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Overview

Candidates may cover the following material in their responses to the question:

- The characteristics of cross media convergence and synergy
- How successful is the marketing of products and services in the media area studies
- The success and failures of marketing strategies used by media companies
- How key promotional strategies sell a product/service to an audience
- The significance of cross media and marketing in relation to the media area they have studied

Candidates should be given credit for their knowledge and understanding, illustrated through case study material, in any of these areas; there is no requirement that they should all be covered equally.

Candidates will be assessed on their ability to illustrate patterns of production, distribution, marketing and promotion, exchange and consumption through relevant case study examples and their own experiences.

Exam Topics

- The issues raised by media ownership
- The importance of cross-media convergence and synergy in production, distribution, and marketing
- The technologies that have been introduced in recent years at the levels of production, distribution, marketing, and exchange.
- The significance of the proliferation of hardware and content for institutions and audiences.
- The importance of technological convergence for institutions and audiences
- The issues raised in the targeting of national and local audiences (specifically British) by international or global institutions.
- The ways in which your own experiences of media consumption illustrate wider patterns of audience behaviour.
## Mark Scheme

### Explanation/analysis/argument:

<table>
<thead>
<tr>
<th>Level 1</th>
<th>0 – 7 Marks</th>
<th>Level 2</th>
<th>8 – 11 Marks</th>
<th>Level 3</th>
<th>12 – 15 Marks</th>
<th>Level 4</th>
<th>16 – 20 Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Shows minimal understanding of the task</td>
<td>• Shows basic understanding of the task</td>
<td>• Shows proficient understanding of the task</td>
<td>• Shows excellent understanding of the task</td>
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<tr>
<td>• Minimal knowledge and understanding of institutional/audience practices – general opinions or assertions predominate</td>
<td>• Basic knowledge and understanding of institutional/audience practices – factual knowledge will have some accuracy</td>
<td>• Proficient knowledge and understanding of institutional/audience practices – factual knowledge is mostly accurate</td>
<td>• Excellent knowledge and understanding of institutional/audience practices – factual knowledge is relevant and accurate</td>
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<tr>
<td>• Minimal argument evident, with little reference to case study material</td>
<td>• Basic argument evident, with some reference to case study material</td>
<td>• Some developed argument, supported by reference to case study material</td>
<td>• A clear and developed argument, substantiated by detailed reference to case study material</td>
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<tr>
<td>• Of minimal relevance to set question or a brief response (under 1 &amp; ½ pages)</td>
<td>• Some relevance to set question</td>
<td>• Mostly relevant to set question</td>
<td>• Clearly relevant to set question</td>
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</tbody>
</table>

### Use of Examples:

<table>
<thead>
<tr>
<th>Level 1</th>
<th>0 – 7 Marks</th>
<th>Level 2</th>
<th>8 – 11 Marks</th>
<th>Level 3</th>
<th>12 – 15 Marks</th>
<th>Level 4</th>
<th>16 – 20 Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Offers minimal use of case study material</td>
<td>• Offers some evidence from case study material</td>
<td>• Offers consistent evidence from case study material</td>
<td>• Offers frequent evidence from case study material</td>
<td></td>
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</tr>
<tr>
<td>• Offers a limited range of or inappropriate examples</td>
<td>• Offers a partial range of examples from case study and own experience</td>
<td>• Offers a range of examples from case study and own experience</td>
<td>• A wide range and appropriateness of examples</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>• Offers examples of minimal relevance to set question</td>
<td>• Offers examples of some relevance to the set question</td>
<td>• Offers examples which are mostly relevant to the set question</td>
<td>• Offers a full range of detailed examples from case study and own experience</td>
<td></td>
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</tbody>
</table>

### Use of Terminology:

<table>
<thead>
<tr>
<th>Level 1</th>
<th>0 – 3 Marks</th>
<th>Level 2</th>
<th>4 – 5 Marks</th>
<th>Level 3</th>
<th>6 – 7 Marks</th>
<th>Level 4</th>
<th>8 – 10 Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Minimal or frequently inaccurate use of appropriate terminology</td>
<td>• Some terminology used, although there may be some inaccuracies</td>
<td>• Use of terminology is mostly accurate</td>
<td>• Use of terminology is relevant and accurate</td>
<td></td>
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<tr>
<td>• Some simple ideas have been expressed.</td>
<td>• Some simple ideas have been expressed in an appropriate context.</td>
<td>• Relatively straightforward ideas have been expressed with some clarity and fluency. Arguments are generally relevant, though may stray from the point of the question.</td>
<td>• Complex issues have been expressed clearly and fluently</td>
<td></td>
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<tr>
<td>• There will be some errors of spelling, punctuation and grammar, which will be noticeable and intrusive.</td>
<td>• There are likely to be some errors of spelling, punctuation and grammar of which some may be noticeable and intrusive.</td>
<td>• There will be some errors of spelling, punctuation and grammar, but these are unlikely to be intrusive or obscure meaning.</td>
<td>• Sentences and paragraphs, consistently relevant, have been well structured, using appropriate technical terminology.</td>
<td></td>
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<tr>
<td>• Writing may also lack legibility.</td>
<td></td>
<td></td>
<td>• There may be few, if any, errors of spelling, punctuation and grammar.</td>
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</tbody>
</table>

### Total: / 50
Success Criteria

Ask yourself...

• Shown excellent understanding of the question by linking my answer back to the question confidently?
• Shown an excellent knowledge and understanding of the music industry and its audience?
• Included confident and accurate facts which support my ideas and opinions?
• Made a clear, confident argument which frequently refers to my case study?
• Ensured my ideas remain relevant to the question?
• Used frequent confident examples?
• Referred to my own experiences of the music industry?
• Confidently used terminology throughout my answer?

Key Terminology Glossary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consumption</td>
<td>People buying CDs, downloading music, paying for live concert tickets and purchasing any related products</td>
</tr>
<tr>
<td>Convergence</td>
<td>Technological: Hardware and software coming together across media. Cross-media: Companies coming together across similar boundaries of production, distribution and consumption</td>
</tr>
<tr>
<td>Copyright</td>
<td>The owned rights of a creative or intellectual property (musical score/song)</td>
</tr>
<tr>
<td>Distribution</td>
<td>Promoting music and getting it into shops, on the radio and downloaded for payment.</td>
</tr>
<tr>
<td>Download</td>
<td>The practice of selecting and receiving digital information from an online source on a computer, as opposed to sending it by upload</td>
</tr>
<tr>
<td>Independent</td>
<td>A media organisation or activity that is not connected to a major company</td>
</tr>
<tr>
<td>Production</td>
<td>The process of creating and recording music</td>
</tr>
<tr>
<td>Promotion and Marketing</td>
<td>An aspect of distribution that creates interest in a media product</td>
</tr>
<tr>
<td>Push Marketing</td>
<td>A one way ‘push’ of content; from institutions to audiences. Institutions deliver content in one direction. Audiences have no opportunity to interact. For example print and TV adverts.</td>
</tr>
<tr>
<td>Pull Marketing</td>
<td>A concept where audiences demand and retrieve content on their own terms; for example downloading tour dates or streaming a music video from YouTube.</td>
</tr>
<tr>
<td>Long Tail</td>
<td>Used to refer to the large number of products that sell in small quantities; ‘niche’, as contrasted with the small number of best-selling products.</td>
</tr>
<tr>
<td>Instant Pop</td>
<td>A marketing concept of releasing music for sale as soon as it has had airtime on radio or other mediums.</td>
</tr>
<tr>
<td>Subsidiary</td>
<td>A record label owned by another larger label or music group</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Synergy</td>
<td>The interconnected marketing and distribution of related media products across a range of platforms and sectors</td>
</tr>
<tr>
<td>Horizontal Integration</td>
<td>The process of two companies coming together through merger</td>
</tr>
<tr>
<td>Vertical Integration</td>
<td>When a media company profits from all areas of production, distribution and consumption</td>
</tr>
<tr>
<td>Web 2.0</td>
<td>The second phase of the internet, where the focus shifts from people receiving information and services to people creating and sharing material</td>
</tr>
<tr>
<td>Exhibition</td>
<td>Public display of a media product, specifically in the music industry, live concerts, etc.</td>
</tr>
<tr>
<td>Proliferation</td>
<td>Refers to the rapid increase and growth of hardware, software, and content for the institutions and audiences.</td>
</tr>
<tr>
<td>Exchange</td>
<td>How music products are given and received, i.e. peer-to-peer sharing, torrents, iTunes Music Store, Spotify, etc.</td>
</tr>
<tr>
<td>Audience</td>
<td>The consumers of media products.</td>
</tr>
<tr>
<td>Institution</td>
<td>A media institution is an established, often profit-based organization that deals in the creation and distribution of media products.</td>
</tr>
<tr>
<td>A&amp;R</td>
<td>Artists and repertoire (A&amp;R) is the division of a record label or music publishing company that is responsible for talent scouting and overseeing the artistic development of recording artists and/or songwriters. It also acts as a liaison between artists and the record label or publishing company; every activity involving artists to the point of album release is generally considered under the control of, and responsibility of, A&amp;R.</td>
</tr>
<tr>
<td>Manager</td>
<td>Guides the career of an artist/band</td>
</tr>
<tr>
<td>Producer</td>
<td>A record producer is an individual working within the music industry, whose job is to oversee and manage the recording (i.e. &quot;production&quot;) of an artist's music. A producer has many roles that may include, but are not limited to, gathering ideas for the project, selecting songs and/or musicians, coaching the artist and musicians in the studio, controlling the recording sessions, and supervising the entire process through mixing and mastering. Producers also often take on a wider entrepreneurial role, with responsibility for the budget, schedules, and negotiations.</td>
</tr>
<tr>
<td>Mixing</td>
<td>The process of achieving appropriate levels, effects, dynamics, and other elements for each track on a piece of recorded music. An important process to ensure recorded music is more appealing to the audience.</td>
</tr>
<tr>
<td>Mastering</td>
<td>The final post-production process before recorded music is transferred to its end-format (ie. CD, digital track, etc.). The process can entail things such as compression, EQ, balancing; it is the final “wax and polish” process before music is distributed in a final format.</td>
</tr>
<tr>
<td>Licensing</td>
<td>Allowing third-parties to use work legally; i.e. adverts, trailers, etc.</td>
</tr>
<tr>
<td>Publishers</td>
<td>A publishing contract is made with artist; the publishing company then collect royalties from commercial use, public performance (live, radio), mechanicals (recorded music sales).</td>
</tr>
</tbody>
</table>
Sony Music Entertainment

- Founded 1929 in New York City, as ARC
  - 1938: Columbia/CBS Records
  - 1991: Sony Music Entertainment
  - 2004: Sony BMG
  - 2008: Sony Music Entertainment
- A media conglomerate
- Part of ‘The Big 3’; Universal, Sony, Warner (1.0)
  - Purchased EMI’s publishing division in 2011
- Controls 30% of the music industry (1.1)
- Has divisions in film, gaming, computing, home electronics, etc.
- Benefits from horizontal integration; EMI, Syco Music, other subsidiaries with specialization in specific genres (1.2)
- Vertical integration; benefits from all processes including production, distribution, marketing, promotion, and consumption/exchange (1.3 & 1.4)

![Diagram 1.0: The Big 3](image)

![Diagram 1.1: Percentage of Music Industry](image)

![Diagram 1.3: Sony Music](image)

- Sony owns their own recording studios
- Their own manufacturing plants
- Distribute their own music in both physical and digital formats around the globe
- Have ‘in-house’ marketing and promotion teams
- Have their own stores, both physical and digital, also sell the hardware that you consume music on (smartphones, TVs, etc.)
- Sony utilizes cross-media convergence by marketing their artists/products via different mediums such as TV (The X-Factor and Got Talent); creates synergy for their artists and music products (1.5)

![Diagram 1.5](image)

- Cross-media convergence and synergy by releasing new music via the video game Rock Band (also an example of technological convergence) (1.6)

![Diagram 1.6](image)
Beyoncé

- Large production budget due to being on a media conglomerate, Sony Music Entertainment; subsidiary label Parkwood Entertainment via Columbia Records via Sony Music Entertainment
- Production; access to big name producers and engineers including Pharrell Williams, Jay Z, Justin Timberlake, Timbaland, etc.
- Major distribution channels due to being on major label, SME/Columbia/Parkwood
- Exclusive distribution deal for 2013 self-titled album via iTunes; released internationally via all 100+ iTunes stores (2.0)
- Unique marketing & promotion strategy (there was none!); in turn, created its own buzz and word-of-mouth promotion
- Cross-media convergence; endorsements with fashion, electronics, perfume, soft drink, and video game companies; creates synergy but also promoting the Beyoncé brand (2.1)
- Cross-media convergence; acting in films such as Cadillac Records; creates synergy by releasing soundtrack for the film; further promotes and exposes Beyoncé to new audiences (2.2)
- Audiences consumed and exchanged Beyoncé’s new album; 80,000 sales within first 3 hours; 430,000 in first 3 days, consumed using converged technology (exclusive digital release via iTunes); due to proliferation of hardware and content, audiences can consume via iPods, iPhones, smartphones, tablets, PCs, etc.
XL Recordings

- UK independent label
- Created in 1989
- Owned by Richard Russell
- Had many successful dance, electronic, drum n' bass records in early 1990s including The Prodigy (#1 records in UK & US, millions of albums sold,
- Russell changed direction of the label in mid 90s
- Focuses on producing very few records per year that are high-quality; utilizing major recording studios, well-known producers and engineers
- Has access to mainstream distribution streams in UK; easy to reach UK audience, and even higher profile by pushing UK artists; licenses releases to major labels in other territories to ensure major label representation and distribution internationally (ie. Adele via Columbia/Sony in US)
- Utilizes modern marketing and promotion methods including Web 2.0 tools including the label’s own website being directly linked to their Wikipedia entry (audiences contribute to the Wiki page)
Adele

- British artist
- ‘21’ latest album released via XL Recordings
  - 16x Platinum in UK
  - Diamond in US (10,000,000)
  - 10x Platinum in Europe
  - 33 millions sold worldwide
- Grammy Award winner (3.1)
  - Album of the Year ‘21’
  - Best Pop Vocal Album ‘21’
  - Best Pop Solo Performance ‘Someone Like You’
  - Record of the Year ‘Rolling in the Deep’
  - Song of the Year ‘Rolling in the Deep’
  - Best Music Video ‘Rolling in the Deep’
- Billboard Award Winner
  - Top Billboard Album of the Year ‘21’
  - Top Pop Album ‘21’
- Academy Award winner:
  - Best Original Song ‘Skyfall’
- Golden Globe Award winner:
  - Best Original Song ‘Skyfall’
- Adele’s success with ‘21’ and ‘Skyfall’ helped increase XL Recordings revenue from £3 million to £33 million in just one year
- Used traditional and modern distribution methods; physical album and digital album released at same time; creates synergy by releasing physical, digital, and vinyl versions of ‘21’ (3.3); cross-media and synergy by releasing live DVD ‘Live from Albert Hall’ (3.0)
- Releasing theme song for the film ‘Skyfall’ creates synergy for Adele's brand and the Skyfall brand; cross-media convergence (3.2)
Radiohead

- ‘In Rainbows’
  - Released 2007
  - #1 UK Album Charts
  - #1 Billboard
  - 1.75 million copies sold
    - 1 million via website
  - Mercury Prize winner
    - Best British Album
    - Best Irish Album
- Digital rights entirely owned by Radiohead
- Released in creative way; smart and innovative marketing campaign; ‘Pay What You Want’ campaign
- Physical distribution rights, XL Recordings; XL didn’t receive revenue on digital sales, because all digital rights owned by Radiohead; digitally released without record label via band’s own website
- Utilized mainstream distribution via XL Recordings distribution channels in UK and international
- Creates synergy by releasing digital version, physical, and special edition vinyl of ‘In Rainbows’
Distort Entertainment

- Toronto-based independent record label Founded in 2002 by Greg Below (EMI studio engineer and producer) and Mitch Joel (journalist and publicist)
- Specialize in heavy music; Alexisonfire, Lower Than Atlantis, Cancer Bats, Architects, Comeback Kid
- Distributed by Universal Music in Canada
- Typically license to Hassle Records in UK, a small indie label, who is then distributed by PIAS
- Successful in Canada because of access to grants and funding systems; FACTOR and MuchFACT. Those funds are not applicable to international acts (Lower Than Atlantis). No/minimal budget to spend on production, marketing and promotion of LTA record
- Heavy reliance on digital distribution in UK because no availability to major distributor; used indie distributor for physical (PIAS).
- Disadvantage of marketing in UK; no UK office, licensed material to third-party indie labels Hassle Records and Wolf At Your Door Records.
- Successful in Canada because distributed through major (Universal) plus use of grants and funds MuchFACT and FACTOR
- Cross-media convergence with Rock Band (Periphery and Cancer Bats song available to download and play in video game); Guitar Hero (Alexisonfire); NHL 2010 (Cancer Bats and Alexisonfire)
- Utilized heavy digital distribution; audiences consume using converged technologies including smartphones, iPods/iPhones, iTunes, Spotify, etc.
Alexisonfire

- Toronto-based band, on Distort Entertainment (Canada)
- Major success in Canada
  - 2 certified Gold albums
  - 2 certified Platinum albums
  - #1 & #2 chart positions
  - Access to funding and grants as they are considered an indie artist, being on Distort Inc. (Factor and MuchFACT)
- Some success in UK;
  - Despite selling out concerts and playing large festivals (Leeds, Reading, Download, etc.) they’ve only reached #70 on the UK charts and have no album sales certifications in UK
  - Lack of synergy when releasing their self-titled album; released two years later in UK vs. Canadian release date (31/10/2002 – CAN & 05/07/2014 – UK); album covers and marketing & promotion tools were different in Canada and UK
  - No access to major distribution in UK; whereas in Canada they are distributed by a major (Universal Music Group)
- Utilized cross-media convergence and synergy by providing music for the video games NHL ’10 and Guitar Hero
- Created synergy by releasing physical, digital and vinyl versions of their releases
Lower Than Atlantis

- From Watford, UK
- Distort Inc. (Canada) / A Wolf At Your Door Records (UK)
- Some success whilst on indie labels; generating underground buzz
- No charting positions whilst on indies (Distort/AWAYD)
- After contract with Distort / A Wolf At Your Door ended, signed to Island Records (a subsidiary of Universal) in 2012
  - Reached #25 in UK – highest for the band yet!
- Utilized digital marketing and promotion including YouTube, Facebook, Twitter, free online downloads via label websites and their Facebook page
- Created synergy by releasing ‘Changing Tune’ in physical, digital, and vinyl versions

3rd LP ‘Changing Tune’ released on Island/Universal in October 2012
<table>
<thead>
<tr>
<th>Topic/Points</th>
<th>Sony Music</th>
<th>XL Recordings</th>
<th>Distort Inc.</th>
</tr>
</thead>
</table>
| **Production** | Beyonce (Columbia/Sony):  
- Produced an entire album and accompanying music videos at once; released as a package; requires large budget and has access to mainstream producers such as Pharrell Williams, Timbaland, Jay Z, and Justin Timberlake  
**Sony:**  
- Owns their own recording studios in NYC, London, LA for music production | Due to previous success with acts such as The Prodigy and other electronic artists XL has revenue to push quality artists and spend money on the production of their albums (6 albums per yr).  
- Adele, success with ‘19’ and huge success with ‘21’  
- Radiohead – already international stars before joining the indie for physical distribution of ‘In Rainbows’ | Successful in Canada because of access to grants and funding systems; FACTOR and MuchFACT. Those funds are not applicable to international acts (Lower Than Atlantis). No/minimal budget to spend on production of LTA record |
| **Distribution** | **Beyonce:**  
- No marketing campaign, create and release  
- In turn, the marketing campaign created its own ‘buzz’ and publicity for the unconventional method of release  
**Sony:**  
- Has own digital store to digitally distribute music  
- Owns their own manufacturing plants and physical distribution worldwide | **XL Recordings** is a British label and has access to mainstream distribution streams in UK; easy to reach UK audience, and even higher profile by pushing UK artists.  
**Adele:**  
- Used traditional and modern distribution methods; physical album and digital album released at same time  
**Radiohead:**  
- Original distribution/marketing campaign, ‘Pay What You Want Campaign’; first band to allow audience to pay what they want for an album  
- Weeks after release of ‘Pay What You Want’ campaign, physical release of special album package via XL Recordings | - Disadvantage of marketing in UK; no UK office, licensed material to third-party Hassle Records and Wolf At Your Door Records.  
- Heavy reliance on digital distibution.  
- Successful in Canada because distributed through major (Universal).  
- Unsuccessful in UK; no major distribution, reliance on third-party indie labels and indie distribution |
| **Marketing & Promotion** | - Beyonce releasing music video for every song on new self-titled album  
- Syco + The X-Factor and Got Talent (Cross-media & synergy)  
- Sony + Rock Band  
- Beyonce starring in films; Cadillac Records, Dreamgirls | - Distort + Rock Band (Periphery, Cancer Bats)  
- Distort + EA Sports; NHL ’10 (Alexisonfire, Cancer Bats)  
- Distort + Guitar Hero (Alexisonfire) | |
| **Convergence & Synergy** |  | - **Radiohead:**  
- **Synergy:** same branding throughout the ‘Pay What You Want’ website and physical product, and throughout marketing campaign of adverts; releases digital, physical, and vinyl version of same record  
**Adele:**  
- Releasing theme song for the film ‘Skyfall’ creates synergy for Adele’s brand and the Skyfall brand; cross-media convergence |  |
| **Digital technology & Proliferation of hardware** | **Sony** manufacture devices to listen to music as well as other home electronics; benefit from vertical integration.  
- Use of Sony music on Guitar Hero/Rock Band  
**Beyonce** utilized the internet to release her 2013 album exclusively | **Radiohead:** Harnessed power of Web 2.0 and allowed fans to ‘pay what you want’ for ‘In Rainbows’ in hopes of minimizing piracy | Heavy reliance on digital distribution in UK because no availability to major distributor; used indie distributor for physical (PIAS). |
<table>
<thead>
<tr>
<th>Exhibition &amp; Audience Consumption</th>
<th>Beyonce: - Visual Album – released directly to fans, digitally, along with accompanying music videos for each song.</th>
<th>Radiohead: ‘In Rainbows’ released entirely digital at first, via ‘Pay What You Want Campaign’</th>
<th>Target audience of teens and young adults (16-25), heavy reliance and consumption using converged technologies (iPods, smartphones, PCs, tablets, etc.) via iTunes, Spotify, Pandora, YouTube, Facebook, etc.</th>
</tr>
</thead>
</table>
| Issues of ownership               | • Sony controls 30% of music industry.  
• Sony benefits from horizontal integration of Columbia and Parkwood Entertainment.  
• Sony benefits from vertical integration; has own recording studios, markets and promotes own music in-house, owns own distribution channels, manufactures devices for consumers to consume and exchange music products.  
• Can take advantage of cross-media convergence through TV shows, film, video games, etc. | Radiohead owned 100% of digital sales of ‘In Rainbows’ while licensing to XL for physical distribution. Allowed Radiohead to capitalise on larger profit margin for digital sales of ‘Pay What You Want’ campaign. | Distort licensing Alexisonfire to UK third-party label, Hassle Records, due to issues of not having distribution outside of Canada  
Relying on licensing Lower Than Atlantis to Wolf at Your Door Records; indie label in UK  
Artists control more of their copyright being on indie label; typically 50/50 record deal |

The issues raised in the targeting of national and local audiences (specifically British) by international or global institutions.

**Introduction**

- Briefly outline your topic, with general ideas of what you will discuss

**Production**

- Size of budget  
- Access to equipment; hardware and software (proliferation)  
- Access to famous producers, engineers, etc.  
- Producing music content for different genres; Sony has subsidiary labels to focus on specific genres (horizontal integration); whereas, Distort on focus on heavy music  
- Vertical integration; Sony can utilize various media sectors throughout the different processes to further produce cross-media converged content to target various audiences (film, video games, computing, etc.)  
- Cross-media; Adele producing theme song for film (Skyfall)

**Distribution**

- Distribution channels available  
  o Distort/Alexisonfire distribution methods in Canada vs. UK; availability of distributor in UK; release date in Canada vs. UK  
- Digital distribution; iTunes, Spotify, Pandora, YouTube

**Marketing & Promotion**

- Cross-media convergence & synergy; ie. Sony with X-Factor and Got Talent and Syco Music; Sony and Rock Band (video game); Distort and Rock Band (video game)  
- Unique marketing strategies (pull marketing); Beyonce exclusive iTunes release with
<table>
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<tr>
<th>no marketing and promotion</th>
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<tr>
<td>- Radiohead; Pay What You Want campaign ‘In Rainbows’</td>
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<tr>
<td>- Use of Web 2.0 tools</td>
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<td>- Proliferation of new technology to promote and market music; YouTube</td>
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### Consumption & Exchange

- Success of Beyonce via iTunes (download/sales figures)
- Success of Radiohead ‘In Rainbows’ Pay What You Want campaign (critical response, download/sales figures)
  - Various formats released; CD, vinyl, digital download (synergy)
- Alexisonfire; UK release date 2 years after Canadian release date; lack of success; why?
- Audiences using converged technologies to consume/purchase music content (iPods, iPhones, smartphones, tablets, PCs, etc.); Proliferation of hardware

### Conclusion

- Briefly summarise your essay along with general points you’ve used, followed by a catchy ending sentence
Essay Points

1. The issues raised by media ownership in contemporary media practice

- Major labels control industry; ‘The Big 3’ ~88% / Sony 30% vs. Indies 12%
- How media conglomerates utilize horizontal and vertical integration as well can take advantage of cross-media marketing and promotion
- File-sharing, piracy (Napster, P2P, torrents, file-sharing websites including MegaUpload)
- Decline of music sales since introduction of Napster
- ‘Downloaded’ – The Napster Documentary (Watch: [http://movreel.com/yqat48d8sm6z](http://movreel.com/yqat48d8sm6z))
- DRM (Digital Rights Management)
- Pandora & Spotify; low pay-outs to institutions
- Funding and grants for indie labels; Distort and XL
  - BPI and Export Scheme – UK
  - FACTOR & MuchFact (Canada)
  - The MUSIC Act (US)

2. The importance of cross media convergence and synergy in production, distribution and marketing

- Sony + Syco + The X-Factor and Got Talent
- Sony + Rock Band & Guitar Hero
- Beyonce + iTunes exclusive release of ‘self-titled’ album
- Beyonce + endorsements (H&M, Pepsi, Nintendo, Tommy Hilfiger, House of Dereon, Releasing of digital, physical, and vinyl releases (Adele, Radiohead, Alexisonfire, and Lower Than Atlantis)
- Beyonce + Cadillac Records and Dreamgirls soundtracks
- Adele + Skyfall Soundtrack
- Distort + Guitar Hero, Rock Band, and EA Sports (NHL ’10)
- Distort lack of synergy with Alexisonfire ‘self-titled’ release in Canada and UK

3. The technologies that have been introduced in recent years at the levels of production, distribution, marketing and exchange

- ProTools, GarageBand; AutoTune; digital production
- GorillaZ album produced on iPad
- Internet and digital distribution; iTunes, Spotify, Pandora, Last.FM
- Beyonce and iTunes exclusive release
- Radiohead and ‘Pay What You Want’ for ‘In Rainbows’
- Use of Facebook, Twitter, YouTube, and other web 2.0 tools to market and promote music content
- Converged technologies to consume music; iPods, iPhones, smartphones, tablets, PCs, MP3s

4. The significance of proliferation in hardware and content for institutions and audiences

- Amount of content available to audiences; Sony and it’s subsidiaries; Columbia, Parkwood, etc.
- Marketing & Promotion: content created by audiences using converged technologies, example of Web 2.0
- Cost of digital storage; why mobile devices are becoming cheaper (iPhones, smartphones, etc.)
- Production:
  - Hardware: PCs, cost of PCs, digital consoles
  - Content: ProTools, GarageBand, AutoTune
- Distribution:
  - Hardware: PC, Sony’s own manufacturing of CDs
  - Content: Internet, iTunes, Spotify, Pandora, etc.
- Marketing/Promotion:
  - Content: YouTube, Facebook, Twitter, Vimeo
- Consumption:
5. The importance of technological convergence for institutions and audiences

- ProTools, GarageBand, PCs for music production
- Beyonce and iTunes exclusive release
- Radiohead and ‘Pay What You Want’ for ‘In Rainbows’
- YouTube, Facebook, Twitter, for marketing and promotion
- Web 2.0 tools
- Game consoles; help market music content through video games (Xbox, PlayStation); cross-media
- Converged technologies to consume music; iPods, iPhones, smartphones, tablets, PCs, MP3s

6. The issues raised in the targeting of national and local audiences (specifically, British) by international or global institutions

- **Distort:**
  - Heavy use of digital technologies to market and promote to international audiences; Facebook, YouTube, Twitter
  - Can use Canadian funding and grant money to help produce albums, and market and promote artists to the national audience (Factor and MuchFACT)

- **Lower Than Atlantis:**
  - UK artist, needed major label support to grow into North American market (Island)
  - Was on Wolf At Your Door (UK indie label), Distort (Canada indie label)

- **Alexisonfire:**
  - Canadian artist, when trying to target a UK audience, album was already released 2 years prior in N. America; lack of success in UK due to piracy and synergy
  - Due to technological convergence can spend less money on production of the album and focus budget on marketing and promotion

- **Sony:**
  - Can reach an international audience due to its major distribution channels worldwide; benefits from horizontal integration by having niche/genre-specific labels (subsidiaries) that can target specific audiences
  - Able to market to national audiences in both US and UK through cross-media convergence; X-Factor US & UK, Britain’s Got Talent, America’s Got Talent
  - Can target wider audiences due to the media conglomerate’s ability to take advantage of vertical integration

- **Beyonce:**
  - Released an album internationally; #1 in 100 countries on iTunes including UK
  - The lack of marketing and promotion, in turn, created worldwide buzz and raised promotional awareness in both national and international territories
  - 80,000 sales – 3 hours / 430,000 sales – 3 days / 1.5 million+ sales – Current

- **XL:**
  - UK indie label; can operate like a major due to previous successes; The Prodigy, Adele, and Radiohead
  - Proves that major distribution within UK was not a factor in their success, as they are distributed through an indie distributor in UK (PIAS), US (ADA).
  - Due to tech. convergence can take advantage at marketing to wide and niche audiences through the power or targeted advertising on YouTube, Facebook

- **Radiohead:**
  - UK artists, created unique marketing and promotion campaign to target audiences using Web 2.0; allowing audiences to decide what they would pay for their album; distributed directly to their target audience; intelligent marketing strategy, knowing their target audience were tech savvy and online already; sharing and spreading the word online to other audiences internationally
7. The ways in which the candidates’ own experiences of media consumption illustrate wider patterns and trends of audience behaviour

- Changes in audience consumptions; vinyl, cassette, CD, MP3, digital and online
- Piracy and audiences downloading content via Napster, P2P, torrents, file-sharing websites
- Decline of sales of legal music since internet and Napster
- The internet
- Cross-media convergence; consuming music content via game consoles, TVs, internet, PCs, mobile, etc.
- Audiences consuming music content via Facebook, MySpace, Twitter, Pandora, Spotify, iTunes, YouTube
- Audiences creating their own content to share and consume; Web 2.0
- Converged technologies for consumption; iPods, iPhones, smartphones, mobile devices, tablets, PCs
- Beyonce + iTunes exclusive deal
- Radiohead ‘In Rainbows’ + ‘Pay What You Want’ campaign
- Resurgence of vinyl; the collectors fad

Other Resources

- Lesson Presentations – Edmodo
- Case Studies – Evernote
- Past & Example Papers – Edmodo