

Technology, Music and Festivals – How the Business is Shaped

Fall 2021, INTL 190 004 - UCSD

Instructor: Bradford Auerbach

Thursdays 3.30-6.20pm Pacific Time - RBC 1328

Office Hours: Thursdays 2.30-3.40pm Pacific Time

This class will examine the massive changes that technology has had on the entertainment world, with a focus on the music business. We will examine how technology often shapes the art. By tracing the development of recorded music technology from Gramophone to LP to MP3, we will consider how musicians have worked with technology and how technology has shaped their music.

We will look closely at the evolution of business models and how musicians are compensated. As such, we will examine the increasing role of the live concert experience for the musician, the fan and the promoter. That will require analysis of relatively recent phenomena such as EDM, merchandise and the music festival. Each were unheard of in the age of Woodstock, but are completely expected at Coachella.

The class will also examine the international influence of music, from several perspectives. We will examine the role of rock and roll and its 'soft power' in playing a seminal role in the collapse of the Iron Curtain. We will likewise look at the effect of 'world music' as it has come to permeate the listening preferences of people across borders, and how that has been accelerated by technology. Indeed, many music festivals are increasingly including world music artists in the lineup.

Finally and crucially, we will also examine the claims of many observers that internet behemoths like Facebook, Google and

Amazon have shifted to themselves billions of dollars of value from musicians and other creators of content.

Requirements: This is a research seminar for which each of you is required to choose a topic based on your particular interest in technology and/or media. On the schedule that follows, you will find due dates for a declaration of topic, outline and bibliography and draft paragraphs. On the last day of class, each of you will be required to present your research topic to the seminar class. Your final essay will be approximately 12-15 pages in length and will be submitted both to turnitin.com and, in hard copy, to me. All cases of suspected plagiarism will be forwarded to the Office of Academic Integrity.

Each of you will also be asked to commit to leading one week's discussion on the assigned reading. You will work, most likely, in teams of two or three. You may present together or choose to divide up the readings. You will submit to me a write up about the presentation several days before the day of your assigned session.

I consider class participation important practice for fielding questions from supervisors, clients and colleagues. I encourage you to take the time you need to reflect while answering, and to ask for clarification as needed. I may distribute topical questions several days in advance of a session, for which you should be prepared as I will be cold calling on you during the class. Asking questions indicates to me your inquisitiveness and involvement. Further, I believe there is no such thing as a dumb question. You will note that class participation is an integral part of your final grade. Determination of participation points earned is within the subjective discretion of the instructor and will be based on the quality of participation, not on mere quantity. Students who engage in negative participation (for instance, side conversations while the instructor or another student is speaking) will have participation points deducted.

Seminars work only when participants show up having done the reading, thought about the issues, and are prepared to discuss both the details and the underlying arguments. Seminars live and die on the basis of participation; therefore, you will only be allowed to use computers to connect to the class. You will note there is no final exam, so traditional note taking is not relevant in this seminar. There is very little on which I will be lecturing that needs to be transcribed into notes. I recognize that you may

want to make notes that are relevant to your research topic.

I want to see you engaged and involved in the class, very little note taking should be expected.

Again, note that class participation is an important component of your grade. Between me cold calling you and you offering up salient questions and comments, you will be able to build valuable points by thoughtful class participation.

Finally, you cannot pass the class unless you do **all** of the work.

Grading:

- Class Participation: 20 points
- Topic declaration, outline, bibliography, and draft paragraphs: 5 points each/20 points total
- Discussion and Presentation of Weekly Reading: 5 points
- Presentation of Final Paper: 15 points
- Final Research Paper: 40 points

Required reading: Two books must be purchased, and should be read steadily through the quarter. The first underpins much of our weekly discussions and the second will assist you in preparing your research paper. All other material should be available in Canvas or online.

If the links have become broken, you should be resourceful; connect with the library first and only thereafter let me know.

- Jonathan Taplin, Move Fast and Break Things: How Facebook, Google, and Amazon Cornered Culture and Undermined Democracy (Little, Brown and Company) ISBN-10: 0316275778
- Kate Turabian, et al, A Manual for Writers of Research Papers, Theses and Dissertations (University of Chicago Press, 8th Edition or later) ISBN-10: 022643057X
 - Further required reading will be found online at the links shown below in the syllabus, and in the 'content' section in Canvas. *If any of the links below are broken, I will expect*

you to get help through the UCSD library system to access the articles.

- During the quarter I will be distributing current articles that will also become part of our class discussion.

This is the schedule for the course; come prepared to discuss the readings for each class.

SECTION ONE – THE TECHNOLOGY EVOLUTION

1. Thursday 9/23: From piano rolls to vinyl: how the music business has grappled with new technology.
 - The Record Effect - How technology has transformed the sound of music: <http://www.newyorker.com/magazine/2005/06/06/the-record-effect>
 - Springsteen on the album format: we will listen from his autobiography.
 - Simon Garfield, Timekeepers, chapter four - "The Beet Goes On."
 - Rise of the cassette? <https://www.wsj.com/articles/why-cassette-tapes-are-making-a-comeback-1489080349>
 - Is the vinyl renaissance dead? <https://www.wsj.com/articles/why-vinyls-boom-is-over-1500721202>
 - You Have No Idea How F****d Streaming Really Is: <https://medium.com/@norafrancescagermain/you-have-no-idea-how-f-d-streaming-is-afabc7706e65>
2. 9/30: Is the record business in the wine or the bottling business, or what happened to packaged formats in the age of Spotify?
 - <http://davidbyrne.com/how-will-the-wolf-survive-can-musicians-make-a-living-in-the-streaming-era>
 - The new dynamics in the land of nearly free <https://www.linkedin.com/pulse/less-money-mo-music-lots-problems-look-biz-jason-hirschhorn>
 - The global recorded music business generated over \$50m a day last year <https://bit.ly/2WStghr>

- The technology is shaping (shortening?) the art. Read how intros are shorter and the hooks come sooner these days. Why Streaming Has Changed How Music is Written
<https://www.rewire.org/our-future/streaming-changed-music-written/>
- How can streaming and advertising work together to benefit everyone?
<https://www.musicbusinessworldwide.com/the-myth-of-ad-free-in-paid-music-streaming/>
- Jonathan Taplin, Move Fast and Break Things, chapters one and two
DUE: Two paragraph topic declaration of your intended research; due electronically to Turnitin.

SECTION TWO – THE COMPENSATION EVOLUTION

3. 10/7: If fixed, packaged formats are dead, and digital sales are declining, does that mean the artist is left with only very few sources of revenue: streaming, touring, publishing, merch?
 - Top Money Makers:
<https://www.billboard.com/articles/news/9602078/musician-us-money-makers-highest-paid-2020>
 - The gift that keeps giving: the economics of music publishing
Mercuriadis Rising: Meet the Man Songwriters Love and Publishers Fear (Billboard article to be found in class materials)
<https://www.musicbusinessworldwide.com/merck-mercuriadis-faces-the-future-and-stares-down-his-critics/>
 - Moby's 'Play' Becomes The Thriller Of Licensing - In the vegan darkness of his flop album 'Animal Rights', Moby emerges on the other side as an advertising soundtracking titan
https://noisey.vice.com/en_uk/article/rzv7dx/moby
 - Why is Live Nation bulking up on its artist management roster? Greater leverage in the touring business. But if managers hate the secondary ticket market and the manager's company is owned by Live Nation, what then?
<https://www.musicbusinessworldwide.com/live-nation-companies-now-manage-500-artists-worldwide/>
 - Live Nation Rules Music Ticketing, Some Say With Threats (New York Times) - In 2010, when the Justice Department allowed the two most dominant companies in the live music business — Live Nation and Ticketmaster — to merge, many greeted the news with

- dread. Live Nation was already the world's biggest concert promoter. Ticketmaster had for years been the leading ticket provider. - [Read Article](#)
- Ticket sales, secondary market, scalpers / brokers
 - http://www.vulture.com/2017/05/everyone-wants-concert-tickets-but-no-one-is-getting-them.html?mid=emailshare_vulture
 - <https://bit.ly/2MLd4ps>
 - *Listen to Why Is the Live-Event Ticket Market So Screwed Up?* from Freakonomics Radio in podcasts: <http://freakonomics.com/podcast/live-event-ticket-market-screwed/>
 - Jonathan Taplin, [Move Fast and Break Things](#), chapters three and four
4. 10/14: The rise of the music festival. From Woodstock to Coachella, with lots of mud slinging along the way.
- The mastermind behind Coachella <http://www.newyorker.com/magazine/2017/04/17/the-mastermind-behind-coachella>
 - <http://www.forbes.com/sites/bradauerbach/2017/04/09/festivals-sports-and-analytics-xlive-conference-explores-how-data-and-live-events-belong-together/>
 - <http://www.forbes.com/sites/bradauerbach/2016/12/30/xlive-festivals-esports-and-live-events-get-their-own-conference/>
 - https://www.forbes.com/sites/bradauerbach/2017/06/07/a-tale-of-two-festivals-success-at-negrils-tmrw-today-and-ongoing-angst-at-exumas-fyre/?utm_source=followingweekly&utm_medium=email&utm_campaign=20170612
 - <https://www.thewrap.com/netflix-settlement-fyre-lawsuit/>
 - Lessons learned at Coachella: The more 'gram-worthy the better <http://www.mobilemarketer.com/news/lessons-learned-at-coachella-the-more-gram-worthy-the-better/441045/>
 - Jonathan Taplin, [Move Fast and Break Things](#), chapters five and six
DUE: Outline of research project.
5. 10/21: Is rock dead? Is EDM going to swallow the music scene?
- Twilight of the rock gods

- <https://www.wsj.com/articles/twilight-of-the-rock-gods-1490439609>
- If there are no electric guitars how will rock music survive?
https://www.washingtonpost.com/graphics/2017/lifestyle/the-slow-secret-death-of-the-electric-guitar/?utm_term=.83ac33c4458c
- How Major Lazer bet on diversity (and data) to make global hits: 'the audience controls music now'
<http://www.billboard.com/articles/news/dance/7841116/major-lazer-2017-cover-story>
- Global music merch biz continues to grow:
- The Freewheeling, Copyright-Infringing World of Custom-Printed Tees (Wired article to be found in class materials)
- <https://business.linkedin.com/marketing-solutions/blog/b2b-content-marketing/2017/music-at-work--good-or-bad>
- To Rock the Charts in 2019, Bands Need a Little Help --- In the streaming era, the rare rock albums that reach No. 1 on the charts tend to be offered as an add-on with a concert ticket – *WSJ article in Canvas*
- Jonathan Taplin, Move Fast and Break Things, chapters seven and eight
DUE: Bibliography

SECTION THREE – THE INTERNATIONAL EVOLUTION

6. 10/28: What factors in Scandinavia contributed to the launch and early success of Spotify there?
<http://www.economist.com/news/leaders/21571136-politicians-both-right-and-left-could-learn-nordic-countries-next-supermodel>
- If streaming is the new business model, why are CDs still selling so well in Japan?
http://www.nytimes.com/2014/09/17/business/media/cd-loving-japan-resists-move-to-digital-music-.html?_r=0
- It said that Ireland saved culture during the Dark Ages, why is Ireland today such a haven for multinational technology companies like Apple, Amazon, Google, eBay, and myriad others?
<http://www.npr.org/sections/parallels/2014/12/08/368770530/u-s-tech-firms-see-green-as-they-set-up-shop-in-low-tax-ireland>
- International brands enjoy exposure in lyrics
<https://www.bloomberg.com/news/features/2017-08-18/rolls-royce-is-pop-music-s-hottest-brand>

Technology clearly shapes how the artist creates; let's look back at

how technology shaped art over the years. “*The art challenges the technology, and the technology inspires the art*” - John Lasseter

- An avid traveler, JMW Turner had visited Dieppe and Cologne by boat and made sketches of the sites. But when he painted them, critics of the time found his bright colors unnatural. Technical innovations helped the artist achieve more luminosity than people were accustomed to: In the 1810s newly invented shades such as chrome yellow and chrome orange became available, allowing him to create bright, sun-soaked depictions of places that (like Dieppe) were often overcast. Turner gave Dieppe’s St. Jacques Church at the center of the canvas an ethereal glow.

<https://www.wsj.com/articles/in-new-york-turners-portsand-a-debut-1486743822>

- Jonathan Taplin, *Move Fast and Break Things*, chapters nine and ten

7. 11/4: How music broke down borders across the globe.

- The early days of rock and roll:
 - Skiffle history: I wish I had recorded my interview with him on his first visit to LA, circa 1984. *Listen to Best Of: Billy Bragg* from Fresh Air podcasts.
<https://www.npr.org/2017/07/19/538079082/billy-bragg-on-skiffle-the-movement-that-brought-guitar-to-british-radio>
 - Springsteen on Elvis - we will listen from the former’s autobiography: the explosion in 1956 of Elvis, his performance cracked the world in two.
- Simon Garfield, *Timekeepers*, chapter 13 - 'Life is Short, Art is Long'
- Jonathan Taplin, *Move Fast and Break Things*, chapters eleven and twelve
- Come to class with two other examples of second albums that were better than the debut.
<http://bestclassicbands.com/10-best-second-albums-7-1-16/>
- FREE TO ROCK – the role of soft power in global politics; in class screening <http://www.freetorockmovie.com>

SECTION FOUR – THE INTERNET REVOLUTION

- #### 8. 11/11: From Alan Turing to Steve Jobs: is it always the shiniest technology that wins in the marketplace? How are internet

- companies building their business on the backs of creators?
- Steve Jobs' sensibility was more editorial than inventive. *"I'll know it when I see it"* – Steve Jobs
<http://www.newyorker.com/magazine/2011/11/14/the-tweaker>
 - Is It Time to Break Up Google?
https://www.nytimes.com/2017/04/22/opinion/sunday/is-it-time-to-break-up-google.html?_r=0
 - YouTube viewers world-wide are now watching more than 1 billion hours of videos a day, threatening to eclipse U.S. television viewership, over 400 hours of video are uploaded to YouTube each minute, or 65 years of video a day.
<https://www.wsj.com/articles/youtube-tops-1-billion-hours-of-video-a-day-on-pace-to-eclipse-tv-1488220851>
 - For many people, the album was the prime format for us to explore the work of musical artists. We know that has been changing. This article paints a fairly stark issue.
<https://www.rollingstone.com/music/music-features/the-album-is-in-deep-trouble-and-the-music-business-probably-cant-save-it-753795/>
 - The Business Model That Makes Streaming A Black Hole For Musicians
https://medium.com/@benwilliams_2592/the-business-model-that-makes-streaming-a-black-hole-for-musicians-ec315900f7b5
 - We have discussed the evolving nature of how music is consumed, as a function of technological innovation. This article provides an excellent perspective, indicating that engagement is a crucial component.
<https://reallifemag.com/show-tunes/>
 - The Music Industry Makes More Money But Has More Mouths To Feed
(Financial Times article available in course materials)
 - The Coronavirus Means Curtains for Artists
 - Virtual artists are an opportunity for the music business – not an enemy
<https://www.musicbusinessworldwide.com/virtual-artists-are-an-opportunity-for-the-music-business-not-an-enemy/>
 - The Inevitable: Understanding the 12 Technological Forces That Will Shape Our Future by Kevin Kelly, chapter 3.
- DUE: Drafts - introductory paragraph and minimum four body*

paragraphs; due electronically to Turnitin

9. 11/18:

In conclusion, what about the intersection of the music business with film and TV? Also, recent developments.

- Silicon and the Silver Screen - can Hollywood and the tech industry make beautiful music together?
<https://www.wsj.com/articles/silicon-and-the-silver-screen-1492366630>
- Is the Golden Age of 3D officially over? Remember when 3D was Hollywood's savior?
<http://www.hollywoodreporter.com/behind-screen/is-golden-age-3d-officially-1025843>
- If it is acceptable for airline seats, car rentals, hotel rooms...why not movies or concerts? Amid Box Office Woes, Should Movie Theaters Try Variable Pricing?
<https://www.hollywoodreporter.com/news/box-office-woes-should-movie-theaters-try-variable-pricing-1225420>
- How Netflix Is Using Its Muscle to Push Filmmaking Technology Boundaries <https://www.hollywoodreporter.com/behind-screen/how-netflix-is-using-muscle-push-filmmaking-technology-boundaries-1229620>
- How Amazon's Echo is making major labels rethink their tunes
<http://www.billboard.com/articles/business/7832994/amazon-echo-voice-activation-tech-labels-strategy>
- Music documentaries are booming
<https://www.wsj.com/articles/video-saved-the-radio-star-11565008446>
- <http://www.visualcapitalist.com/music-industry-sales/>
- The Lost Art Of Deep Listening: Choose an album. Lose the phone. Close your eyes. Does ubiquity trump deep embrace?
https://www.latimes.com/entertainment-arts/music/story/2020-03-17/coronavirus-deep-listening-music-albums?_amp=true&_twitter_impression=true&fbclid=IwAR0Ayg1zb-vBUnszZ5laOFXSvqG7v5O8HLW2bx01KVfW5YjZRvgcp0GjAYU

10. 12/2: Last meeting – presentations.

Final papers are due Monday 12/6/2021 at 11am electronically to Turnitin.

Please submit all assignments in the following format, with the five items in the upper left hand of the page:

Name
INTL 190
Date
Assignment Description
Brief Statement of Your Research Thesis

Please number every page.

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Similarly, you own the copyright in your original papers and exam essays. If we are interested in posting your answers or papers on the course web site, we will ask for your written permission.

Topics of likely additional discussion during the quarter:

- Technology seeks to convince Hollywood that its new widget will expand distribution.
- Hollywood does not like other companies growing on the back of Hollywood's intellectual property.
- Look at historical examples of what worked, what did not and why.
- How do these deals get made, what is the usual process.
- Who does business development, business affairs, legal affairs?
- Who fears what in doing these deals.
-  What role is played by major film studios, independents, cable companies, satellite companies, record labels, music publishers, Screen Actors Guild, talent agencies, ad agencies, merchandise companies, managers, authors, directors, musicians, celebrities?
- What form do deals take in the new media landscape: distribution, license, co-venture, etc.
- What are the key provisions of such deals: advance, guarantee, royalty, marketing spend, piracy protection.
- What are the hidden landmines in doing new technology deals?
- Once the deal is done, what happens next?
- How does the marketplace react, and how can the parties shape the marketplace reaction?
- What are the platforms that can be leveraged: web, mobile, broadcast, cable.
- What are these companies up to: Netflix, Google, Spotify, Amazon, HBO, Sony, HP, Apple, Live Nation?
- What is the difference between virtual reality and augmented reality? Will VR or AR follow the same path as 3D TV?