



NEWSLETTER

An Entertainment Industry Organization

The Music Business Looks Forward: 5 Social Media Predictions For 2012

The President's Corner

Happy New Year everyone!

Those of you who attended our annual CCC Holiday Party at Café Cordiale were treated to great food, great conversation and rousing entertainment courtesy of Chris Saranec and his accordion. I'd like to thank all of you who came and supported the CCC's scholarship fund by bidding at our silent auction. Thanks to you, we were able to fund our scholarship program for another year. Special thanks to those of you who provided items for the auction and to our party planner extraordinaire Teri Nelson Carpenter for organizing the event.

Tonight's panel takes our usual film & TV panel and turns it on its ear, which is perhaps why it's called "EARGASM: The Explosion of Music in TV, Film and New Media." The panel, moderated by our own Robert Linden, will explore how film and TV composers have been able to cross over to what was formerly referred to as "new media" (i.e., games, the web, social media, etc.) and what some of the key issues are in that regard. Panelists include Amos Newman of William Morris Endeavor, Cecilia Harvey of Warner/Chappell, Chandler Poling of White Bear PR, and Jordan Passman of ScoreAScore...not to mention some active audience participation by Jim Dooley, Leo Z., Jody Whitesides, and Jason Miller. Thanks also to Dan Rimas, Cheryl Hodgson, and Anne Cecere for their behind-the-scenes work. I'm looking forward to an entertaining evening as Robert takes his turn a la Phil Donahue.

On Saturday, February 4th, the CCC is sponsoring a panel at the Copyright Society of the USA's 2012 Mid-Winter meeting being held at the Beverly Hilton. The panel is called "Pitching Music for Film and Television: Agreements with Reps & Publishers" and is moderated by past CCC president Steve Winogradsky and his partner at Winogradsky/Sobel, Ron Sobel. To register for the event, please go to http://www.csusa.org/mid_winter_meeting_2012.htm.

Also in February, renowned music business attorney, Jay Cooper, moderates our next panel called "How Spotify, Facebook, Pandora and Other Services are Changing the Music Industry (and impacting its bottom line)." Panelists include Mark Goldstein of USC, David Ring of Universal Music Group's eLabs, and Gary Stiffelman of Ziffren Brittenham. Please save the date of Tuesday, February 21st for a panel you are not going to want to miss.

Thank you for coming to tonight's panel. If you like what you see, and you're not already a member, please consider joining. Believe it or not, we don't make a lot of the dinners. Your membership fees go a long way to supporting our not-for-profit organization in its mission to educate members of the entertainment industry on key issues pertaining to the owners and users of intellectual property.

Eric Polin
President, California Copyright Conference.

By Shore Fire Media via Hypebot.com

In the last year, the music industry shifted from cautiously experimenting with social media, to recognizing it as a necessary part of every marketing strategy, from the smallest bands to the biggest brands. It's an exciting time. The tools and strategies we use daily shift at lightning speed. As a PR firm Shore Fire Media is focused on tracking this constant evolution. In the spirit of this inquiry, we asked music industry insiders and social media experts what they see for the future of social media. From a focus on mobile, to social listening, to the demise social media as we know it, here are predictions that will help guide us through 2012.

1) SOCIAL MEDIA IS DEAD, LONG LIVE SOCIAL MEDIA - As social media becomes an extension of our everyday activity, it will become an inseparable part of media as a whole.

"It's not even relevant anymore to say social media is "ubiquitous." People share their lives, dreams, and even deaths via status updates. They meet significant others online and break up with significant others online. Social media is part of everything we do." - Katie Baker, Reporter for The Daily

"If you spend your day at a Kenny Chesney stadium show walking around backstage instead of hitting the parking lot to learn from and hang with the fans, you're missing out. They have a lot to offer. For me, social media is the equivalent of that parking lot, except it's on a computer and there's less rum involved." - Matt Petty, VP Digital Marketing at Morris Artists Management, LLC

"Relevance in "real time" will determine which messages gain traction in social media channels. It is not just about targeting a demographic anymore, but about relevance to the conversation taking place "right now" on the social graph." - Paula Batson, PR Executive

2) LISTEN UP - Listening to music will become a social experience as services like Spotify broadcast and post what users listen to on their social graphs.

"The Spotify/Facebook relationship is just heating up and people will increasingly look to social media, i.e. their friends, to discover music." - Olga Makrias, Vice President of Publicity at Universal Music Group

"If Spotify continues to grow and be successful it's going to be very powerful as a sharing and community building tool." - Bruce Warren,

Program Director at WXPB

“Listening services are transitioning from radio-type streaming services like Pandora to on demand services like Spotify very quickly, while smaller artists are flocking to services like Bandcamp and Soundcloud.” - Luke Carrell, Social Media Strategist at Attention, Editor at International Tapes

3) WATCH OUT - YouTube, Netflix and Hulu will create exclusive content, threatening traditional cable, while television will incorporate social watching services as an incentive to tune in.

[Social watching services] allow people to find each other based on the content of their experience. Television will increasingly incorporate web experience, and feedback of content will become more and more looped and integrated, driving more people to participate on the web.” - Melea Seward, Owner, Board Of Us

“The trend toward end-user as publisher/media outlet will continue. Facebook's recent redesign was done with this in mind and I know Youtube is also keen on the concept-obviously.” - David Henson, Concord Music Group

4) FACEBOOK FIRST - Facebook will continue to dominate the market, with Twitter gaining steam, especially for news and media. The jury is still out on Google+.

“I am on the fence on Google+ but we're starting to experiment. I am cautiously optimistic.” - Bruce Warren, Program Director at WXPB

“Twitter will continue to be the single most important REAL TIME news source in the world. There is no better place to get information on what is happening right now than twitter” - David Henson, Concord Music Group

“With time and additional marketing, G+ will be a formidable challenge to Facebook. It took years for Gmail though they are now one of the largest email providers.” - Matt Philbin, fmr Director of Financial Planning, Amazon

“The novelty has worn off of Facebook, and it has emerged as one of our strongest outlets for interacting with fans. I don't expect that to change, especially considering how hard Facebook works to constantly improve the user experience - a key element MySpace ignored. I'm interested to see what Twitter has in store once the novelty wears off with regards to a more robust media experience.”

- Matt Petty, VP Digital Marketing at Morris Artists Management, LLC

5) ON THE GO - Mobile and tablet devices will grow to become the dominant form by which we consume social media.

“If you didn't know this already, or if you had any doubts to commit: mobile, mobile, mobile is the new location, location, location.” - Bruce, Warren, Program Director at WXPB

“People on mobile devices can consume their social graph's shared content from a single place and respond to it, while being simultaneously signed into Google+, Twitter, YouTube, Facebook.” - Melea Seward, Owner, Board Of Us

“Students will be using iPads instead of chalkboards by 2015: Schools are changing the way they teach by keeping up with modern technologies such as the iPad to continue education and keep learning as dynamic and fun as possible.” - Chip Schutzman, Miles High Productions

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Panelist Biographies

Jim Dooley

is an Emmy-winning composer well known in film, television and video game circles. Credits include: "Wilfred," "The Da Vinci Code," "Pirates of the Caribbean," "Obsessed," "Pushing Daisies" and Disney's "Epic Mickey." He recently finished the score to "Carmel," an independent film starring Hayden Panettiere, Lauren Bacall and Josh Hutcherson. Dooley also composed original music and songs for the animated feature film "Dorothy of Oz."

He is a graduate of New York University where he majored in Music Composition. Upon completion of his degree he moved to Los Angeles to study the art of film composing with such prolific scoring legends as Christopher Young, Elmer Bernstein and Leonard Rosenman. His website is www.jimdooley.com

Cecilia Harvey

The core of her career began at BMG Music Publishing (later to be merged w/ Universal Music Publishing) as Manager of Film & TV after spending some time in both the Royalties and Income Tracking departments. It was at BMG/Universal where she began learning the ropes of the Film & TV/Synch arena, negotiating terms of synch requests for Film Studios, Video Games, TV, DVDs, Internet and Trailers, as well as handling International requests for the foreign affiliates. A few years there lead to her role as Manager of Film & TV at Warner/Chappell Music, Inc. Similarly to her days at BMG/Universal, she was negotiating terms and fees for domestic synch requests, but also processing licenses for the Karaoke media.

In October 2010, Cecilia stepped into the role (her current position) as Manager of Synch Business Development at Warner/Chappell Music, Inc. Her responsibilities include generating revenue by creatively pitching our catalogue for music placement opportunities, specifically for Video Games and Mobile Apps, as well as seek out any and all new synch business opportunities, while continuing to negotiate terms and fees for Video Game and Mobile app synch requests.

Robert Linden

comes to the CCC from a multi-faceted career in entertainment. He received a BA in Music Education from USC, wherein he was also awarded a scholarship to study abroad at the International School of Music in Vienna, Austria. Following his undergraduate studies, he continued post-graduate work in Film & Television at UCLA. Robert's professional history covers a wide range of specialties and notable roles. He is a voice coach and a songwriter, performing regularly with his jazz/blues ensemble, Zen Boogie. He has also produced several plays and musicals, and was Producing Artistic Director for the Heliotrope and Las Palmas Theatres throughout the late '80s and early '90s. During that time, he was active in the "Waiver War" negotiations between Los Angeles Professional Small Theater and Actor's Equity. In 1986 he was Artistic Director & Conductor for "Children of the World", a multi-national children's choir bringing a voice to children's causes through their performances around the world, borne out of the original "We Are the World/USA for Africa".

Currently, Robert is Associate Director of Television Music at CBS, which was Paramount Television when he was originally hired in 1999. He tracks all of the music utilized in the primetime series that CBS produces and acts as the department's "de facto" forensic musicologist. He stays actively involved in issues concerning Music & Television, such as the creation and ongoing improvement of the ASCAP/BMI web-based software "RapidCue", having been a member of its advisory board since 2002.

Jason T. Miller

The next time you're at Toys-R-Us and your eight year old begs you to buy that battery operated toy electric guitar, get it—you may have the next Jason T. Miller on your hands!

While developing his resume as a guitarist and television composer ("Quintuplets," "Solitary," "Out Of Practice" and "Til Death") and continuing to work on projects with emerging songwriters and artists, Los Angeles based Jason scored two major superstar coups in the R&B and hip-hop worlds over the past few years. Collaborating with Kanye West, he co-wrote, recorded and produced "Good Night," a track featuring Mos Def which West recorded on his multi-platinum, triple Grammy Award winning album "Graduation." Shortly afterwards, Grammy nominated R&B singer Keyshia Cole recorded "This Is Us," a tune Jason co-wrote on her gold album "A Different Me". He is also credited as a co-producer of the track with legendary A&R executive, songwriter and producer Ron Fair. He also hooked up to write with legendary British songwriter Albert Hammond, who had recently emerged from retirement eager to work with younger writer/producers like Jason. In addition to his TV and record work, he is also active in composing music for various internet campaigns for companies such as Red Bull, J Brand Jeans, and others.

Amos Newman

most recently spent four years at Gorfane Schwartz during which time he oversaw the career of two-time Oscar winner (five-time nominee) A.R. Rahman. His experience spans nearly 25 years, bringing expertise not only in music for film and television but also in music publishing, marketing, touring, and records. Newman began his music industry career as a 16-year-old intern at Warner Bros Records. After earning a degree in Music from USC, he joined the Elektra Records A&R staff in 1992, working closely with label Chairman Bob Krasnow. In 1996, he segued to GPR Records, where he worked with Tommy Lipuma and oversaw the reactivation of the classic Blue Thumb imprint, including the re-release of its eclectic catalog. In 1998, Amos returned to his hometown of Los Angeles to co-found Java Records with Glen Ballard, where over the course of six-plus years he signed and developed such artists as Katy Perry, and also worked alongside music giants ranging from No Doubt to Dave Matthews and Christina Aguilera.

He is related to Thomas Newman, a 10-time Academy Award nominated composer and Alfred Newman, his great uncle – often regarded as one of the greatest musicians ever to work in film having been nominated for a total of 45 Academy Awards, winning a total of nine. His father is Grammy and Oscar winning composer Randy Newman.

Jordan Passman

one of “Bloomberg Businessweek's 2011 Finalists: America's Best Young Entrepreneurs”, launched scoreAscore.com in May 2010. scoreAscore's innovative approach to the film music business was recently featured in the LA Times.

Born and raised in LA, music has always been a huge part of Jordan's life. In his early career, he worked in the entertainment industry throughout college (Creative Artists Agency, Warner Bros. Studios & Warner Bros. Records). After graduating from Pitzer College, Jordan joined the Film/TV Membership Department of ASCAP (American Society of Composers Authors and Publishers) in New York.

Chandler Poling

carries a wide range of experience in entertainment. He ran two consecutive Emmy Award winning campaigns in 2009 and 2012 including the win for Wendy & Lisa's music to “Nurse Jackie”. Chandler has run personal publicity campaigns for a variety of individuals including Lisbeth Scott, Nathan Barr, Jim Dooley and the official launch campaign of the animated film “Dorothy of Oz” starring Lea Michele. In 2010, he debuted the first ever Composer-focused panel at Comic-Con International, the largest pop culture convention in the world. The panel is now an on-going tradition giving composers a platform to discuss their craft and meet their fans.

Prior to working in personal publicity, his experience with brand integration on NBC's “Heroes” allowed him to gain important relationships with Apple, Dell, Nike, Bang & Olufsen and many more. Chandler currently owns and operates his boutique firm, White Bear PR catering to a variety of entertainment professionals looking to stand out in the crowd.

Jody Whitesides

After a semester in the prestigious Berklee College of music in Boston, Massachusetts, a friend called Jody and told him his chances of making it would be better in Hollywood. So Jody moved to LA and enrolled in the Musician's Institute in Hollywood, California. Jody's hard work and determination began paying off when a performance at a nightclub gig brought him to the attention of legendary hit record producer and promoter Maurice (the general) Starr, known for discovering, producing and promoting pop teen icons New Kids On The Block, New Edition and Spanish heart throbs Menudo featuring Ricky Martin- and now an entertainment consultant to Jody's Practical Insanity CD project. Beyond his artist career, Jody also creates music for film/TV, video games, and trailers.

Leo Z,

was born Leonardo De Bernardini in Bologna, Northern Italy. At age 4 an old family German upright piano and unusual hilly vistas start stimulating his imagination. His blend of Italian and Russian blood combined with the Celtic and Roman influences in Bologna inspires Leo to discover a wide variety of music from symphonic to progressive, world, folk and electronic. At age 23 he begins his career arranging, composing, and producing songs for Italian pop-stars such as Elisa and Lucio Dalla, and later writing, arranging, and producing for crossover artists like Andrea Bocelli and Josh Groban.

He moved to Los Angeles in 2007 after one of his songs, “Oceano” was included in the Josh Groban's record “Closer” selling over 8 million units worldwide. In 2007 he scored the short film “Breast pump and Blender” starring Justina Machado (Six Feet Under), winning the best dramatic short at the Houston WorldFest and in 2009 Leo signs an International publishing contract with Warner Chappell. In 2010 Leo would start his collaboration with Disney Music developing Nathan Pacheco's debut project- composing, arranging and producing songs, including 2 Christmas songs for Nathan featuring UK crossover mezzo-soprano Katherine Jenkins. Playtone, in collaboration with Ali Noori, recently brought Leo on to score the futuristic animated web series “Electric City”, produced by Tom Hanks and slated to be released in Spring 2012.

His debut solo record, for piano, Virus Darkstar and 22 Strings, is a contemporary blend of minimal and impressionist music.