Course Number	Course Title	Semester	Year
CRI 670	Music and Brands	Winter	2021

Section	Day of Week	Time	Classroom
n/a	Wednesday	10:00 - 13:00	Zoom *Asynchronous

Professor	Ryerson Email	Phone	Office & Office Hours
Charlie Wall-Andrews (she/her)	Charlie.wallandrews@ryerson.ca	"Emails preferred"	By Appointment (Virtual Office)

Only Ryerson emails are to be used for communication between faculty, staff, and students.
All news (announcements) posted on class D2L.

Land Acknowledgement based on the location of Ryerson University:

"Toronto is in the 'Dish With One Spoon Territory'. The Dish With One Spoon is a treaty between the Anishinaabe, Mississaugas and Haudenosaunee that bound them to share the territory and protect the land. Subsequent Indigenous Nations and peoples, Europeans and all newcomers have been invited into this treaty in the spirit of peace, friendship and respect."

Course Description

The course explores how music and brands work together creatively and commercially. In this course, students build brand plans focusing on the best strategies to combine four key elements: music style; artist; brand; and territory. Students also learn how to do brand extension of existing music IP assets such as compositions, lyrics, and recorded masters. Finally, students learn to measure, analyze and assess the commercial success and larger implications of music and brand collaborations.

Course Details

Teaching Methods

The course will have a combination of pre-recorded lectures, and in-class lectures. Virtual gatherings will occur over Zoom. Zoom will also be used to facilitate activities and presentations. Classes on Zoom may be recorded by the instructor. Participation from students is expected and highly encouraged, as the instructor will ensure opportunities for reflection, participation, and discussion.

Plagiarism Detection and Virtual Proctoring

An indication of any requirement for the submission of work to an electronic plagiarism detection service or the use of a virtual proctoring system. There is a statement which must be included if Turnitin is used (see below).

- Turnitin.com is a plagiarism prevention and detection service to which Ryerson subscribes. It is a tool to assist instructors in determining the similarity between students' work and the work of other students who have submitted papers to the site (at any university), internet sources, and a wide range of books, journals and other publications. Students agree by taking this course that their written work will be subject to submission for textual similarity review to Turnitin.com. Students who do not want their work submitted to this plagiarism detection service must, by the end of the second week of class, consult with their instructor to make alternate arrangements.

- Even when an instructor has not indicated that a plagiarism detection service will be used, or when a student has opted out of the plagiarism detection service, if the instructor has reason to suspect that an individual piece of work has been plagiarized, the instructor is permitted to submit that work in a non-identifying way to any plagiarism detection service.

Virtual Proctoring Information

- Online exam(s) within this course use a virtual proctoring system. Please note that your completion of the exam will be recorded via the virtual platform and subsequently reviewed by your instructor. The virtual proctoring system provides recording of flags where possible indications of suspicious behaviour are identified only. Recordings will be held for a limited period of time in order to ensure academic integrity is maintained.

- Access to a computer that can support remote recording is your responsibility as a student. The computer should have the latest operating system, at a minimum Windows (10, 8, 7) or Mac (OS X 10.10 or higher) and web browser Google Chrome or Mozilla Firefox. You will need to ensure that you can complete the exam using a reliable computer with a webcam and microphone available, as well as a high-speed internet connection. Please note that you will be required to show your Ryerson OneCard prior to beginning to write the exam. In cases where you do not have a Ryerson OneCard, government issued ID is permitted.

- Information will be provided prior to the exam date by your instructor who may provide an opportunity to test your set-up or provide additional information about online proctoring. Since videos of you and your environment will be recorded while writing the exam, please consider preparing the background (room / walls) so that personal details are not visible, or move to a room that you are comfortable showing on camera.

Required Readings, Resources & Materials

Course Materials

All course material will be available on D2L.

Required readings/tools:

❑ Readings and class content to review will be posted to D2L, most readings are outlined in the Syllabus, but additional readings may be assigned during the course in response to emerging industry trends and student interest.
❑ Students will be required to purchase a case study online (under $20 CAD). The link to purchase the case study: https://hbsp.harvard.edu/import/793046
❑ Technology Requirement: Reliable Internet Connection, webcam, microphone, and Zoom.
❑ For the EPK Group Assignment, if students do not have the ability to leverage graphic design skills/software, then students should reserve funds to outsource to a graphic designer.

Weekly Schedule (Subject to change)

All readings, except for the case study and case study supplement readings, will be available on D2L.

WEEK ONE		Wednesday 20 January 2021
	TOPICS	Course Introduction: Why this course? What is music and brands? *Herstand, A. (2017). Chapter 1: Why Make Music? How to Make it in the New Music Business: Practical tips on building a loyal following and making a living as a musician. Liveright Publishing Corporation*

WEEK TWO		Wednesday 27 January 2021
	TOPICS	Fundamentals of Marketing/Branding in Creative Industries
	READINGS	*Meier, L. M. (2017). Introduction: Popular Music, Branding and Promotional Culture pp 8-21; 14 pages. Popular music as promotion: Music and branding in the digital age. Chicester: Polity Press.* *Meier, L. M. (2017). Capitalizing on Music: From Sound Recordings to 'Artist-brands' pp 42-75; 34 pages. Popular music as promotion: Music and branding in the digital age. Chicester: Polity Press.*

		Clark, S. D. (2016). Kingsnorth, S. The Foundations of Digital Marketing. Digital marketing strategy: An integrated approach to online marketing American Library Association CHOICE.
		Nattiez, Jean-Jacques, and Carolyn Abbate. Music and Discourse: Toward a Semiology of Music. Princeton, N.J: Princeton UP, 1990. Print.

WEEK THREE		*Wednesday February 3 2021*
	TOPICS	Events and Sponsorships: Strategic Partnerships
	READINGS	*Herstand, A. (2017). Chapter 10: Sponsorships and Investments. How to Make it in the New Music Business: Practical tips on building a loyal following and making a living as a musician. Liveright Publishing Corporation* *Kumar, V.; Mirchandani, Rohan. "Increasing the ROI of Social Media Marketing: MIT Sloan Management Review (2012).* *Maxwell, M. "Marketing and Communications for Fundraising." Achieving Excellence in Fundraising." Publisher: Wiley. (2016).* *Shaker, G. "Personal Solicitation." Achieving Excellence in Fundraising. Publisher: Wiley. (2016).*

WEEK FOUR		*Wednesday February 10 2021*
	TOPICS	Musical Assets and Intellectual Property
	READINGS	*Passman, D. S. (2015). Publishing Companies and Major Income Sources. All you need to know about the music business (5th ed.) Free Press.* *Passman, D. S. (2015). Copyright Basics. All you need to know about the music business (5th ed.) Free Press.* *Passman, D. S. (2015). Secondary Publishing Income. All you need to know about the music business (5th ed.) Free Press.* *Passman, D. S. (2015). Advanced Record Deal Points. All you need to know about the music business (5th ed.) Free Press.*

Study Week – No classes *February 17, 2021*

WEEK FIVE		*Wednesday February 24 2021*
📁	TOPICS	Music & Brands: Collaborations
📕	READINGS	*Allen, P. (2015;2014;2012;). Chapter 8: The Artist as a Business and a Brand. Artist management for the music business (Third;1; ed.). Oxford: Focal Press.* *Baskerville, D. (2020). Part V:I: Music in the MarketPlace. Music business handbook & career guide (12th ed.) Sage Publications.*

WEEK SIX		*Wednesday March 3, 2021*
📁	TOPICS	Data Analytics and Consumer Insights in Music
📕	READINGS	*Knaflic, C. N., & Madden, C. (2020;2019;). Chapter 4: Focus your audience's attention. Storytelling with data: Let's practice. Newark: John Wiley & Sons, Inc.* *Fruchterman, J. Using Data for Action and for Impact. Stanford Social Innovation Review (2016).* *Lessig, Lawrence. Remix: Making Art and Commerce Thrive in the Hybrid Economy. New York: Penguin Books, 2014. Internet resource.*

WEEK SEVEN		*Wednesday March 10, 2021*
📁	TOPICS	Midterm (In-Class Test)

WEEK EIGHT		*Wednesday March 17, 2021*
📁	TOPICS	Guest Speaker (Strategic Collaborations, Placements, Industry Insights)
📕	READINGS	*Herstand, A. (2017). Chapter 14: How to get Music placed on Television and Film. Practical tips on building a loyal following and making a living as a musician. Liveright Publishing Corporation* *Meier, L. M. (2017). Brands: The New Gatekeepers pp 76-109; 34 pages. Popular music as promotion: Music and branding in the digital age. Chicester: Polity Press.* *Meier, L. M. (2017). From Commodities to Commercials? The Rise of Promotion in the Music Industries pp 22-41; 20 pages Popular music as promotion: Music and branding in the digital age. Chicester: Polity Press.*

WEEK NINE	Wednesday March 24, 2021	
📁	TOPICS	Diversity and Ethics in Music Marketing
📘	READINGS	*Silverstone, R. (1999). The Other. Why study the media? Sage.* *Andjelic, A. (2021). Chapter 2 – Three Models of Social Influence. The Business of Aspiration: How social, cultural, and environmental capital changes brands. Rutledge Publishing.* *Andjelic, A. (2021). Chapter 1 – To Hack Growth, Brands Have to Hack Culture First. The Business of Aspiration: How social, cultural, and environmental capital changes brands. Rutledge Publishing.* *Andjelic, A. (2021). Chapter 1 – To Hack Growth, Brands Have to Hack Culture First. The Business of Aspiration: How social, cultural, and environmental capital changes brands. Rutledge Publishing.* *Optional: Freire, P. (2000). Chapter 1. Pedagogy of the oppressed (30th anniversary ed.) Continuum.*

WEEK TEN	Wednesday March 31, 2021	
📁	TOPICS	Artist Consultation (In-Class Activity)
📘	READINGS	*Stoute, S. (2011). The Tanning of America: How Hip-Hop Created a Culture That Rewrote the Rules of the New Economy.* Gotham Books.

WEEK ELEVEN	Wednesday April 7, 2021	
📁	TOPICS	Case Study Discussion and Presentations
📘	READINGS	*Herstand, A. (2017). Chapter 11: How to Master the Internet. How to Make it in the New Music Business: Practical tips on building a loyal following and making a living as a musician. Liveright Publishing Corporation*

WEEK TWELVE	Wednesday April 14, 2021	
📁	TOPICS	Class Presentations and Course Debrief Neumeier, M., & American Institute of Graphic Arts. (2006). Page 51-100. The brand gap: How to bridge the distance between business strategy and design : A whiteboard overview (Rev. ed.) New Riders.

Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date (Note timing details on D2L)	% of Final Grade
#1	Midterm	March 10, 2021	20%
#2	Case Study Memo	March 24, 2021	20%
#3	Artist Consultation, EPK, & Brand Plan (Group)	April 7, 2021	30%
#4	Final Presentations	April 14, 2021	10%
#5	Reflection	April 16, 2021	20%

Description of Assignments

Please note that additional details / information on assignments may be posted on the Course D2L. Different sections may assign students for team projects in different ways. Professors reserve the right to (re)assign students to balance numbers and skills. The following are brief descriptions of the assignments:

❑ **Assignment #1 - Midterm**

- More details about the midterm format will be shared prior to Reading Week. The Midterm will evaluate the understanding of students based on course content, readings, and creativity.

❑ **Assignment #2 – Cast Study Memo**

- Students will respond to a case study in the form of a Memo. Further instructions and formatting will be shared in class and on D2L. Students will be assessed on the ability to demonstrate creativity problem solving, innovation, professionalism, and quality/viability of proposed strategies in response to the case study.
- To prepare for the case study, students will need to read the following articles, which is in addition to the weekly readings:

    o David Allan, "Sound Advertising: A Review of the Experimental Evidence on the Effects of Music in Commercials on Attention, Memory, Attitudes, and Purchase Intention," Journal of Media Psychology, 12, no. 3 (2007).

    o David Allan, "sound Retailing: A Review of Experimental Evidence on the Effects of Music on Lawrence Erlbaum Associates, Inc., 2008), 33-52.

    o David Allan, This Note's for You: Music + Advertising = Marketing Excellence (New York: Business Expert's Press, 205).

❑ **Assignment #3 - Artist Consultation, EPK, & Brand Plan (Group)**

- Students will be placed into groups and will collaborate with independent artists to apply course knowledge in the form of a pitch deck and brand plan, that will be helpful to the artists as they explore opportunities to engage with brands. More details on the assignment and evaluation details will be shared in class and on D2L.

❑ **Assignment #4 - Final Presentations (Group)**

- Students will present their recommendations based on Assignment 5 to the class and artists engaged in the course. This serves as an opportunity to demonstrate and apply course content through experiential learning.

❑ **Assignment #5 – Reflection**

- Students will provide an in-depth reflection on D2L pertaining to guiding question(s). Students will be assessed on authenticity and professionalism of reflection.

Handing in Papers Late Policy; Other Relevant Information

● Academic Consideration (e.g., extended assignment deadlines, make-up assessments) may be requested on the basis of Extenuating Circumstances (such as health or compassion), and must be supported by a properly completed documentation such as a Ryerson University PDF fileStudent Health Certificate.

   Note: Part of the Ryerson University Student Health Certificate must be completed by a Regulated Health Professional (RHP).

   The instructor and/or the Teaching Department reserve the right to verify the authenticity of any health certificates submitted.

   Requests for Academic Consideration must be submitted to the teaching department for verification via the on-line ACR system within 72 hours of the missed deadline.

   https://www.ryerson.ca/senate/course-outline-policies/academic-consideration-health-policy-134-152/

● *NEW for Fall 2020 due to COVID-19: Students who miss an assessment due to cold or flu-like symptoms, or due to self-isolation, are currently not required to provide a health certificate. Other absences must follow Senate Policy 167: Academic Consideration.*

● Religious or cultural observations accommodations must be requested by the end of the second week of the term. https://www.ryerson.ca/humanrights/religious-cultural-observances/

● We expect that all communications by e-mail and in person between students, their colleagues, and instructors will be civil and professional as per *Senate Policy* #61.

● Grades are posted on the D2L. Not all materials submitted for marking will be returned, so make extra copies for your records.

- Assignments submitted late, without extension, will result in a penalty of (5% deducted per day, 10% for a weekend). Do not wait until the last moment to submit your paper. Allow for technical glitches. Missed presentations without permission will result in a 0;

- Check with your individual professor to see if they require hard copies or not of the assignments.

- Students are <u>required</u> to retain a copy of all work undertaken as well as *all rough materials, references, sources, and notes* until the marked original has been returned.

- The professors reserve the right to modify the syllabus and assignments as required over the course of the term, but any changes to the course assignments, due dates, and/or grading scheme will be discussed with the class prior to being implemented.

- On occasion guest speakers may attend our class. Students should refrain from contacting these guests after the class, unless invited to do so.

- The unauthorized use of intellectual property of others, including your professors', for distribution, sale, or profit is expressly prohibited, in accordance with Policy 60 (Sections 2.8, 2.10). Intellectual property in this context includes, but is not limited to: slides, lecture notes, presentation materials used in and out of class, lab manuals, course packs, and exams.

- **Students are expected to show respect for their fellow students:**

  - Arrive on time (***before*** 10 minutes after the hour). Be ready to start.

  - Do not indulge in side conversations in class. Disruptive students will be asked to leave. We reserve the right to adjust a student's overall mark if they interfere with their colleagues' learning.

  - ***NO*** eating or in class. Coffee or water are fine.

Technology Statement

At the discretion of the instructor, computers, tablets, and other electronic devices are allowed in class to take notes, annotate lecture slides, and do quick internet searches of relevant materials only. All devices should be on silent/mute. Computers and tablets should not be used to email or message during class. Phones are not to be used, including for texting and messaging. Students on Facebook or Youtube, watching the hockey game or texting distract not only themselves but also their colleagues. Any student who gratuitously "multitasks" will not be allowed to use electronic devices in the classroom.

No electronic recording of any segment of lectures / sessions without the express prior agreement of the instructor.

It is expected that assistive technologies as detailed in Ryerson Senate Policy 159 (Academic Accommodation of Students) are to be used in keeping with this technology statement.

This course is conducted in accordance with all relevant University academic policies and procedures and students are expected to familiarize themselves with them and adhere to them. Students should refer online to for specific information with respect to the following policies:

- [Policy #60](): *Academic Integrity*
- [Policy #61](): *Student Code of Non-Academic Conduct*
- [Policy #135](): *Final Examinations*
- [Policy #157](): *Ryerson's E-mail Accounts for Official Communication*

- *Policy #159: Academic Accommodation of Students with Disabilities*
- *Policy #166:   Course Management*
- *Policy #167: Academic Consideration*
- *And all other course outline policies: https://www.ryerson.ca/senate/course-outline-policies/*

Important Resources Available at Ryerson

- **The Library** provides research workshops and individual assistance. If the University is open, there is a Research Help desk on the second floor of the library, or go to **Workshops**.

- **Student Learning Support** offers group-based and individual help with writing, math, study skills, and transition support, as well as **resources and checklists to support students as online learners.**

- You can submit an **Academic Consideration Request** when an extenuating circumstance has occurred that has significantly impacted your ability to fulfill an academic requirement. You may always visit the Senate website and select the blue radial button on the top right hand side entitled: Academic Consideration Request (ACR) to submit this request).

  Policy 167: Academic Consideration for Fall 2020/Winter 2021 due to COVID-19: Students who miss an assessment due to cold or flu-like symptoms, or due to self-isolation, are currently not required to provide a health certificate. Other absences must follow Senate Policy 167: Academic Consideration.

  Also NOTE: Outside of COVID-19 symptoms, the new Policy 167: Academic Consideration does allow for a once per term academic consideration request without supporting documentation if the absence is less than 3 days in duration and is not for a final exam/final assessment. In both of those instances, documentation is required. For more information please see Senate Policy 167: Academic Consideration.

- **Ryerson COVID-19 Information and Updates for Student**s summarizes the variety of resources available to students during the pandemic.

- Familiarize yourself with the tools you will need to use for remote learning. The **Continuity of Learning Guide** for students includes guides to completing quizzes or exams in D2L or Respondus, using D2L Brightspace, joining online meetings or lectures, and collaborating with the Google Suite.

- Information on Copyright for Faculty and students.

- *At Ryerson, we recognize that things can come up throughout the term that student's ability to succeed in their coursework. These circumstances are outside of one's control and can have a serious impact on physical and mental well-being. Seeking help can be a challenge, especially in those times of crisis. Below are resources we encourage all Ryerson community members to access to ensure support is reachable. https://www.ryerson.ca/mental-health-wellbeing*

  If support is needed immediately, you can access these outside resources at anytime:
  Distress Line — 24/7 line for if you are in crisis, feeling suicidal or in need of emotional support (phone: 416–408–4357)
  Good2Talk- 24/7 hour line for postsecondary students (phone: 1-866-925-5454)

For more information on CI Academic Policies & Procedures and links to resources please see:

Course Objectives

By the end of the course, students will be able to:

- Identify and reflect on relationships between: music and brand(s)
- Identify and reflect marketing fundamentals pertaining to creative industries
- Critically evaluate the aesthetic and commercial effectiveness of music for brand development;
- Develop coherent and consistent messaging for multi-faceted projects in the music industry, having participated in a community engaged project
- Exercise creative problem solving in the form of a case study
- Interact with industry professionals to inform real world practice; and,
- Develop and implement music brand strategies in a variety of contexts