy]"²¹ through his having a hand in the production of Kanye West's infamous music video for his song "Famous", which showed naked wax figures of Swift and other female celebrities. The video sparked controversy and ignited a years-long feud between Swift and West that ended up damaging Swift's reputation.

Previously, Swift had also attempted to buy her masters from BMR multiple times, but BMR refused. Swift expressed outrage on Tumblr that Braun was the one who would be owning her masters.

In the same Tumblr post, Swift stated that Scott Borchetta, CEO of Big Machine, had betrayed her because he had allowed the BMR buyout to happen despite knowing what Braun had done to her. Borchetta responded by stating that he had made the terms very clear to Swift, explaining that Swift knew that Borchetta and Braun maintained a good relationship professionally as Braun was a good source of information about the music industry.

Swift was also unable to perform music from her old catalog at the 2019 American Music Awards or use old songs for her 2020 documentary *Miss Americana*. She claimed Borchetta informed her that she would only be able to use her old music if she agreed to not re-record her songs.

To 13 Management, Big Machine Records' actions have been viewed as disrespectful to and exploitative of a young female artist. Even so, Swift and 13 Management's main priority is

²¹ "Taylor Swift — For years I asked, pleaded for a chance to own my..." 2019. Taylor Swift's Tumblr. <https://taylorswift.tumblr.com/post/185958366550/for-years-i-asked-pleaded-for-a-chance-to-own-my>.

to gain full ownership of Swift's masters. They are still open to negotiations with Big Machine about the ownership of her masters, and are still willing to buy them from BMR.

Big Machine Records

Big Machine Records's main goal is to gain as much revenue as possible. They want Swift to renew her contract because she is their main source of revenue; selling Swift her masters would mean relinquishing their hold over her and allowing her to leave the company, therefore losing a lot of that revenue.

Big Machine has also shown that they prioritize their revenue over their artists. For example, despite knowing that Scooter Braun had disrespected Swift in the past, the BMR executives still allowed the company to be bought by Ithaca Holdings. According to the deal, Ithaca Holdings would acquire all of its clients, distribution deals, publishing rights, and music masters, so Swift's masters would be in Braun's hands.

In addition, Scott Borchetta and Scooter Braun maintain a close professional relationship, with Braun providing Borchetta valuable information regarding the music industry. Another probable reason for the buyout was that it strengthened the connection between the two companies and allowed BMR access to the network, resources, and power that Ithaca Holdings has, which would in turn bring in more revenue for Big Machine. BMR and Ithaca Holdings also claimed that the buyout "creates one of the most powerful label, management, streaming, publishing and media companies by combining complementary services, artists, executives and

expertise.”²² Therefore, the BMR executives believed that the buyout would benefit Big Machine as well as Swift had she stayed with the label.

Another important goal that BMR has is to maintain their public image. Despite the damage that the masters dispute caused to Big Machine’s reputation in the music industry, the company still wishes to salvage it in any way possible, even if it means disrespecting Swift.

Scott Borchetta’s version of the events that occurred differs from Swift’s, and he denies many accusations against him and the company. Borchetta stated that he personally texted Swift after the BMR shareholders agreed to the buyout so that “she could hear it directly from [him].”²³ He also expressed disbelief that Swift truly first learned about the buyout when everyone else did. In addition, Borchetta claimed that the new contract proposal and the subsequent transfer of master ownership to Swift was not dependent on the number of albums recorded, but on an unspecified length of time. Also implied in BMR’s public statement was that the company was financially incapable of offering Swift more than what they had, even though BMR had grown considerably alongside Swift’s career and had the backing of Ithaca Holdings as well.

Borchetta also denied that Braun had harmed Swift as badly as she claimed he had; while he knew that there had been prior issues between them, Borchetta stated that Swift knew that he and Braun maintained a professional relationship and that Braun had personally invited Taylor to perform at events multiple times. However, Borchetta noticeably did not deny that Braun had

²² Ingham, Tim. “Big Machine Label Group (and its Taylor Swift albums) acquired by Scooter Braun’s Ithaca Holdings.” *Music Business Worldwide*, 30 June 2019, <https://www.musicbusinessworldwide.com/big-machine-label-group-and-its-taylor-swift-albums-acquired-by-scooter-brauns-ithaca-holdings/>. Accessed 29 November 2023.

²³ “So, It’s Time For Some Truth...” 2019. Big Machine Label Group. <https://www.bigmachinelabelgroup.com/so-its-time-some-truth/>

disrespected Swift in the past, instead claiming with no evidence that Braun was a “supporter and honest custodian”²⁴ and “never anything but positive”²⁵ about Swift and her work.

Topic A: Music Media Production and Sales

History

Printed Music

The widespread use of printed music began in the mid-15th century following the invention of the printing press. Prior to this, sheet music had to be copied by hand -- a time-consuming and labor-intensive process that was only used by religious institutions to preserve their music and, even more rarely, commissioned and collected by the very wealthy.²⁶ Once the production of sheet music became more accessible, music was able to spread farther and wider thus leading to more blending of music styles between countries and regions. However at this point, music lovers were forced to buy sheet music and perform it themselves in order to keep up with the latest “releases”.²⁷

²⁴ “So, It’s Time For Some Truth...” 2019. Big Machine Label Group.
<https://www.bigmachinelabelgroup.com/so-its-time-some-truth/>

²⁵ *ibid*

²⁶ Boorman, Stanley. “THOUGHTS ON THE POPULARITY OF PRINTED MUSIC IN 16TH-CENTURY ITALY.” *Fontes Artis Musicae* 48, no. 2 (2001): 129–44. <http://www.jstor.org/stable/23509136>.

²⁷ Gillett, Charlie. *The Sound of the City: The Rise of Rock and Roll*. 2nd ed., Newly illustrated and Expanded. New York: Da Capo Press, 1996.

Sound Recording

This, of course, all changed with the development of sound recording in the late 1800s. The invention of the phonograph in the late 1800s was a groundbreaking invention that marked the dawn of recorded music. For the first time, sound could be captured and reproduced, forever altering the way music was experienced and distributed. The phonograph allowed artists to record their performances, which could then be reproduced and distributed to a broader audience. This marked a profound shift from the exclusive realm of live performances to a more accessible and enduring form of music distribution.²⁸

Shortly after the invention of the phonograph, the early 20th century witnessed the emergence of radio broadcasting. This invention, pioneered by inventors like Guglielmo Marconi, rapidly grew in popularity and accessibility, providing a powerful platform for music promotion and distribution. Radio allowed music to be shared with mass audiences instantaneously, creating a vital channel for artists and record labels to reach listeners far and wide. The partnership between record labels and radio stations forged the concept of airplay, which remains integral to music promotion even today.²⁹

Rise of Record Industries

With the establishment of recorded music, the music industry underwent a profound transformation. Record labels took center stage in the music distribution process. These labels assumed responsibility for producing, manufacturing, and distributing physical music formats.

²⁸ Suisman, David. 2011. "Sound Recordings and Popular Music Histories: The Remix." *Journal of Popular Music Studies* (Wiley-Blackwell) 23 (2): 212–20. doi:10.1111/j.1533-1598.2011.01283.x.

²⁹ Chanan, Michael. *Repeated Takes: A Short History of Recording and Its Effects on Music*. London ; New York: Verso, 1995.

They played a pivotal role in shaping the music industry, supporting artists in their careers, and serving as intermediaries between artists and consumers.³⁰ This era marked the dominance of vinyl records as the primary medium for music distribution. These physical records became the standard, and consumers purchased them from record stores, building a vibrant music culture around ownership and collection.³¹

During the 1940s, '50s, and '60s, record labels primarily relied on regional distributors that worked over four or five states to get their artist's records into local department-stores, independent stores, and indie stores. Distribution shifted drastically in the late '60s and early '70s: companies began to distribute nationwide on their own using a branch system that consisted of regional offices and warehouses. These companies would later become the major labels we know today – CBS Records, EMI, and Warner Music Group.³²

Development of Physical Records

Technological progress further diversified the music distribution landscape with the introduction of new formats, such as cassette tapes and compact discs (CDs). These innovations expanded the physical distribution of music, giving consumers more choices in how they enjoyed their favorite songs.³³ Each of these formats had its unique advantages and limitations. Cassettes were portable, while CDs promised better sound quality and resistance to wear and tear. The sale of these physical music formats continued to be a significant part of the music industry, with

³⁰ Tschmuck, Peter. *Creativity and Innovation in the Music Industry*. Berlin, Heidelberg: Springer Berlin Heidelberg, 2012. <https://doi.org/10.1007/978-3-642-28430-4>.

³¹ Kiresci, Ali. "The Impact of Innovative Technologies on Small Players in the Recorded Music Sector: A Chronological Overview." *Creative Industries Journal* 16, no. 1 (January 2, 2023): 96–111. <https://doi.org/10.1080/17510694.2021.1939545>.

³² CHRISTMAN, ED. 2019. "125 Years Of: Music Distribution." *Billboard* 131 (27): 74.

³³ "The Cassette in 1980s Indie Music Scenes." 2018. Conference Papers -- International Communication Association, January, 1–26.

consumers purchasing records, tapes, or CDs from brick-and-mortar stores. The advent of these formats further enriched the diversity of the music distribution ecosystem.³⁴

Digital Distribution and the Internet Era

The 21st century marked a seismic shift in music distribution with the advent of digital technology. The proliferation of the internet provided new avenues for distributing music in digital formats. Consumers were no longer limited to physical copies of music. They could now purchase and download songs and albums directly to their digital devices. The launch of iTunes in 2001 was a watershed moment, allowing users to buy and own digital music. This shift fundamentally altered how music was sold and consumed, with the convenience of digital downloads reshaping consumer behaviors and preferences.

iTunes

iTunes, a creation of Apple Inc., made a profound impact on the music distribution landscape. This platform offered users the opportunity to purchase individual songs or full albums online, storing them in a digital library. The ability to cherry-pick and own songs appealed to consumers and contributed to the decline of physical sales. iTunes allowed artists and record labels to distribute their music directly to consumers through a digital marketplace, reducing the need for traditional distribution channels. This shift marked the beginning of the transition from ownership-based music distribution to access-based models that defined the subsequent era.³⁵

³⁴ Gillett, Charlie. *The Sound of the City: The Rise of Rock and Roll*. 2nd ed., Newly illustrated and Expanded. New York: Da Capo Press, 1996.

³⁵ Arditi, David. "iTunes: Breaking Barriers and Building Walls." *Popular Music and Society* 37, no. 4 (August 8, 2014): 408–24. <https://doi.org/10.1080/03007766.2013.810849>.

Illegal Downloads

Alongside the growth of digital music distribution, this era also witnessed the emergence of illegal download distribution. File-sharing platforms like Napster challenged traditional distribution methods by allowing users to share music files without permission or proper compensation to artists and labels. While these platforms revolutionized the way music was accessed, they also ignited contentious debates about copyright and piracy. The music industry faced the daunting challenge of protecting intellectual property rights and finding ways to adapt to the changing landscape of music distribution.

Internet-Based Services

The late 2000s saw the rise of internet-based streaming services like Spotify, Apple Music, and YouTube. They offered extensive music catalogs for streaming, and users could access an array of songs without the need to own or download them. Streaming services have become the primary way in which the majority of music listeners consume music. The shift to streaming has challenged traditional sales models, and artists have adapted by focusing on building online audiences, optimizing their content for streaming, and seeking creative ways to monetize their music beyond streaming royalties.³⁶ For customers, music ownership was gradually replaced by music access. On the other end, this made ownership all the more important. Consumers increasingly subscribed to streaming services, which relied on subscription models and advertising to generate income.

³⁶ El Gamal, Ashraf, "The Evolution of the Music Industry in the Post-Internet Era" (2012). *CMC Senior Theses*. 532. https://scholarship.claremont.edu/cmc_theses/532

The Effect on Seller and Artist

The transition to internet-based services had profound effects on both music sellers and artists. For sellers, the shift from physical distribution to digital streaming represented a seismic change in the business model. Traditional music retailers and physical record stores saw a significant decline in sales, and many had to adapt or close their doors. Record labels had to reevaluate their strategies and embrace digital platforms to ensure their survival.³⁷ On the other side of the spectrum, artists experienced both benefits and challenges. Internet-based services offered unprecedented global exposure, allowing independent artists to reach a worldwide audience without the need for a traditional record deal.¹¹ However, the compensation models of streaming services raised concerns about whether artists were fairly compensated for their work. Many artists depended on live performances and merchandise sales to offset the diminishing revenues from music streaming, highlighting the need for fair compensation models in the digital age.

Licensing for Radio, TV, Film, and Public Performance

Amidst these changes in music distribution, licensing for the use of music in various media and public settings remained a crucial aspect of the industry. Music was licensed for radio airplay, television broadcasts, and integration into films. Licensing agreements ensured that artists and copyright holders were duly compensated for the use of their music in these contexts. Public performance licenses became a mandatory requirement for the use of music in public venues such as restaurants, bars, retail stores, and public events. These licenses served to protect

³⁷ Bernardo, Francisco & Martins, Luis. (2014). Disintermediation Effects on Independent Approaches to Music Business. *International Journal of Music Business Research*. 3. 7-27.

intellectual property rights, secure fair compensation for artists, and ensure that music creators were recognized and rewarded for their work.

Licensing has adapted to the digital age, encompassing not only traditional broadcast media but also online streaming, video content, and social media platforms. This evolution reflects the dynamic nature of the music industry and the ongoing need to protect artists' intellectual property rights and ensure fair compensation in the digital era.

Promotion of records for Swift

When Swift was at BMR, she would get benefits if her music sold well, such as having bigger opportunities and more resources when her music played well. Swift was not seeing the profit directly, but it was being used in her interest as she was under contract with the owner of the recordings' copyright. It was mutually beneficial for Swift to promote plays, increase listenership, and encourage licensing. The profits from which would go towards bigger and better things for Swift at her label. When it is played on the radio, they earn money, when a CD is bought, and when a movie wants to use it in their soundtrack, they get paid.

Swift's contract has a feature describing her rights to her intellectual property, differing from her masters. There is a clause stating that 5 years after publication to the date, Swift can record a new record separate from the original to create a market substitute. Swift is able to re-record her music 5 years to the date after her albums initial releases, which would be: Taylor Swift - 2011, Fearless - 2013, Speak Now - 2015, Red - 2017, 1989 - 2019, and Reputation - 2022³⁸. In regards to Swift's upcoming performance at the AMAs honoring her as artist of the

³⁸ ROSSEINSKY, KATIE. 2021. "Red: Taylor Swift's masters row and what it means for the music industry." Evening Standard. <https://www.standard.co.uk/lifestyle/taylor-swift-rerecording-albums-masters-fearless-b928211.html>.

decade, she may not be able to perform her music as it could constitute a violation of this legal timeline.³⁹

Questions to Consider

- How is Swift's upcoming tour affected by her need to license her own music to perform it? How is revenue affected for each business?
- When physical music makes money, is it ethical for the creator to be paid for their sales? When their music is performed does it produce a unique product separate from the original recording?
- Can the value of art supersede the legality of ownership?
- How has the history of copyright laws in the music industry led to this event occurring?
- What has been the impact of copyright law on the creation and sale of music?
- Does the relationship between artist and their management impact the ability for the artist to create?

³⁹ Lipshutz, Jason, Joseph Cassell, Carolina Herrera, Alexander McQueen, and Chloe Gosselin. 2019. "Taylor Swift: Billboard's Woman of the Decade Cover Story | Billboard." Billboard. <https://www.billboard.com/music/pop/taylor-swift-cover-story-interview-billboard-women-in-music-2019-8545822/>.

Taylor Swift Representation (Characters)

13 Management

ANDREA SWIFT

Andrea Swift is Taylor Swift's mother and business manager. She and her daughter have a very close relationship, and Swift wrote the song "The Best Day" about her. Swift graduated from the University of Houston and worked in marketing, becoming a mutual fund marketing executive, although she later left the position to manage her daughter full-time. She separated from husband Scott Swift in 2011 and was diagnosed with cancer in 2015. Despite these difficulties, Andrea Swift has always supported her daughter's dreams of becoming an artist and has shown her support throughout her career. Andrea Swift's main goal is to protect Taylor Swift's interests and business.

TREE PAINE

Tree Paine is a public relations executive and Swift's publicist. She previously worked at the Academy of Country music, and Warner Music Nashville as the Vice President and then the Senior Vice President of Publicity. She left Warner Music in 2014 to start her own PR firm in order to take on Swift as a client. As Swift's publicist, Paine guided her through her sexual assault trial against David Mueller, her highly publicized relationships and breakups with Calvin Harris and Tom Hiddleston, and now her masters dispute. Paine and Swift are close friends, and Paine has been instrumental in keeping up Swift's public image.

DONALD PASSMAN

Donald Passman is an acclaimed lawyer specializing in the music business. He is a graduate of the University of Texas and Harvard Law School. Passman practices law under the Gang, Tyre, Ramer, Brown, and Passman Inc. law firm, and has represented multiple well-regarded artists. He is also the author of *All You Need To Know About The Music Business*, and is regarded as one of the most influential people in the entertainment industry. Passman was hired as Swift's attorney during her master's dispute. He focuses on issues pertaining to copyright, and wishes to discuss business strategies and negotiate with Ithaca Holdings' attorneys.

SCOTT SWIFT

Scott Swift is Taylor Swift's father, her manager, and a financial executive and stock broker. He graduated with a business degree from the University of Delaware in 1974 and later founded the Swift Group, a financial advisory firm under Merrill Lynch, of which he is the first vice president. He relocated his firm to Nashville when the family moved there. He is also a shareholder of Big Machine Label group, owning a three percent stake in BMLG. He also profited from Ithaca Holdings' acquisition of the record label, making \$15 million from the \$300 million deal. Taylor Swift stated that her father was very passionate about his career, and they have a close relationship. According to Tree Paine, Scott Swift refused to join the shareholder meeting in which BMLG discussed their acquisition by Ithaca Holdings because he did not want to be required to be under an NDA and withhold information from his daughter.

AUSTIN SWIFT

Austin Swift is Taylor Swift's brother. He is an actor, and has produced his sister's music videos and helped manage her music copyright licensing for movies. He graduated from the University of Notre Dame with a degree in film, and has since appeared in several movies and TV shows such as *Still The King*, *Braking For Whales*, and *We Summon The Darkness*. Austin Swift has notably produced Taylor Swift's "I Bet You Think About Me (Taylor's Version)" music video with Swift and Blake Lively, receiving an Academy of Country Music nomination. He and Taylor have a very close relationship, and his main goal is to protect Taylor Swift's interests and business.

FRANK BELL

Frank Bell is 13 Management's Director of Radio and Research, as well as a shareholder for BMLG. He manages relations between Swift and radio stations wishing to play her music, and develops marketing research initiatives for 13 Management. He joined the company in 2010, and Robert Allen, Swift's tour manager, stated that Bell has 37 years of radio experience and solid connections in the industry, making him a valuable asset to 13 Management. Bell was also sued by David Mueller, a former radio host, in Swift's 2017 sexual assault trial, as Mueller claimed that Swift and her team had him wrongfully terminated from his place of employment due to him harassing Swift, but Swift won the trial.

ROBERT ALLEN

Robert Allen is Swift's full-time manager at 13 Management. He is the younger brother of Rick Allen, Def Leppard's drummer, and started out as the band's tour manager before joining 13 Management. He has worked with Swift since her *Fearless* era as her tour manager, later becoming her general manager. In 2008, Allen facilitated connections between Swift and Def Leppard, resulting in Swift being able to perform with them on an episode on the show *CMT Crossroads*. Presently, Allen's main focus is planning and preparing for Loverfest.

JAY SCHAUDIES

Jay Schaudies is Swift's lawyer, general counsel, and talent manager. He has worked at 13 Management since 2011. His main goal is to discuss business strategies and communicate with Ithaca Holdings, and serve as a point of knowledge for copyright issues. He works closely with Donald Passman and works hard to maintain positive relationships with other artist's talent managers in the industry.

MARTHA METLACK

Martha Metlack is the executive director of Taylor Nation, Swift's official fan club, and works under 13 Management. She helps maintain communication and transparency between Swifties and 13 Management. Taylor Nation also acts as an extension of Swift's PR/Marketing team. Metlack has been a fan since debut era, which spurred her to join Taylor Nation, eventually becoming their executive director. She oversees merchandise design and distribution, social

media engagement, and fan events such as meet-and-greets, premieres, and Secret Sessions. After Swift moves to UMG, Taylor Nation will no longer manage merchandise. Not much else is known about Metlack or other people at Taylor Nation, in an effort to maintain privacy. Her main goal is to discuss business strategies and communicate with Ithaca Holdings, and plan for Loverfest.

ANNE CHARLES

Anne Charles is currently the head of merchandising for Swift and 13 Management. She has numerous connections to suppliers in the industry, and is tasked with the job of managing her team to create new merchandise for the LoverFest tour, and to negotiate in committee the rights Swift's team will retain or lose during the transfer of the masters.

JEFF MCGREGOR

Head of Security for Taylor Swift, Jeff McGregor is more than just a bodyguard. He began at the CIA, where he worked as a security threat analyst for government officials. He decided he wanted a career change about 10 years ago and began working as a private security manager for Miranda Lambert. He was hired by 13 Management to be head of security for Swift in 2012 during her Red World Tour.

JACK ANTONOFF

Although not officially on the payroll of 13 Management, Jack Antonoff is a close friend, colleague, and business partner of Swift's and therefore is on the committee as a representative

of her interests. Having had a large hand in the production of Swift's music since 2013, it is his art that is up for debate as well, his production being as important as what makes each track unique as the lyrics and voice of Swift. He is one of the people in the committee who know Taylor's interests best.

UMG

SIR LUCIAN GRAINGE

Chairman and CEO of Universal Music Group (UMG) is often referred to as one of the most powerful men in music. He has spent his entire career in the music industry and has worked at UMG since 1986. He was knighted in 2016 by Queen Elizabeth II and is a London native. Grainge secured Taylor Swift's new contract in 2018 by offering the artist more incentives than her previous label was able to offer. His goal is to protect his and Swift's interests as they are inherently one in this regard.

JODY GERSON

Chairman and CEO of Universal Music Publishing Group, Universal Music's global publishing division, Jody Gerson is one of the most powerful women in music. Her duties in the global publishing division include managing relationships with streamers, radio stations, physical media producers, and promoters. Her goal in committee is to maintain the current publishing schedule for Lover, Swift's newest album, and to retrieve the distribution rights back from BMG on Swift's behalf.

JEFFREY HARLESTON

General Counsel and Executive Vice President of Business & Legal Affairs for UMG, Jeffrey is responsible for overseeing all business transactions, contracts, and litigation for UMG's operations worldwide. Jeffrey is also responsible for the company's government relations, trade and anti-piracy activities. He is present in the committee to protect UMG and their client Taylor Swift.

Republic Records

MONTE LIPMAN

Founder and CEO of Republic Records, Lipman knows what it takes to secure big name artists like Swift. Known initially as an independent record label, Lipman grew his company to be one large enough to be acquired by UMG in 2012. He grew up in New Jersey and went to college at University of Albany, and then relocated to Brooklyn, New York. He was a close collaborator with Amy Winehouse and sits on the board of her foundation. Having an artist as big as Swift on his label is an honor for Lipman and he will do anything to keep her happy and in her contract.

JOSEPH CAROZZA

Joseph has been in his role as EVP, Media & Artist Relations for Republic Records since 2013. He's responsible for the company's relationships with artists, media, and fans. Joseph attended Hofstra University in Hempstead, NY. He is responsible for the label's media

department and oversees press strategy, as well as fostering artist development. His role in the committee is to maintain a positive relationship with Swift and her inner circle by representing her interests. He works closely with Tree Paine when it comes to PR.

Big Machine Records & Ithaca Holdings

SCOTT BORCHETTA

Scott Borchetta founded Big Machine records in 2005 and signed Taylor Swift as his first artist. He has been the president and CEO, and up until the recent sale of BMG to Ithaca Holdings, had been the most powerful person at the label. A Los Angeles native, he grew up a musician and eventually moved to Nashville with his father to find success as a country duo. This allowed him to learn enough about this music industry to move his way up at several other labels throughout his career. He worked at Universal Music Nashville until he founded BMG with Scott Swift in effort to launch Taylor Swift's career after discovering her performing at a bar in Nashville in 2004. He was a close friend of Taylor's and the Swift family, having all together risen in fame and fortune as her career escalated. He and the Swifts were close business partners until the expiration of her contract in November of 2018 when she left BMG to join UMG. He decided to sell BMG to Ithaca Holdings and is staying on as CEO.

JAKE BASDEN

Jake Basden is the Senior Vice President of Global Communications at Big Machine Label Group. He graduated from the University of Oklahoma where he studied Journalism and Mass Communication and earned the "Big Man On Campus" Award. He initially worked as the Director of Sports and Entertainment for one of the world's largest independent public relations

firms, Edelman. Basden relocated from New York in 2011 to begin working as the Head of Publicity and Corporate Communications at Big Machine. After 6 years of experience, he was promoted to his current position where he oversees all publicity and corporate communications for Big Machine and helps win music award campaigns. Basden coordinates and works with all parts of Big Machine and is here to ensure the company's publicity stays positive and flavorful amid the controversy.

MALCOLM MIMMS JR.

Malcolm Mimms Jr. is the current Executive Vice President General Counsel of Big Machine Label Group. Mimms attended Vanderbilt Law School and was previously the CEO of World Entertainment, a Christian faith-based entertainment company. Mimms also worked at his own solo law firm, gaining experience as a nationally known music business attorney before joining Big Machine as their "legal pillar of strength". Mimms helped guide the music industry from physical releases to digital and had experience with music licensing and payouts. Mimms has worked extensively with Scott Borchetta since the founding of Big Machine and is present to offer his expertise on Big Machine's legal interests.

RAY PRONTO

Ray Pronto is a prominent board member of Big Machine's board. Initially he was interested in launching his own country music label NashLink. However due to his Big Machine's addition of Taylor Swift in the record label he decides to become one of the first investors of the record label, investing in a company that was not guaranteed for success. He currently has 3 million dollars invested in the company, thus making him a board member. He

formed a connection with Taylor Swift's music and believes that she fills a gap in between the genres that Big Machine Records represents for the industry. Thus he wants to retain the Swift masters in order to fulfill this gap that Big Machine has in the industry.

ANDREW KAUTZ

Andrew Kautz is the Chief Operating Officer of Big Machine Records. As a primary member of the board he oversees all operations of the record group, publishing and other music industry ventures. He focuses on keeping the value of the company through business development. He is focused on retaining Swift's Masters in order to make revenues on her money and also focus on increasing the value of Big Machine Records to attract the attention of other up and coming big names that could use their label. He knows that if there is bad press on the company during the Masters situation, the company will have trouble attracting the attention of music artists in the future. He has goals to leave this situation with Taylor's Masters while also making sure that the press does not spin their story to go against the company.

MIKE RITTBERG

Rittberg is the Chief Marketing Officer and Executive Vice President of Label Operations of Big Machine Records. He was hired to make sure that the Label can produce new and innovative music that attracts listeners. His goals include signing many new musical artists into the label. He would like to keep Taylor's Masters, however, he also knows that bad press on the situation will result in hesitancy from new artists that the company could make revenue from. Therefore, he would like to make sure that solutions are made that make Big Machine Records made a compromise on the matter if they keep Taylor Swift's Masters.

MEGAN BROPHY

Brophy was a recent addition that was made to the publicity and corporate communications team of Big Machine Label Group. He originally worked as a publicist at a top entertainment firm, where she maintained relationships between A-List clients and news outlets. Brophy's goal is to keep the image of the artists that have continued to work with Big Machine Records intact. She wants to make sure that the controversy between Swift and her Masters does not affect the relations that other artists under Big Machine have with their fans and press as well.

JIMMY CHAPIN

Chapin originally was a coordinator for operations within the Big Machine Label Group. Now he is the Director of International Marketing of the company. He oversees the coordination of the international marketing of Radio campaigns including Taylor Swifts campaigns around the world. He established licensing agreements with Japanese industry companies in order to receive royalties for the use of "Shake It Off" in one of their TV shows. Today he continues to focuses on bringing the world the music of Taylor Swift and wants to be able to do that with the retention of her Masters.

ERIN PARKER

Erin Parker is the Vice President of Strategic Partnerships at Big Machine Label Group. Originally from Ohio, Parker began working in New York at Billboard's conference and events team before relocating to Nashville in 2008, There she worked with artists including John Mayer, Foo Fighters, and Tim McGraw. In late 2017, she joined Big Machine and brings her experience

with special events, consumer promotion, and social media campaigns. Parker works with Mike Rittberg, Chief Marketing Officer, and is determined to move up in the company while keeping Big Machine's interests in mind.

Ithaca Holdings

ERIC HOLDEN

Eric Holden is the Chief Financial Officer at Ithaca Holdings and a fan of canines. He received his B.S. at California State University, where he was the president of the Alpha Epsilon Pi fraternity, and his M.B.A. at the University of Southern California. He worked at the Walt Disney Company then Ascent Media as their Chief Financial Officer before joining Ithaca Holdings in 2014. At Ithaca, he evaluates all company transactions, launches new businesses, and manages all accounting, tax, and IT functions. Holden is currently responsible for all financial functions of Ithaca Holdings, including those involved in its recent acquisition of Big Machine label group. Holden works alongside Borchetta on the board of directors and aims to retain all of Big Machine's assets, which include its client roster, publishing sides, distribution deals, and most significantly, its music masters.

ANDREW SAHN

Sahn is a recent addition to the Ithaca Holding company. He is the General Council of the company; advising the company with decisions in entertainment and music ventures along with talent management within the music sector. He advises board members that are in charge of making important decisions in the company. He would like to retain the masters and Big

Machine's assets in order to provide a significant increase in revenues and to increase the general success of the company as a whole.

JANE HOLDEN

Jane Holden joined the Ithaca Holding company recently as the Vice President of Public Relations. She makes sure that all of the assets of the company and all of the actions of the company are broadcasted to the public in a positive light. While she wants the company to make money through the acquisition of Big Machine's assets, she would like to make sure that by doing so it would not give a bad name to Ithaca holdings and that they can give a positive light to the company as a whole.

Other Interested Parties and *Music Streamers*

DANIEL EK (*Spotify*)

Daniel Ek is currently the CEO Chairman of Spotify, a music streaming platform. He was the co-founder of the company in 2006 and maintains large control in the company. Originally from Sweden, he is now a billionaire thanks to Spotify. His presence in the committee is vital as there was a years-long negotiation between Spotify and the copyright holder on payment per stream. Swift's discography was not on the platform from 2014 to 2017 in protest of the treatment of artists on such platforms as Spotify. Ek has no strong affiliations with either side of the deal, he is present to represent Spotify's interests and stake in the catalog being present on his website. Ek's goal is to keep this highly valued investment streaming on Spotify no matter who owns the music.

OLIVER SCHUSSER (*Apple Music*)

Oliver Schusser is Vice President of Apple Music & International Content. He is German born and has connections at UMG Munich, due to his long time service. As the representative from Apple Music to this committee Schusser's goal is to maintain Taylor Swift's music on the platform as it is a large source of streams. Apple Music does not care who owns the masters, they simply care about the availability of the music to their customers. The presence of their largest competitor, Spotify, in committee makes Schuster's presence even more important to Apple's motivation.

Journalists and Media Outlets

BETTY JAMES (*New York Times*)

Betty James is an up and coming New York Times writer. She was recently promoted to Head of Music and has a lot of control over what gets published. James is from a small town in Vermont and graduated from NYU in 2014 and is a big Taylor Swift fan, however, she is not letting her affection for the art affect her writing on the situation at hand. Her goal is to find the truth no matter what. James is a respectable journalist and will not engage with anything or anyone who could jeopardize her reputation.

S.R. MERRYMAN (*Wall Street Journal*)

S.R. Merryman is someone who knows copyright law better than almost any practicing lawyer in Nashville. He went to University of Pennsylvania for his law degree and specialized in intellectual property and copyright law. He works at Benedict and Merryman, a law firm in which he is partner. His clientele has included people such as Paul McCartney, Miley Cyrus, and

Prince. He is a guest columnist for the Wall Street Journal, where he writes opinion pieces on current events that are happening around the work of intellectual property law. Many people who work in the music industry take his opinions very seriously and follow his advice when considering mergers and acquisitions.

INEZ SILVA (TMZ)

Inez Silva is the Head of Music Celebrity reporting at TMZ, the pop culture news site. TMZ has a controversial and messy reputation but that is what Inez loves about her job. She loves mess and loves finding the story, no matter the ethical cost. She has been working at TMZ since 2007 and has a streak for finding celebrities no matter where they go. Inez went to University of Southern California and has a B.A. in Journalism. She has many connections in the industry and has been reporting on Taylor Swift since 2009.

TABITHA "TABBY" BASHA (E!News)

E!News may be well known for its television programs, but Tabitha "Tabby" Basha is the gossip news outlet's best celebrity correspondent and her place is firmly at her keyboard. Tabby has been reporting on Taylor Swift since the 2009 MTV Music Video awards incident with Kanye West. Tabby has prided herself on her accuracy and her photographer's ability to get a good shot of Swift anywhere and anytime. She knows that this committee will reveal a lot about Taylor Swift's inner life and her presence in the committee is to report on her findings and stir up conversation in the public about the negotiations.

ESTHER "ESTEE" SHAPIRO (*Billboard Music*)

Estee Shapiro is the editor at Billboard Music for the Business section. She has an MBA in Finance and a B.A. in vocal performance from UCLA. Her unique background allows her to be one of the leading music business reporters and analysts. Major investors and leaders in the industry look to her articles for guidance on business moves artists make. She has been closely tracking the development of Taylor Swift's transition from Big Machine Records to UMG over the past year. Estee's purpose in committee is to report on the decisions of Taylor Swift's and influence the decisions of those who financially invest in the music industry.

JAKE GILINHOLL (*Pitchfork*)

Jake Gilinholl, not to be confused with the actor Jake Gyllenhall, is a tour reviewer for Pitchfork Media. Former Nirvana groupie turned music reporter, Jake loves his job with a passion, as he gets paid to go review performances. He has attended and reviewed every one of Taylor Swift's concert tours since her Speak Now World Tour in 2011. He has been critical in the past of certain elements of the production but overall has given her tours positive reviews, giving her most recent tour, the Reputation Stadium Tour, a 8/10 rating. He has been assigned to review her upcoming LoverFest tour and his purpose in committee is to review her upcoming performances to create a prediction for LoverFest.

Ivy Powell (*iHeartMedia*)

Ivy Powell is a former radio executive at CBS, who has 35 years of experience in the radio broadcasting industry. Now a specialty writer of iHeartMedia for their technology and music history beat, Ivy is a titan in the industry when it comes to radio. iHeartMedia heard about

her retirement and invited her to write for them on what she knows best. Her purpose in committee is to speak with the other radio representatives and report to the industry on how these negotiations will change the world of radio.

ANNE HEATHERS (*Variety Magazine*)

As the primary celebrity interviewer for *Variety Magazine*, Anne Heathers has interviewed Taylor Swift for every interview she has done for the magazine. Her interviews have gotten her many accolades and her dedication to the artists she reports on. Anne's trustworthiness has allowed her into some of the most important musical artists' homes and lives, a privilege which she values and would never jeopardize. She has been assigned to interview Swift after the news of her masters being sold broke, something which her editor is hoping will have a big impact on the public.

JESSICA PARKER (*Tumblr Blogger*)

Originally from Seattle, WA, 19 year old Jessica relocated to North Carolina when she was accepted to UNC Chapel Hill just over a year ago in 2018. Jessica is a creative writing major and her biggest passion is running her Tumblr fan blog about Taylor Swift. Her profile, *Swiftysquad13!*, is one of the most followed Taylor Swift fan blogs, even being followed by and reposted by Taylor Nation's official account. Swift herself has commented on a few posts during the 1989 era, and even invited Jessica to Swift's coveted 'secret sessions', where she invited some of her most active fans to listen to *1989* in her home before commercial release. Jessica is in committee so she can post to her fans about the events, as the master's ordeal has created outrage in her fanbase.

Business Representatives of Deals In-Progress

RYAN REDINGTON (*Amazon*)

Ryan Redington is the General Manager of Amazon Music, and is the main point of contact for Team Taylor at Amazon Music, who are actively negotiating future deals for Swift in relation to her new album *Lover*. He has worked in the technology side of the music industry, having worked on the development of iPod technology. He is the representative of Amazon's interest in this committee, as prime has had a lot of interest in streaming exclusive Taylor Swift content in the future and is competing with other services like Netflix for those future rights. He will be keeping his options open to other possible business connections in committee.

BELA BAJARIA (*Netflix*)

Chief Content Officer, Bela bajaria is the main point of contact for 13 Management at Netflix. Swift's management has been in contract negotiation on a documentary about Taylor's life. Her goal is to maintain Netflix's contract development for this project and to maintain positive relations with Swift's team as long as the Reputation Stadium Tour Movie is streaming on their platform. Any issues regarding Big Machine's claims on the live performances will inspire Bela and Netflix to consider legal action against them to maintain their copyright and ability to keep the movie on their platform.

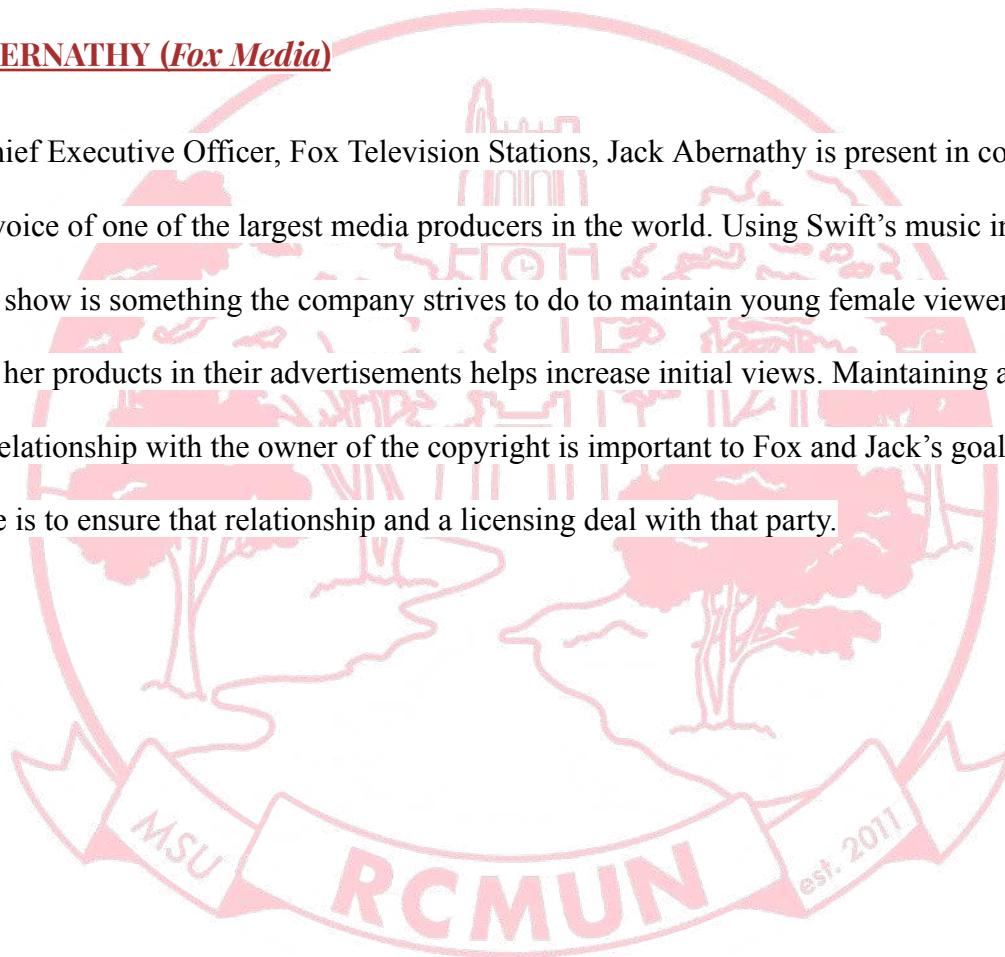
CATHERINE POWELL (*Disney*)

President of Disney Parks, Catherine Powell is a British businesswoman, whose purpose in committee is to discuss licensing agreements with both sides so they can continue to play

Swift's music in their parks without having the copyright owners pursue legal action. Powell and Disney do not particularly care who owns the rights, but they do not want to be sued by either side. During this dispute, all parks will continue paying licensing fees to Big Machine Records and will have to navigate how to maintain a positive relationship with 13 management so that if they acquire the rights again they can keep playing very popular music in their parks.

JACK ABERNATHY (Fox Media)

Chief Executive Officer, Fox Television Stations, Jack Abernathy is present in committee to be the voice of one of the largest media producers in the world. Using Swift's music in their television show is something the company strives to do to maintain young female viewership, and using her products in their advertisements helps increase initial views. Maintaining a working relationship with the owner of the copyright is important to Fox and Jack's goal in committee is to ensure that relationship and a licensing deal with that party.



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