

# Emerging Models and Markets for Music (EM3)

NYU/Steinhardt – Music Business Graduate Program

January 2015 – Rio de Janeiro, Brazil

## *PROVISIONAL SYLLABUS FOR 12/17/14, SUBJECT TO CHANGE*

Course #: MPAMB-GE.2203  
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### **Catalog Description:**

A survey of post-industrial business models and regional/global markets that will undergird the production and distribution of music and music-related cultural goods and services in the first decades of the 21<sup>st</sup> Century. The course lays out the major theoretical, historical, technological, and socio-economic threads linking popular music and networked communications systems and media, with a strong emphasis on major emerging national and regional markets. Mixing contemporary theory with analyses of real-world events and trends, the course will develop students' critical and analytical skills for evaluating which of the emergent models and markets touted as "the future of music" will actually prosper, where, and why.

### **Course Objectives:**

At the end of this course students will:

- have highly developed critical and analytical skills for analyzing, critiquing and evaluating which of the emergent models and markets touted as "the future of music" will actually prosper, why, and in which places;
- be able to describe, summarize, evaluate and accurately assess non-US and non-European territories and businesses;
- be able to explain and articulate the continuities and differences between "old" media and music business models based on exclusive rights, and "new" media information and content distribution systems;
- demonstrate a solid theoretical and practical grounding in emerging interactive and hybrid music models, including their underlying technological and economic infrastructures, and the rapid proliferation of synchronization and other licensing opportunities across new media forms and products;
- demonstrate relevant knowledge on the largest and most important emerging countries in the global economy, which will be invaluable to any citizen living in this century;

By the end of the course, students will be able to recognize and select, out of myriad competing options, which models and markets hold the best potential for the sustained development of non-traditional music and music-related businesses and economies. By arming students with a strong theoretical foundation and expert-level knowledge across related fields, this course will prepare them to be leaders in the music and media business environments of the upcoming decades.

## **Sample Texts and Source Materials**

Readings will be provided to students via pdfs on NYU Classes. Students will also be expected to source – and share with their classmates – some of their own reading material from periodicals and Internet sources.

## **Topics/Course Content**

Morning sessions: 10am-1pm

Afternoon sessions: 2pm-5pm

### **Monday Jan 5 (pm)**

Class 1 (a): Introduction to the course and its themes: interplay of commerce, state, and civil society in different countries.

Class 1 (b): Emerging markets: Brazil and Latin America in context.

Read: IFPI (2014). *Recording Industry in Numbers 2013*.

Howard-Spink, S. (2013). “Brazil.” In Marshall, L. (Ed.). *International Recording Industries*. Routledge, London.

Rohter, L. (2010). *Brazil On The Rise*. Palgrave Macmillan, New York.

### **Tuesday Jan 6 (am)**

Class 2 (a): Globalization: theory, glocalization in practice. Cultural imperialism vs hybridization.

Class 2 (b): Hybrid economies and music businesses.

Read: Nederveen Pieterse, “Globalization as Hybridization.” In Featherstone et al (eds) (1995) *Global Modernities*. Sage, Thousand Oaks.

Kraidy, M. (2006). *Hybridity: The Cultural Logic of Globalization*. Temple University Press, Philadelphia.

Robertson, R. (1995). “Glocalization: Time-Space and Homogeneity-Heterogeneity.” In Featherstone ibid.

Lessig, L. (2010). *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. Penguin Press. New York.

### **Wednesday Jan 7 (am)**

Class 3 (a): Mobile and streaming.

Class 3 (b): GUEST SPEAKER: iMusica

Read: IFPI *Recording Industry in Numbers 2013*; IFPI *Digital Music Report*.

Upstream *Emerging Markets Mobile Attitudes Report 2013*.

GSMA *Mobile Economies in Latin America 2014*.

### **Thursday Jan 8 (am and pm)**

Class 4 (a): Crowds and fans. Crowdfunding, prosumers, superfans.

Class 4 (b): GUEST SPEAKER: Queremos/WeDemand.

Read: Von Hippel (2005). *Democratizing Innovation*. MIT Press, Cambridge.

Winter (2012). "How media prosumers contribute to social innovation in today's new networked music culture and economy." *International Journal of Music Business Research*, vol. 1 no. 2.

"Superfans and house concerts." *Music Business Journal*. <http://www.thembj.org/2014/08/superfans-and-house-concerts/>

Class 5 (a): Piracy in emerging markets.

Class 5 (b): FGV SESSION Leo Morel on Monobloco and the Web in Brazil.

Read: Karaganis et al (2011). *Media Piracy in Emerging Economies*. SSRN: New York.

Oberholzer-Gee & Strumpf (2009). "File-Sharing and Copyright." Working Paper, Harvard Business School.

### **Friday Jan 9 (am)**

Class 6 (a): Live and festivals.

Class 6 (b): Branding.

Read: Frukt (2013). *Field Work, The definitive global guide to brand activation at music festivals*.

Olenski, 2014. "Why music plays a big role when it comes to branding." *Forbes*

<http://www.forbes.com/sites/steveolenski/2014/02/06/why-music-plays-a-big-role-when-it-comes-to-branding/>

Watch: Interview with Live Nation CEO Michael Rapino. <https://www.youtube.com/watch?v=7Eyi7uZuZX8>

### **Monday Jan 12 (pm)**

Class 7 (a): Jamaica and sound system culture (Larisa Mann)

Class 7 (b): FGV SESSION – Claudio Dipolitto on transmedia business models

Read: Chude-Sokei, L. " 'Dr. Satan's' no chamber: Reggae, technology, and the diaspora process." *Emergences: Journal for the Study of Media and Composite Cultures*.

Mann. "Decolonizing Networked Technology." *Bits Without Borders*.

### **Tuesday Jan 13 (am and pm)**

Class 8 (a): EDM as hyperlocal genre (Larisa Mann).

Class 8 (b): FGV SESSION – Claudio Dipolitto team-based workshop

Read: Garcia, L. "An Alternate History of Sexuality in Club Culture."

<http://www.residentadvisor.net/feature.aspx?1927>

Gavana, A. "Nomads in sound." <https://dj.dancecult.net/index.php/dancecult/article/view/302/288>

Class 9 (a): India.

Class 9 (b): Africa.

Read: KPMG (2014). *India Media and Entertainment Report*.

Oduro-Frimpong. (2009). "Glocalization Trends: The Case of Hiplife Music in Contemporary Ghana." *International Journal of Communication* (3), 1085-1106.

Hypebot (2013). "Africa's Music Industry: Building With Cassettes & MP3s In An Underdeveloped Terrain."

<http://www.hypebot.com/hypebot/2013/01/africas-music-industry-building-with-cassettes-mp3s-in-an-underdeveloped-terrain.html>

### **Wednesday Jan 14 (pm)**

Class 10 (a): Korea and Japan.

Class 10 (b): China.

Read: “Factory Girls: Cultural technology and the making of K-pop.” *The New Yorker*. Oct 8, 2012.

Oh & Park (2012). From B2C to B2B: Selling Korean Pop Music in the Age of New Social Media. *Korea Observer; Autumn; 43, 3*.

Sisario, (2014). “CD-Loving Japan Resists Move to Online Music.” *The New York Times*, Sept 16.

<http://nyti.ms/1tZEmNf>

Cho & Jee (2009). “We want our MTV: Glocalisation of cable content in China, Korea and Japan.” *Critical Arts: South-North Cultural and Media Studies*, 23:3, 321-341.

### **Thursday Jan 15 (am)**

Class 11 (a): FGV SESSION – Christian De Castro on Venture Funding in Brazil.

Class 11 (b): GUEST SPEAKER – Simon Fuller from X Factor India.

### **Friday Jan 16 (am)**

Class 12: Interactive media, gamification, and the future.

Read: Pew Internet (2012): *Gamification experts*.

Howard-Spink interview with Destructoid blog

Watch: Amy-Jo Kim on “Smart Gamification.” <https://www.youtube.com/watch?v=F4YP-hGZTuA>

### **Assignments and Assessments**

Covered in a separate document.

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