Music Disruption: Music 2020 and Building New Futures
Music Industry 188, Section A, Summer 2015

UCLA Herb Alpert School of Music (HASOM), Dept. of Music

- **Time/Date:** Monday-Thursday, 10 am – 12 pm, June 20-July 28
- **Room:** Schoenberg Music Building (SMB) TBD
- **Instructor:** Instructor: Dr. Gigi Johnson, EdD, MBA; Lecturer, UCLA HASOM; Inaugural Director, UCLA Center for Music Innovation; Executive Director, Maremel Institute
- **Office Hours:** TBD, Schoenberg Hall, Room 2415
- **Contact:** gigi.johnson@ucla.edu

About this course

“What does a fish know about the water in which he swims all his life?”
Albert Einstein, 1936 (German); 1950 (English)

“We don’t know who it was discovered water, but we’re pretty sure it wasn’t a fish.”
John Culkin, 1966

How can we understand the digital water in which we swim, and the disruption that we are part of?

Art + Data + Connected Technologies = Connected Communities and New Ecosystems

Disruption in music is not new. Anything from the fight between the 45 and the LP, the attempts at quad sound, the impacts of new microphones, and the electric guitar – these all have created significant disruptions in the past. Sony’s Walkman brought music to our daily lives and pathways. Disco seemed to do long-term damage to music sales and made us rethink anything from 8-tracks to live events. (Yes, disco.)

However, we are now in the midst of a 3rd modern wave of connection-disruption events, starting with Napster, moving to iTunes, and now surging through streaming- and data-driven new models, changing our entire relationships with recorded music and even live events. Our smartphones are a big step in a data-driven ecosystem, reconfiguring music environments and ecosystems around the world.

This course will help create working maps for students living and planning to possibly work in these transforming waters. Based on understanding better what has happened and what is happening now, we will work toward future maps of how you can thrive in designing for, working in, and becoming future leaders in a transforming world of music, life, and technology.
Learning Goals

Students will finish the summer program better understanding:

- What may happen over the next 4-5 years? What are the big disruption drivers affecting not just music in the US, but also content industries around the world?
- Who is making the decisions around our music, how do we influence them, and how do we engage in two-way communities with them? Who now has the power to change how we engage in music and where are the opportunities with these changes?
- Who may be the winners and losers in these changes?
- How do I as an individual understand social and technological changes around me, planning both my future career but also what I might built to impact creativity and society?
- How can I design and plan a career intertwined in music and other creative industries?
- How has technology and social change already affected my world from past disruptions and innovations?

By the end of the term, students have analyzed past changes, created portfolio pieces of analysis that they can use in future job searches and professional endeavors, learning a lot about focused sectors of the music industry, and built skills on how to evaluate disruptions in the future. They also should be appropriately cynical about what is possible, who really benefits, and who to trust with future music disruptions. They will be able to better analyze, judge, and engage with future technologies as well.

Course Texts

Reading and Web Resources

REQUIRED

To Be Purchased
- All You Need to Know About the Music Business, 9th Edition, 2015. Donald S. Passman (http://amzn.to/1NVbSN4) $25, new hardcover

Online/Free
- Cluetrain Manifesto, 2000 - 95 theses (http://www.cluetrain.com/Cluetrain_10/95theses.html)
- The Long Tail, 2004 (http://www.wired.com/wired/archive/12.10/tail.html)
- Free, 2008 (http://www.wired.com/techbiz/it/magazine/16-03/ff_free)
- The Next 5000 Days of the Web, 2007, Kevin Kelly - https://www.ted.com/talks/kevin_kelly_on_the_next_5_000_days_of_the_web?language=en
- Other readings to be announced, which will be shared in UCLA CCLE, our Learning Management System

Optional

As of 11/29/15

**Trades and Online Industry Resources**

Students will be expected to explore online music and media/tech trades during the quarter to get a feel for announcements and what is being touted as the "next big thing."

**Music (@Twitter Handles)**

- Billboard Biz (http://www.billboard.biz/bbbiz/) @billboardbiz
- Digital Music News (http://www.digitalmusicnews.com) @digitalmusicnws
- ASCAP Daily Brief (http://www.ascap.com/news-and-events/2015.aspx) @ascap
- Music Business Worldwide (http://www.musicbusinessworldwide.com/) @musicbizworld
- A&R Worldwide (http://www.anrworldwide.com/) @anrworldwide
- NARIP (National Organization of Recording Industry Professionals) (http://www.narip.com) @narip (also note their regular networking events for members)
- Music Week: The Business of Music (UK) (http://www.musicweek.com/) @MusicWeek
- Nme.com (New Musical Express, UK) (http://www.nme.com/) @nme
- HypeBot – http://hypebot.com @hypebot
- DJ Times -- http://djtimes.com/ @djtimes
- Rolling Stone - http://www.rollingstone.com/ @rollingstone
- Pollstar (concerts) – http://www.pollstarpro.com @pollstarnews and @pollstar
- Music Row -- http://www.musicrow.com/ @musicrow (Nashville)
- Music Connection -- http://musicconnection.com/ @musicconnection
- Mix Online –http://mixonline.com/ @Mix_Magazine
- RAIN - Radio and Internet News - http://rainnews.com/ @raintwitter

**Blogs**

- The Trichordist - http://thetrichordist.com/ @thetrichordist
- Sonicbids - http://blog.sonicbids.com/ @sonicbids
- Ari’s Take - http://aristake.com/ @aristake
- Music Industry Blog (Mark Mulligan) (https://musicindustryblog.wordpress.com) @Mark_Mulligan

**Tech**

- Wired (www.wired.com) (http://www.wired.com/category/entertainment) @wired
- Re/Code (http://recode.net/)
- The Verge (http://www.theverge.com/) @verge
Class Sessions

Week 1
Topic: Drivers of Change: Time, Place, Data, and Creative Destruction

Pre-Reading:
- Cluetrain Manifesto, 2000 - 95 theses (http://www.cluetrain.com/Cluetrain_10/95theses.html)
- The Long Tail, 2004 (http://www.wired.com/wired/archive/12.10/tail.html)
- Free, 2008 (http://www.wired.com/techbiz/it/magazine/16-03/ff_free)
- Sections on Google in CCLE (link to be provided) – read one piece from each of 3 sections

Assignment(s) Due: None this week

Topics Include:
- Course Overview and Expectations
- Schumpeter and Creative Destruction
- Current trends in music: recorded music, live performance, and Splinternets

Week 2
Topic: Past Futures – Where We Thought We Were Heading

Pre-Reading:
- The Next 5000 Days of the Web, 2007, Kevin Kelly - https://www.ted.com/talks/kevin_kelly_on_the_next_5_000_days_of_the_web?language=en
- Other readings: To Be Announced

Assignment(s) Due: Focus on the Past – Expert in 2 Areas

Topics Include:
- Battles of the cylinder, disc, and wire – recording telegraph and phone calls
- Battle of the 45 vs the LP
- Battle of the Betamax vs VHS
- Quad sound
- Napster and the pilot programs
- iPod vs. Creative Industries

Week 3
Topic: Politics and Power – Shifting Sands and Past Bets

Pre-Reading: To be announced

Assignment(s) Due: Future Reporter – News from the Future

Topics include:
- 3A’s – Android, Amazon, Apple – and Facebook
- ICANN and the future nature of the Internet
- 360 deals and where they’ve gone
- Battle for the closed data communities
- Webhooks and APIs

**Week 4**
**Topic:** Music 2020 – Scenario Planning the Future

**Pre-Reading:** Selected chapters in *Scenario Planning: A Field Guide to the Future*, 2012, Woody Wade

**Assignment(s) Due:** Design a Future Trend

**Topics Include:**
- Scenario Planning, Futurecasting, Shell Oil, and Government Planning
- STEP-V in the future of music
- How to create Future Scenarios and how/why to use them
- How to “predict the future” and why we can’t
- George Soros and how to make money on other other’s predictions
- Mergers & Acquisitions and How We Trade on Shared Beliefs

**Week 5**
**Topic:** Music Plus – How Music as Water Affects Expands Other Ecosystems

**Pre-Reading:** To be announced

**Assignment(s) Due:** Scenario Planning Project (based on prior week sessions)

**Topics Include:**
- Music Plus Medicine
- Music Plus Experiences
- Music Plus Events
- New Ecosystems WITH music

**Week 6**
**Topic:** Current Future: Next Steps and Bets

**Pre-Reading:**
- Other readings To be announced

**Assignment(s) Due:** 3 “Bets” – Veering from Expected Futures

**Sessions:**
- Augmented Reality and Virtual Reality
- Oligopolies vs. Start-ups – where future opportunities lie
Assignment Information

Grading

Grading is based on class attendance and participation in class sessions, as well as the following assigned projects, which also will be presented discussed in class. Rubrics are provided where noted below --- please review them before beginning each project. Grades will be based on the following breakdown:

- Focus on the Past – Expert in 2 Areas (10% each) – Week 2
- Future Reporter – News from the Future (15%) – Week 3
- Scenario Planning Project (20%) – Week 4
- Design a Future Trend (15%) – Week 5
- 3 “Bets” – Veering from Expected Futures (15%) – Week 6
- Class Participation (15%)

Assignments

Each assignment is a written or creative project that should be no more than 5 pages in length, single-spaced. However, each should take approximately 5-8 hours to do each week. Each will be due on Tuesday by the start of class at 10 a.m. [Expanded descriptions TBD.]

Assignments

- Focus on the Past – Expert in 2 Areas (10% each) – Week 2
  - Each student will select 2 areas of past music innovation from either an offered group of topics or from an area of his/her own research and choosing. Those areas will be selected Week 1 and will be researched and written up in a PowerPoint or Prezi, which will be uploaded and shared online with the rest of the class in CCLE. Expanded directions and grading rubric will be available in CCLE.
- Future Reporter – News from the Future (15%) – Week 3
  - Each student will extrapolate one “far out” possible trend for the music industry and will write a 2-3-page feature news story on it from the future. Resulting articles will be shared in a class Blog. Expanded directions and grading rubric will be available in CCLE.
- Design a Future Trend (15%) – Week 4
  - Based on our work in Week 4 on Scenario Planning, each student will extrapolate from the STEP-V model that we’ll be sharing, and will do a supported 2-4-page paper, with secondary research done online, on the future direction of a trend going out 5 years. Expanded directions and grading will be available in CCLE.
- Scenario Planning Project (20%) – Week 5
  - The class will be divided into groups and each group will be doing a separate scenario planning project, based on our work in Week 4, delivered and presented in Week 5. Groups will provide feedback on the other groups’ projects as well as write a follow up summary of the projects, comparing and contrasting the class’ results. Expanded directions and grading will be available in CCLE.
- 3 “Bets” – Veering from Expected Futures (15%) – Week 6

As of 11/29/15
Based on the work from prior weeks, each student will create an “Investment” of $20,000 on the future of the music business, and will “bet” it with explanation versus where the overall expectations are of the directions of the industry versus the rest of the class. Expanded directions and grading will be available in CCLE.

- Class Participation (15%)

Originality and Format

- **Format:** Any writing for submission (e.g., research, evaluations) must be 12 pt. type Times New Roman, Calibri, or Courier; single-spaced, and 1" margins.
- **Originality:** Your own research must be original work and not copied from other sources without citation. It must have either appropriate quotation or complete paraphrasing. If you have any questions about what is appropriate, you should ask the instructor in advance of submission. Any plagiarism or cheating must be turned into the Student Affairs Office by the instructor immediately. If confirmed, that activity will be a failing grade for the course, plus have additional recourses with the university.

Public/Private Technologies and Tools

- For private communication, we'll be working in the CCLE site (based on the Moodle learning management system). You will need to have access to online or Wi-Fi environments and a laptop, tablet, or desktop computer for homework and reading.
- You also will be expected to be reading industry trades, with lists of suggested trades found (and to be added to) in the CCLE site.

Attendance and Participation Policy

*The question springs back to you to answer. If you approach your professor on this question, IF you miss a session, how do you plan to make up the participation?*

- **Content:** If you miss class, you will be responsible for finding out what you missed from a classmate and will be responsible for that content. If that student didn't understand, then please email the instructor for an update as well as part of your own responsibility as a student.
- **"Sick":** This part of the grade is about participation, not just attendance. If you are sick, how do you propose to make up for Participation?

**Absence for more than 4 sessions will drop your grade by 1 letter grade.**

Late Work

Late work can be submitted; however, it will be graded down, with the grade dropping on average a full letter grade level (e.g., max. grade 90 vs. 100) when late and for each week the assignment is late. Next morning? Grade is out of 90. A week later? Grade is out of 80.

If you have questions or need help due to life emergencies, please talk to the instructor during office hours or by email as soon as you can (not at the end of the term).
Music Tech Innovation: Launching New Ventures
Music Industry 188, Section 2, Summer 2016

UCLA Herb Alpert School of Music (HASOM), Dept. of Music

- Time/Date: Monday-Thursday, 1:30-3:30 pm, June 20-July 28 (July 4 is a holiday)
- Room: Schoenberg Music Building (SMB) TBD
- Instructor: Dae Bogan, MA; past Lecturer, Emerson College; Consultant, Dae Bogan Music
- Office Hours: TBD
- Contact: 310-430-6851

About this course
Since the launch of game-changing digital music services Napster and iTunes, in 1999 and 2001 respectively, the global music industry has been introduced to hundreds of new music technology businesses. Over the last 15 years, thousands of budding entrepreneurs have developed innovative products, services, apps, and platforms that have changed the ways in which we access, consume, share, experience, and connect around music. And despite a decline in music sales, consumer engagement around music seems to be growing every year, a phenomenon driven by digital music. Accordingly, innovation in digital music will completely change the dynamics of the music ecosystem by 2020.

In this course, students will examine the convergence of music, technology, and innovation, from the lens of entrepreneurship. Students will evaluate business models and strategies around the development and growth of digital music companies; and study the requirements and implications related to third-party intellectual property in music tech startups, including licensing and rights compliance. Students will also learn about the various stakeholders and suppliers who contribute to the development, existence, and maintenance of the digital music ecosystem. This course will be driven by case studies, guest speakers, current events, field trips, and assignments that will culminate with a group project consisting of the development and presentation of a new music tech startup concept.

Learning Goals

Students will finish the summer program understanding:

- Fundamental components related to developing a digital music tech startup.
- Tactics in business development and growth hacking.
- New and trending business and revenue models.
- Customs and regulations that affect the operations and financials of music tech companies.
- Basic industry relations strategies with rights holders and agents of intellectual property.
- Third-party industry suppliers necessary for the development of different kinds of digital music products, services, apps, and platforms.

By the end of the term, students will have gained a basic understanding of developing, launching, growing, and running a music tech startup.

As of 11/29/15
Course Texts

Readings will be assigned by instructor in class or via email at least four (4) class sessions before they are due to be read. Readings may be in the form of web articles or PDFs. Students are required to have access to Adobe Reader.

Class Sessions

In each session, we will cover a portion of a topic or work on a project in class.

Note on Speakers: We may have guest speakers in the class, which will be announced at least a few days before but may change due to executives' schedules. Please dress appropriately for an industry speaker on those days.

Week 1
Topic: Digital Music Landscape, Market Research, and Business Planning
  • Assignment(s) Due: Individual Memo 1 (Wed.)

Week 2
Topic: Product Development, Product Differentiation, and Project Management
  • Assignment(s) Due: Individual Memo 2 (Wed.)

Week 3
Topic: Intellectual Property, Licensing, and Compliance Operations Assignment(s)
  • Due: Individual Memo 3 (Wed) & Group Idea One Sheet (Thurs.)

Week 4
Topic: Go To Market Strategy, Growth Hacking, and Early Adopters
  • Assignment(s) Due: Individual Case Analysis (Wed) & Group Product Concept Design (Thurs.)

Week 5
Topic: Business Models, Revenue Planning, and Royalty Accounting
  • Assignment(s) Due: Group Go To Market Strategy (Thurs.)

Week 6
Topic: Scaling, Pivoting, & Industry Relations
  • Assignment(s) Due: Group Startup Business Plan (Thurs.) & Group Class Presentation (Thurs.)

Assignment Information

Grading

As of 11/29/15
Grading is based on class attendance and participation in class sessions, as well as the following assigned projects, which also will be presented in class. **Rubrics are provided where noted below --- please review them before beginning each project.** Grades will be based on the following breakdown:

- Individual Assignments: 30% (30 Points)
- Group Assignments: 60% (60 Points)
- Participation: 5% (5 Points)
- Attendance: 5% (5 Points)

**Assignments**

We will discuss assignments in class on the first day.

- **INDIVIDUAL ASSIGNMENTS (30% / 30 points)**
  - Memos (3) ................................................................................................................... 15 points
  - Case Analysis .............................................................................................................. 15 points
- **GROUP ASSIGNMENTS (60% / 60 points)**
  - Idea One Sheet ........................................................................................................... 5 points
  - Product Concept Design ............................................................................................ 5 points
  - Go To Market Strategy ............................................................................................... 10 points
  - Startup Business Plan .............................................................................................. 25 points
  - Class Presentation ..................................................................................................... 15 points

**Originality and Format**

- **Format:** Any writing for submission (e.g., research, evaluations) must be 12 pt. type Times New Roman, Calibri, or Courier; double-spaced, and 1” margins.
- **Originality:** You will be learning more about original material for the web and rights during the class. Your own research must be original work and not copied from other sources without citation. It must have either appropriate quotation or complete paraphrasing. If you have any questions about what is appropriate, you should ask the instructor in advance of submission. Any plagiarism or cheating must be turned into the Student Affairs Office by the instructor immediately. If confirmed, that activity will be a failing grade for the course, plus have additional recourses with the university.

**Attendance and Participation Policy**

*The question springs back to you to answer. If you approach your professor on this question, IF you miss a session, how do you plan to make up the participation?*

- **Content:** If you miss class, you will be responsible for finding out what you missed from a classmate and will be responsible for that content. If that student didn’t understand, then please email the instructor for an update as well as part of your own responsibility as a student.
- **"Credit":** You will miss credit for in-class presentations unless you make arrangements for different delivery with the instructor. How do you plan to make up for it? Please think about this and come up with a proposal before emailing Dr. Johnson to ask for an alternative.
- **"Sick"**: This part of the grade is about participation, not just attendance. If you are sick, how do you propose to make up for Participation?

**Absence for more than 4 sessions will drop your grade by 1 letter grade.**

**Late Work**

Late work *can be submitted*; however, it will be graded down, with the grade dropping on average a full letter grade level (e.g., max. grade 90 vs. 100) when late and for each week the assignment is late. Next morning? Grade is out of 90. A week later? Grade is out of 80.

If you have questions or need help due to life emergencies, please talk to the instructor during office hours or by email as soon as you can (not at the end of the term).