



**CMGT 547:
Distribution of Recordings: Media, Retail
and Online Channels**

4 units

Fall 2019

Thursdays– 6:30-9:20pm

Location: ASC 328

Instructor: Dr. Morten Bay

Office Hours: Wednesdays 4:00-5:15pm.

Sign up for office hours at:

<https://bay-usc.youcanbook.me>

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I. Course description

Music is one of only few forms of communication that carries information to our brains and emotions to our heart all at once. Humans have conveyed stories, feelings and messages through music almost as long as we have existed as a species. Music plays a vital role in most people's lives, whether it performs the simple task of motivating you for a workout, guiding your senses while watching a film, or you are engulfed in a listening experience that soothes your pain or puts a smile on your face.

It is no wonder, then, that music has also been big business for centuries. It belongs to an exclusive club consisting of only a few other audiovisual art forms that are not just means of communication in themselves, but which we also communicate *about* a great deal.

This course gives students an insight into the different media and communication aspects of the recording industry and its products; primarily music, but also podcasts, soundscapes and more. First, the course takes the students on a journey through the history of the recorded audio business, from sheet music and radio over the golden age of physical media like vinyl, CDs and cassettes, to the online music revolution, subscription-based models and the boom in live music revenues.

The course then looks at recorded music as a form of communication in itself, and how music is always shaped by the media and technologies that dominate any given moment in time, which is followed by a deep dive into what that looks like today, with a thorough exploration of today's music and recordings business models.

Because only a few make it to the absolute top of the music industry, the vast majority of

successful musicians rely on rights, royalties and activating their fan base for revenue and continued growth. The course devotes quite a bit of time to these topics because they are closely tied to media and communication studies. Effective social media strategies are crucial to maintaining and evolving a fan base, and most rights-based royalties are tied to reuse in other forms of media, such as radio or film.

Finally, the class looks at how podcasts and other commodified recordings can be monetized and marketed similarly to music, how the music industry works outside the Western world and what the future of the music industry might look like. A number of guest speakers will be invited to lecture on several of the above topics and give students a chance to interact with representatives of the industry.

The course will give students who are considering a career involving music, podcasts or other recordings a comprehensive insight into the inner workings of the industry, its benefits and pitfalls, complexities and wonders. However, because the music industry is now ahead of most other content-producing industries when it comes to monetizing and marketing content in a networked, digitally-dominated culture, anyone who is interested in the future of online communication and the business of content will benefit from taking this course.

Of course, this course is also for anyone who simply loves music.

Learning objectives

After completing the course, students will be able to:

- Convey the main change markers in the history of the recording industry.
- Describe the current state of the industry, its business models and its structure in terms of distribution, sales and other revenue generation.
- Create effective campaigns for recording artists and supervise the design of online properties that presents the artist in the best way possible.
- Create social media strategies and other initiatives to optimize interactions with the fan base
- Describe and strategize for currently widespread sources of revenue in the industry.
- Broadly describe the structure of performance rights and copyright for recording artists in the U.S. and elsewhere.
- Describe the social aspects and political economy of the recording industry, both in the West and globally.
- Engage with players in the recording industry, from creatives to executives, with and understanding of the unique conditions of the music and recording business.
- Research, analyze and educate themselves on future developments in the recording industry with the purpose of proactive engagement.
- Present digital media concepts and projects in a persuasive way, including explanations of technological elements to a non-tech savvy audience.

II. Assignments

This class has no exams. Instead, students will submit three short response papers (2-3 pages), one after each major topic section of the class based on questions provided by the instructor. Each of the response papers will be due a week after the topic section ends. As can be seen from the grade breakdown below, the response papers are worth 45% of the overall grade, i.e. 15% each.

Response paper deadlines:

Industry history – 10/3

Distribution and business models – 10/31

Social media and fanbase– 11/21

At the end of the course, students will submit a 15-20 page paper which presents a communication strategy related to a recording industry product such as a band, an album, a podcast etc. The paper can contain analysis of an already existing communication and media strategy or present a new one for a real or fictitious recording industry product.

More details about all these assignments will be provided in an instructional prompt during the course, including how the papers are graded and how points are achieved in each case.

The final paper is due **December 12, 2019**.

All papers must be submitted by 6pm on the day of the deadline. If submission through Blackboard fails (and ONLY then), papers can be e-mailed to the instructor.

Flexibility

Due to the nature of this course and the availability of speakers, we reserve the right to change the order of topics explored, add or delete topics, and to adjust speaker dates. Every effort will be made to give students ample notice if changes need to be made.

On-time Submissions

All work must be submitted on time. Extensions may be available if you seek them at least one week prior to the due date. No extension will be granted for collaborative projects or for class presentations. Late work may not be accepted or accepted with a substantial penalty.

Assignments are due by 9AM on the due date. Submission details for papers will follow in related prompts but they will be online-only. Physical copies will NOT be required.

Attendance/Engagement

A major portion of this course involves in-class dialogue, so it is important to attend every class. If you do miss a session, it is your responsibility to check in with classmates for any information given out during the session, including non-reading related knowledge presented by the instructor. You are expected to attend and prepare for each class and to actively engage in discussion of readings and in workshops. If you don't keep up with the reading, you will not enjoy the class. It is not enough just

to be in attendance to get a good class participation grade, participation in actual discussions is required.

Readings and Supplementary Materials

There are two required textbooks for the class:

Baym, Nancy K. "Playing to the crowd: Musicians, audiences, and the intimate work of connection". NYU Press, 2018.

Eriksson, Maria et al.: "Spotify Teardown: Inside the black box of streaming music", MIT Press 2019

All other readings will be available on Blackboard or via the links below.

Assignment Submission Policies

Style and formatting rules: Assignments must be submitted double-spaced, using a standard, legible font in 12-point size. Only .DOC(X), .PDF or .RTF files will be accepted. The Communication Management program mandates APA academic writing style, so please use this style consistently in both writing and citations/references.

Submission rules: Paper are submitted through Blackboard. Only send your submission to me via e-mail if Blackboard is down or in other emergency cases.

Breakdown of Grade:

The overall grade breaks down as follows:

ASSIGNMENT	% OF GRADE
Class and discussion Participation	15
Response papers	45
Final paper	40
TOTAL	100

Course Grading Policy:

Instructor: The following is an example of the grading scale the majority of our faculty use.

You will receive details about each assignment/exam separately. **All assignments need to be completed and handed in on time to avoid a grade reduction. If you are unable to turn in an assignment due to illness or a personal emergency, you must provide written**

documentation that will allow you to be excused, or discuss your situation with me in a timely manner. Do no wait until the end of the semester to sort things out.

In order to pass this class you will need to complete ALL of the assignments. Failure to complete one or more of them will result in an F in the class.

Grades will be assigned as follows:

A/A- outstanding, thoughtful and enthusiastic work
B+/B above average work, demonstrating good insight into assignment
B-/C+ needs improvement on ideas, argument and follow through
C and below fulfilling the bare minimum and showing little understanding of the material

Each assignment will be worth 100 points and will be converted to a percentage score depending upon the weight assigned to each. Your percentage scores won the assignments will be totaled and translated to a letter grade per the scale shown below:

A	= 100-94	C	= 76-74
A-	= 94-90	C-	= 73-70
B+	= 89-87	D+	= 69-67
B	= 86-84	D	= 66-64
B-	= 83-80	D-	= 63-60
C+	= 79-77	F	= 59-0

If you have concerns regarding a grade on a given assignment, you must appeal it in writing, stating the reasons why you feel the grade is inaccurate, within one week of receiving the graded assignment. No late appeals will be accepted for review.

Other Classroom Policies

This class consists of students from a very diverse range of backgrounds and cultures. Intellectual freedom is a priority in class discussions, but **any** form of sexism, racism, xenophobia, homophobia or other forms of discriminatory behavior on the basis of gender, ethnicity, sexuality or class **will not be tolerated.**

Should you be offended or hurt by anything said in the classroom or require any form of trigger warnings, speak up. If you are not comfortable speaking up in class, contact the instructor privately to remedy the situation.

The above naturally also applies to things said by your instructor, who is a human being as well and can make mistakes.

In-class Electronics Policy

Effective fall 2014, all undergraduate and graduate Annenberg majors and minors will be required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the Annenberg Virtual Commons for more information. To connect to USC's Secure Wireless network, please visit USC's Information Technology Services website.

Laptop and tablet use in class is acceptable for class-related purposes only. You are responsible adults and I will not police how you use your devices. However, it is more obvious than you think when you are not paying attention because you are doing something on a device that is not related to the class discussion, and any such behavior **will** detract from your class participation grade points. Please keep smartphone use to a minimum, i.e. use it emergency instant messaging/texting, recording the lecture or taking photos of the whiteboard only.

Add/Drop Dates for Session 001 (15 weeks: 8/26/19 – 12/6/19) (optional)

Friday, September 13: Last day to register and add classes for Session 001

Friday, September 13: Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund for Session 001

Tuesday, September 17: Last day to drop a Monday-only class without a mark of “W” and receive a refund for Session 001

Friday, October 11: Last day to drop a course without a mark of “W” on the transcript. [Please drop any course by the end of week three (or the week three equivalent for short sessions) to avoid tuition charges.]

Friday, November 15: Last day to drop a class with a mark of “W” for Session 001

Course Schedule: A Weekly Breakdown

Important note to students: Be advised that this syllabus is subject to change based on the progress of the class, current events, and/or guest speaker availability.

	Topics/Daily Activities	Readings and Homework	Deliverable/Due Dates
Week 1 8/29	Introduction Course overview, review of practical matters, syllabus and assignment reviews	Ogden, James R., Denise T. Ogden, and Karl Long. "Music marketing: A history and landscape." <i>Journal of Retailing and Consumer Services</i> 18.2 (2011): 120-125. Thompson, Clive: How the Phonograph Changed Music Forever, <i>Smithsonian Magazine</i> https://www.smithsonianmag.com/arts-culture/phonograph-changed-music-forever-180957677/	

		Théberge, Paul: “Plugged In: Technology and Popular Music” in <i>The Cambridge Companion to Pop and Rock</i> , p. 3-25	
Week 2 9/5	Industry history 2: (Online class)	<p>Museum of Obsolete Media: Audio Format Timeline https://obsoletemedia.org/audio/ (Please scroll down and explore all the different formats, particularly 1960s-2000s)</p> <p>Plasketes, “George: Romancing the Record”</p> <p>Bartmanski, Dominik and Woodward, Ian: The vinyl: “The analogue medium in the age of digital reproduction”</p> <p>Andriessen, Willem: “‘THE WINNER’; compact cassette. A commercial and technical look back at the greatest success story in the history of AUDIO up to now”</p> <p>Straw, Will: “The Music CD and its ends”</p>	[Labor Day: Monday, September 2]
Week 3 9/12	Industry History 3 The great disruption of 1999-2000	Routley, Nick: “Visualizing 40 years of Music Industry Sales” https://www.visualcapitalist.com/music-industry-sales/	

		<p>Kelly, Isabella, "The Resounding Impact of Napster, Inc. An Analysis of A & M Records, Inc. v. Napster, Inc."</p> <p>Arditi, David. "iTunes: Breaking barriers and building walls." <i>Popular Music and Society</i> 37.4 (2014): 408-424.</p>	
Week 4 9/19	Business Models in Music	<p>Passman, Donald: All You Need to Know About the Music Business, p. 65-76 and 237-281 (these are eBook pages with less text than a physical book)</p>	
Week 5 9/26	No Class		
Week 6 10/3	Business Models in Music, cont.	<p>Passman, Donald: All You Need to Know About the Music Business, p. 282-300 (these are eBook pages with less text than a physical book)</p> <p>Klein, Bethany and Meier, Leslie M. (2017) <i>In Sync? Music Supervisors, Music Placement Practices, and Industrial Change.</i></p> <p>Kellogg, John, P.: <i>A Look at the 360 Deal in</i></p>	Industry history paper due

		“Taking Care of your Music Business”	
Week 7 10/10	Music distribution in the Network Society 1	Maria Eriksson et al.: “Spotify Teardown”, pp. 31-78	
Week 8 10/17	No Class		[Fall Break]
Week 9 10/24	Music distribution in the Network Society 2	Maria Eriksson et al.: “Spotify Teardown”, pp. 79-139	
Week 10 10/31	The Care and Maintenance of Fans 1 Introduction to fandom studies, building an audience to break an artist, strategies of monetization, more crowdfunding	Baym, Nancy: Playing to the Crowd, p. 77-105 Seydel, Rory: “Crowdfunding for Musicians: How to Get Money For Your Next Project”, LANDR https://blog.landr.com/crowdfunding-for-musicians/ Engelhart Cheryl, “Crowdfunding Basics for First-Timers”, Merch.ly https://www.merch.ly/blog/crowdfunding-basics-for-first-timers Chamberlain, Alan, Sean McGrath, and Steve Benford. "Understanding social media and sound: music, meaning and membership, the case of	Business models and distribution paper due

		SoundCloud." DMRN+10: Digital Music Research Network (2015).	
Week 11 11/7	The Care and Maintenance of Fans 2 Communication and media aspects of fan care, social media engagement, secondary media deliverables	Baym, Nancy: Playing to the Crowd, p. 139-171	
Week 12 11/14	Podcasting and audiobooks The business and distribution of other commercialized recordings.	Bottomley, Andrew J. (2015) "Podcasting: A Decade in the Life of a "New" Audio Medium: Introduction", <i>Journal of Radio & Audio Media</i> , 22:2, 164-169, Woods, Bob: "The Podcasting Revenue Boom has Started" <i>Strategy+Business</i> . https://www.strategy-business.com/article/The-Podcasting-Revenue-Boom-Has-Started?gko=40bef Tattersall Wallin, Elisa and Nolin, Jan: "Time to read: Exploring the timespaces of subscription-based audiobooks"	
Week 13 11/21	Global Perspectives Focus on non-Western music industry and rights traditions and	IFPI: Global Music Report 2018 https://www.ifpi.org/downloads/GMR2018.pdf	Social media and fanbase paper due

	systems. (Guest speaker: Shannon Garland, Dept. of Ethnomusicology UCLA)	Yang, Jing: “The 2.0 Era of Online Music in China”, <i>Cornell International Law Journal Online</i> , http://cornellilj.org/the-2-0-era-of-online-music-in-china/	
Week 14 11/28	No Class		[Thanksgiving Holiday]
Week 15 12/5	The Future of Music Data collection, recommendation, Virtual artists, hologram concerts and more	Prey, Robert: “Musica Analytica: The Datafication of Listening” in <i>Networked Music Cultures: Contemporary Approaches, Emerging Issues</i> , p. 31-49 Glynn, Paul: Five Visions of the Future of Music, <i>BBC.com</i> https://www.bbc.com/news/entertainment-arts-42359324	
Week 16+17 (12/7 – 12/18) Study days and exams FINAL PAPER DUE 12/12			

Statement on Academic Conduct and Support Systems:

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call
engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086
equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421
studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.