



MUSIC & ENTERTAINMENT INDUSTRY  
EDUCATORS ASSOCIATION

**PROCEEDINGS**  
OF THE  
**2020 INTERNATIONAL**  
**SUMMIT**

OF THE  
**MUSIC & ENTERTAINMENT**  
**INDUSTRY EDUCATORS**  
**ASSOCIATION**

**– OCTOBER 2 & 3, 2020 –**

# Contents

Academic Papers Presented at the [2020 International Summit](#) of  
the Music & Entertainment Industry Educators Association  
October 2-3, 2020

Papers are listed alphabetically by author.

- |  |   |
|--|---|
| <p>4 Integrating Audio Branding into the Marketing Curriculum: A Model<br/><i>David Allan, Saint Joseph's University</i></p> <p>8 The Crossover: Evaluating Mainstream Consumption of Urban Music Concerts (abstract only)<br/><i>Morgan M. Bryant, Saint Joseph's University</i><br/><i>Eric Holt, Belmont University</i></p> <p>10 The Musician's Profit Umbrella™ and Women as Musician-Entrepreneurs (abstract only)<br/><i>Fabiana Claire, University of North Texas</i></p> <p>11 Measuring Folk<br/><i>Michelle Conceison, Middle Tennessee State University</i></p> <p>23 Tools of the Craft: The Value of Practicums in Arts and Music Management<br/><i>Mehmet Dede, The Hartt School, University of Hartford</i></p> <p>27 Dude, Where's Your Phone?: Live Event Experience in a Phone-Free Environment (abstract only)<br/><i>Matthew Dunn, University of South Carolina</i><br/><i>Armen Shaomian, University of South Carolina</i></p> <p>28 All Access: A Backstage Pass to a Collaborative, Undergraduate Music Journal<br/><i>Michele Gibney, University of the Pacific</i><br/><i>Keith Hatschek, University of the Pacific</i><br/><i>Nicole Wasnock, University of the Pacific</i></p> <p>35 Music and Tourism: What's in the Mix? (abstract only)<br/><i>Storm Gloor, University of Colorado Denver</i></p> <p>36 Preparing Community College Students for Internship Success<br/><i>Denise Grupp-Verbon, Owens Community College</i></p> | <p>40 Literature, <i>Lemonade</i>, and <i>DAMN.</i>: A Historical Perspective on Popular Music Awards (abstract only)<br/><i>Jason Lee Guthrie, Clayton State University</i></p> <p>41 Preparing Global-Ready, and Interculturally Competent Graduates for the Music and Entertainment Industries<br/><i>Kristina Kelman, Queensland University of Technology</i></p> <p>48 Summer Camp: Developing a Recruiting Hotbed That Teaches High School Students Music Production<br/><i>Steven Potaczek, Samford University</i></p> <p>52 Skip, Burn, Seek &amp; Scratch: Young Adults' Compact Disc Usage Experiences in 2020 (abstract only, full article available in the 2020 <i>MEIEA Journal</i> <a href="https://doi.org/10.25101/20.4">https://doi.org/10.25101/20.4</a>)<br/><i>Waleed Rashidi, California State University, Fullerton</i></p> <p>53 Legends and Legacy: Musical Tourism in Muscle Shoals (abstract only)<br/><i>Christopher M. Reali, Ramapo College of New Jersey</i></p> <p>54 Noise, Restrictions, and the Live Music Sector: A Case Study of the Musical Soundscape of San Antonio (abstract only)<br/><i>Stan Renard, University of Texas at San Antonio</i></p> <p>55 Music Industry Digital Marketing Strategy Case Study: Joe Ely (abstract only)<br/><i>Justin Sinkovich, Columbia College Chicago</i></p> <p>56 Bonnaroo University: A Blueprint for Teaching Music Festival Culture (abstract only)<br/><i>Ken Spring, Belmont University</i><br/><i>Sarita M. Stewart, Belmont University</i></p> <p>58 Jamaican Popular Music In Transition (abstract only)<br/><i>Kai-Yaneeke Tapper, University of the West Indies</i></p> |
|--|---|

- 59 Do What Works: Using the Scholarship of Teaching and Learning to Improve Student Engagement in Group Projects  
*Marcus Thomas,*  
*The Hartt School, University of Hartford*
- 64 The Denniz PoP Model: Core Leadership Skills in Music Production as Learning Outcomes in Higher Education  
*David Thyrén, Royal College of Music, Stockholm*  
*Jan-Olof Gullö, Royal College of Music, Stockholm*  
*Peter Schyborger, Royal College of Music, Stockholm*
- 73 Building the North American Graduate Music Business Database: Pedagogical, Philosophical, and Theoretical Implications (abstract only)  
*Daniel Walzer,*  
*Indiana University-Purdue University Indianapolis*
- 74 A Necessary Evil: An Overview of the Pitch Correction Course Offered at Northern Vermont University-Lyndon  
*Brian Warwick, Northern Vermont University-Lyndon*
- 80 Music Entrepreneurship and Access to Social and Cultural Capital: Your Network is Your Net Worth (abstract only)  
*Hal Weary, Sarah Lacy, and Jennifer Brodmann*  
*California State University, Dominguez Hills*
- 82 Sharing Lyrics in Singalong Groups  
*Robert Willey, Ball State University*
- 88 Career Challenges Musicians Face in the United States  
*Ying Zhen, Wesleyan College*



Music & Entertainment Industry Educators Association  
 1900 Belmont Boulevard  
 Nashville, TN 37212 U.S.A.

[www.meiea.org](http://www.meiea.org)

© Copyright 2020

Music & Entertainment Industry Educators Association  
 All rights reserved

Edited by Bruce Ronkin, *MEIEA Journal* Editor

# Integrating Audio Branding into the Marketing Curriculum: A Model

David Allan  
Saint Joseph's University

This paper was presented at the [2020 International Summit](#) of the Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.14>

<https://www.youtube.com/watch?v=g3tiCiVPQI8>

## Abstract

Want to turn the volume up in the Marketing classroom? Use audio. It's attention getting and engaging. Where should it be added? In branding.

Keywords: audio branding, marketing education

## Introduction

Music has been successfully incorporated into curriculum in numerous settings (Kelstrom 1998). It is being used in the management classroom where "music is becoming more and more widely utilized to enhance the dynamism and excitement of any management education in this age of infotainment" (Wheatley 1998, 342) and in the sociology classroom where popular music is used for teaching interactive introductory sociology courses (Ahlkvist 1999). Music can be an anchor point for teaching principles of marketing (Tomkovick 2004, 111). Why? Because boredom in the classroom is on the rise. It has been shown to reduce academic engagement, motivation, and attention in a marketing classroom (Mercer-Lynn et al. 2014). Elements of the marketing classroom environment such as the individual professor and the nature of the classroom are attributed as principal causes of boredom and the use of experiential activities as a solution (Dugan et al. 2019). Audio (including music) is both engaging and experiential (Rozen 2019).

The volume on audio has been turned up with the advent of streaming music and podcasting. Edison Research reports 67% of Americans (189 million persons age 12 or older) listen to streaming audio (including AM/FM) each month; the figure is highest among persons 12-24 at 91% (Edison 2019). The RIAA reports revenues from streaming music platforms grew 30% year-over-year (2017-2018) to

reach \$7.4 billion, contributing 75% of total revenues for 2018 (RIAA 2019). The global recorded music market grew by 9.7% in 2018, the fourth consecutive year of growth. IFPI's Global Music Report 2019 showed total revenues for 2018 were US\$19.1 billion.

Podcasting has added to the resurgence of audio. "It's the hot thing in audio. Ad spending is forecast to grow to \$534 million in 2020" (Ely 2018). The 2019 Infinite Dial Study by Edison Research and Triton Digital showed that among the U.S. population ages 12 and older, the total number of people who have ever listened to a podcast passed 50% for the first time. "This is a watershed moment for podcasting—a true milestone. With over half of Americans 12+ saying that they have ever listened to a podcast, the medium has firmly crossed into the mainstream," noted Tom Webster, Senior Vice President at Edison Research. One-third of the population reported having listened to a podcast in the last month, representing 90 million monthly listeners (Edison Research 2019).

## Justifications, Definitions, and History

### Justification

Audio branding is hot...

The Best Audio Brands Ranking 2019 has been developed by global sound branding agency amp, using a rigorous analytical process which quantifies audio brand performance against a range of criteria such as trust, recognition, engagement and efficiency. The analysis provides a picture of how effectively brands are extending their audio presence beyond advertising, sonic logos or "jingles" into interactive digital platforms where audio enhances brand recognition, engagement and findability. McDonald's and Disney were ranked as joint top performers in the Audio Brand Index, each achieving a score of 51/100 points available. Intel, Apple and Coca-Cola rounded off the top five audio brands, whilst the likes of Shell, Netflix, Nescafé, Google and Amazon made the top ten, with Amazon and

Google profiting greatly from the impact of their interactive voice technologies.

Brands such as Spotify, Facebook, Huawei, Honda, Adobe and Visa, ranked amongst the least recognizable audio brands, despite the growing range of digital platforms across which they interact with consumers. (amp 2019)

## Definitions (w/Table)

Audio Branding describes the process of brand development and brand management by use of audible elements within the framework of brand communication. It is part of multi-sensory brand communication and holistic brand design. Audio Branding aims at building solidly a brand sound that represents the identity and values of a brand in a distinctive manner. The audio logo, branded functional sounds, brand music or the brand voice are characteristic elements of Audio Branding. (ABA 2019)

Audio branding is the approach of using unique, proprietary sound and music to convey a brand's essence and values. Just as visual branding defines a brand using color and shape, audio branding defines a brand through sound and music. (Hayzlett 2014)

Audio branding can involve music and sound logos. The music logo is a short distinctive melody or other sequence of sound, mostly positioned at the beginning or ending of a commercial. Some famous ones include Wheaties, Intel, T-Mobile, and more recently Mastercard and Pandora. Steve Keller, Pandora's sonic strategy director, describes Pandora's new logo as "delight" (Slefo 2019).

The sound logo is typically an environmental or usage sound connected to the product. These include Coca-Cola (pop of a bottle opening, the fizz, the crackle as ice meets the drink, the ahhhhh), Harley Davidson (V-twin engine), MGM (lion roar).

## History (With Timeline)

Kotler (1973) first suggested that brands needed to manage their atmospherics including music because they are influenced by emotional and sensual cues in the environment. Bruner (1990) provided a review of music and marketing until that point. Allan (2007) filled in the sound advertising gap. Bitner (1992) added the term servicescapes to the discussion as a descriptor of the physical environment. Allan (2008) updated the sound retail literature. Gustafsson

(2015) provided an extensive review of sound branding literature. In 2017, Kotler said that today's atmospheric music should be designed for devices (like smart speakers) as well as spaces and called for more attention. Minsky and Fahey (2017) began with a new definition of audio (sound, sonic, acoustic, branding) branding. It is "the language of the brand based on its "essence, voice, values, promise, and personality" (3). The future of audio branding also includes smart speakers (Amazon, Google, etc.). The future of branding strategy is audio.

## Course Integration and Implementation

### Part 1: Target Audience and Course(s)

Who: Undergraduate Marketing majors and minors

Where: Principles of Marketing and/or Consumer Behavior in the branding chapter

### Part 2: Teaching Strategy

Begin with the traditional discussion of branding. Most textbooks first define brands (name, term, sign, symbol, or a combination of these that identifies the maker or seller of the product); and brand equity (a set of assets or liabilities linked to a brand's name and symbol that adds to or subtracts from the value provided by a product or service). Then, the conversation typically moves to strategies to build the brand. This typically includes brand personality (a set of human characteristics that are attributed to a brand name. A brand personality is something to which the consumer can relate; an effective brand increases its brand equity by having a consistent set of traits that a specific consumer segment enjoys). This is where audio branding can be introduced.

First it should be defined; second, examples can be given and solicited. Third, strengths and weaknesses of this type of branding strategy can be entertained. Fourth, activities can be designed to actually audio brand a brand or service, potentially the university. When placed in a textbook the section may look like this:

**Audio Branding** - The use of "audible elements within the framework of brand communication" (ABA). Also known as sonic branding, sound branding, and acoustic branding. It is the systematic creation of an entire audio language for the brand based on its essence, vision, values, promise, and personality and includes audio logos, branded functional sounds, brand music, or the brand voice. (Minsky and Fahey 2017, 3). It has also been called BrandSound™ which includes sonic logo, brand music, brand voice, earcons, and soundscapes. (Treasure 2011)

## Potential Inclusion in *Marketing: Real People, Real Choices* (Solomon et al. 2020).

Figure 9.65 *Snapshot* /Audio Branding

**Audio logos.** “By some estimates, it’s played once every five minutes somewhere in the world. A simple five-note mnemonic tune composed over 20 years ago that, with the help of a clever marketing slogan, helped Intel become one of the most recognizable brands in the world. Intel had a problem.

**Here’s the story:** A rapid development cycle meant microprocessor speed and capability were advancing quickly, but manufacturers weren’t keeping up with the cutting edge. Manufacturers were reluctant to upgrade from the 286 chip to the 386, and consumers didn’t know enough to care. Instead of continuing to market to manufacturers, the company decided on a new approach. In 1989, Dennis Carter, Intel’s then-marketing chief led a pilot program in Denver that targeted consumers with a simple billboard campaign that became infamously known inside and outside Intel as the Red X campaign. The campaign was a success, but Intel would soon need a way to replicate the results on a much larger scale, and for a newer medium. This would lead to the genesis of the Intel Inside campaign, launched in 1991 with the now-famous Intel swirl logo. Then in 1994, Intel was ready to expand to television, presenting a new set of challenges. “Nobody was going to run a 30-second ad with the logo there the whole time, it would look stupid. An audio component seemed like it would work really well,” Carter said.

Walter Werzowa was hired. An Austrian native who’d achieved a measure of fame in the ’80s with the electronica band Edelweiss, which sold more than 5 million records. Following the group’s disbandment, Werzowa moved to the United States to study film music at USC. “The sound needed to convey reliability, innovation and trust,” Werzowa said. He says the “*Intel Inside*” tagline triggered a melody in his head, and those were the notes that became the Intel bong sound: D-flat, D-flat, G-flat, D-flat, A-flat. The rhythm, he says, was inspired by the syllables of the tagline. Since the original jingle premiered in 1994, Werzowa says he’s updated it every two to three years. Thus far in his commer-

cial career, Werzowa’s biggest hit is the Intel audio mark. He declined to say what he earned for creating it, but called the amount “not really amazing.” Werzowa said, “if I would have kept the copyright [to the audio mark], I’d be a millionaire right now.” (Intel 2014) (See also Co-Op Advertising, p. 448)

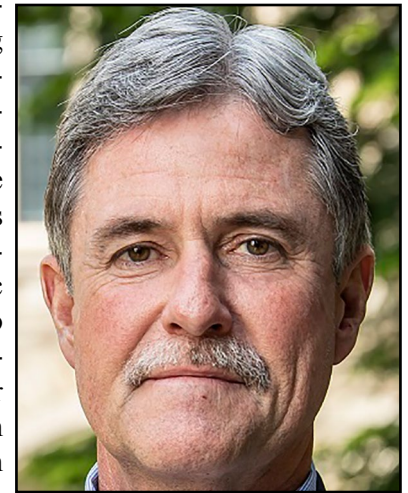
## References

- Aaker, David. 2014. *Aaker on Branding*. New York: Morgan James.
- ABA. 2019. “What Is Audio Branding?” <https://www.international-sound-awards.com/knowledge/what-is-audio-branding/>.
- Ahlkvist, Jarl A. 1999. “Music and Cultural Analysis in the Classroom: Introducing Sociology through Heavy Metal.” *Teaching Sociology* 27, no. 2: 126-144.
- Allan, David. 2007. “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.
- Allan, David. 2008. “Sound Retailing: A Review of Experimental Evidence on the Effects of Music on Shopping Behavior,” In *Brick & Mortar Shopping in the 21st Century*, edited by Tina M. Lowrey, 33-54. Mahwah, New Jersey: Lawrence Erlbaum Associates.
- Amp. 2019. <https://www.bestaudiobrand.com/>.
- Bitner, Mary Jo. 1992. “Servicescapes: The impact of physical surroundings on customers and employees.” *The Journal of Marketing* 56, no. 2: 57-71.
- Bruner, Gordon C. 1990. “Music, Mood, and Marketing.” *Journal of Marketing* 54, no. 4: 94-104.
- Dugan, Riley, Chun Zhang, James Kellaris, and Ric Sweeney. 2019. “Boredom: The Nemesis of Engagement,” *Faculty Proceedings of the 41st American Marketing Association International Collegiate Conference* (April 12, 2019): 14. <https://drive.google.com/file/d/1p4b-3wxiHpRw9dscZTThA2cLgKETpzTFf/view>.
- Edison Research. 2019. “The Infinite Dial.” <https://www.edisonresearch.com/infinite-dial-2019/>.
- Ely, Gene. 2018. “Podcasting By The Numbers: All About The Folks Tuning Into This Hot Medium.” *Forbes* (May 31, 2018) <https://www.forbes.com/sites/geneely/2018/05/31/podcasting-by-the-numbers-all-about-the-folks-tuning-into-this-hot-medium/#264d33149152>.
- Graakjær, Nicolai Jørgensgaard, and Anders Bonde. 2018. “Non-musical Sound Branding – a Conceptualization and Research Overview.” *European Journal of Mar-*

keting 52, no. 7/8: 1505-1525. <https://doi.org/10.1108/EJM-09-2017-0609>.

- Gustafsson, Clara. 2015. "Sonic Branding: A Consumer-oriented Literature Review." *Journal of Brand Management* 22, no. 1: 20-37. <https://doi.org/10.1057/bm.2015.5>.
- Hayzlett, Jeffrey. 2014. "The Language of Audio Branding." *Marketing News* 48, no. 6: 18.
- Intel 2014. "Intel Bong Still Going Strong After 20 Years." <https://newsroom.intel.com/editorials/intel-bong-chime-jingle-sound-mark-history/#gs.fs378u>.
- Kelstrom, Joyce M. 1998. "The Untapped Power of Music: Its Role in the Curriculum and Its Effect on Academic Achievement." *NASSP Bulletin* 82, no. 597: 34-43. <https://doi.org/10.1177/019263659808259707>.
- Kotler, Philip. 1973. "Atmospherics as a Marketing Tool." *Journal of Retailing* 49, no. 4: 48-64.
- Mercer-Lynn, Kimberley B., Rachel J. Bar, and John D. Eastwood. 2014. "Causes of Boredom: The Person, the Situation, or Both?" *Personality and Individual Differences* 56: 122-126. <https://doi.org/10.1016/j.paid.2013.08.034>.
- Minsky, Laurence, and Colleen Fahey. 2017. *Audio Branding*. London: Kogan.
- RIAA. 2019. *RIAA 2018 Year-End Music Industry Revenue Report*. <http://www.riaa.com/wp-content/uploads/2019/02/RIAA-2018-Year-End-Music-Industry-Revenue-Report.pdf>.
- Rozen, O. 2019. "Why Audio Content Works for Engaging Audiences," *Entrepreneur*. <https://www.entrepreneur.com/article/243178>.
- Slefo, George. 2019. "Pandora Unveils Its First Sonic Logo." *AdAge* (March 20, 2019) <https://adage.com/creativity/work/pandora-sonic-logo/1729321>.
- Solomon, Michael R., Greg W. Marshall, and Elnora W. Stuart. 2020. *Marketing: Real People, Real Choices*. 9<sup>th</sup> ed. New York: Pearson.
- Tomkovick, Chuck. 2004. "Ten Anchor Points for Teaching Principles of Marketing." *Journal of Marketing Education* 26, no. 2: 109-115. <https://doi.org/10.1177/0273475304265544>.
- Treasure, Julian. 2011. *Sound Business*. Gloucestershire, U.K: Management Books.
- Wheatley, Walter J. 1998. "Enhancing the Effectiveness of Management Education with a Tone of Music and the Mystique of Magic." *The Journal of Workplace Learning* 10, no. 6/7: 342-344. <https://doi.org/10.1108/13665629810236390>.

**David Allan** is Professor of Music Marketing at Saint Joseph's University in Philadelphia. Allan brings to his academic career the experience from a twenty-year-plus career in radio broadcasting that began as a disc jockey in Oxford, Ohio at 97X in 1981 and ended as a VP/GM for Clear Channel where he left in 2002. Allan has a BA in Communications from



American University, an MBA in Marketing from Saint Joseph's University, and a Ph.D. in Mass Media & Communication from Temple University. Allan is widely published including two books (*Hit Play: Soundtracks and Playlists in Everyday Life* and *This Note's For You*) and countless journal articles (*Journal of Consumer Research*, *Journal of Business Research*, and the *Journal of Advertising Research*). Allan has been quoted in the *Wall Street Journal*, *Philadelphia Inquirer*, *Washington Post*, and *Billboard*.

# The Crossover: Evaluating Mainstream Consumption of Urban Music Concerts

Morgan M. Bryant  
Saint Joseph's University

Eric Holt  
Belmont University

This paper was presented at the [2020 International Summit](#) of the Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.15>

<https://www.youtube.com/watch?v=eFdeEuFgNMM>

## Abstract

Live music performances and concert experiences have replaced traditional album sales as revenue sources for performing artists. Digital music downloads along with free and subscription-based music streaming services have contributed to shifts in continuously increasing concert ticket prices, though the music industry is not immune to the shift from purchases of physical products (albums) to greater consumption of experiential products (concerts). These shifts have accompanied a simultaneous growth in the popularity of urban music, crossing over from predominantly African-American to more mainstream audiences. This pilot study uses an applied analytics approach to understanding influences on urban music concert success in markets not characterized by large concentrations of African-American consumers. We use traditional music business data from *PollStar*, *SoundScan*, *Billboard*, Nielsen Broadcast Data, and Performance Rights Organizations along with relevant digital and social media analytic data from Google searches, and digital music streaming to examine market specific trends.

Keywords: urban music, live music, recorded music, music business

## Introduction

Live music enjoys a prominent role in the music business industry, with concert revenue replacing record sales as the primary source of revenue for performance artists. It has been suggested this shift to decline in album sales/units is attributed to illegal downloads and piracy (Kreuger 2002, 2005) and proliferation of free and subscription-based streaming services of the likes of Apple Music, Google

Play, Spotify, and Pandora.

The twenty-first century has also seen another trend ushered in to the culture of music consumption. One need only look to the unprecedented success of Beyoncé's 2018 headlining of Coachella to confirm (Hadley 2018). Urban music, typically considered to include R&B, rap, hip-hop, and neo-soul, was traditionally thought to be performed and consumed primarily by African-American (or "of color") artists and listeners respectively. The "urban" moniker for this collection of genres stems from the colloquial reference to inner cities or urban areas in American cities that were commonly characterized by higher concentrations of African-American residents as compared to whiter suburban and rural enclaves. Inner city revitalization has led to rapid gentrification in urban centers around the country where white Americans have begun to find these urban areas increasingly more attractive. So too has been the trend in urban music consumption. This category of music is rapidly becoming the largest consumed genre in music, representing significant crossover into non-African-American listeners.

Prior studies in entertainment and music marketing have explored pricing trends in concert tickets (Black, Fox and Kochanowski 2007), showing a trend in higher ticket prices offsetting the decline in revenue from record unit sales (Krueger 2005). This phenomenon is not unlike prior research exploring the shift from physical products to experiential services in other industries (Sheth and Sharma 2008). In a music industry context, album units have followed suit of physical products while concert experiences take the place of experiential services. Moreover, culturally focused research has examined the impact and influence of urban music on mainstream audiences. Yet, little research has sought to explore artist characteristics that influence consumption trends in urban music live music concerts.

## Proposed Methodology

This study seeks to isolate and understand the influence of indicators of urban artist popularity on the consumption of



urban music concerts. We will leverage traditional measures of artist popularity, including unit sales and radio play using *Billboard*, Soundscan, Nielsen Broadcast Data Systems (BDS), and Performance Rights Organization (PRO) data from ASCAP, BMI, and others. Newer analytic measures of artist popularity including digital streaming, Google Search frequency, and artist YouTube views (Nguyen, Dejean, and Moreau 2014) are also included. *Pollstar* venue data for concert performance metrics of total revenue and total ticket sales in units (controlling for venue size) will be used to measure consumption.

Study 1 begins with Nashville, Tennessee as the study context, representing a live music market not historically known for urban music popularity or a large African-American population. Study 2 replicates the methodology in Memphis, Tennessee, a similarly sized and geographically located city, with a predominantly African-American population. We anticipate findings to suggest increases in artist popularity metrics will positively influence consumption of concert tickets. This would represent a 180-degree shift from the old music business model where concerts were used to promote album sales.

## References

- Black, Grant C., Mark A. Fox, and Paul Kochanowski. 2007. "Concert Tour Success in North America: An Examination of the Top 100 Tours From 1997 to 2005." *Popular Music and Society* 30, no. 2: 149-172. <https://doi.org/10.1080/03007760701267698>.
- Hadley, Fredara Mareva. 2018. "Beyonce's Coachella Set Was a Landmark Celebration of HBCUs & Southern Black Culture." *Billboard*, April 18, 2018. <https://www.billboard.com/articles/news/8347134/beyonce-coachella-hbcu-black-south>].
- Krueger, Alan B. 2002. "Music Sales Slump, Concert Ticket Costs Jump and Rock Fans Pay the Price." *The New York Times*, October 17, 2002: C2.
- Krueger, Alan B. 2005. "The Economics of Real Superstars: The Market for Rock Concerts in the Material World." *Journal of Labor Economics* 23, no. 1: 1-30. <https://doi.org/10.1086/425431>.
- Nguyen, Godefroy Dang, Sylvain Dejean, and François Moreau. 2014. "On the Complementarity Between Online and Offline Music Consumption: The Case of Free Streaming." *Journal of Cultural Economics* 38, no. 4: 315-330. <https://doi.org/10.1007/s10824-013-9208-8>.
- Sheth, Jagdish N., and Arun Sharma. 2008. "The Impact of the Product to Service Shift in Industrial Markets and the Evolution of the Sales Organization." *Industrial Marketing Management* 37, no. 3: 260-269. <https://doi.org/10.1016/j.indmarman.2007.07.010>.

**Morgan M. Bryant** is an Assistant Professor in the Marketing Department of The Haub School of Business at Saint Joseph's University (SJU). In this role, Dr. Bryant teaches Marketing Research, Marketing Analytics, and Principles of Marketing in the undergraduate and graduate



programs. Prior to joining the faculty at SJU she served as a Faculty Fellow in the Curb College of Entertainment & Music Business at Belmont University. In this capacity, Dr. Bryant taught Entertainment Economics and a newly developed Social Media Analytics for Entertainment course. Her research focuses on social commerce, at the intersection of online, social media, and consumer purchasing behavior. Dr. Bryant has presented her research at a variety of professional conferences including the Society for Marketing Advances, American Marketing Association, Marketing & Public Policy, and the American Council on Consumer Interests. Dr. Bryant's professional experience includes more than thirteen years in consumer market research and strategic decision analysis with several well known companies including Merck, Johnson & Johnson, and Autotrader.com.

**Eric Holt** is CEO of Chiminus Enterprises, a diverse lifestyle marketing and consulting company that is nationally recognized. He is also the Managing Partner of Chiminus' successful subsidiary concert promotions company, The Lovenoise Group. Holt earned his Bachelor of Science degree with a concentration in Communications from Howard University in Washington, D.C., and a J.D. from Nashville's Vanderbilt University Law School. Considered an expert in branding, marketing, and urban music, Holt is a regularly sought-after speaker at universities and business groups. He also consults within the entertainment industry on promotion and branding strategy.



In addition to sitting on several non-profit boards, he proudly served as a board member on Nashville's Mayor Karl Deans' inaugural Music Business Council. Holt also had the esteemed pleasure of serving as an Advisor and Diversity Committee Chair for the Nashville Chapter of the National Academy of Recording Arts and Sciences. Most recently, Holt graduated the 30th Anniversary class at Leadership Music. At the Curb College of Entertainment and Music Business at Belmont University he specializes in Urban Music, Live Music Venues, Marketing and Promotions in his full-time role as an Assistant Professor.

# The Musician's Profit Umbrella™ and Women as Musician-Entrepreneurs

Fabiana Claire  
University of North Texas

This paper was presented at the [2020 International Summit](#) of the Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.16>

<https://www.youtube.com/watch?v=cUxvNE35Yis>

## Abstract

This presentation discusses the fundamental entrepreneurial skills needed to be a successful musician. Special emphasis is placed on the role of women in music and the value of embracing a brand umbrella approach in business development. Using specific examples from the lives of Fanny Mendelssohn and Clara Schumann, the journey of women's role in the music industry is discussed.

Additionally, new online business models are presented, specifically as they relate to switching hourly rates into packages in order to increase the profitability and scalability of music business models. Internal limiting beliefs and mindset principles are also explained to help musicians become more ready to step into a place of authority and empowerment. The importance of career ownership and decisive action is explained in the context of today's music industry changes and rapidly changing needs. An overview of the Musician's Profit Umbrella™ best practices and resulting outcomes are also outlined.

Keywords: music entrepreneurship, entrepreneurship, music business, women musicians, Fanny Mendelssohn, Clara Schumann, women in music

[Fabiana Claire](#) helps musicians ignite new income opportunities and expand their impact so that they can live a financially empowered, artistically fulfilled, and family-centered life. As a multifaceted concert pianist, educator, entrepreneur, business coach for musicians, and administrator, she has a diverse musical career and successful business experience. Her international background—having lived in the United States, Bolivia, and Cuba—has allowed her to gain an empowering and global perspective towards music and entrepreneurship education.

Dr. Claire coaches musicians and consults for organizations all around the world through her signature framework, the [Musician's Profit Umbrella™](#). Her clients have gone on to build thriving online music coaching and teaching business by combining all their various skill sets from their professional, personal, and artistic sides. Claire is the Founder and Director of the [Music Business and Entrepreneurship program](#) at the Uni-



versity of North Texas (UNT), where she is spearheading a major initiative designed to equip young musicians with the key music business and entrepreneurship skills to support 21st-century artistic careers. In this role, she has designed a new curriculum and founded several experiential learning programs including the [Music Entrepreneurship Competition](#), the [Innovative Music Programming Competition](#), a [student artist-entrepreneur organization](#), and an [internship program](#). As a result of these initiatives, her students have gone on to raise startup funds, [create successful music businesses](#), win university teaching positions, and gain employment in arts organizations, while in school. Under Fabiana's leadership, the UNT College of Music earned national recognition being ranked among the Top 15 Music Business Schools for four years in a row (2017-2020) by *Billboard*. As a music entrepreneurship thought leader, Claire has been featured as a speaker at the Music and Entertainment Industry Educators Association Summit, the Network for Music Career Development Officers, the Music Biz conference organized by the Music Business Association, the NAMM conference GenNext program, and the College Music Society National Conference. Claire holds a Doctor of Musical Arts in Piano Performance degree with cognates in Music Business and Entertainment Industries from the University of Miami.

# Measuring Folk

Michelle Conceison  
Middle Tennessee State University

This paper was presented at the [2020 International Summit](#) of the Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.17>

<https://www.youtube.com/watch?v=zNwI6rRu-w>

## Abstract

In 2018, Folk Alliance International launched a multi-phase research study to address important questions including: *Is folk music niche? Who is its audience? What is its commercial footprint and potential? Is the folk music community welcoming and inclusive? Homogeneous or diverse? Old/aging? What is the relationship between generations in folk?* This paper is an executive summary from Phase 1 (2018-2019) of Folk Alliance International's research, conducted with research firm Slover Linett, led by Michelle Conceison of Middle Tennessee State University. Key findings revealed in this paper pertain to attitudes about folk music, lifestyle, generational interests and relationships within the community, gaps between aspirations and realities related to diversity and inclusion, who the folk audience really is, and sustainability of the folk music industry financial ecosystem. This presentation will explain why Folk Alliance International conducted this research, its methodology, initial key findings, how next phase research is being planned with participation of additional organizations in mind, and the study's future learning agenda.

Keywords: folk music, Folk Alliance International, folk music data, folk music community, folk music audience



**Michelle Conceison** teaches Artist Management, Concert Promotion & Touring, Marketing of Recordings, Survey of the Recording Industry, and Music Entrepreneurship & Strategic Planning for the Arts in the Recording Industry program at Middle Tennessee State University. She also runs management and marketing company Mmgmt, managing GRAMMY nominated string band Della Mae and English guitarist/songwriter John Smith. She has a MBA from Simmons School of Management and a BA from Tufts University. A past President of the board of Folk Alliance International, she has been leading their research initiatives since 2015. Her 2020 MEIEA Summit presentation is an executive summary of the first phase of research they have embarked on to study the Folk audience and community. She also serves on the board of the International Bluegrass Music Association, is Co-Chair of Women in Music's Nashville chapter, and runs professional development programming for artist managers at conferences including Americanafest (U.S.) and East Coast Music Week (Canada).

*continued on next page*

## In Context

Folk Alliance International (FAI) is a non-profit 501c3 organization based in Kansas City, Missouri, USA. Its mission is to serve, strengthen, and engage the global folk music community through preservation, presentation, and promotion.

Founded in 1989, FAI is an advocacy, professional development, and networking organization with over 3,000 members worldwide including artists, agents, managers, labels, publishers, publicists, manufacturers, media, and festival/venue/concert presenters.

FAI represents a broad, contemporary, and international iteration of the folk music genre, encompassing Appalachian, Americana, Blues, Bluegrass, Celtic, Cajun, Francophone, Global Roots, Hip-Hop, Indigenous, Latin, Old-Time, Traditional (Trad), Singer-Songwriter, Spoken Word, Zydeco, and every imaginable fusion.

FAI produces the International Folk Music Awards, the Ethno USA program (on behalf of JM International), an Artist in Residence program, The ExChange (a market-development program), a Global Summit series, the Louis Jay Meyers Music Camp, the monthly Folk Chart, and the world's largest annual conference for the folk music industry. FAI also provides a range of member benefits including a Group Exemption program for U.S. non-profit organizations, a work visa referral letter service for foreign artists, and a P.R.O. House Concert Agreement program.

FAI has five regional affiliates that produce conferences in their respective markets: Southwest Regional Folk Alliance (SWRFA), Folk Alliance Region Midwest (FARM), Southeast Regional Folk Alliance (SERFA), Folk Alliance Region West (FAR-West), and Northeast Regional Folk Alliance (NERFA), in addition to a Nordic Folk Alliance serving Northern Europe.

## Contents

**Why Folk Research?**  
page 3

**The Research Process**  
page 4

**Methodology**  
page 4

**Key Findings**  
page 8

**What's Next?**  
page 11

**Credits & Contacts**  
page 12



# WHY FOLK RESEARCH?

In this digital music era, data plays a major role in decision making. At first, the music industry was slow to reap the benefits of a digital age. It took over 20 years for systems and hierarchies to change. The industry reorganized with artists at the center, labels became service organizations, and through email and social media, fans gained direct access to artists. Ability to record and release music directly to the public has changed the way music is delivered and discovered; the speed, the volume, the metrics.

Folk music has always operated close to the audience. It has been nimble and well equipped to navigate change in this new landscape and ahead of the curve because it was already operating the way music would become. Managers, labels, publishers and royalty collection organizations are developing increased capabilities leveraging data in everything they do, and so must folk music.

FAI is often asked if there are statistics about folk music from people want to know more about the “who” and “what” about FAI. This includes:

**Radio DJs and Program Directors ask for statistics about the folk audience.** Such data could be used to keep their programs on the air or move to a better broadcast slot.

**Festivals ask for economic impact data, or if we know methods to measure it.** This information is important for their appeals to city, state, and tourism organizations.

**Advocacy groups ask for demographic data about artists.** This information (including wages, ticket sales, health insurance status, travel) can attract funding, services, and support for our community concerning gender equity, fair pay, immigration, health and financial security.

FAI Executive Director Aengus Finnan (and Louis Meyers before him) passionately advocated for folk music with international awards organizations (GRAMMY<sup>®</sup>s, JUNO<sup>®</sup>s),

music platforms (Apple, Amazon, Spotify), and chart and research organizations (Nielsen/Soundscan, Billboard, and BuzzAngle). While these conversations take place “behind the scenes,” they are critical in ensuring folk remains a prominent genre category in music discovery platforms and industry-influencing sources. Data informs and emboldens this dialogue.

The folk music community is a feisty lot that enjoys vibrant debate and is proud of its uniqueness, values authenticity, and encourages free speech and storytelling. Folk music has a history, full of myths and legends, based on shared experiences. Some of those myths have become threaded in the fabric of the community, and are evident in the decisions about programming, benefits, and how it serves.

But some questions deserve unpacking...

- Is folk music niche? Who is its audience? What is its commercial footprint and potential?
- The folk music community is committed to having a “big tent”, naturally welcoming to newcomers and non-judgmental. But has it always been that way? Is it truly now? How can it welcome more and do better?
- Some say the folk audience is aging. Why do they think that? Is it true? What is the relationship between generations and how can that relationship get the best of our community?

Though the folk community is diverse in many ways (some visible and some invisible) it is our common love for music that brings us together.

FAI determined it was time to bust or affirm the myths, and to understand our community with more certainty, and less assumption by conducting stakeholder research to make data driven decisions.

# THE RESEARCH PROCESS

The FAI board and staff discussed the need for research and further insights into our community for many years. Every year, conference surveys are collected but only reveal the tip of the iceberg on what could be learned. In February 2017, the board established a Research Committee to explore the subject. This group included three non-board members ensuring outside perspective with extensive experience with research and data analysis.

In May 2017, the entire board, along with FAI's Executive Director and Director of Operations, met at the very location where the organization was founded - Camp Hess Kramer in Malibu, California. The group undertook a brainstorming session co-facilitated by Membership Chair Erika Wollam Nichols and Research Chair Michelle Conceison. The board considered a broad list of folk constituencies, broke off into groups, and came up with ways data could improve conditions for those constituencies. They then rejoined to share and discuss every idea in detail as an entire group generating even more ideas.

The Research Committee took that long list, added to it, and presented the board and staff with a survey requiring them to rank each idea in order of urgency/priority. These rankings allowed the Research Committee to see what the board and staff felt were the most important areas to study/pursue, at least initially. Those priorities informed

the content and language of a Request For Proposals (RFP) FAI sent out to research firms specializing in stakeholder and arts research.

The RFP was issued in February 2018 and five proposals were received. The Research Committee reviewed and followed up on all proposals, provided recommendations to the board, with the board selecting finalists in April 2018. The finalists made their presentations at the June board meeting in Raleigh, North Carolina. Nationally renowned firm Slover Linett Audience Research Inc. was chosen and began work in July 2018.

In late August and early September 2018, Slover Linett conducted a series of qualitative telephone interviews with a diverse range of key FAI stakeholders. A survey was then developed and sent out in October 2018, with responses collected into November. The Research and Executive Committees received initial findings from Slover Linett in December 2018 and shared them with the board on a January 2019 call.

In February 2019, Slover Linett joined the FAI board during the Montréal edition of FAI's annual conference to present their findings in detail and discuss future research plans. Highlights of the initial results were presented during FAI's Annual General Meeting (AGM) by Research Committee Chair Michelle Conceison.

## METHODOLOGY

This first research phase was designed to reflect on the past, present, and future, and to unearth the attitudes and aspirations of the community.

In order for future research to build on the initial observations and baseline data, best-practice research methods were established, striving to be as inclusive as possible of the folk community as it currently exists. As such, FAI did not attempt to define "folk," but rather worked to detangle and articulate key connective ties that bring the field together, and to identify challenges the community is facing.

The folk community and music industry beyond FAI membership was intentionally included to achieve a more complete picture of the field.

The following research goals were established:

1. Encourage the folk community to self-reflect and engage in a deeper understanding of itself;
2. Continue to build meaningful conversation and collaboration between folk artists, presenters, and industry;
3. Lead a responsive dialogue about the evolving state of the folk field.

Truly pursuing these goals meant needing to create a framework to listen. Once the questions started to be asked many people came forth willing to share their viewpoints. To encourage participation, a listening process had to be established.

# Our first phase of research was delivered in two steps:

## Step 1: In-depth Qualitative Interviews

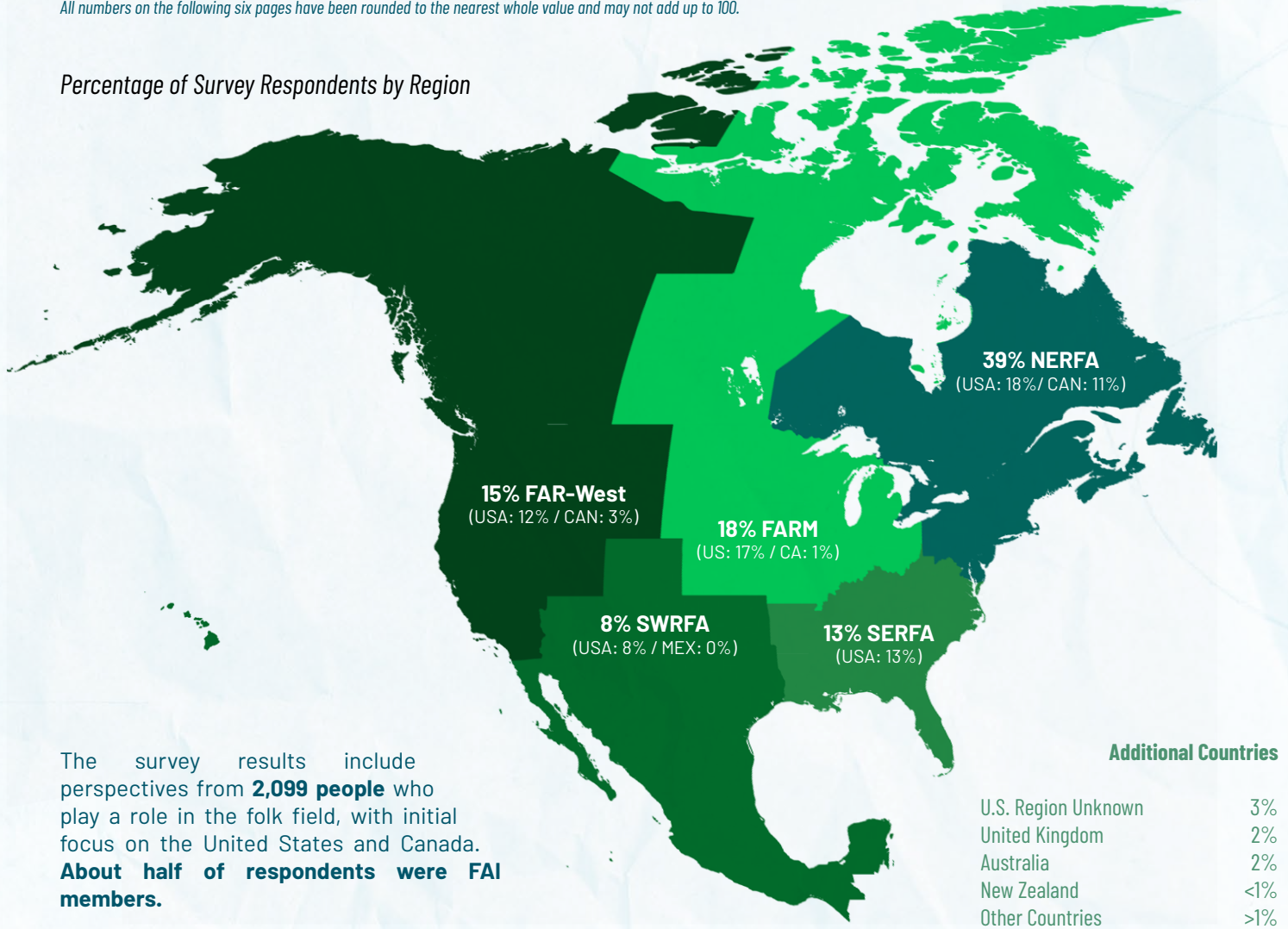
- Conducted by phone with participants, including folk thought-leaders representing festivals, venues, artists, managers, agents, and other music organizations.
- Interim discussion of themes and implications in preparation for survey development.

## Step 2: Online Quantitative Survey

- FAI sent a survey to current and past members, event attendees, and partner organizations. Recipients were asked to share the survey with their networks to reach a broad sample of people.
- Report presentation and in-person discussion with FAI staff and board.

All numbers on the following six pages have been rounded to the nearest whole value and may not add up to 100.

### Percentage of Survey Respondents by Region



The survey results include perspectives from **2,099 people** who play a role in the folk field, with initial focus on the United States and Canada. **About half of respondents were FAI members.**

The results breakout was consistent with the geographical map of FAI's current membership:

#### Additional Countries

U.S. Region Unknown	3%
United Kingdom	2%
Australia	2%
New Zealand	<1%
Other Countries	>1%

	NERFA 1,810 members	FARM 884	FAR-West 757	SERFA 583	SWRFA 453
Current FAI Membership Ratio	40%	20%	17%	13%	10%
Survey Participants Ratio	39%	18%	15%	8%	13%

# Survey Respondents Breakdown

The findings represent a wide range of roles, ages, educational backgrounds, and gender; however, most respondents identify as white.

Responses skewed older and 50% were artists. This does not necessarily indicate that this ratio is reflective of the makeup of the broader community. The research firm stated that it may mean these members of the community are more motivated to respond to a survey.

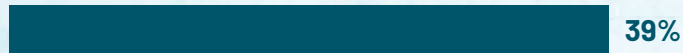
## HIGH SCHOOL / GED OR LESS



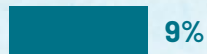
## SOME COLLEGE/UNIVERSITY



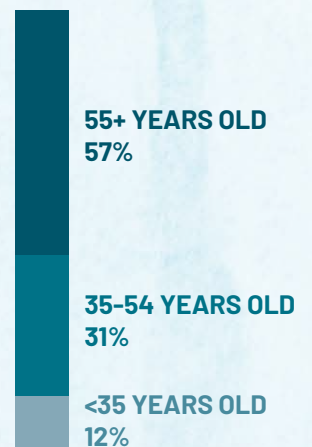
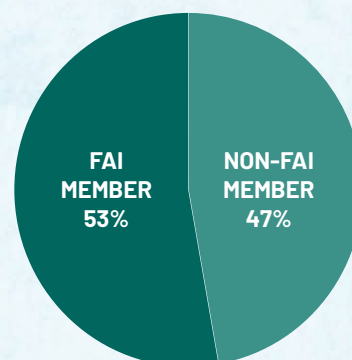
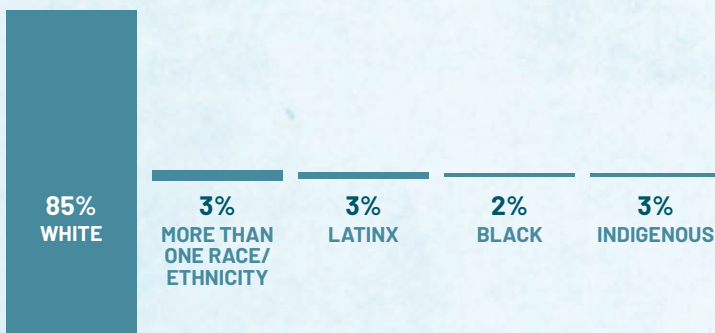
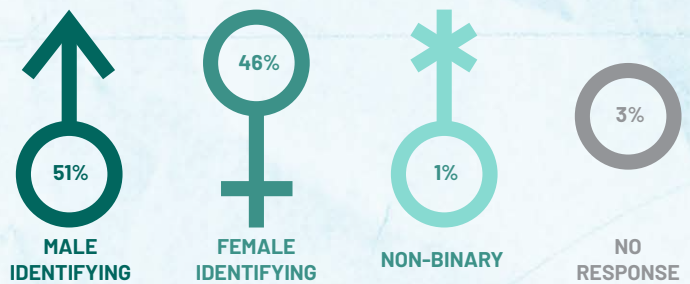
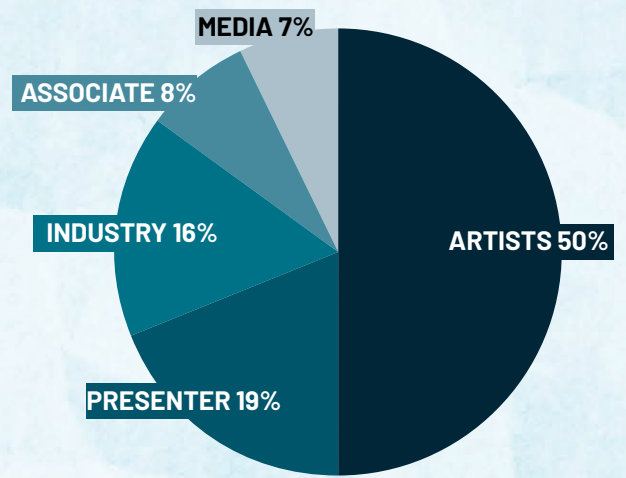
## COLLEGE/UNIVERSITY DEGREE



## SOME GRADUATE WORK



## GRADUATE/POSTGRADUATE WORK





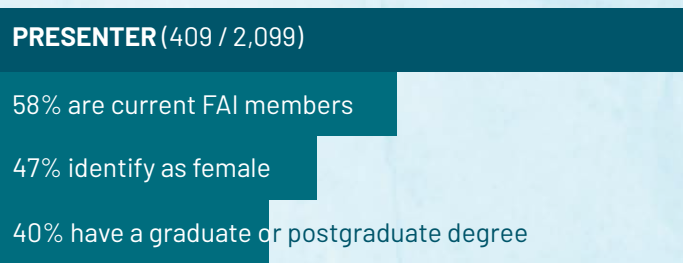
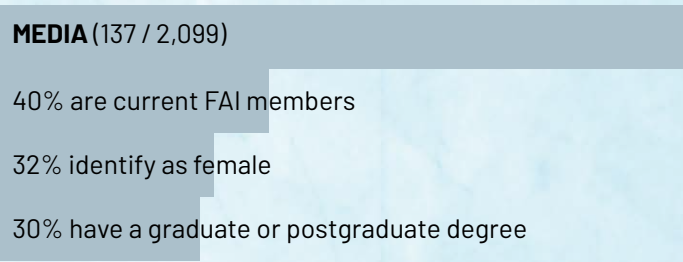
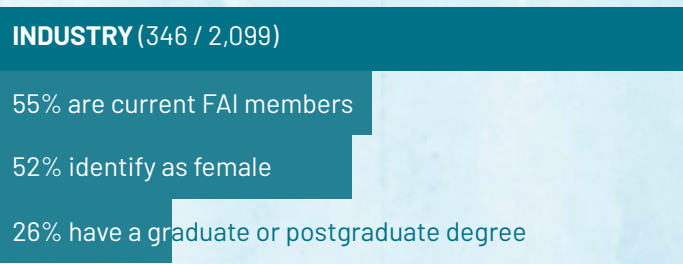
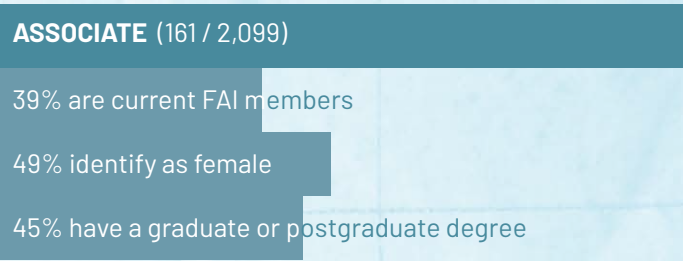
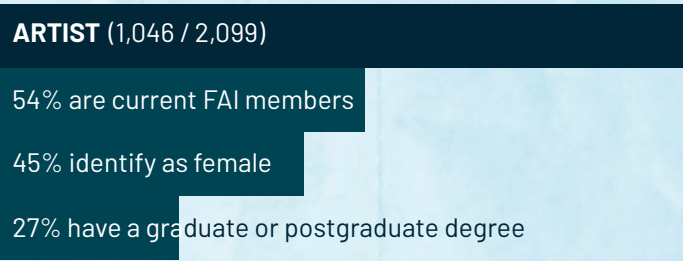
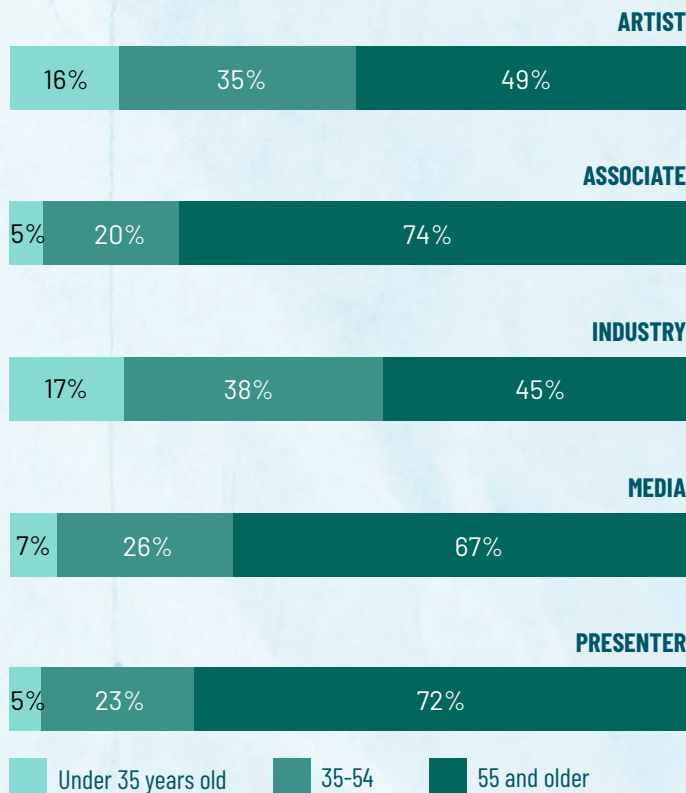


The survey used the same role categories as used by FAI for conference delegates to self-identify. A mix of people was heard from with slightly different demographic characteristics.

Most roles revealed gender parity, except media which was 32% female.

Presenters (festival, venue, or concert programmer) identified as the most educated and most likely to be FAI members.

Those in artist or industry roles are generally younger than those in presenter, media, and associate roles (who are usually age 55 and older).



# KEY FINDINGS

## A Passionate Pursuit

More than one third of respondents consider folk to be a key part of their personal identity, with 73% saying they work mostly or entirely in folk music.

**To what extent do you agree with the following statements?**  
(% indicating Strong Agreement)

Folk music is a key part of my personal identity

39%

I am heavily involved in the folk community

27%

I spend my free time engaged in activities that center around folk music

23%

Folk is a lifestyle for me

22%

Most of my friends are a part of the folk community

19%

- Artists (of any age) are more likely to personally identify with folk than those in other roles in the field; almost half (44%) feel folk is a key part of their personal identity.
- Artists are the most likely to say they work in multiple genres (69%).
- People age 55 or older are more likely than younger people to consider folk a key part of their personal identity (46% versus 35%, respectively).
- FAI members feel more supported by the broader folk community than non-members.

## Many Hats Are Worn

Based on data collected annually from conference attendees FAI is aware that many people hold multiple roles in the folk community, but it had never been examined before now. The research revealed that multiple roles were not an anomaly, undertaken by the more ambitious; rather, they are the norm.

### Secondary Roles of Each Primary Role

#### ARTIST

Presenter 18%  
Industry 20%  
Associate 13%  
Media 5%  
Artist 3%  
None 42%

#### ASSOCIATE

Presenter 24%  
Industry 6%  
Associate 24%  
Media 2%  
Artist 21%  
None 33%

#### INDUSTRY

Presenter 18%  
Industry 28%  
Associate 9%  
Media 5%  
Artist 12%  
None 26%

#### MEDIA

Presenter 19%  
Industry 28%  
Associate 9%  
Media 19%  
Artist 16%  
None 9%


#### PRESENTER


Presenter 16%  
Industry 13%  
Associate 24%  
Media 5%  
Artist 16%  
None 27%

# Connection Is At The Core


The folk field generally shares a vision for the central values of folk; they strongly feel it provides a means of connection, both in time (e.g., past and present) and between people (e.g., artists and influence.)

 "Folk involves a commitment to social change by giving voice to societal critiques."  
- Artist, under 35 years old

 "I think of folk music like folk art. Not necessarily following formal convention or teaching. A self-taught or person-to-person tradition."  
- Presenter, 35-54 years old

 "It's only folk in my mind if the roots are showing, regardless of the garden in which those have developed."  
- Artist, no age provided



 "Folk is a music built upon a simple framework that allows the participation of musicians of various skill levels, with room for the expression of experts while including beginners."  
- Artist, 35-54 years old

 "Folk is a beautiful way to honor our ancestors while connecting on a one to one level with other cultures. It's really the perfect way forward for the modern 21st century world citizen."  
- Artist, 35-54 years old

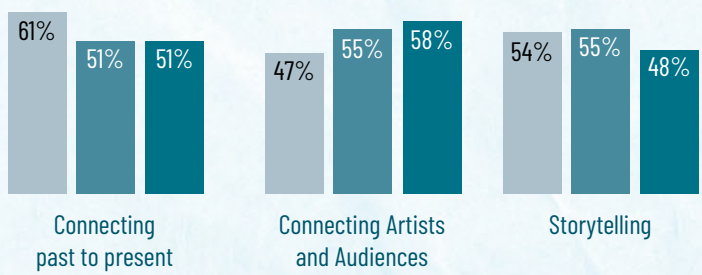
# Relating to Our Past and One Another

There are many values that are shared, and that was evident in the study results. But even when values are shared, it is compelling to consider the relative priorities of people with different backgrounds. Interestingly, in this research, distinctions are seen in how different age groups perceive the central values of folk.

Evidence was found of shifting priorities at different times in life. This could be generational (specifically related to social conditioning and events of the times of each generation) or it could be related to life stage (repeatable based on the aging process). Further inquiry would need to be conducted to really know.

**Is ... important to your concept of folk?**  
(% selecting quality as being of top-three importance)

■ Under 35 ■ 35-54 ■ 55+




# Aspiration Versus Reality

The folk field largely values inclusiveness and different perspectives, but community members are well aware that their self-defined folk community falls short in reflecting the diversity that they idealize.

Again, the community overwhelmingly expressed belief in all of these values (over 60% of respondents thought these elements were important). Some were more important than others, which can lead to a better understanding of community perspectives.

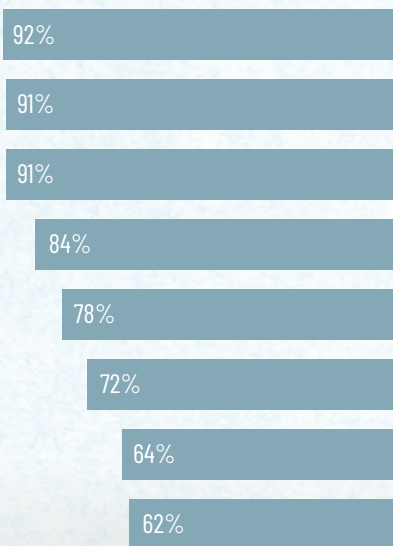
Younger respondents were especially supportive of values of inclusivity. They were also particularly sensitive to a lack of existing diversity in the folk field, particularly racial and economic diversity.



“Outside of major metropolitan communities, folk music needs to change. It is still white people hiring white people to sing songs in front of white people, who want to hear songs about diversity.”

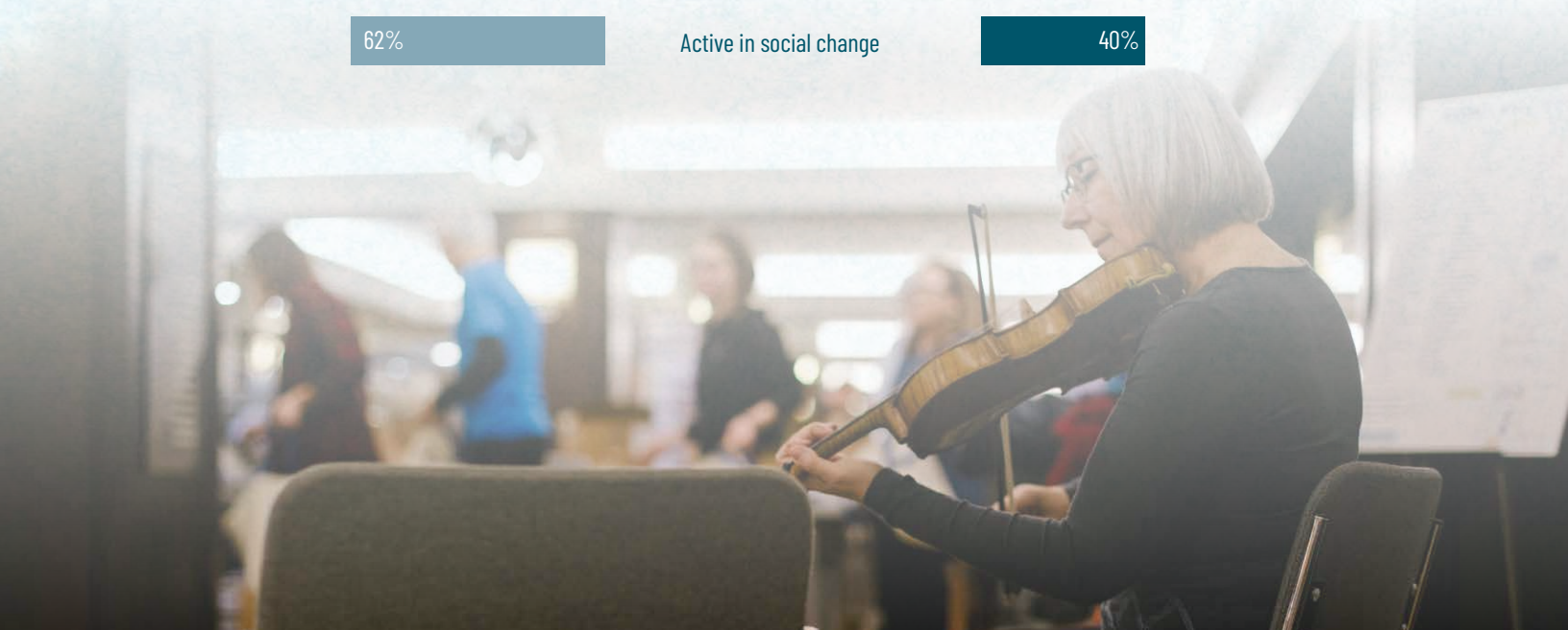
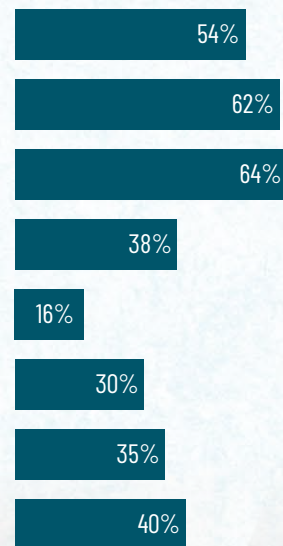
– Artist, 55 years old or older

**How important do you think it is for the folk community in the future to be...**  
(% indicating Strong Importance)



- Welcoming of newcomers
- Supportive of each other
- Accepting of cultural differences
- Representative of all ages
- Racially diverse
- Socio-economically diverse
- International
- Active in social change

**How accurate are the following statements for the folk community that you interact with today?**  
(% indicating Strong Accuracy)



# WHAT'S NEXT?

The first phase of research unearthed several possible directions of future inquiry. Among the questions...

## Who is the Folk Audience?

While people in the folk field share a sense of community and common values, they do not have a clear sense of who their audiences are, or what those audiences want. Survey responses were tentative, indecisive, and conflicting, indicating that further study is needed to fully understand perspectives about audience. More importantly, it indicates the inquiry should not just be about current folk audiences but should explore the potential audience of folk as it continues to evolve and grow.



## Are We Thriving Or Just Surviving?

People in the folk field perceive their greatest challenge to be the financial aspect of the industry, especially artists and older members of the folk field. This, too, warrants further study.

## What Is FAI's Role?

The folk field perceives FAI's primary role as connecting artists and industry. It remains important to the board and staff that community input inform its mission and activity.

Slover Linett identified three areas of further study:

1. **Generational** - further understand relations between different age groups in our community, the impact it has on the fabric, member needs, and FAI services
2. **Audience** - further understand the folk audience, both those who self-elect as fans and those who may be more passively consuming, following, and sharing folk music
3. **Economic Impact / Industry** - quantify the economic impact folk organizations, events, and artists have on local ecosystems by understanding how money and resources flow through the community

And now, the Research Committee is designing a further study that can be piloted by FAI and replicated by regional and local organizations. FAI is identifying potential funding sources for the next phases, and endeavoring to build support for folk research by sharing these initial results at industry events, conferences, and research conventions.



# CREDITS

## Research Committee

Michelle Conceison, Founding Manager, Market Monkeys (FAI Research Committee Chair, 2017-18)  
Erika Wollam Nichols, General Manager, Bluebird Cafe (FAI Membership Committee Chair, 2017)  
Erin Benjamin, President & CEO, Canadian Live Music Association  
Linda Fahey, Senior Director/Producer, Folk Alley, WKSU 89.7 FM  
Aengus Finnan, Executive Director, Folk Alliance International  
Amy Reitnouer, Co-Founder/Executive Director, The Bluegrass Situation  
Matthew Smith, Managing Director, Club Passim  
Kristin Thomson, Executive Director, Future of Music Coalition

## FAI Staff Project Team

Aengus Finnan, Executive Director  
Jennifer Roe, Director of Operations  
Erika Noguera, Communications Manager (through February 2019)

## Slover Linett Audience Research Inc. Project Team:

Peter Linett, President  
Tanya Treptow, Vice President and Co-Director of Research  
Michelle Ernst, Senior Researcher  
Chloe Chittick Patton, Senior Advisor

## MEASURING FOLK: AUDIENCE RESEARCH INITIATIVE 2018-2019

Produced by Folk Alliance International (FAI)  
Research conducted by Slover Linett Audience Research Inc.  
Funding provided by Grassy Hill Education Fund

Lead Author: Michelle Conceison  
Editors: Aengus Finnan, Jennifer Roe, Kelly Dougherty, Joan Kornblith, Tanya Treptow, Michelle Ernst  
Design and Layout: Fawn Lies

FAI retains full rights to all content in this report. FAI encourages the dissemination, use, and sharing of information in this report (with the exception of any photographs, logos, branding, or trademarks where otherwise indicated) provided Folk Alliance International is attributed.

Published: November 2019

## For further information, contact:

Folk Alliance International, 601 Avenida Cesar E. Chavez, Suite #100, Kansas City, MO 64108, USA  
816-221-FOLK (3655) • [fai@folk.org](mailto:fai@folk.org)

FAI's office is located in Kansas City on the traditional land of the Kansa and Osage nations. FAI acknowledges that all of its activities and that of its North American member organizations take place on ancestral Indigenous lands. *The purpose of making this land-acknowledgement in post-colonial society is to show respect for Indigenous peoples, recognize their unique culture and enduring relationship to the land, and raise awareness about histories that are often suppressed or forgotten.*



# Tools of the Craft: The Value of Practicums in Arts and Music Management

Mehmet Dede

The Hartt School, University of Hartford

This paper was presented at the [2020 International Summit](#) of the  
Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.18>

<https://www.youtube.com/watch?v=ebX5yHg2ei0>

## Abstract

Building experiential training activities into curriculums is one of many ways to prepare students for careers in the fast-paced music industry. These courses allow students to learn and practice various skill sets including communication, time management, and help them discover moving parts of a campaign. While meeting with the instructor in class for workshoping experiences, students also work with arts administrators off campus. This collaborative and integrative pedagogical training is critical to students' understanding of the field and in line with what employers increasingly look for in new graduates.

This paper explores the environment, tools, and tactics students engage with for high-impact learning practices in arts and music management. By way of studying *Arts Management Practicum*, a class offered at The Hartt School, the author displays how students apply concepts discussed in the classroom towards real-life scenarios, work effectively with professionals in the field, and the benefits of thrusting them into leadership positions.

Keywords: practicum, arts management pedagogy, experiential learning, professional networks, soft skills, teamwork, project management, workshoping

## Introduction

Experiential learning has a storied place within the long history of educational theories. The essence, learning-by-doing, goes back to the times of ancient Greek philosophers, notably Aristotle. In modern times, experiential learning has come to incorporate technological tools, new approaches in higher education, and current practices that mimic those in

the field. However, at the core, its concern has always been effective, firsthand experiences and knowledge that applies to real-life matters.

In “Experience and Education,” published in 1938, American philosopher and educator John Dewey notes, “A primary responsibility of educators is that they not only be aware of the general principle of the shaping of actual experiences by environing conditions, but that they also recognize in the concrete what surroundings are conducive to having experiences that lead to growth” (Dewey 1938, 35). In *A Handbook of Reflective and Experiential Learning*, scholars like Jennifer Moon hone in on the reflective element (Moon 2004). In fact, practicums are excellent tools in the experiential learning canon and bring together various elements for learning purposes, but above all it starts with *doing*.

Viewed from this lens, it can be argued that internships are similar to practicums since both focus on the doing part. Joe Bogdan of Columbia College Chicago observed in a comparative analysis that, “Internships take on the characteristics of a real job in the workplace setting, whereas practicums are simulated to emulate the work environment” (Bogdan 2018, 22). The particular focus on the environment is not incidental—the educator needs to build the practicum experience in multiple ways, in and out of the classroom, as well as on and off campus. “Simple participation in a prescribed set of learning experiences does not make something experiential,” observes Steve Chapman, Pam McPhee, and Bill Proudman (1995, 235-248). *Arts Management Practicum* encourages the student to go deeper in the action, documentation, analysis, and reflection parts at any given moment, whether they learn on their own or under supervision, usually both.

## What is Practicum and Why is it Relevant?

According to the Merriam-Webster Dictionary, practicum is “a course of study . . . that involves the supervised practical application of previously studied theory.” In other words, it encapsulates three vital elements of *doing*: 1) it’s hands-on,

2) there is close supervision, and 3) it builds on technical knowledge already acquired.

*Arts Management Practicum* is a three-credit, 300-level core class undergraduates take in their junior year at the Hartt School's Music Industry program. Students apply knowledge to real-life models discussed in the classroom through their years of study. A prime example of experiential and applied learning, students work with a professional for-profit or non-profit arts organization for a sponsored campaign, performing a particular function in those programs.

In order to fulfill the course requirements, students are split into teams of three to five members and work on their projects for ten consecutive weeks. Class size is kept to ten students so as not to take away from the individual and group interactions, which are key to the success of learning. Even though the instructor decides on the organizations to work with, students choose one campaign from the shortlist that speaks to them. Once the groups and campaigns are determined, the instructor introduces the Project Director (PD) at the host organization to the students. Before campaigns start, the instructor clearly states the responsibilities and expectations of both parties, effectively replicating the relationship of how a professional consultant would work. Weekly group meetings take place in and outside of class time to advance the project. Meetings with the PD happen occasionally in the office, as well as over audio/video-conferencing.

Course learning objectives are as following:

1. To synthesize theories covered in class and illustrate how an arts organization functions,
2. To identify and solve various problems as a team and, in the process, benefit from personal mentoring by the instructor and the PD,
3. To cultivate personal relationships and build a professional network.

Course assessment includes class participation, a benchmark demonstration, a final in-class presentation, and an impact paper reflecting on the entire experience which students turn in on last day of class.

As seen in Figure 1, this course mimics the interrelated nature of conducting business and prepares students to alternate between different parties as they solve a problem. The integrative nature of this course means that students will put tangible skills to use while negotiating with various entities throughout the process. Because the *Arts Management Practicum* course precedes *The Internship* by one semester in the Music Industry program sequence, it can be seen as an early foray into project management where students work with professionals. Both classes complement each other by utilizing soft skills and reinforcing them through

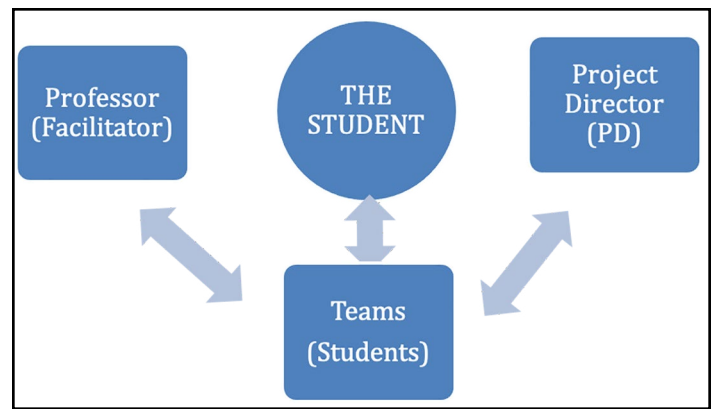


Figure 1. Student interacts with various key parties throughout the campaign.

repeated use. In fact, many believe these are no longer soft, but “essential skills” (Cranla 2019) and may include some or all of the following:

- Time management
- Communication and assertiveness
- Problem solving (out-of-the-box thinking)
- Teamwork and collaboration
- Networking and industry engagement
- Work ethic and etiquette (including follow-ups)
- Leadership and decision making
- Dealing with difficult circumstances
- Pivoting and managing uncertainty

### From Pre- to Post-Campaign—A Timeline

Even though campaigns are comprised of ten weeks, the work itself starts four to six weeks prior to the beginning of the semester when the instructor identifies and interacts with the host organizations to fill them in on the exact requirements for these unique partnerships. By the time the semester starts, campaigns are already in place and are ready for teams to be assigned. At the end of the semester, students spend two weeks on a postmortem to reflect on the experience and find ways to integrate it into their resumes and portfolios.

During the pre-semester planning phase, the instructor educates the host organization on the unique nature of the practicum experience and their responsibility as part of the project. These interactions vary from email and phone communication to filling out forms and in-person meetings. The PD shares with the instructor details about the campaign such as project goals, resources, and access to contacts, budgets, and social media channels.

Students are not involved in picking the external organizations directly. Instead, the instructor screens and confirms those suitable for the course. This way, the instructor makes sure the learning experience is maximized. That said, students choose which campaign they want to work with from



a shortlist. At this stage, it's important to let the students choose so they feel a sense of ownership and that it is personally relevant. In fact, the first step in David A. Kolb's widely referenced Experiential Learning Model requires the learner to be actively involved in the experience, and engaging students early on goes a long way (Kolb 1983).

Throughout the ten-week campaign students write proposals, create action plans, put together timetables, develop and execute marketing plans, among many other tasks. Depending on the campaign, students might interact directly with artists, managers, production personnel, or other external contacts. During this time students are supervised by the professor through weekly in-class meetings. The weekly class meetings double as workshopping experiences and the instructor sits with each group extensively to hear what they worked on the previous week, what's coming up next week, and what challenges they are facing. For example, the last time this course was offered, students were in the middle of their campaigns when the COVID-19 pandemic hit and they had to learn to pivot fast to finish off their projects. Because any campaign is susceptible to communication breakdown, disruption, in some cases outright failure, students also practice how to manage uncertainty at times like this.

One of the most important elements of this course is to give immediate feedback to students for their work and efforts. This happens at the weekly workshopping sessions. At the five- and ten-week marks, students are assessed with benchmark and final presentations in-class which provide more critical feedback. At the end of the campaign the instructor solicits peer evaluations from students since they work in teams. A seminal cog in the wheel at this stage is the inclusion of the PD in the evaluation. While PDs are not grading students, they are encouraged to attend the final presentations and to give personal assessments of whether goals set forth were achieved and to comment if campaigns were successful overall. The process comes to a close with the submission of a physical or digital folder that includes all the worksheets students produced including action plans, marketing programs, press releases, proposals, contracts, visual designs, screenshots, photos, and video materials.

Over the past four years in this class, students have worked with many organizations, large and small. These include non-profit arts organizations, a performing arts center, a small community theater, an artist management company, and an independent music club located in downtown Hartford. They developed marketing campaigns, booked and curated shows, increased membership base, communicated with donors, produced a Broadway-themed cabaret event, coordinated open call auditions, researched venues, designed flyers, and a whole lot more.

## Feedback from Students

There are many parts that make this course one of the favorite classes students take in their studies. Each year the course is offered, it has grown to encompass more ways to practice different skill sets. After having taught it for multiple years, the author has observed a number of things students value in this course as part of the learning experience. More specifically, students:

- Appreciate the hands-on opportunities the course offers to execute, lead, and project manage.
- Enjoy the supportive, intimate, and safe learning space in class and the weekly workshopping experiences to receive continuous feedback.
- See for themselves the relevance and vitality of working with local community organizations.
- Feel proud of the work they do, which gives them self-confidence and is extremely rewarding.
- Learn what it means to take responsibility, set realistic expectations, and discover how their input effects the general outcome.

Students also:

- Want to work with people who are enthusiastic and invested in student learning. Not all supervisors are attentive to student needs, and it falls on the instructor to make sure this is addressed with the Project Director early on.
- Deserve facilitators, who are helpful and caring. Unlike an internship, where there is generally only one, busy supervisor, practicum offers two supervisors, which gives extra confidence to the student.

## Conclusion

When students are matched with a non-profit arts organization or local music club, they are introduced to how these companies operate internally and how they present themselves to the world externally. The project gives students crucial access to the workplace environment, its employees, and it lets them lift the proverbial curtain. It's a relatively short distance from where they stand at that point to being hired by a professional record label, a major agency, or a dance company full time since students already have had their hands dirty in development, marketing, communication, flyer design, and so many other areas. To quote John Dewey once more, "There is incumbent upon the educator the duty of instituting a much more intelligent, and consequently more difficult kind of planning. The planning must be flexible enough to permit free play for individuality of experience and yet firm enough to give direction towards continuous development of power" (Dewey 1938).

Educators are in a unique position to not only train stu-

dents, but also empower them with experiences, which will be essential to their careers and growth in life. Practicums are excellent tools of the craft, which every educator should consider using when teaching new skill sets to students.

## References

- Blumenstyk, Goldie. 2019. "Do Your Academic Programs Actually Develop 'Employability'? There's an Assessment for That." *The Chronicle of Higher Education* (April 16, 2019). <https://www.chronicle.com/article/do-your-academic-programs-actually-develop-employability-theres-an-assessment-for-that>.
- Bogdan, Joe. 2018. "Club Management: Practicum: A Case Study in Evidence that Practicums are 'Better' than Internships." *MEIEA Summit Proceedings*. <https://doi.org/10.25101/18.18>.
- Chapman, Steve, Pam McPhee, and Bill Proudman. 1995. "What is Experiential Education?" In *The Theory of Experiential Education*, edited by Karen Warren, 235-248. Dubuque: Kendall/Hunt Publishing Company.
- Dewey, John. 1938. *Experience & Education*. New York: Kappa Delta Pi.
- Kolb, Alice, and David Kolb. 2018. "Eight important things to know about The Experiential Learning Cycle." *Australian Educational Leader*, 40, no. 3: 8-14. <https://learningfromexperience.com/downloads/research-library/eight-important-things-to-know-about-the-experiential-learning-cycle.pdf>.
- Kolb, David A. 1983. *Experiential Learning: Experience as the Source of Learning and Development*. Upper Saddle River, New Jersey: Prentice Hall.
- LeClair, Dan. 2018. "The Connective Power of Experiential Learning." LinkedIn (October 9, 2018). <https://www.linkedin.com/pulse/connective-power-experiential-learning-dan-leclair>.
- McLeod, Saul. 2017. "Kolb's Learning Styles and Experiential Learning Cycle." *Simply Psychology* (October 24, 2017) <https://www.simplypsychology.org/learning-kolb.html>.
- Moon, Jennifer A. 2004. *A Handbook of Reflective and Experiential Learning: Theory and Practice*. New York: Routledge.
- Pieratt, Jennifer R. 2010. "Advancing the Ideas of John Dewey: A Look at the High Tech Schools." *Education & Culture* 26, no. 2: 52-64. <https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1213&context=eandc>.
- Warren, Cranla. 2019. "'Soft Skills' are the Essential Skills." The Institute for Health and Human Potential (August 29, 2019). <https://www.ihhp.com/blog/2019/08/29/soft-skills-are-the-essential-skills>.

**Mehmet Dede**, M.A. in Music Business, (New York University) joined the Music Industry department at the Hartt School, University of Hartford as Assistant Professor in 2016. An established music presenter and tour producer in New York, Dede currently serves as Director of Programming at Drom, a 300 people-capacity music club in downtown Manhattan and is the curator of the NY Gypsy Festival. He is an alumnus of Leadership Music in Nashville and was profiled in *The Wall Street Journal*, *Forbes*, *Pollstar*, and *Inside Arts*.



# Dude, Where's Your Phone?: Live Event Experience in a Phone-Free Environment

Matthew Dunn  
University of South Carolina

Armen Shaomian  
University of South Carolina

This paper was presented at the [2020 International Summit](#) of the Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.19>

[https://www.youtube.com/watch?v=HOe1chSik\\_w](https://www.youtube.com/watch?v=HOe1chSik_w)

## Abstract

The argument between experiencing a moment versus documenting a moment continues to grow. However, San Francisco startup company Yondr is leading the advocacy for an experiential environment. Yondr technology creates phone-free events by locking the patron's cellphone into a pouch that is maintained on their person while inside the event. It has been widely adopted by touring comedians and even some major musical acts over the past few years. This study details examples of customer impact, both within a feeling of lost social capital and in focused consumption, while also quantitatively detailing impacts on venues, promoters, and artists in on-site transactional opportunities. What are the rights of paying spectators at events in 2019 and beyond? What are the attendant costs of disconnecting? Where is the incentive for talent to adopt such a service? Where are the marketing advantages and disadvantages of Yondr technology? Yondr provides an interesting forum to have a fluid and flowing discussion about technology and consumption through the lens of live events today and into the future.

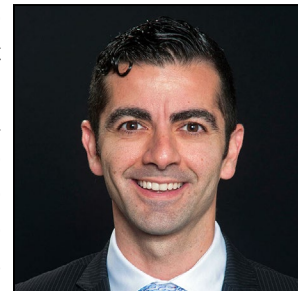
Keywords: Yondr, live performance, live music, concert venues, music business



**Matthew Dunn** is a Clinical Instructor and Internship Coordinator in the Department of Sport and Entertainment Management at the University of South Carolina. Dunn comes to UofSC by way of an extensive career in the music industry where he logged

years at independent record label Trustkill Records and major label Warner Music Group while simultaneously owning and operating Syracuse Shows LLC, a live event promotion and production company in Syracuse, New York. Dunn holds a Bachelor of Arts in Sociology from Syracuse University (2016) and a Master of Science in Music Industry Leadership from Northeastern University (2018). His research focuses on music subcultures/groupings as well as technology within live entertainment.

**Armen Shaomian** is an Associate Professor in the Department of Sport and Entertainment at the University of South Carolina and is currently serving as the President of the Music and Entertainment Industry Educators Association (MEIEA). Dr. Shaomian has extensive background in performing arts management and project management consulting.



He is the founder and CEO of Armenize, Inc., an arts consulting agency specializing in non-profit arts management and foundational strategies. Prior work includes programs manager/associate producer for the National Foundation for Advancement in the Arts (NFAA) and its signature YoungArts program. Dr. Shaomian holds Master's and Doctor of Musical Arts degrees in Accompanying and Chamber Music with cognates in Music Business and Entertainment Industries from the Frost School of Music at the University of Miami. He also holds a Bachelor of Music degree in Piano Performance from Wayne State University. He is an active concert pianist and has performed numerous concerts at venues in Europe and the United States. He has authored a book on Swedish National Romantic Music and his piano recordings of composer Hugo Alfvén are featured on Vax Records' Vaxholm - Ett Dubbelnöje.

# All Access: A *Backstage Pass* to a Collaborative, Undergraduate Music Journal

Michele Gibney, Keith Hatschek, and Nicole Wasnock  
University of the Pacific

This paper was presented at the [2020 International Summit](#) of the Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.20>

<https://www.youtube.com/watch?v=IMV1hd3Yaqo>

## Abstract

The number of currently publishing, student-run music journals can be counted on one hand. And of those, only half are for undergraduates. At University of the Pacific, the Conservatory of Music started a music industry analysis and opinion journal that published its first issue in 2018. Edited and written by undergraduate students, *Backstage Pass* has published three volumes totaling 81 publications. The benefits of journal writing, editing, publishing and hosting are numerous from many different stakeholder points of view. The collaborative effort is shared between the University Libraries (hosts the institutional repository where the journal is published and offers technical support) and the Conservatory of Music's Department of Music Industry Studies where the Program Director serves as the Editor-in-Chief and the student editorial board consists of three undergraduates. *Backstage Pass* serves as a platform to share stellar work produced at University of the Pacific—potentially attracting new students and celebrating our current students. It allows the students to publish prior to graduating and joining their chosen profession—a profession which, overwhelmingly, requires excellent writing and communication skills. In this paper, the Editor-in-Chief, one of the student editors, and the Library's Head of Publishing and Scholarship Support, discuss the genesis of the journal, the process of publishing the first three volumes, and future plans.

Keywords: undergraduate research, music business, student journal, institutional repository, publishing, editorial workflows

## Introduction

In 2018, the Conservatory of Music at University of the Pacific launched an online, undergraduate journal titled *Backstage Pass* (<https://scholarlycommons.pacific.edu/backstage-pass/>). The journal is a collaborative effort between the Conservatory's Department of Music Industry Studies (MIS) and the William Knox Holt Memorial Library. Between the two departments, the editorial board and the hosted journal platform are overseen by a total of five individuals—three undergraduate editors and the faculty member Editor-in-Chief from the Conservatory plus a Publication Manager from the Library.

The vision for the journal was to encourage and develop student authors and editors from MIS. Writing and communication skills are an essential element in the music business field, as well as all other fields. Developing high level writing skills in the undergraduates can assist them in their job hunt or further academic endeavors after graduation from a bachelor's program. While coursework, grades, and a completed education are one aspect of success, publication in a peer-reviewed journal as an undergraduate is a major coup. The editorial board's goal is to ensure the highest quality with each issue in order to showcase the authorial and editorial brilliance of Pacific students. Published pieces must reflect well on the journal, the Department, the Conservatory, the University, as well as the authors and editors. *Backstage Pass* is an exemplary publication of completed work for authors to share externally as well as a promotional example to engage and recruit incoming undergraduates.

The collaboration between Conservatory and Library has been very fruitful from the launch of the journal three years ago. An issue is published every spring. In 2020, due to the global pandemic, the issue was published a little late as a result of the editorial meetings going online. However, along with the normal issue, 2020 also saw the publication of a special issue drawn from MMGT 170: "Dreaming the Beatles," a three-credit survey of the group's musical, business, and cultural contributions. The students enrolled in the course ended up curating and creating a virtual gallery with

ten pieces of art and music published.<sup>1</sup>

By recounting the beginnings and established workflows of the journal, the authors hope to inspire others of the benefits of such an undertaking. The collaborative development of such a successful initiative is also of relevance beyond the music industry field—writing and communication skills are desirable in most, if not all, fields. Endeavors such as this to discover and disseminate high-quality research and creative works from undergraduate students in a recognizable and established journal format can be hugely beneficial to both current and prospective students.

## Undergraduate Music Industry Journal Landscape

A contributing factor to the launch of *Backstage Pass* was the limited undergraduate music business journal opportunities available. Investigating what other music industry journals exist in North America and the United Kingdom, we discovered five:

1. *Music Business Journal*, Berklee College of Music (U.S.): <http://www.thembj.org/>
2. *Nota Bene*, Western University (Canada): <https://ojs.lib.uwo.ca/index.php/notabene>
3. *Musical Offerings*, Cedarville University (U.S.): <https://digitalcommons.cedarville.edu/musicalofferings/>
4. *DURMS*, Durham University (U.K.): <https://music-science.net/durms/>
5. *B-Side*, University of California, Berkeley, (U.S.): <http://berkeleybside.com/>

Adding *Backstage Pass* into the mix brings the total to six in this niche field. We could not discover any outside the U.S./U.K./Canada sphere but there might be others in different languages which didn't come up in our searches. It would be interesting to see if a more comprehensive scan identified similar journals in other countries.

The *Music Business Journal* from Berklee College of Music is perhaps the most famous undergraduate journal currently publishing in the music industry field. *MBJ* has been publishing for a decade. It is a model of how to engage undergraduates in research, writing, editorial, and promotion of ideas and information pertaining to the fast paced and rapidly changing music business.

## The *Backstage Pass* Origin Story

In 2017, the idea for *Backstage Pass* was percolating in Keith Hatschek's mind. Hatschek is a Professor of Music Management and Music Industry Studies at University of the Pacific as well as the Editor-in-Chief for the journal. An idea that had been rattling around in Hatschek's mind was the concept of student 'self-efficacy' relating to being

able to identify, internalize, and "own" meaningful projects and work.<sup>2</sup> Ownership of their output could translate to better preparing students for the ambiguities found in today's business environment.<sup>3</sup> As he clearly states in the "Letter from the Editor" for the very first issue:

Cogent, persuasive writing is one of the most essential skills a music business professional employs in one's daily work. Whether it is a proposal for new business, a concert rider, an op-ed mapping out industry concerns or an advocacy letter sent to lawmakers, the written word of tomorrow's music industry leaders must convey articulate and insightful details and analysis to make a compelling case whatever the purpose.<sup>4</sup>

Such ideas are not novel in the music management literature as Rothschild and van Kluyve (2012) had reported about the effectiveness of an undergraduate course which integrated a student-written online music business publication into its curriculum at Missouri State University.<sup>5</sup> Two-thirds of students who contributed to the online journal reported that writing for the journal improved their writing skills.<sup>6</sup>

As many industries transition to remote workforces, nearly every employee needs to think more entrepreneurially and be able to draw on internal resources and grit to get things done. A student written and edited scholarly journal could function to help build skills and resilience around self-efficacy for students at Pacific. Hatschek was also aware of multiple surveys done of music industry employers that identified professional writing and clear communication as essential traits sought in all new hires. In one such survey cited in *How to Get a Job in the Music Industry*, a standard text in the field, the authors cite "written, oral and presentation skills at a professional level, plus networking skills" as being highly prized by employers in new hires.<sup>7</sup> To his mind, an undergraduate journal would provide documentation of a student's writing and critical thinking skills, making them more attractive hires in the industry.

Everything came together in the fall of 2017 when Hatschek teamed up with Michele Gibney in the Library to adopt the institutional repository, Scholarly Commons, as the hosting platform for the journal. Three students were invited from among the Music Industry Studies major to be the original editors: Jada Macias, Rachel Hawkes, and Nicole Wasnock. A call for papers for the first issue went out soon after. The accepted submissions would be published in the spring of 2018. The majority of the initial submissions came from curricular assignments in Pacific's Music Management and Music Industry Studies program and courses. These included position papers (take a side on a conten-

tious issue); album, book, and film reviews; and so called “curiosity projects” which have grown into one of the students’ preferred types of scholarship including infographics, vlogs, and more.<sup>8</sup>

## The Online Journal Platform and Library Collaboration

Scholarly Commons is the online, institutional repository for University of the Pacific, launched in 2017. Online access is provided to both published and unpublished works by the University of the Pacific community including journal articles, books, book chapters, theses, dissertations, reports, conference proceedings, teaching materials, data sets, university publications, digital, and multimedia collections. In addition to deposited works, Scholarly Commons is publishing original knowledge in the form of several journals, conferences, and open educational resources. Contributions to the repository showcase the intellectual and creative output of University of the Pacific faculty, students, alumni, and staff, ensuring long-term preservation and worldwide electronic accessibility.<sup>9</sup>

As a hosted instance of the bepress Digital Commons software, Scholarly Commons has a built-in suite of editorial tools. These are customizable for each structure in the repository and *Backstage Pass* received the full treatment. When Keith Hatschek approached the Library in 2017 about the project, Scholarly Commons was already live and staff were excited about assisting with journal publication. Michele Gibney’s role in the library is to manage the repository and her full title is Head of Publishing and Scholarship Support. In that capacity, she assisted with the digital journal design, applying for an ISSN from the Library of Congress, and customization of article cover pages as well as ongoing publication support for each issue over the last three years.

The journal design went through several iterations to choose the banner design, the colors, fonts, and layout of templated elements. The editorial staff had several early discussions on the “look and feel” of the design to capture the main stakeholders’—undergraduate students—expectations. The design needed to conform to University style guidelines but editorial desire was to keep an individualized, gritty, rocker feel to appeal to the primary consumers. In addition to the journal design, Gibney also assisted with the logo creation—stylized headphones made up of musical notes with the journal’s title in the middle. This has come in handy as cover art for each issue as well as publicity and marketing supplies—stickers, t-shirts, etc.

Each article is published as a PDF with a customized, automatically applied cover page. Along with the typical cover page elements (title, author, volume, issue, citation, hyperlinks back to the article and journal), each cover page

for *Backstage Pass* has been adjusted to include the following text:

This article was written as part of the curriculum for the Bachelor of Music in Music Management and the Bachelor of Science in Music Industry Studies at University of the Pacific. Each student conducted research based on his or her own areas of interest and study. To learn more about the program, visit: [go.pacific.edu/musicindustry](http://go.pacific.edu/musicindustry).

The purpose of this section is student recruitment to the University and the programs. It is expected that interested high schoolers may be discovering the journal. The editors wanted to take advantage of that audience and promote to the prospectives. The main goal of the journal is, of course, to highlight current students’ research and creative work, however, a secondary goal is to attract motivated students who want to excel in the same profession. Considering which college to attend may lead to a survey of the music business higher education landscape with many factors convincing young adults and their families to select preferred institutions. Location, cost, social life, etc., are all important, but academics and a program’s offerings are paramount. Many colleges can boast a music industry studies major, but not all of them can offer potential publication as an undergraduate in a peer-reviewed, scholarly journal.

Every published author in *Backstage Pass* has access to a variety of usage statistics. The first one they receive is a monthly Author Readership Report (ARR)—an email that is delivered to the address they used when submitting their paper. The ARR contains statistics on how many downloads their paper(s) received in the previous thirty days. It also includes a hyperlink to an Author Dashboard (AD) where they can see an extensive amount of additional information. This includes where in the world the paper is being downloaded—down to the granular level of institution/organization. There are various data visualizations with maps, institutions, countries, referrers, downloads over time, etc. (see Figure 1).

Authors can use these kinds of statistics as proof of their scholarly reach and impact. The editors have heard of authors using their *Backstage Pass* article statistics when applying to jobs and graduate school.

An additional, and recently added feature in Scholarly Commons, is an embedded PlumX Snapshot. The editors have access to a journal-wide version, but all authors also have individual ones for their published works. PlumX metrics are altmetrics—data captured about a publication beyond the typical metrics of download/usage counts and citations. These include things such as social media posts, mentions (blogs, news media, references), and captures

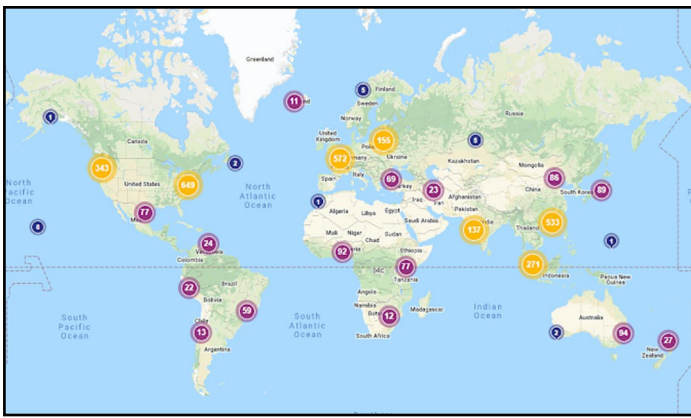


Figure 1. Readership Distribution example (Michele Gibney's Author Dashboard on October 16, 2020).

(bookmarked, favorites, exports). Again, details like this can assist authors in demonstrating the interest level in their work. Alongside the downloads and citations, it also is very useful for the editorial staff to gauge what topics are trending in the journal and what might be additional avenues to pursue in future issues.

The partnership between the Library and the Conservatory at Pacific to produce *Backstage Pass* has been very fruitful and has led to additional journals joining Scholarly Commons from other departments as well as multiple collaborations between Conservatory faculty and students with Library staff on other projects.

### The *Backstage Pass* Student Experience – Author and Editor

Nicole Wasnock was an Editor on *Backstage Pass* from the very beginning. She ended her three-year tenure as Senior Editor when she graduated from Pacific in May 2020. Over her time spent managing submissions, Wasnock learned some of the very valuable skills to which Hatschek

referenced as vital to music industry employers. These include giving feedback to peers, broadening her understanding of music industry topics, editing grammar, writing for the industry in a concise and professional way, fact checking, and formatting. All the skills learned as an editor are highly transferable to any job and she professes confidence in her ability to talk about how the experience as an editor prepared her for the professional world. In addition to the editorial experience, Wasnock is also a published author in *Backstage Pass*. She can show her publications to potential employers as evidence of writing and research skills.

Serving as an editor on the journal came with a myriad of duties. Submissions were divided by editorial area—reviews, industry news and analysis, industry profiles, curiosity projects, and media to the respective editor in charge. An online tracking sheet was used during the process of building each issue (see Figure 2).

The tracking sheet is color coded and assists as a visual reminder to the editors as they guide all submissions through the review process. The process followed for each submission is assignment to editor in charge, assess submission, let author know decision to publish or not, initial edit, second review, and resubmit final version with consistent, established formatting.

As the submissions flow through the process, a scoring rubric and numbering system is used to rank them and make publication decisions (see Figure 3). All three of the student editors share the review process and reach unanimous decisions on every submission. The editor assigned to each submission will make the necessary grammatical and formatting corrections in order to prepare for publication. In some cases the editor will work with the author if the submission has potential but requires foundational edits.

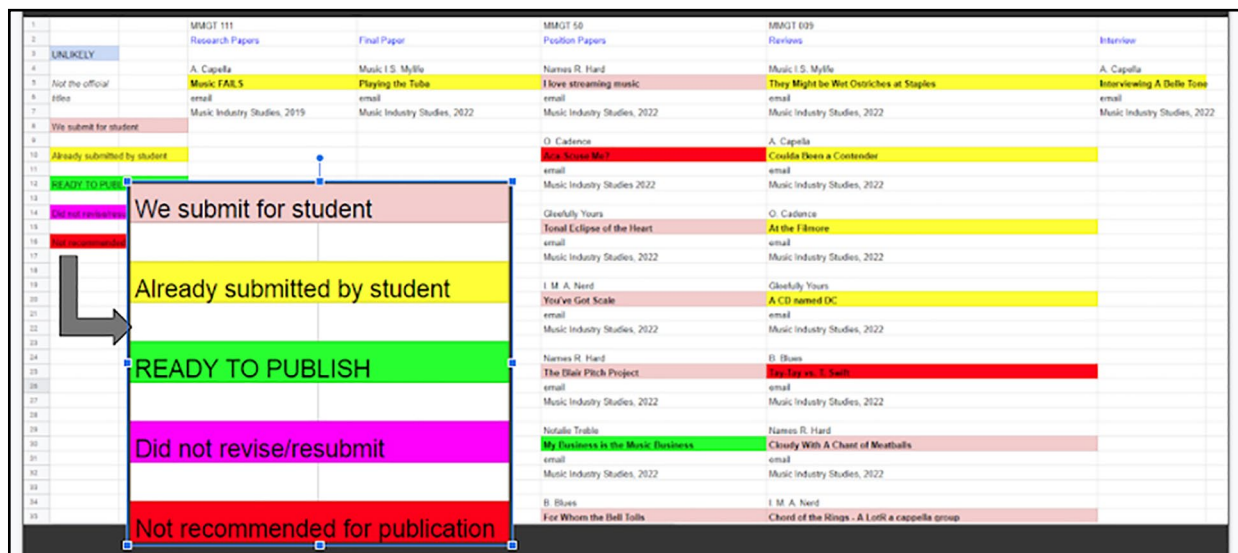


Figure 2. Online tracking sheet in Google Sheets (anonymized for distribution).

SCORE SHEET						
	Editor	Fit Category?	Clarity of Expression (1-5)	Ideas Originality (1-5)	Writing Mechanics (1-5)	Comments
REJECT						
Title	NW	Y	4	4		3 Vivid report, informal, some spelling errors and opportunities for rewording
Title	NW	Y	4	4		3 Very clear writing style, some areas could be reworded & some spelling errors
Title	AT	Y	4	3		2 Very simple use of language and overall style (chronological order). Lack of vivid im
Title	AT	Y	4	3		3 Writing style was simple, but added vivid imagery, could go in depth more about his
Title	AT	Y	3	3		2 Do Not use - Simple style, lots of typos, lack of vivid imagery and clarity
Title	AT	Y	4	5		4 Great writing style, imagery, and expression of ideas
Title	NW	Y	5	5		5 Needs a proper title, KH asked author to send one. Great writing style
Title	AT/KH	Y	5	5		5 Great writing style, very descriptive and clear in explanations, opinions expressed cl
Title	KH (NW format)	Y	2.5	4		2.5 The ideas are there, but the grammar and sentence structure needs revisions
Title	AT	Y	4	3		4 Ideas were expressed clearly and language was well-written, she wrote about more
Title	NW	Y	4	4		3 Some grammatical errors/sentence restructuring needed
Title	NW	Y	5	5		4.5 Good writing style, detailed and personal. The intro is a little choppy

Figure 3. Scoring sheet on Google Sheets (anonymized for distribution).

In addition to Wasnock’s extensive experience, another of the original editors, Rachel Hawkes, who served as the Industry Profiles Editor and was also a published author in the journal, had this to say about the experience, “It was incredibly rewarding to be an editor and a contributor. Vetting, managing, and polishing so much content helped me view my own writing through a different lens. Seeing my piece published in an academic journal gave me a sense of pride in my work I had not previously felt.”<sup>10</sup> Hawkes is now Project Manager of Business Analytics at Oakland Arena and RingCentral Coliseum.

### Impact of *Backstage Pass* on Stakeholders

As the journal closed out publication of Volume 3 in the summer of 2020, the worldwide impact had been steadily ramping up. The 81 papers reached 16,000+ downloads over the summer. In October of 2020, *Backstage Pass* surpassed 20,000 downloads. Almost 1,500 institutions and 152 countries have accessed the journal worldwide. While the United States accounts for half the use (~10,000), additional downloads of note, from highest to lowest are: the United Kingdom (2,400), Australia (900), Canada (800), Germany (425), India (400), Netherlands (350), France (350), Philippines (250), and Singapore (250). Most downloads come from individuals searching on Google and Google Scholar (over 50%).

The most downloaded item is “[LGBTQ+ Representation and Activism in the Music Industry](#)” by Joey Tan with over 4,500 downloads. One of the reasons this article gained such online traction is the exposure it got on social media, specifically through [a tweet by user @nostr8answer](#).<sup>11</sup> When asked about their article, Tan replied “Writing for *Backstage Pass* has given me the chance to refine and share my ideas about inequalities in the music industry, as well as exploring the role that music can play in speaking out about social injustice. It’s helped me find my voice and better understand what kind of career I want to pursue.”<sup>12</sup> Tan is now a graduate student at Claremont Graduate University studying

LGBTQ+ representation in the media and society.

High level support for the journal on campus has come from the Dean of the Conservatory of Music, Peter Witte, and the University Librarian, Mary Somerville.<sup>13</sup> Individually, they pointed to the relevance and timeliness of such an undertaking, with writing and communication proficiency being central to many music-related careers, as well as possibly starting students on a path toward research or academic careers through their first peer-reviewed published works.

### Conclusions and Future Plans

*Backstage Pass* has exceeded the original goals identified at the time of its inception. While the majority of submissions still qualify as written works of commentary and analysis, there has been a slow but steady increase in other media formats. It is the hope of the current editors that this trend will continue and afford Pacific students the opportunity to broaden the range of communication media they become facile with in the future.

Similarly, there have been preliminary discussions about possible single-topic issues, perhaps one dedicated to the impacts of COVID-19 on the music industries, or another on California or West Coast music festivals. It will be up to the faculty and student editors of the journal to chart the course for these possible developments.

At a presentation on *Backstage Pass* in 2019 given to the Music Library Association California Chapter’s annual conference, an audience member asked if the editors might consider a future issue to which undergraduates from other music or music business programs, either statewide, or perhaps even nationally, might be invited to submit their works. This would be an interesting proposition and one that could substantially increase the reach and impact of the journal. One concern might be that currently the volunteer student editors dedicate significant time as unpaid staff members. If there were a dramatic increase in the number of submissions, the editorial capacity for such an undertaking would



need to be expanded to maintain standards and efficiency with a streamlined submission-to-publication timeline.

Three years into the project, the collaboration between the Conservatory of Music and the Library has proven to be a successful endeavor thus far. The journal has expanded the number of articles and authors published every year. It has received regional and national attention from colleagues in the field. As an established journal, the future looks promising for *Backstage Pass* and the editorial team looks forward to continued growth and positive recognition.

## Endnotes

1. View the Beatles' Special Issue here: <https://scholarly-commons.pacific.edu/backstage-pass/vol3/iss2/>.
2. For a succinct explanation of this phenomenon and its impact see, Beeching, Angela Myles. "Viewpoint: Curriculum Reform—A Perspective." *Journal of the Music and Entertainment Industry Educators Association* 5, no. 1 (2005): 139-146.
3. David Chase, and Keith Hatschek, "Learning That is Greater Than the Sum of Its Parts: Efforts to Build and Sustain an Integrative Learning Model in Music Management," *Journal of the Music and Entertainment Industry Educators Association* 10, no. 1 (2010): 125-147, <https://doi.org/10.25101/10.7>. In this article, the authors argue that so-called "integrative learning" which affords collaborative, experiential learning opportunities creates an effective framework for student growth and self-efficacy.
4. Keith Hatschek, "Welcome to Backstage Pass!," *Backstage Pass* 1, no. 1, Article 1 (2018), <https://scholarly-commons.pacific.edu/backstage-pass/vol1/iss1/1>.
5. Philip C. Rothschild, and Melissa van Kluyve, "EntertainmentManagementOnline.com: Integrating an Online Publication into the Entertainment Management Curriculum," *Journal of the Music and Entertainment Industry Educators Association* 12, no. 1 (2012): 179-194, <https://doi.org/10.25101/12.7>.
6. Ibid, 190.
7. Keith Hatschek, and Breanne Beseda, *How to Get a Job in the Music Industry* (Boston: Berklee Press, 2015), 11.
8. 2018 *Backstage Pass* student editors included Nicole Wasnock, Axel Tanner, and June Benoit; 2019 student editors included Wasnock, Benoit, and Jennifer Morrow. Prospective editors were invited to apply based on faculty recommendations and student demonstration of responsible behaviors, emotional intelligence, and interest.
9. Paraphrased from Scholarly Commons introduction text, <https://scholarlycommons.pacific.edu/>.
10. Rachel Hawkes, interview by Keith Hatschek, June 16, 2019.
11. nostraightanswer [nostr8answer]. (2019, February 28). "cliffs notes ... LGBTQ+ individuals reportedly spend 48% more than others on music, but are heavily under-marketed and the music industry's "pop" diversity has refused to shift to contribute to that demographic despite it" "this data from this source /billboard.com/articles/busin ...here's another short report that's less statistical and more "research essay" ... [scholarly-commons.pacific.edu/cgi/viewcontent](https://scholarly-commons.pacific.edu/cgi/viewcontent)" [Tweet thread]. Retrieved from <https://twitter.com/nostr8answer/status/1097605663000285189>.
12. Joey Tan, interview by Nicole Wasnock, June 25, 2019.
13. Peter Witte, email correspondence with Keith Hatschek, June 19, 2019. Mary Somerville, email correspondence with Michele Gibney, June 17, 2019.



**Michele Gibney** is the Head of Publishing and Scholarship Support at University of the Pacific in California, U.S.A., where she manages the institutional repository, Scholarly Commons; a faculty driven open educational resources (OER) program; and three open access journals. She is also a doctoral candidate in Informatics at Linnaeus University in Sweden. In 2018-2019, she spent three months in Kosovo at the University for Business and Technology supporting the UBT Knowledge Center repository launch with partial funding from a Fulbright Specialist grant.



During his thirty-plus years in the music industry, **Keith Hatschek** has been a professional musician, producer, recording studio owner/engineer, music industry sales VP, and founded his own music technology marketing and public relations agency. Since 2001 he has been a full-time educator and author directing the Music Management program at University of the Pacific from 2001-2020. He is author of the three music industry books: *How to Get a Job in the Music Industry* (3rd ed.), *The Historical Dictionary of the American Music Industry*, and *The Golden Moment: Recording Secrets from the Pros*. Hatschek compiled a collection of seventy of his articles providing tips and career advice for emerging artists, *The Hitchhiker's Guide to the New Music Industry*, available via Amazon Kindle. His newest book detailing Dave Brubeck and Louis Armstrong's col-

laboration in the 1950s to create a jazz musical challenging segregation is forthcoming in 2021. He is also researching the history of Motown's recording engineers and their role in shaping the label's iconic sound. He will retire from full-time teaching in May of 2021 to dedicate more time to research, writing, and wine-tasting.



**Nicole Wasnock** is a senior Music Industry Studies major with a Business Management minor at the University of the Pacific, graduating in May 2020. Her primary interest is in the field of concert production/management with three years of experience on the university's stage crew and internships at the ASM-managed Stockton Arena and AMMO Artist Management in Los Angeles. Wasnock has served as an editor for *Backstage Pass* for three years and spoke on behalf of the student editors in a joint faculty-student paper given at the 2019 Music Library Association - California Conference at Stanford University last year. For her senior project, Wasnock channeled her writing abilities into a book on the history, amenities, features, and rental price points of the major venues in Northern California. Excerpts from Wasnock's senior project were published in *Backstage Pass*, Volume 3 in 2020. Available here: <https://scholarly-commons.pacific.edu/backstage-pass/vol3/iss1/5/>.

# Music and Tourism: What's in the Mix?

Storm Gloor  
University of Colorado Denver

This paper was presented at the [2020 International Summit](#) of the Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.21>

<https://www.youtube.com/watch?v=fWv5ORIfsxE>

## Abstract

For better or worse, the town of Winslow, Arizona is probably best known internationally as a place mentioned in the Eagles' hit song "Take It Easy," penned by Jackson Browne. In 1987, that notoriety was cheekily included ("Take it easy in Winslow, AZ") in signage on the outskirts of town. Otherwise, Winslow's musical claim to fame wasn't substantially recognized in the city itself. Since then, however, the community has taken huge steps in assuring that current and potential visitors are well aware of the landmarks, attractions, and festivals that celebrate the famous 1974 hit that put Winslow "on the map." Could Winslow properly be described as a "music city" or a city that has a vibrant music scene? Perhaps not. But the town is certainly using a music-related asset to drive tourism and economic development, in much the same way that the birthplace of Tina Turner (Nutbush, Tennessee) and a town in which Buddy Holly recorded most of his hits (Clovis, New Mexico) capitalize on such notoriety.

To be sure, a community can decide just how far it wants to "reach" for an association to music for tourism purposes. On the other side of the spectrum, though, are more obvious music tourism assets, including high profile festivals, historic venues, legendary entertainment districts, and renowned museums, among other things.

A study of music tourism begins with defining just what locations, events, companies, buildings, or even people might be labeled as assets. How might that definition be developed? How might they be categorized? What are the issues and challenges with developing and maintaining each of them? These are important considerations as cities determine how, or even whether, to promote music-related tourism in order to attract visitors and future residents to their communities.

Keywords: music tourism, music cities, economic development, music business

**Storm Gloor** is an associate professor in the Music and Entertainment Industry Studies department of the College of Arts and Media at the University of Colorado Denver. He is the recipient of the university's 2018 Excellence In Teaching award. In 2014, professor Gloor developed and instructed what is thought to be the first Music Cities higher education course.

Along with that course, Professor Gloor teaches Music Marketing and oversees the internships for the College of Arts & Media. As part of the First Year Experience program at CU Denver, he teaches a course on the Beatles. Professor Gloor is also a Faculty Fellow in the Center for Faculty Development, is the immediate past president of the Music and Entertainment Industry Educators Association, and serves as a city councilman for Glendale, Colorado. He has presented at numerous events and programs, including SXSW.edu, South By Southwest Music, the Music Cities Convention, the MEIEA Music Educators Summit, the Future of Music Summit, the Underground Music Showcase, the Denver Music Summit, and the EdMedia world conference.



# Preparing Community College Students for Internship Success

Denise Grupp-Verbon  
Owens Community College

This paper was presented at the [2020 International Summit](#) of the Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.22>

<https://www.youtube.com/watch?v=og4U02IG-IE>

## Abstract

The value of internships is well-proven. The *National Association of Colleges and Employers* recommends the following definition of the term “internship”:

An internship is a form of experiential learning that integrates knowledge and theory learned in the classroom with *practical application and skills development* in a professional setting. Internships give students the opportunity to gain valuable applied experience and make connections in professional fields they are considering for career paths; and give employers the opportunity to guide and evaluate talent. (emphasis mine)

Internships are critically important for students in a two-year program because most are entering their careers immediately after graduation. Author Emily White<sup>1</sup> says, “As an intern, make yourself indispensable while simultaneously observing and immersing yourself in the field.” A successful internship, however, requires preparation, and while not all assumptions about community college students are correct, the following characteristics are often included in the profile of many students who attend community colleges:

- First generation students
- Employed full- or part-time
- Single parents
- Part-time students
- Receive financial aid
- Minimal parental support or professional mentorship
- May be soft skills challenged

Because of some or all of the above, many community college students are unprepared for an internship or for their first experience in the professional workplace. According to Trosset, McCormack and Leatham<sup>2</sup>, “Studies have found

that employers place more weight on experience including internships, than on academic credentials.” This presentation discusses the value and process of student training in ensuring students have the knowledge and skills to successfully complete an internship and fully benefit from the experience.

Keywords: internships, community college, music business education, music education, performing arts education, experiential learning

## Introduction

The *National Association of Colleges and Employers* recommends the following definition of the term “internship”:

An internship is a form of experiential learning that integrates knowledge and theory learned in the classroom with practical application and skills development in a professional setting. Internships give students the opportunity to gain valuable applied experience and make connections in professional fields they are considering for career paths; and give employers the opportunity to guide and evaluate talent.



Community colleges, in general, are challenged by the “assumptions.” According to former Owens Community College President, Steve Robinson, #EndCCStigma is culturally constructed and not related to quality. Sadly, community colleges are sometimes called “13th grade” or even

“high school with ash trays.” Community college students tend to have several common characteristics, including:

- First generation students
- Employed full- or part-time
- Single parents
- Part-time students
- Receive financial aid
- Minimal parental support or professional mentorship
- May be soft skills challenged

### Laying the Groundwork

As we prepare our community college students for internship success, we make sure to give them as many tools as possible. An “Internships FAQ” page is available on Blackboard from day one, offering scores of useful resources.

One of the students’ first projects is to establish a blog/portfolio, representing their work. Audio and visual samples and stories about experiences are added along the way. By the time students apply for their internship, they can easily share their talents and experiences with possible internship hosts.

- URL customization
- Photo
- Ten connections
- Follow a company
- Join a group

Just search for “LinkedIn for College Students” for ideas and resources for your students.

### “Professions” Classes

Students register for a class called “Professions of Music.” Their exploration activities in this class include:

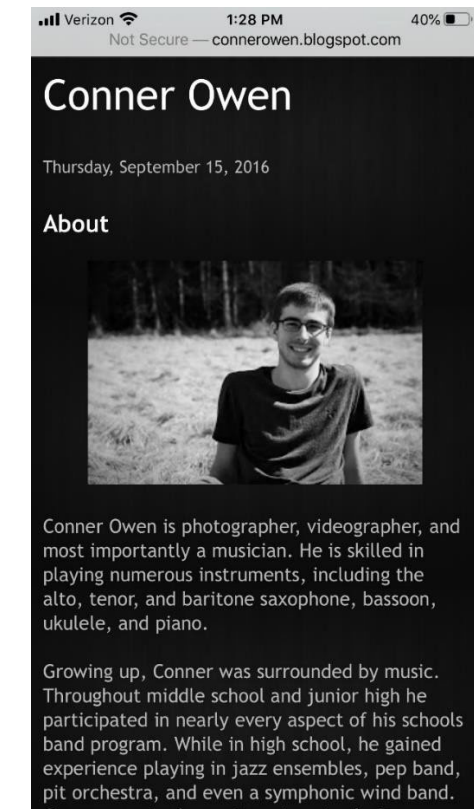
- Researching a company of interest—perhaps a potential internship site
- Preparing a resume—customized templates are provided
- A professional interview experience
- Networking with fellow students and professionals
- Learning about various opportunities in their field

### Sharing Potential Opportunities



Owens Artist Connection is a Facebook group, which posts job and internship opportunities for students and graduates in the fields of fine and performing arts. Current and potential students have the ability to see the possibilities, both now and in the future. Anyone is welcome to be a member of the group by request.

### Projects and Experiences



Sample from a blog page.

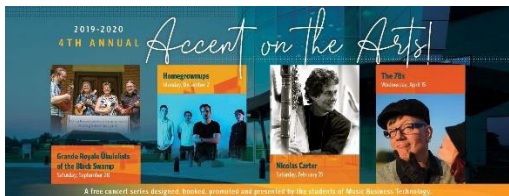
### LinkedIn

Students in the course “Music Business I” are required to establish a LinkedIn page. This assignment includes:

“Music Business I” students promote, host, provide staging support, live sound, and recording services for the student and faculty concert series presented at the end of the

semester. In addition, they collaborate with Graphic Design students to create promotional posters, postcards, and Facebook banners for the series. This gives them an opportunity to be the “client” with the graphics students and they also write the copy for the posters, in addition to press release writing.

Most music business students obtain Dante I and Dante II certification and the Center for Fine and Performing Arts is Dante-ready.



“Music Business II” and “Portfolio I” students design, book, promote, and present a professional concert series. This gives them the opportunity to recruit, contract, communicate, and network with area and regional professionals.

### Additional Experiential Learning

Owens Community College Radio was launched in March of 2016. The 24/7 all student-run radio station is available online as well as through a smartphone app. Students have the opportunity to create and host programs of their own. OCCR has expanded into the Owens Outcomm Student Media Center, offering opportunities in the fields of broadcast media and an online newspaper as well.



### More Opportunities Beyond the Classroom

Networking Fair & Symposium—This every-other-year event features keynote speakers, vendors from the fields of fine and performing arts, workshops about intellectual property, marketing, professional etiquette, etc.

“Just Say Yes”—Students are encouraged to seek experiential opportunities outside the classroom which can be added to their resumes. Some examples include:

- Entering something in the student show
- Attend field trips (Third Man Records in Detroit is pictured here), performances, and guest lectures
- Volunteer to participate or contribute in some manner with something that is happening around campus
- Network with other students in their programs as well as across campus for collaborative ideas
- Attend a performance or guest lecture



### Scenes from Internships



Reverend Guitars



Ohio Theatre



Glass City Radio

Through the various practical experiences, students prepare for internship success through exposure to professionalism, organizing, networking, and relationship-building skills.

## Endnotes

1. Emily White, *Interning 101*, 9GiantStepsBooks, 2017.
2. Carol Trosset, Holly McCormack, and Rachel Leatham, “The Liberal Arts Learning Outcomes of Internships,” *Change The Magazine of Higher Learning* (September/October 2019).



**Denise A. Grupp-Verbon** is Internship Manager for the School of Liberal Arts and Adjunct Instructor of Music at Owens Community College in Toledo, Ohio. Denise has placed over one hundred students in internships since 2012 and she is active in creating a variety of experiential learning opportunities for students as well. She has been a working musician (harp) for over thirty-five years, co-directs an annual harp festival, and has self-released a variety of publications for the harp and three CDs with her acoustic guitarist husband, Michael. Denise has a Bachelor of Music Performance from Bowling Green State University and a Master of Music Performance from Northwestern University.

# Literature, *Lemonade*, and *DAMN.*: A Historical Perspective on Popular Music Awards

Jason Lee Guthrie  
Clayton State University

This paper was presented at the [2020 International Summit](#) of the  
Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.23>

<https://www.youtube.com/watch?v=uw2pjevrhI>

## Abstract

The history of popular music awards has run alongside the history of media technology and mass communication now for nearly a century. Music is annually honored at the Grammys and MTV's Video Music Awards; in genre-specific celebrations like the BET, Country Music, and Dove Awards; in conjunction with visual media at the Oscars, Emmys, and Golden Globes; and internationally at events like the Juno and BAFTA Awards. More recently, popular music has charted new awards territory. Bob Dylan's 2016 Nobel Prize in Literature, Beyoncé's 2016 Peabody Award for *Lemonade*, and Kendrick Lamar's 2018 Pulitzer Prize for *DAMN.* were all hailed as landmark recognitions, both for the artists and the respective awards organizations. A common theme in press coverage of these awards was how unprecedented they were for these specific awards organizations, and how they might signal a new era of cultural recognition for the value of popular music.

Keywords: music awards, music history, Nobel Prize, Peabody Awards, popular music, Pulitzer Prize



**Jason Lee Guthrie** is an Assistant Professor of Communication and Media Studies at Clayton State University in Atlanta, Georgia. Guthrie is a media historian interested in the intersections of creativity and economics, with specific interests in the creative industries and intellectual property law.



# Preparing Global-Ready, and Interculturally Competent Graduates for the Music and Entertainment Industries

Kristina Kelman  
Queensland University of Technology

This paper was presented at the [2020 International Summit](#) of the Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.24>

<https://www.youtube.com/watch?v=HPj3ea3qjsY>

## Abstract

This paper investigates the impact of an international study tour abroad on Australian music and entertainment students. The study focuses on how an international music industry project impacts international, global, and intercultural perspectives of the student, and facilitates professional growth and personal development.

This study follows an engagement project between Queensland University of Technology (Brisbane, Australia) and the KM Music Conservatory (Chennai, India) since 2015. The project combines tertiary, industry, production, and a delivery model that plugs students directly into industry and exposes them to diversity and real-world learning in diverse intercultural environments. Australian and Indian students have the opportunity to develop skills in areas such as event management, marketing and promotion, administration, recording, performance, song writing, and production.

This paper focuses on the challenges, experiences, and outcomes of the project, and investigates what intercultural knowledge, attitudes, and skills Australian students develop through their study-abroad experience. Our findings suggest that study abroad experiences offering a professional lens as opposed to a tourist lens, provide transformative learning experiences for students. Deep immersion and a short time frame for delivering a successful project, was both confronting and rewarding for students, revealing how they adjusted their perspectives to operate both effectively within themselves and in interaction with others.

Keywords: music education, music industry education, intercultural competency, experiential learning, Queensland University of Technology, KM Music Conservatory

## Introduction

Over the last ten years, researchers have studied music industry environments to assess the skills and knowledge required of graduates to transition into successful careers. These include emotional, social, intellectual, and musical competence (Chase and Hatschek 2010), and the ability to interpret the nuances of the industry, to be collaborative, productive, and adaptive (Bruenger 2015). These skills are particularly crucial for students looking towards music industry careers, not only because it is in a constant state of flux due to rapid technological changes, but also from a sociocultural perspective where the music industry, particularly in recent years has been called to address gender, racial, and class disparity.

Prior to the digital era, higher education's role was to prepare graduates for the local and regional economies, but now with a click of a mouse, the local workforce has become global. The focus in education has now shifted to preparing students to vie competitively in the global marketplace, thus preparing global-ready graduates who are flexible, adaptive, and interculturally competent people. The higher education sector's "internationalization" agenda recognizes that globally-focused experiences and literacies are central to developing culturally competent professionals, capable of operating in diverse communities and environments, both internationally and locally. According to Goldstein et al. (2006) students are demanding study abroad that offers greater scope for exploring broader international career possibilities while developing greater cultural awareness, personal growth, and intercultural communication skills.

While higher education music and entertainment courses are acknowledging the shifting requirements for graduates entering creative careers, (the development of both professional and intercultural competencies), there are few empirical studies offering international, project-based learning, which addresses the gap for how to build international pro-

cesses in the curriculum.

This paper aims to gain insights into the experiences of both musicians and music industry students involved in an intercultural music project (Australia-India) that begins with a semester-long virtual collaboration, culminating in an immersive two-week program in Chennai, India. Through insights gained, the research goals focus on whether project-based study tours can assist students to:

- develop the skills and attributes required for transitioning into successful music and creative industries careers, and;
- develop intercultural competency and awareness, while developing the ability to critically reflect on numerous issues in their own society.

### What is Intercultural Competency?

There are myriad definitions of intercultural competency, however consensus across researchers in the field describe it as a set of skills and desirable educational outcomes for students in working towards a healthy and just world community (Dimitrov, Dawson, Olson, and Meadows 2014). In a more practical sense, Bennett's (2008) definition can be useful for the purpose of this paper, summarized as "a set of cognitive, affective, and behavioral skills and characteristics that support effective and appropriate interaction a variety of cultural contexts" (95). If Paracka and Pynn (2017) argue that intercultural competence goes beyond a superficial binary of similarity and difference, to find deep, meaningful relationships, then this is a key goal for students entering the professional, local and global music communities.

This rings true for Australian students who live, and will mostly likely work, in a country rich in cultural diversity, a country home to the world's oldest indigenous culture, together with another 270 ancestries from around the world (Australian Human Rights Commission 2014). However, this does not automatically make for interculturally competent students, and requires intercultural training to give students the opportunity to appreciate the complexity of another culture, in order that they might have a greater understanding of their own culture. In this way, awareness of others increases self-awareness, leading to the development of skills needed to understand cultural difference and engage effectively and appropriately (Paracka and Pynn 2017).

Research into the Australian music industry revealed that male advantage is a pervasive feature, with radio playlists, festival line-ups, industry awards, peak bodies, and major industry boards dominated by male voice (Cooper et al. 2017). It has also been highlighted the critical role Aboriginal and Torres Strait Islander artists play in Australia's mu-

sic identity (Australian Government 2020), however First Nations music is rarely heard on Australian commercial radio. In 2015, only two percent of works programmed in contemporary music, theatre, and dance across Australia comprised First Nations performing arts (2016). Now, more than ever, we need graduates who are socially engaged and connected musicians and industry workers, with the knowledge and skills to drive the Australian music industry forward in equitable ways.

### Setting the Scene

In 2015, I was awarded an internal grant through the Queensland University of Technology to pilot a project in India informed by an existing experiential learning model and research project, the Indie 100, which previously ran for seven years. The Indie 100 is a large scale recording project that records and promotes 100 songs in 100 hours. It brings together local and national industry figures, three-to-five hundred local musicians, and around seventy students from music, entertainment industries, management, marketing, and law. It served as an intensive "classroom" for students and brought them in contact with professional producers and local artists, inducting them into the intensity of a commercial production environment (Graham et al. 2015).

The singer/songwriter rock tradition in India is very young. At the time of its emergence perhaps thirty years ago, the industry was predominantly focused on the Bollywood industry, leaving the independent scene to emerge underground without the affordances of a music industry structure we know in the West (Kelman and Cashman 2019). The internal funding received in 2015 provided an opportunity to partner with Earthsync (an Indian independent music and film organization) to stage a mini Indie 100 event at their IndiEarth XChange conference and tradeshow event (the Indian Ocean region's answer to events such as SXSW and BigSOUND) that might help to unearth and expose Indian independent musicians and filmmakers. The first Indie 100 India album was released, attracting further funding through the Australia-India council to continue the project the following year. The project expanded to include the KM Music Conservatory, a higher education institution based in Chennai, India. In 2015-16, we were a team of two Australian and two Indian producers, two QUT Music production students, and a group of interested KM students wanting to learn more about recording and production. In 2018, I was awarded a mobility grant through the New Colombo Plan to fund twelve students' participation on the project in India. In 2019, without mobility funding, the project still attracted 14 students who self-funded the trip. The project is now sustainable through a study tour program.

## How it works

The study tour has two components:

### Part One: Creative collaboration, performance, and recording between QUT and KM music students.

Music-making collaborations start online in July each year and are realized and refined in person once the students arrive in Chennai in November. Students also find new collaborators upon arrival, and so begins a buzz of creative synergy, learning, and the formation of lifelong friendships and networks. QUT and KM music production students work together to produce and record the works, and the QUT and KM music business students capture the collaborations through the creation of short-form content posted through various social media channels, as well as staging four live events in venues across Chennai while engaging local press and radio.

### Part Two: Indie 100 India

The music business team works together to curate the Indie 100 India event. This starts a few months before the actual trip. This involves calling for applications from independent artists across India, scheduling and organizing the event in Chennai, capturing the event through social channels, engaging press and radio, staging of a live showcase event, data wrangling, and administration. As a side note, in the following year, a new student team from QUT will finalize, promote, launch, and distribute this album before commencing the next Indie 100.

Music production students become assistant producers during this part of the study tour, and music students continue to work on their own collaborations but are also available to work as session musicians for the Indie 100 project where needed.

During the study tour, students are also offered opportunities to attend any classes at KM, and special workshops on Hindustani music are included on the official schedule. Aside from these workshops and the first meet and greet session, the students quickly organize their own timetables for the two weeks. No official sight-seeing tours are organized, however before the trip commences, the students post activities or onward travel they might be interested in doing in their Facebook group. Each year, the students have been highly absorbed in their work, rehearsing with their collaborators around the clock, performing in live events, and socializing with their new friends. In both years of the study tour, there has been little to no interest in tourist activities.

Berg et al. (2012) found in their research that short-term study abroad programs do not improve intercultural competency, while Rennick (2015) cited highly successful examples due to instructors designing experiences around learning goals rather than simply putting a student in a new

place. While there is reason to be skeptical that deep cultural adjustment and the development of meaningful relationships could happen in two weeks, this project seems to turbocharge this due largely to the fact that music is the facilitator of intercultural training, and high-stakes, risky, real-world outputs are the goal.

## Methodology

Similar to Budge and Butt's (2010) approach to understanding the experiences of international study and fieldwork, this paper has used a qualitative approach inviting participants to complete a structured, post-travel questionnaire of fourteen open-ended questions. These questions have been designed to allow students to reflect on their experiences, in particular on their cross-cultural encounters and personal transformation. More specifically the questions gave students the opportunity to reflect on their personal assumptions before and after the trip; learning about culture and one's own culture, beliefs and values; approaches to creative collaboration in intercultural contexts; challenges faced while on the trip; the preparation for, and length of the trip; and making connections between what they learned on the trip in the context of their career aspirations. Over the years 2018 and 2019, 26 students from Australia participated in the study tour, and 24 students completed the questionnaire. Anonymity has been applied throughout the presentation of findings in this paper.

Many quantitative analytical tools have been created by researchers in the field to measure intercultural competency (Bennett 1986; Elenkov and Pimentel 2008; Fink 2013; Hammer 2012) but given the small cohort of students, and the short term of the study tour, this paper does not aim to measure levels of intercultural competence, but rather aims to gain insights into the experiences of those involved as first steps towards greater cultural awareness and personal growth.

The discussion section of this paper will be guided by Deardorff's (2006) Process Model of Intercultural Competence which aims to target knowledge, skills, and attitudes that lead to visible behavior and communication that are both effective and appropriate in intercultural interactions.

## Discussion

Across the data, the students provided rich descriptions of their learning in relation to *working in a new environment, collaboration, creativity and communication, doing things differently, and career preview*. This discussion uses Deardorff's model to provide insights into the knowledge, skills, and attitudes that students developed during their participation on the study tour project.

## Working in a New Environment— Nothing Runs On Time!

A key learning that reappeared consistently across the data set were a set of assumptions around India as chaotic and disorganized. Every student recognized the differences in perception of time, in particular frustration was observed early on in the trip around most activities, rehearsals, and events running late.

Unpopular opinion: there's a surprising amount of order in what appears to the Western eye as utter chaos. What I'd previously thought was disorganization turned out to be organisation with more community focused prioritisation.

According to the Deardorff model, this excerpt reveals some sense of cultural knowledge, through the understanding of cultural differences. The student also demonstrates a disposition to be proven wrong—Deardorff categorizes this as an attitude of openness (withholding judgment), and possible skill development in critical thinking through the recognition of assumptions.

Similar reflections across the data show how students demonstrated knowledge of cultural self-awareness, applied skills of observation and evaluation using patience and perseverance, and developed a discovery attitude seen through a willingness to move beyond one's comfort zone.

The biggest challenge for me was time—India time. It was a big adjustment for me because I'm always super punctual, so going to a place where time is so fluid and everything runs really behind schedule was a challenge to get used to. Several of our sound checks began an hour or more late, which meant the gig was also late. However, I eventually just accepted it and started to just follow the rhythm of the KM students.

These types of realizations have the potential to lead to internal learning outcomes for the individual. In this case, the student learns to be flexible and adaptable through shifting their priorities and being less rigid.

### Collaboration, Creativity, and Communication

Throughout the collaborations, students expressed the complexities of communication and the need to adapt quickly in order to be productive. The following shows the student articulating differences in verbal communication, and in particular, a local direct, and explicit style. These are considered in the Deardorff model as the development of sociolinguistic awareness development.

Indians are very to the point when they speak. In collaboration I quickly learned not to take criticism

personally. That was something I overcame and I felt like it helped my workflow immensely.

In fact, quite a few of the students used the term “work-flow and productivity” throughout their reflections, and this particular example highlighted the student's ability to minimize distortion and misunderstanding to enhance the efficiency of the collaboration. The following excerpt again shows sociolinguistic awareness through non-verbal communication, but both excerpts provided here identify students applying listening and observational skills and showing an attitude of respect and openness.

I learned that everyone's experiences of the same event are different. That communicating with body language can be really helpful when there is a language barrier (e.g., I noticed the “head bobble” which confused me at first, but picked up on these nuances as the trip went on).

In this last section excerpt, we can see how the developing cultural knowledges, skills, and attitudes are leading to internal outcomes of empathy, deep relationship formation, and flexibility in work style. Deardorff (2006) summarizes this as “effective and appropriate behavior within intercultural situations,” in particular the ability to adapt one's behavior to the desired objective by sparking positive and ongoing engagement with interlocutors.

It made me more aware of the importance of fun. It would have been easy to just get caught up in all the nitty gritty details, however, it was through the fun things and the relaxed moments of collaboration and conversation that really made artists/producers gel together which helped the songwriting and the performances, as well as our ability to understand how people communicate and work together. In the future, I will build on that more relaxed approach and try to ensure that whatever projects I'm working on still allow space for that sense of community and camaraderie. It makes such a difference in the overall vibe of the project through building a sense of trust within the team and stakeholders.

### Doing Things Differently

Work ethic and approaches to creativity were consistent themes across the data, in particular students were very inspired by the work ethic of their Indian collaborators, leading to some personal changes in motivation and commitment from my students when they returned home—again showing how students were reflecting on their own culture and ability to integrate other ways of knowing. Deardorff refers to this as cultural self-awareness, in particular, the

ability to articulate how experience shapes one's worldview. The following excerpts also reveal how students were starting to develop skills of discovery and curiosity, asking bigger questions about their own culture and how they might adopt other worldviews:

- They all had a really strong drive and work ethic.
- It definitely inspired my work ethic, and I realise I am capable of taking on a larger workload than I thought I previously could.
- Since returning, I've begun to attend more live events and indie music events, and diversify my musical taste slightly to include more genres/artists.
- I have become interested in doing further research into how exposure to different musical styles affects peoples' ability to communicate effectively.

Another behavioral skill fundamental to the development of intercultural competence is empathy. Calloway-Thomas et al. (2017) define empathy as the ability "imaginatively" to enter into and participate in the world of the cultural "other" cognitively, affectively, and behaviorally (33). This particular excerpt below shows that through the collaborative process of music-making, a student was able to develop empathy, in appreciating the struggles and realities of another person's situation.

On one hand I want to be more relaxed and create without consequence, embrace curiosity and play, try to recapture the childlike wonder that comes in the early days of music...this is coming from seeing people follow music from their love of it, in the face of dire opportunities.

Empathy has been considered the moral glue that holds civil society together (Calloway-Thomas et al. 2017, 32), and is an attribute or skill that we seldom identify in our lists of student attributes or graduate capabilities. The opportunity to develop empathy in different cultural situations is considered a fundamental skill for graduates in our program who we aspire will move into music and entertainment careers, conscious of stereotypes and prejudices, and cultural differences.

### Career Preview

The context of this real-world project required students to collaborate both in intercultural and interdisciplinary

ways and meet a set of industry outcomes in the form of live events, recording and production, and music promotion and distribution. This created an intense and productive environment. While students were stressed and exhausted at times, they valued the experience and considered what the experiences meant in terms of their own emerging careers. One student commented, "Learning how to work with other people in unfamiliar environments was a valuable skill to learn", another student explained that the experience had, "given me insights into how I might adapt to different and changing conditions," while another student explained the potential benefits of such an experience as, "being able to apply this new knowledge and tolerance in future situations." In terms of Deardorff's intercultural competence model, these insights show students' attitudinal development of discovery—that is the ability to reflect deliberately to eke out multiple meanings. This is particularly pertinent to today's graduates. While the world is more complex and interconnected, and diversity forms the fabric of modern society, Eswaran (2019) reminds us that there is also a growing polarization fueled by identity politics and the resurgence of nationalist ideals. Experiences that shape our students' perspectives have the potential to see them create healthy workplaces in the future that promote and support diversity and inclusivity.

### Conclusion

The findings of this study suggest that a study tour, which adopts a professional lens as opposed to a tourist lens, with offerings of real-world, industry experience, through creative and interdisciplinary collaboration develops musicianship, business skills, and intercultural understanding. The nature of this particular study tour required deep immersion and a short time frame for delivering the project deliverables, and the data revealed how students adjusted and adapted to operate effectively within themselves and with others.

While the cohort size was small, and the duration of the study tour in Chennai was only two weeks, it is difficult to claim that students developed intercultural competence, however, there were clear indicators across the data of students articulating cultural difference, demonstrating empathic, adaptive, and flexible behavior, and affective attitudes of openness, curiosity, discovery, and respect.

The creative vehicle of both music making and music industry could be seen as the facilitator that turbocharged this process of intercultural awareness. Kinship, friendship, shared interests, love of music, and a two-way flow of inspiration between the Indians and the Australian students made the process of coming together to produce a body of expected project outputs faster and more efficiently. Godwin (2019) in her study of immersive, cultural programs for musicians, acknowledges that offering time and space for

relationships to develop can foster a deepened sense of intercultural awareness and responsibility essential for ethical encounters with difference. This was an important feature of the Australia-India study tour, ensuring that students had ownership over the project, with complete flexibility to organize their own itineraries in conjunction with their Indian collaborators. In other words, to adjust to, and operate within, India time.

At the time of writing about these intercultural experiences, which have been afforded by travel and student mobility funding, we are now faced with a period of time (the COVID-19 global pandemic) whereby international travel is not possible, and even mobility within one's own state or country is restricted. Questions arise around how we might facilitate the development of intercultural competence and facilitate encounters with difference within our own music and creative industries programs without the need for funding or travel. This year we are running the Indie 100 India project as a virtual program, and while this is experimental, the music business students are encountering similar experiences to previous students (albeit slower) as they collaborate online to produce and release new music.

In January of this year, Cheryl Guerin, Mastercard Executive Vice President, spoke at the "Designing a Better Music Industry for Women" event. In her discussion of workplace inclusivity and diversity, she simply stated, "We all do better when we surround ourselves with diversity of thought" (Garcia 2020). The overarching goal for the inclusion of project-based study tours in our program is to develop graduates who are culturally competent professionals capable of operating in diverse communities and environments, both internationally and locally. Importantly, in Australia, we aspire for our graduates to be socially engaged and connected creative professionals who will drive the industry forward in equitable and just ways.

## References

- Australian Government. 2016. "First nations contemporary music receives crucial investment." *Australia Council for the Arts*, September 1, 2016. <https://www.australiacouncil.gov.au/research/showcasing-creativity-programming-and-presenting-first-nations-performing-arts/>.
- Bennett, Janet M. 2009. "Transformative Training: Designing Programs for Culture Learning." In *Contemporary Leadership and Intercultural Competence: Exploring the Cross-Cultural Dynamics Within Organizations*, edited by Michael A. Moodian, 95-110. Thousand Oaks, California: Sage.
- Bennett, Milton J. 1986. "A developmental approach to training for intercultural sensitivity." *International Journal of Intercultural Relations* 10, no. 2: 179-196. [https://doi.org/10.1016/0147-1767\(86\)90005-2](https://doi.org/10.1016/0147-1767(86)90005-2).
- Berg, Michael Vande, R. Michael Paige, and Kris Hemming Lou. 2012. *Student Learning Abroad: What Our Students Are Learning, What They're Not, and What We Can Do About It*. Sterling, Virginia: Stylus Publishing, LLC.
- Bruenger, David. 2015. "Complexity, Adaptive Expertise, and Conceptual Models in the Music Business Curriculum." *Journal of the Music and Entertainment Industry Educators Association* 15, no. 1: 99-119. <https://doi.org/10.25101/15.5>.
- Budge, Trevor, and Andrew Butt. 2010. "Planning for the new millennium: Students in Serendip." Paper presented at ANZAPS 2010, Christchurch, New Zealand.
- Chase, David, and Keith Hatschek. 2010. "Learning That Is Greater Than the Sum of Its Parts: Efforts to Build and Sustain an Integrative Learning Model in Music Management." *Journal of the Music and Entertainment Industry Educators Association* 10, no. 1: 125-147. <https://doi.org/10.25101/10.7>.
- Cooper, Rae, Amanda Coles, and Sally Hanna-Osborne. 2017. *Skipping a beat: Assessing the state of gender equality in the Australian music industry*. University of Sydney. <https://doi.org/10.25910/5db1292d585d4>.
- Deardorff, Darla K. 2016. "Identification and Assessment of Intercultural Competence as a Student Outcome of Internationalization." *Journal of Studies in International Education* 10, no. 3: 241-266. <https://doi.org/10.1177/1028315306287002>.
- Dimitrov, Nanda, Debra L. Dawson, Karyn C. Olsen, and Ken N. Meadows. 2014. "Developing the Intercultural Competence of Graduate Students." *Canadian Journal of Higher Education* (1975) 44, no. 3: 86.
- Elenkov, Detelin S., and Joana R.C. Pimentel. 2015. "Social Intelligence, Emotional Intelligence, and Cultural Intelligence: An Integrative Perspective." In *Handbook of Cultural Intelligence: Theory, Measurement, and Applications*, edited by Soon Ang and Linn Van Dyne, 289-305. New York: Routledge.
- "Face the facts: Cultural Diversity." *Australian Human Rights Commission*. February 25, 2015. <https://humanrights.gov.au/our-work/education/face-facts-cultural-diversity>.
- Fink, L. Dee. 2013. *Creating Significant Learning Experiences: An Integrated Approach to Designing College Courses*. San Francisco: John Wiley & Sons.

- Garcia, Catherine. 2020. "How to design a music industry that's more equitable for women." *NBC News*, January 24, 2020. <https://www.nbcnews.com/now/know-your-value/feature/can-t-you-just-be-singer-how-design-better-music-ncna1122226>.
- Godwin, Louise Frances. 2019. "Musical improvisation and intercultural collaboration as transformative learning." In *The Musician's Career Lifespan: Proceedings of the 22nd International Seminar of the ISME Commission on the Education of the Professional Musician*, 154-170. [https://www.isme.org/sites/default/files/documents/proceedings/ISME%20CEPROM%20Proceedings%202018\\_0.pdf](https://www.isme.org/sites/default/files/documents/proceedings/ISME%20CEPROM%20Proceedings%202018_0.pdf)
- Goldstein, Harvey A., Scott Bollens, Edward Feser, and Christopher Silver. 2006. "An experiment in the Internationalization of Planning Education: The NEURUS Program." *Journal of Planning Education and Research* 25, no. 4: 349-363. <https://doi.org/10.1177/0739456X05279277>.
- Graham, Phil, Michael Dezuanni, Andy Arthurs, and Greg Hearn. 2015. "A Deweyan Experience Economy for Higher Education: The Case of the Australian Indie 100 Music Event." *Cultural Politics* 11, no. 1: 111-125. <https://doi.org/10.1215/17432197-2842457>.
- Hammer, Mitchell R. 2012. "The Intercultural Development Inventory: A new frontier in assessment and development of intercultural competence." In *Student Learning Abroad: What Our Students Are Learning, What They're Not, and What We Can Do About It*, edited by Michael Vande Berg, R. Michael Paige, and Kris Hemming Lou, 115-136. Sterling, Virginia: Stylus Publishing, LLC.
- Kelman, Kristina, and David Cashman. 2019. "Industry-Based Popular Music Education: India, College Rock Festivals, and Real-World Learning." *Journal of the Music and Entertainment Industry Educators Association* 19, no. 1: 73-97. <https://doi.org/10.25101/19.3>.
- Paracka, Daniel J., and Tom Pynn. 2017. "Towards transformative reciprocity: Mapping the intersectionality of interdisciplinary intercultural competence." In *Intercultural Competence in Higher Education*, edited by Darla K. Deardorff and Lily A. Arasaratnam-Smith, 43-52. New York: Routledge.
- Rennick, Joanne Benham. 2015. "Learning that Makes a Difference: Pedagogy and Practice for Learning Abroad." *Teaching and Learning Inquiry* 3, no. 2: 71-88. <https://doi.org/10.2979/teachlearningqu.3.2.71>.



**Kristina Kelman** is an academic, teacher, community music facilitator, and jazz musician. Her research focuses on entrepreneurial learning. Most recently her book, *Music Entrepreneurship: Professional Learning in Schools and the Industry* was published through Palgrave Macmillan. She has collaborated with First Languages Australia on a language project through original song, *Yamani: Voices of an Ancient Land*. This resulted in an album, national curriculum materials, and a documentary featured on QANTAS in-flight entertainment. Since 2015, Dr. Kelman coordinates an intensive recording program and music education project in Chennai, India, which produces an album of original music, distributed and promoted internationally. Kelman is currently a Senior Lecturer at the Queensland University of Technology.

# Summer Camp: Developing a Recruiting Hotbed That Teaches High School Students Music Production

Steven Potaczek  
Samford University

This paper was presented at the [2020 International Summit](#) of the  
Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.25>

[https://www.youtube.com/watch?v=mg\\_Ollv7uCU](https://www.youtube.com/watch?v=mg_Ollv7uCU)

## Abstract:

Technology has forever changed the way music is produced, recorded, and distributed. An understanding of new music production techniques is essential for today's musician. Incorporating music production technologies into the music classroom can help expose students to contemporary music-making practice, engage students in this process, and instill confidence in their abilities to be musically creative and productive. To be sure, the days when musician, producer, and engineer were three separate entities are rapidly drawing to a close. Having a full range of production abilities has become more and more non-negotiable for contemporary musicians. The need to educate musicians in this field is essential for the future of our industry.

This research was conducted in order to develop and host a repeatable summer camp that teaches students modern music technological skills. Since its inception, this pilot program has gone on to create camps that are now viable avenues of college recruitment, as well as created a prototype that has been utilized by several higher education institutions across the United States. This presentation covers some of the literature review that led to the curriculum design, as well as details the pros and cons/highs and lows/advantages and drawbacks of a weeklong summer camp that helps high school students become better acquainted with some of the helpful, but oftentimes confusing, tools of our industry (including Pro Tools and Ableton Live). It also includes sections on setting goals and requirements, investigating and developing curriculum, interviewing and hiring personnel, creating artist lineup for the final project, and a post-event evaluation.

The course modules were selected from three general topics in the field of study: commercial songwriting and ar-

ranging, recording session management, and using a digital audio workstation to record, edit, and mix. These three topics were selected because of their correlation of relevance to the field, and upon interpreting feedback given during a pilot test phase of the project. Due to the creative leaning nature of the topics covered, the camp naturally lends itself to interested students. The camp has been so successful in fact, that it has since grown from its first year, to become one of the most effective on-ramps for prospective students for any department in the university.

Keywords: experiential learning, simulation, summer camp, scenarios development, music business, learning outcomes, higher education, commercial music, music education, music production, songwriting, Pro Tools

## Introduction

Advancements in technology have disrupted the way music is recorded and produced. This need not be bad news, as the proliferation of inexpensive hardware and software solutions has freed the artist to create without having a multimillion-dollar budget. For instance, 2019's top selling artist, Billie Eilish, wrote, recorded, and edited her entire album with her brother in his bedroom. An understanding of new music production techniques is required for musicians to capitalize on these advancements, however. Incorporating music production technologies into the music classroom can help expose students to contemporary music-making practice, engage students in this process, and instill confidence in their abilities to be musically creative and productive.



## Summer Camp

For colleges and faculty, high school students may be one of the best demographics to focus on. Aside from benefiting students who are actually old enough to comprehend the concepts, recent data shows that the potential payoff for university music programs is strong: colleges today are searching for efficacious avenues of recruitment and thankfully, high school students are hungry for learning twenty-first-century musical skills. Furthermore, students that start their educational journey at an institution that introduces empowering concepts to them, often remain loyal over a longer period of time.

But why specifically utilize the summer camp format for these students? Without a doubt, producing meaningful educational content for learners during the short summer months is a significant amount of work. While not the only solution, summer camp is an easy answer due to the fact that most of higher education's prospective students have the summers off from their normal day-to-day obligations. In response to the available bandwidth of summertime youths, recent studies reveal that every summer more than ten million children attend day or resident camps sponsored by churches, not-for-profit youth agencies, and independent operators.

In 2007, the *Journal of Family Issues* published a study that explored the outcomes of a one-week or longer educational course experience from the perspective of parents. A national sample of almost 2,300 parents responded to pre-, post-, and follow-up surveys about their children's growth experiences at camp. Parents perceived statistically significant gains from pre-camp to post-camp in ten youth development constructs with the highest effect sizes related to adventure/exploration, independence, making friends, positive identity, and peer relationships.

## Experiential Learning

Due to the creative nature of music production, experiential learning may be one of the best ways to educate on the topic. Aristotle is known to have said, "The things we have to learn before we can do them, we learn by doing them." Experiential education is considered an integral component of education today and students need practical work experience in order to be competitive in the job market. According to American education theorist David Kolb, "Experiential learning consists of a four-step cycle: concrete experience, observation and reflection, forming abstract concepts, and testing in new situations."

## Put into Practice

As a result of this data, I was privileged to be asked by Dr. Rebecca Chappell (Anderson University) to help start one of the first college-based music business, songwriting, and production camps designed specifically for high school

students in 2010. The camp has continued every year since its inception and has gone on to become one of the top recruiting strategies for Anderson's School of Music, generating over \$4.8 million in tuition. Originally grant-funded, the camp has since gone on to be self-funding and is a part of the university's larger offerings of summer camps. Instructors in years past have included Grammy Award-winning professionals in the field, as well as several MEIEA members from other higher education institutions (Tonya Butler, Keith Hatschek, etc.).

This specific camp is a six-night/seven-day experience from 9am to 4pm. Students meet together in the mornings for large-format classes which focus on the fundamentals of music business, then break off into smaller afternoon classes focusing on students' special interests. The camp can even be taken for college credit (three hours that fulfill the "Intro to Music Business" course at Anderson University).

There are three tracks available for each student to select from: music business, music production, and songwriting. Business students are taught in workshops such as Music Business 101, Introductory Legal Aspects, Finding Your Niche Market, and How to Get a Job in the Music Industry. These students are introduced to entrepreneurial career opportunities in the marketplace such as being a talent agent, booking agent, record label executive, music products representative, entertainment lawyer, music publicist, and music editor.

Songwriting students participate in four, seventy-five minute songwriting classes with an experienced songwriter. During their lessons, students study the lyrical and musical elements of songs that are currently successful in the marketplace. They are then given the assignment of applying these concepts to their own creations. Creative outlets for these students include being a professional songwriter, solo artist, songwriting band member, composer, content creator, rapper, etc.

Finally, production students are taught a curriculum that introduces basic recording and arranging concepts. They are taught how to utilize Avid Pro Tools to record, edit, and mix creations. Primers are given on topics such as specific hardware, software, equipment setup, functionality, and signal flow. Students are also taught mix concepts such as volume automation, field of space, and the use of plugins. All of this information is presented in a "hands-on" MIDI lab, where students are able to work on their own individual projects alongside professional instructors.

For these production students, the final section of their week includes observing and working alongside an actual producer, several hired "session" musicians, and engineers in creating the final project. This project takes place at a professional studio where students are able to observe and work hands-on with a real mixing console, outboard equip-

ment, and various pieces of musical gear. Students within this track have career opportunities such as becoming a full-service music producer, composer, recording/mixing/mastering engineer, sample and beat creator, etc.

### The Final Project

At the camp, any self-declared songwriter/artist has the opportunity to audition at the beginning of the week for a chance to have their song professionally recorded at a local recording studio. Talent is hired to bring the songs to life and songwriters/artists are able to leave camp with a fully produced, mixed, and mastered final product for their career portfolio. Due to financial and time constraints, only the top five to ten songs are usually able to be recorded, but all songwriters, instrumentalists, and vocalists are allowed to watch the process and even sit beside the session musicians—many of whom are touring musicians with internationally known acts such as Mat Kearney, John Mellencamp, and The Band Perry. These students are able to receive personal mentoring as the recording takes place. This process is an invaluable experience teaching students how music is professionally created.

Meanwhile, students in the production track have the opportunity to sit “at the console” in order to help record and produce these songs for their peers. Not only will they contribute to the decision-making process of creating content, but they also get to watch a professional producer arrange and direct the ensemble and/or a professional recording engineer capture the sounds. Once the song is recorded, these students move down the hall to a professional mix suite where they help with the final mix session and work alongside a separate professional mix engineer. The end result is that no matter which track students choose, each one is able to leave camp with a tangible product they can include in their professional portfolio. Everyone leaves the camp with something that they can be proud to say they were, in some way, a part of.

### In Summation

While certainly not the only model for such an educational experience, camps like this provide high school students with hands-on learning in ways that spark curiosity, expand their knowledge base, and grow their professional portfolio. Having done this for a decade now, Anderson University has seen many of its former campers move on to not only become Anderson alumni, but also develop fruitful careers within the music industry. Furthermore, opportunities like this provide students of all stripes a chance to actually visit a college campus. Truly, some of the students who attend camps such as this come from homes where college isn't thought of as a viable option. Seeing students like this—who may not otherwise get this exposure—consider college a worthwhile pursuit, is a reward unto itself.

While it certainly requires a lot of gears to move together (Human Resources, housing, camp staff, teachers, etc.), utilizing a summer camp as a part of a larger recruiting strategy has incredible potential to grow music production/business/songwriting college programs. Moreover, camp has the potential to set the bar higher for incoming students. Many entering freshmen have almost no experience in the areas of production, technology, and/or songwriting. Summer camp allows them to dip their toes in, get some foundational knowledge, and subsequently come into college with a deeper skill set than they would without.

Many high school students are hungry for twenty-first-century music skills; many colleges have the faculty and resources to meet this rising demand. If educators are up to it, the potential for a mutually beneficial relationship is there for the taking.

### References

- Butler, Tonya D. 2007. “BlueT.O.M. Blueprint: A Case Study on the Creative Design of a Student-Run Record Label.” *Journal of the Music and Entertainment Industry Educators Association* 7, no. 1: 99-117. <https://doi.org/10.25101/7.7>
- Cakir, Mustafa. 2008. “Constructivist Approaches to Learning in Science and Their Implications for Science Pedagogy: A Literature Review.” *International Journal of Environmental & Science Education* 3, no. 4: 193-206.
- Caufield, Keith. 2019. “The Year in Charts 2019: Billie Eilish is Top New Artist.” *Billboard* (December 5, 2019) <https://www.billboard.com/articles/business/chart-beat/8545496/billie-eilish-top-new-artist-2019-charts/>.
- Finney, John, and Pamela Burnard. 2007. *Music Education with Digital Technology*. London: Continuum International Publishing Group.
- Glaserfeld, Ernst von. 1982. “An Interpretation of Piaget’s Constructivism.” *Revue Internationale de Philosophie* 36, no. 4: 612-635. <http://www.univie.ac.at/constructivism/EvG/077>.
- Guarino, Mark. 2009. “Is the Recording Studio Obsolete?” *ABC News*. Accessed November 23, 2011. <http://abc-news.go.com/technology/home-technology-makes-recording-studios-obsolete/story?id=9419472>.
- Guzdial, Mark. 1997. “Constructivism vs. Constructionism.” <https://computinged.wordpress.com/2018/03/19/constructivism-vs-constructivism-vs-constructionism/>.

- Henderson, Karla A., Leslie Scheuler Whitaker, M. Deborah Bialeschki, Margery M. Scanlin, and Christopher Thurber. 2007. "Summer Camp Experiences: Parental Perceptions of Youth Development Outcomes." *Journal of Family Issues* 28, no. 8: 987-1007. <https://doi.org/10.1177/0192513X07301428>.
- International Society for Technology in Education. Accessed October 9, 2020. <http://iste.org>.
- "ISTE | NETS for Teachers." 2008. *International Society for Technology in Education*. Accessed July 22, 2012. <http://www.iste.org/standards/nets-for-teachers/nets-for-teachers-2008.aspx>.
- Jennings, Jerry. 2011. "The Future is Now: How do we as educators plan to meet the future?" *Discovery Education* (Web log comment, January 2, 2011). <http://blog.discoveryeducation.com/blog/2011/01/02/11394/>.
- Kolb, David A. 1983. *Experiential Learning: Experience as the Source of Learning and Development*. Upper Saddle River, New Jersey: Prentice Hall.
- Laakso, B. 2011. The Way We See It: Technology in Every Classroom, Every Day! *Triad* 79, no. 2: 107-109.
- Lebler, Don. 2007. "Student-as-master? Reflections on a learning innovation in popular music pedagogy." *International Journal of Music Education* 25, no. 3: 205-221. <https://doi.org/10.1177/0255761407083575>.
- Leong, Samuel. 2012. "Navigating the Emerging Futures in Music Education." *Journal of Music, Technology and Education* 4, nos. 2-3: 233-244. [https://doi.org/10.1386/jmte.4.2-3.233\\_1](https://doi.org/10.1386/jmte.4.2-3.233_1).
- Melden, A.I. 1950. *Ethical Theories*. New York: Prentice Hall.
- Rees, Fred J. 2012. "Redefining Music Technology in the United States." *Journal of Music, Technology and Education* 4, nos. 2-3: 149-155. [https://doi.org/10.1386/jmte.4.2-3.149\\_1](https://doi.org/10.1386/jmte.4.2-3.149_1).
- Rudolph, Thomas E. 2004. *Teaching Music with Technology*. 2nd ed. Chicago: GIA.
- Rudolph, Thomas E., Floyd Richmond, David Mash, D. Williams. 1999. *Technology Strategies for Music Education*. 2nd ed. Milwaukee, Wisconsin: Hal Leonard Publishing.
- Strasser, Richard, and Kate McLaughlin. 2007. "An Investigation of the Impact of Music Industry Cooperative Education on Student Academic Performance as Measured by Grade Point Average." *Journal of the Music and Entertainment Industry Educators Association* 7, no. 1: 119-135. <https://doi.org/10.25101/7.8>
- Tapscott, Don. 1998. *Growing Up Digital: The Rise of the Net Generation*. New York: McGraw-Hill.
- The National Association for Music Education. 1994. *National Standards for Arts Education*. Reston, Virginia: MENC.
- Tingen, Paul. 2019. "Billie Eilish." *Sound On Sound* (July 2019) <https://www.soundonsound.com/people/billie-eilish>.
- Vygotsky, L.S. 1978. *Mind in Society: Development of Higher Psychological Processes*. Cambridge: Harvard University Press.
- Webster, Peter R. 2012. "Key research in music technology in music teaching and learning." *Journal of Music, Technology and Education* 4, nos. 2-3: 115-130. [https://doi.org/10.1386/jmte.4.2-3.115\\_1](https://doi.org/10.1386/jmte.4.2-3.115_1).
- What Are 21<sup>st</sup>-Century Skills?* n.d. Accessed July 22, 2012. <http://atc21s.org/index.php/about/what-are-21st-century-skills/>.



**Steven Potaczek** is focused on helping musical artists and students discover and express their potential as creative careerists. As a music producer, he has worked with some of the top names in the industry (The Band Perry, Josh Garrels, and Skillet to name a few), and has successfully partnered with organizations such as MTV, *National Geographic*, and the Heartland Film Festival. He has received numerous industry accolades (including the Gospel Music Academy's "Song of the Year" award and the John Lennon Songwriting Award), toured nationally as a major label artist with a Billboard Top 40 hit, and landed musical placements on several prominent television shows such as *Parks and Rec*, *New Girl*, and *CBS Evening News*.

As an educator, Potaczek has taught at the collegiate level for over a decade and been a guest speaker at various music and film conferences. He holds a Master of Science Degree in Music Technology from Indiana University and developed a Bachelor of Arts in Commercial Music for Samford University that will have concentrations in the areas of Songwriting, Music Production, Live Touring and Performance, and Music Business. Perhaps most importantly, Potaczek absolutely loves inspiring and educating the next generation of music artists and industry leaders.

# Skip, Burn, Seek & Scratch: Young Adults' Compact Disc Usage Experiences in 2020

Waleed Rashidi  
California State University, Fullerton

This paper was presented at the [2020 International Summit](#) of the  
Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.4>

<https://www.youtube.com/watch?v=xqd6vh5uF-w>

## Abstract

While compact disc sales have been decreasing for the past several years, the format is not without its adherents. Millions of new units are still sold each year and although streaming services are heavily utilized by young adults—many of whom were raised on file-based music formats—a portion of this demographic still purchases and plays CDs. This study offers a view of 52 young adults' (ages 18 to 26) recent new CD purchase and usage experiences via a survey featuring qualitative and quantitative responses. Results indicated that young adults purchase and use CDs for myriad reasons, including to support favorite artists, as additions to collections, for playback in vehicles, and because the CD was bundled with artists' merchandise or tickets. Using Innovation Diffusion Theory as a lens, this segment of users are not technological laggards in adopting newer playback technology, but rather complement their streamed music service usage with CDs. Some of these young adults remain interested in collecting physical music, are sometimes feeling nostalgic, and are using CDs for practical reasons.

Keywords: physical music media, compact disc, CDs, digital music, recorded music, music industry

This paper is published in the *Journal of the Music and Entertainment Industry Educators Association* Vol. 20, No. 1 (2020). <https://doi.org/10.25101/20.4>.

**WALEED RASHIDI** is an Assistant Professor in the Department of Communications at California State University, Fullerton, and also serves as advisor to the Entertainment and Tourism Club. Rashidi has worked as an editor covering music at *Mean Street Magazine* and the *Inland Empire Weekly*. He has hosted a jazz radio show at KSPC since 1997, contributed to six books, and freelanced for the *Los Angeles Times-Brand X*, *Alternative Press*, *Modern Drummer* and *E! Online*. Dr. Rashidi earned his doctorate in education from the University of La Verne, an MA in communications from Cal State Fullerton, and a BS in communication-journalism from Cal Poly Pomona.



# Legends and Legacy: Musical Tourism in Muscle Shoals

Christopher M. Reali  
Ramapo College of New Jersey

This paper was presented at the [2020 International Summit](#) of the  
Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.26>

<https://www.youtube.com/watch?v=rg1znqJfwXk>

## Abstract

A 1917 pamphlet, “The Legend of Muscle Shoals and the Story of Florence,” recounted a Cherokee myth that claimed a sweetly singing voice could be heard from beneath the waters of the Tennessee River. Within a few years, this story appeared in a source adopted as a textbook in Alabama public schools and used into the 1950s. This tale, now known as the “Singing River” legend, unleashed a powerful cultural force that has shaped the promotion and reception of the Muscle Shoals, Alabama music scene.

A nascent recording scene developed in Muscle Shoals during the mid-1950s. During the ensuing years, numerous performers recorded many hit tracks primarily at two local recording studios, FAME and Muscle Shoals Sound. Over the course of sixty years and the production of thousands of recordings, the Muscle Shoals music scene has itself become legendary.

The “Singing River” legend attained more popularity during the 1990s, but the term entered the vernacular after the 2013 release of the documentary, *Muscle Shoals*. County tourism boards foreground the “Singing River” as a part of their marketing strategies to attract tourists to the area. A host of local businesses now use the phrase in their names. What was once a Cherokee myth has become a brand.

This paper examines how the Muscle Shoals region exploits myth and memory to attract tourists seeking authentic cultural tourism experiences. Cultural tourism relies on a mixture of tangible elements such as historic sites as well as intangible elements including music and myths. Muscle Shoals Sound is now a museum, and the public can tour FAME. The “Singing River” myth promoted in conjunction with tours of these legendary studios ultimately serves to transform and reimagine the Shoals as a holy site.

Keywords: cultural tourism, music tourism, music cities, Muscle Shoals, Singing River, FAME, Muscle Shoals Sound

**Christopher M. Reali** is an Assistant Professor of Music (Music Industry) at Ramapo College of New Jersey. He holds a Ph.D. in musicology, and studies popular music by examining the relationships between local music scenes and the national music industry. He is currently working on a manuscript about the Muscle Shoals, Alabama recording industry.



This work situates the Muscle Shoals music scene within the larger narrative of popular music studies by assessing salient musical characteristics and interpreting the long-lasting cultural effects of this Alabama community. Reali has presented at numerous conferences including the American Musicological Society, the Society for American Music, the Society for Ethnomusicology, the U.S. conference of the International Association for the Study of Popular Music, and the MEIEA Summit. His published work appears in *Rock Music Studies*, *MEIEA Journal*, *Southern Cultures*, *The New Grove Dictionary of American Music*, and *The New Encyclopedia of Southern Culture*. Dr. Reali has also toured the United States, Canada, and Western Europe as a guitar technician and tour manager for Chris Whitley, and as a guitar, bass, and drum tech for David Gray.

# Noise, Restrictions, and the Live Music Sector: A Case Study of the Musical Soundscape of San Antonio

Stan Renard  
University of Texas at San Antonio

This paper was presented at the [2020 International Summit](#) of the  
Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.27>

<https://www.youtube.com/watch?v=mLBl4HsdJTk>

## Abstract

As high-density urban living becomes more common in larger cities, many live music venues are under increasing pressure to restrict noise levels. Efforts to renew cities' sound ordinances have proved to be difficult. This is due to heated conflict between businesses, who argue existing rules are too restrictive, and nearby residents, who complain that loud venues hurt their quality of life. To test those assumptions, the proposed research intends to investigate noise levels experienced by patrons at entertainment venues and festivals of various sizes and capacities (n~70) across the city of San Antonio, Texas. In addition, it aims to understand what is being done to protect venues and patrons alike. To the knowledge of the author this would be the first city-wide noise levels study conducted in the live music sector. At stake are distinct perceptions of noise, the uniqueness of the city, and the nature of public space.

To meet the goals of this study, the methodology used is threefold. First, an Extech digital datalogging sound level meter is used to capture detailed noise level ranges inside and outside of about seventy concert venues across San Antonio. Data published is aggregated and thus, anonymous. Second, the data collected provides the means to create a heatmap using the ArcGIS software. Finally, venue owners/operators as well as city officials are interviewed to assess what policies and proactive means are employed if any to protect both venues and audience members.

This research has implication across a wide range of fields that include but is not limited to cultural policies, sound studies, law and economics, music consumption, public health, cultural geography, urban development, and the live music sector at large. For example, the lack of disclosure laws on product choices in terms of noise levels at venues in the live music sector is an issue that could have a significant

impact on ticket sales and customer choice.

Keywords: noise, live music sector, musical soundscape, sound studies, noise restrictions, San Antonio

*This project was funded by a MEIEA research grant.*

**Stan Renard** is the Assistant Professor and Coordinator of the Music Marketing Program in the Music Department at the University of Texas at San Antonio (UTSA). He is the



Founder and Coordinator of Music Biz Day, the largest free music biz expo in Texas. Dr. Renard joined UTSA as part of the University's Goldstar Initiative, which supports its recruitment and retention of world-class faculty members. He has the unique background of someone who has taught business courses in business schools and music courses in music departments, and then used this experience to develop music business courses. Dr. Renard is Assistant Director of the startup incubator CITE (Center of Innovation, Technology and Entrepreneurship). He is also a touring and recording artist, violinist, violist, active conductor, and the founder and arranger of the Grammy-Nominated Bohemian Quartet. Dr. Renard holds a Doctorate in Musical Arts (DMA) from the University of Connecticut as well as a Doctorate in International Business (DBA) from Southern New Hampshire University. Previously held collegiate appointments include Colby College, the University of Massachusetts Amherst, the University of Connecticut Storrs, Providence College, Eastern Connecticut State University, Southern New Hampshire University, and the University of California at San Diego.

# Music Industry Digital Marketing Strategy

## Case Study: Joe Ely

Justin Sinkovich  
Columbia College Chicago

This paper was presented at the [2020 International Summit](#) of the Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.28>

<https://www.youtube.com/watch?v=zBUrTZxVnb8>

### Abstract:

Justin Sinkovich presented the paper “Teaching Digital Marketing and Social Media Strategy for the Entertainment Industry” at the 2019 MEIEA Summit. The session provided an overview of best practices in digital marketing and how to implement these strategies into curriculum. 2020’s session is an applied companion piece to last year’s presentation. This year’s case study outlines a real digital and social media marketing campaign currently in progress with legendary Texas country artist Joe Ely, with the outline structurally mirroring 2019’s presentation.

This session addresses traditional and emerging content distribution and promotional strategies. The campaign includes setting objectives, goals, and how to measure the results through analytics and key performance indicators (KPI’s). Specific tactics in areas such as digital content distribution maximization, search engine optimization (SEO), email marketing, evergreen promotional content creation, and social media promotion planning, scheduling, and implementation will be outlined.

Keywords: digital marketing, music industry marketing, marketing strategy, Joe Ely



**Justin Sinkovich** has worked in digital marketing since 1999 when he co-founded the Webby-winning music discovery service Epitonic. He continued to focus on digital marketing professionally, particularly in the music industry. While serving as manager of digital distribution and promotion at Touch and Go Records for fifteen independent labels, Sinkovich began teaching e-commerce at Columbia College Chicago as an adjunct instructor. He started teaching full time at Columbia in 2009 and his principal focus has continued to be in this area. He currently teaches New Media Strategies at the graduate level and a practicum digital marketing agency class that travels to the South by Southwest Interactive Conference. Sinkovich also continues to consult and freelance in social media and digital strategy as well.

# Bonnaroo University: A Blueprint for Teaching Music Festival Culture

Ken Spring and Sarita M. Stewart  
Belmont University

This paper was presented at the [2020 International Summit](#) of the  
Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.29>

<https://www.youtube.com/watch?v=SXRXPdOKU5s>

## Abstract

The Bonnaroo Music & Arts Festival is one of the top music festivals in the world. The festival, created in 2002, takes place each June over a four-day period in Manchester, Tennessee. In 2019, Bonnaroo attracted approximately 80,000 attendees, and featured over 150 artists on a dozen plus stages. Belmont University, based in Nashville, Tennessee, ranks in the top five nationally for participation in short-term Study Abroad programs. Belmont at Bonnaroo (i.e., Bonnaroo University, aka Bonnaroo U) is one of the innovative programs offered during the summer months. Twenty students take two three-credit courses, “Sociology of Music” and “Research Methods and Festival Culture” concurrently in June as part of Bonnaroo University. The goal of the two classes, each taught by different professors, focuses upon sociology, consumer research, and the business of music festivals.

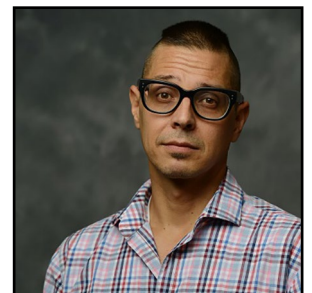
There are three distinct sections of the program. The first week takes place on campus prior to Bonnaroo. The students are grouped into four groups of five students, and steeped in Production of Culture theory. Research questions associated with this theory, developed in tandem with the festival organizers, are assigned to each group. The groups design interview questions they explore during the festival as part of the research methods course.

In the second phrase, the professors and students travel on two tour buses to Manchester, which are stationed backstage on the festival grounds. In 2018, year one of the program, students conducted 73 interviews centered around topics of branding, community, design, and fandom. In 2019, questions focused on the “Bonnaroo vibe” around themes including both production and consumption of culture, symbolic identity and authenticity. The rigor of the study increased, with 380 individual interviews taking place during the festival.

Upon return to Nashville following the festival, students analyze the interviews using content analysis methodology. Each group prepares a final summary paper, followed by a formal presentation of the research. The main results thus far highlight that Bonnaroo is known for community and positivity. Music is indeed important, but not the main focus of festival attendance. In addition to conducting research, the students also meet with top music industry professionals as well as enjoy the festival’s music offerings. This program has received widespread press attention including recognition by the trade industry publication *Billboard*. The pedagogical approach of Bonnaroo University can be used as a blueprint for other universities seeking to set up similar real-world learning opportunities for students.

Keywords: Bonnaroo, Belmont University, Bonnaroo University, production of culture theory, sociology of music

**Ken Spring** is an Associate Professor of Sociology at Belmont University. He has been an active member of the Belmont community since 2002. He holds an M.A. in Sociology with a focus on community development from the University of Toledo and a Ph.D. in Sociology with a focus in social and cultural theory from Vanderbilt University. He teaches classes on Social Theory, Cultural Theory, Sociology of Music, Politics of Knowledge, Urban Community, and Research Methods. Dr. Spring was the recipient of the Harold Love Community Service award from the Tennessee Governor’s office and Tennessee Department of Higher Education for his role in creating the YMCA Literacy Program in Middle Tennessee. In addi-





tion to his community service and research, Dr. Spring has been interviewed by more than twenty local and national news publications and has appeared in several documentaries discussing various aspects of culture which have aired internationally on Bravo!, Current TV, and nationally on PBS.

**Sarita M. Stewart** is an Associate Professor of Creative & Entertainment Industries in the Mike Curb College of Entertainment & Music Business at Belmont University in Nashville, Tennessee. Stewart's teaching expertise is in the area of public relations, music marketing, and consumer research.



Her main research focus is on the topic of music consumption, with accompanying interests in the areas of fandom, mood management, and music festivals.

Dr. Stewart's publications include an essay on LeAnn Rimes' album *Blue* in *Please Allow Me To Introduce Myself: Essays on Debut Albums* (Ashgate), and book chapter, "TV, Radio, and Music Research," in *Research Methods in Communication (Third Edition)* (Vision Press). Stewart, along with her co-authors Maria Ivey of IVPR and Dorren Robinson (Belmont University) are finalizing a textbook: *Music Publicity: A Practical Approach*, scheduled for publication by Kendall Hunt in Fall 2020. Additionally, Stewart serves as a book editor of the Springer International Music Business Research Series. Currently, she is Vice President of the International Music Business Research Association, an organization based in Vienna, Austria. Stewart has also participated as a panelist at numerous academic and industry conferences.

Stewart's entertainment industry experience includes a thirteen-year stint at Curb Records where she served as Director of Marketing, and AKG Acoustics, as U.S. Marketing Manager. Stewart holds a B.S. in Business Administration from Oregon State University, Masters in Business Administration from the Drucker School of Management at Claremont Graduate University, and a Ph.D. from The University of Alabama. She is a 2017 graduate of Leadership Music.

# Jamaican Popular Music In Transition

Kai-Yaneeke Tapper  
University of the West Indies

This paper was presented at the [2020 International Summit](#) of the  
Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.30>

<https://www.youtube.com/watch?v=LmMA3haZSC8>

## Abstract

Reggae was internationalized and popularized by Bob Marley & The Wailers in the 1970s, however, since his passing the genre has come up short in competition with other international mainstream genres. This is due to numerous variables and changes within the music industry. Some of these changes such as the digitization of music and the advent of streaming have massively impacted music sales thus pushing today's Reggae artists to reconfigure their business model and marketing strategies. Furthermore, due to this technological advancement and an observed reconfiguration of business and marketing strategies, a change in sound has also occurred. It could be argued that these changes in sounds puts the state of Jamaican music into a liminal space due to an incorporation of a variety of sounds, techniques, and genres that do not fit into either Reggae or Dancehall categories.

The liminality of this space is further compounded by the fact that the popularity and subsequent saturation of radio play of the Dancehall genre has led to a reactionary resurgence of the Reggae consciousness picking up since 2010. This resurgence, dubbed the Reggae Revival, has several objectives, some of which include (i) encouraging spiritual development through their musical/uplifting messages, (ii) to promote a sense of community around creatives, and (iii) to encourage Black pride and African aesthetics. These objectives and the interactions they promote have contributed to the changes in the Reggae landscape, however, there is very little literature on the study of this change. Therefore, this presentation seeks to explore Reggae in transition by tracing the impetus of, and the emerging effects from, the Reggae Revival movement through an exploration of past Reggae trends and comparing them to the current sounds and production styles heard in contemporary local Jamaican artists while interrogating the current state of the Reggae genre and its future on the worldwide music scene.

Keywords: Jamaican popular music, Jamaican culture, reggae, reggae revival, dancehall, music industry



**Kai-Yaneeke Tapper** is an adjunct tutor at the University of the West Indies in the courses of “Entertainment, Media & Culture” and “Producing Culture: Events & Festivals”. She completed a Bachelor’s in Entertainment and Cultural Enterprise Management in 2016 and is currently a Masters of Philosophy candidate in Cultural Studies. Her areas of research include the emergence of musical genres regionally relative to contemporary sociocultural and political realities and the similarity comparisons in the performance geographies of Millennials, Generation X, and first-generation Reggae Icons.

# Do What Works: Using the Scholarship of Teaching and Learning to Improve Student Engagement in Group Projects

Marcus Thomas  
The Hartt School, University of Hartford

This paper was presented at the [2020 International Summit](#) of the  
Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.31>

<https://www.youtube.com/watch?v=-oS2TSEV8ls>

## Abstract

The scholarship of teaching and learning (SoTL) invites professionals to examine their own classroom practice, record their successes and failures, and ultimately share their experiences so that others may reflect on their findings and build upon teaching and learning processes (Hutchings and Schulman 1999). SoTL...involves systematic study of teaching and/or learning and the public sharing and review of such work through presentations, performance, or publications (McKinney 2006).

During the 2019-2020 academic year I was awarded a fellowship from the Davis Educational Foundation. I participated in a faculty learning community (FLC) with an interdisciplinary team of scholars to examine our teaching practices and how they impact student attitudes towards group project assignments. Our Collaborative FLC was comprised of a chair and nine professors, with professors from five of the seven colleges at our university. Members of the FLC shared their classroom experiences with one another to learn tactics and practices that could be adapted in each of our classes.

For my class, Introduction to Performing Arts Management, I was interested in exploring the “What Works” question: will allowing students to determine their role within a group project based on their preferences and experiences lead to greater engagement and satisfaction in collaborative efforts? The FLC also explored the “What Is” question: do students in self-forming groups express greater satisfaction on group projects than students who are sorted into groups by the professor?

To gather data on student attitudes regarding group project participation, we created a pre-project survey comprised of Likert scale questions (quantitative) and a post-project

survey that included both Likert scale and open-ended questions (qualitative).

Analysis of my class’ data suggests that student autonomy in selecting their individual roles within groups had little impact on their reports of group performance satisfaction. Students who formed their groups had increased reports of overall group satisfaction. However, a larger question that went unanswered was: how prepared were students to perform collaborative work based on prior education or training in my class or other classes?

Keywords: Davis Educational Foundation, collaborative work, group projects, SoTL, faculty learning communities, music industry education, performing arts education

## Background

During the 2019-2020 academic year I was awarded a fellowship from the Davis Educational Foundation. The Davis Educational Foundation grant supports faculty learning communities (FLC) that seek to integrate high impact practices (HIP) or essential learning outcomes (ELO) in collaborative work, oral communication, or written communication into new or existing courses. I participated in the Collaborative FLC with an interdisciplinary team of scholars to examine our teaching practices and how they impact student attitudes towards collaborative work on group project assignments.

Our FLC was comprised of a chair and nine professors, with professors from five of the seven colleges at the University of Hartford to ensure cross-disciplinary dialogue. Members of the FLC shared their classroom experiences with one another to learn tactics and practices that could be adapted to each of our classes. The objective of the FLC

activities was to use the scholarship of teaching and learning (SoTL) to inform instructors of effective pedagogical methods and possible impediments to students achieving essential learning outcomes in their respective courses.

### Scholarship of Teaching and Learning

SoTL invites professionals to examine their own classroom practice, record their successes and failures, and ultimately share their experiences so that others may reflect on their findings and build upon teaching and learning processes (Hutchings and Schulman 1999). SoTL...involves systematic study of teaching and/or learning and the public sharing and review of such work through presentations, performance, or publications (McKinney 2006).

The Davis grant supported faculty recipients in the design of a SoTL project to study effectiveness of new or revised course activities, assignments, assessments, and/or syllabi. Our FLC was tasked with introducing the high impact practices (HIP) of Collaborative Assignments or Projects into our courses. In order for a particular assignment or assessment to be considered a HIP, the University of Hartford requires it to be embedded in a credit-bearing course, count for at least twenty percent of the final grade in the course, and present student teams with a real-world problem to solve. Students must also evaluate each other’s performance as team members and present their projects or findings within the course or in some public forum.

Our FLC used the definition of teamwork as described by the Association of American Colleges and Universities (AACU) in the Teamwork Value Rubric. The AACU rubric defines teamwork as behaviors under the control of individual team members (effort they put into team tasks, their manner of interacting with others on the team, and the quantity and quality of contributions they make to team discussions.) We pulled teamwork assessment tools and resources from ITP Metrics at <https://www.itpmetrics.com> as referred to in “Team Dynamics Feedback for Post-secondary Student Learning Teams” (O’Neill, Deacon, Gibbard, Larson, Hoffart, Smith, and Donia 2018).

### Scope of Inquiry

The taxonomy of SoTL questions generally falls into four lines of inquiry. “What works” questions seek data regarding the relative effectiveness of different pedagogical approaches. “What is” questions seek to describe features of a particular event or phenomenon. “What would it look like” questions explore vision of possibilities. Theory building questions seek to build new conceptual frameworks that lead to new inquiry questions (Hutchings 2000).

The FLC as a group explored the “what is” question, “Do students in self-forming groups express greater satisfaction on group projects than students who are sorted into groups by the professor?” For my class, Introduction to Perform-

ing Arts Management, I explored the “What Works” question, “Will allowing students to determine their role within a group project based on their preferences and experiences lead to greater engagement and satisfaction in collaborative efforts?”

### Scope of Study

Our study consisted of an attitude survey of 150 students across nine class that were offered in fall 2019. Students participated in pre- and post-teamwork surveys administrations.

The courses involved were:

MUM 120	Introduction to Performing Arts Management
M 110	Modeling with Elementary Functions
POL 390	Buying Global Change
MGT 310	Management and Organizational Behavior
M 140	Precalculus
BIO 352	Molecular Cell Biology
ECE 361	Electronics Fundamentals
CS 391	Wireless Networks
UIST 190	The Martian Way

My Class project, Introduction to Performing Arts Management, is a 100-level course that serves as the prerequisite to all subsequent department courses. Thirteen of the twenty students enrolled were first-year students. Students were spread across four performing arts majors including Music Management, Performing Arts Management, Music Production and Technology, and Technical Theater. Students were nearly evenly split among eleven men and nine women. Of the twenty students, only one was clearly identifiable as a person of color. However, as racial data was not specifically collected, it is possible that there may have been additional students who identified as being of color.

Students were arranged into five groups of four members. Three groups were student-formed and two groups were randomly assigned by the instructor. Student groups researched the creation of a company, product, or service. The groups were responsible for explaining and demonstrating how the four major functions of management: planning, organizing, leading, and controlling would be researched and implemented in their proposed startups.

All groups determined their own business ideas, individual workloads, and extra-class group work schedules. All students were required to provide feedback data on their group peers and their own performances. Groups prepared Keynote or PowerPoint presentations explaining their business concept, organizational management structure, environmental scanning results, strategic positioning statement, and organizational goal planning. Group projects were presented to the entire class during the final two days of the

semester. The groups determined how they would split or share the work during the class presentations.

### Methodology

Participation in the survey was voluntary and students were given the opportunity to opt out if they chose. Although the assignments involved were graded, students were not graded on their participation, or lack thereof, in the survey itself. Students were given surveys by professors other than the professor for the course in which they were enrolled.

The teamwork measurement surveys administered to students consisted of eleven items to solicit data that would help us better understand student perceptions of teamwork on collaborative projects. There were two surveys administered during the semester. A pre-collaborative project survey measured students' attitudes regarding their most recent prior collaborative class projects (in previous classes and semesters) with quantitative Likert scale questions. A post-collaborative project survey measured students' attitudes regarding the then current class collaborative project with quantitative Likert scale questions and qualitative, open-ended questions as well.

The FLC agreed on eleven survey questions which worked across disciplines. Ten of the eleven items (all except question no. 8) hung together in a single construct measuring teamwork processes. The survey questions were:

1. We divided our time and efforts equitably
2. We knew exactly what was expected of each other
3. Team members encouraged a "we are in it together" attitude as they negotiated their differences

4. Team members treated conflict as a mutual problem to solve
5. Our team members coordinated our activities with one another
6. I could rely on those with whom I worked in this group
7. Team members listened carefully to each other's opinions
8. My instructor expected me to assess myself and my team members for the collaborative project
9. I was comfortable receiving feedback from and providing feedback to my team members
10. Even when we disagreed, we communicated respect for each other
11. My teams' members will provide reliable feedback regarding my performance in the team

We used the five-level Likert items ordinal data ranking system of:

1. Strongly Disagree
2. Disagree
3. Neutral
4. Agree
5. Strongly Agree

### Quantitative results

We conducted a Wilcoxon Signed Rank test to compare pre- and post-administration for individual items. The Wilcoxon Signed Rank test showed that there was a significant difference between pre- and post-scores for items 3, 4, 6, 7, and 11 on the teamwork measure.

	1. post We divided our time and efforts equitably. - 1. We divided our time and efforts equitably.	2. post We knew exactly what was expected of each other.	3. post Team members encouraged a 'we are in it together' attitude as they negotiated their differences. - 3. Team members encouraged a 'we are in it together' attitude as they negotiated their differences.	4. post Team members treated conflict as a mutual problem to solve. - 4. Team members treated conflict as a mutual problem to solve.	5. post Our team members coordinated our activities with one another. - 5. Our team members coordinated our activities with one another.	6. post I could rely on those with whom I worked in this group. - 6. I could rely on those with whom I worked in this group.	7. post Team members listened carefully to each other's opinions. - 7. Team members listened carefully to each other's opinions.	9. post I was comfortable receiving feedback from and providing feedback to my team members. - 9. I was comfortable receiving feedback from and providing feedback to my team members.	10. post Even when we disagreed, we communicated respect for each other. - 10. Even when we disagreed, we communicated respect for each other.	11. post My teams' members will provide reliable feedback regarding my performance in the team - 11. My teams' members will provide reliable feedback regarding my performance in the team
Z	-1.930 <sup>b</sup>	-1.175 <sup>b</sup>	-3.408 <sup>b</sup>	-3.464 <sup>b</sup>	-.954 <sup>b</sup>	-3.321 <sup>b</sup>	-3.247 <sup>b</sup>	-1.527 <sup>b</sup>	-.991 <sup>b</sup>	-3.536 <sup>b</sup>
Asymp. Sig. (2-tailed)	.054	.240	.001	.001	.340	.001	.001	.127	.322	.000

Quantitative Z-Score Results

Question	Pre-Survey Avg	Post-Survey Avg	Difference
1	3.84	3.89	0.05
2	4.01	4.07	0.06
3	3.73	3.9	0.17
4	3.82	4.05	0.23
5	3.98	3.99	0.01
6	3.72	3.95	0.23
7	4.03	4.21	0.18
9	4.15	4.24	0.09
10	4.26	4.23	-0.03
11	3.91	4.14	0.23
	185 Responses	164 Responses	

Quantitative Averages

### Interpretation of Quantitative Data

Statistically significant higher scores on fifty percent of survey questions tend to indicate greater student satisfaction with their most recent collaborative project (the projects from the then current fall 2019 semester).

Although students were not asked to compare their experiences between the two teamwork projects from the pre and post-surveys, some possible reasons for the increased satisfaction rates on the most recent project may include:

- Recency of current project provided more concrete examples and data for students to consider
- Students may have paid more attention to details since they were aware of survey project
- Students may have expended more effort since they were aware of survey project
- Perhaps this was simply a more satisfying project

### Interpretation of Qualitative Data

Students provided open-ended feedback on the post-project survey. Students provided self-evaluations and peer feedback with the understanding that only the instructor would see the responses and the data would not be shared with the other group members. Qualitative results were not shared with professors until after the final grading of the class to avoid any influence in the assignment grading.

Qualitative feedback tended to be more or less critical along the two lines of group make-up. Members of self-selected groups tended to evaluate their peers more favorably. Members of self-selected groups were more likely to use broad approval terms such as “great job” and “team player” when assessing their peers. They were also more likely to use the same descriptive evaluation (blanket terms) for each team member of the group. Members of self-selected groups tended to discuss the work habits much more than individual personality traits of their peers.

Members of instructor-selected groups tended to evaluate their peers less favorably. They tended to use more specific and critical terms for each group member. Criticisms more often focused on specific habits or personality traits of their peers when compared to evaluations in the self-selected groups. Members of instructor-selected groups discussed work habits of their peers in about equal instances as they discussed individual personality traits.

Although students were not asked about their perceptions of being in self-selected or instructor-selected groups, some possible reasons for the differences in their qualitative responses may be:

- Some members in self-selected groups were familiar with one another
- Self-selected group members may feel more responsible for their choices
- Lack of interpersonal familiarity may have increased implicit biases among members in instructor-selected groups

### Analysis

Overall, students expressed greater satisfaction with group member performances on their latest collaborative project from the then current fall 2019 semester. Analysis of my class’ data suggests that students who formed their own groups had increased reports of overall group satisfaction. Reviewing the discrepancies in qualitative responses between the self-selected and instructor-selected groups led me to an additional inquiry: how prepared were students to perform collaborative work based on prior education or teamwork training either in my class or prior classes? Although students are often asked or required to work in groups or teams for class assignments, it is not so apparent that instructors give them the training or guidance necessary to be successful in collaborative settings.

Real-world collaborations often form more similarly to the instructor-selected groups where participants are put together in teams with little to no input as to who their partners will be. Nonetheless, members of professional teams are expected to successfully navigate differences in opinion, experience, race, gender, age, and seniority in order to complete business tasks. If we expect our students to be successful and satisfied in group or team environments, how can we properly train and prepare them to collaborate?

I’ve identified a couple of pedagogical techniques which I plan to employ starting in spring 2021 classes. In the introductory course, I will teach a collaborative module prior to the group exercise. This lecture will focus on teamwork concepts and not necessarily on any performing arts management principles. I will also build collaboration skills as-

assessments into the exercise itself where students will take interval breaks to review collaborative practices in the context of their current projects. The final strategy I plan to employ will take some time to put into practice since it will require a curriculum change. Students in our Performing Arts Management program are required to take Management and Organizational Behavior, but not typically until their junior year of study. I plan to require courses in group management and conflict resolution earlier in the degree program.

## References

- Hutchings, Pat. 2000. "Approaching the Scholarship of Teaching and Learning." In *Opening Lines: Approaches to the Scholarship of Teaching and Learning*, edited by Pat Hutchings, 1-10. Princeton, New Jersey: Carnegie Foundation for the Advancement of Teaching.
- Hutchings, Pat, and Lee S. Shulman. 1999. "The Scholarship of Teaching: New Elaborations, New Developments." *Change* 31, no. 5: 10-15. <https://doi.org/10.1080/00091389909604218>.
- ITP Metrics. Home page. Accessed October 19, 2020. <https://www.itpmetrics.com/>.
- McCuen@aacu.org. 2018. "Teamwork VALUE Rubric." (November 6, 2018). <https://www.aacu.org/value/rubrics/teamwork>.
- McKinney, Kathleen. 2006. "Attitudinal and structural factors contributing to challenges in the work of the scholarship of teaching and learning." *New Directions for Institutional Research* 2006, no. 129: 37-50. <https://doi.org/10.1002/ir.170>.
- O'Neill, Thomas A., Amanda Deacon, Katherine Gibbard, Nicole Larson, Genevieve Hoffart, Julia Smith, and B. L. M. Donia. 2017. "Team Dynamics Feedback for Postsecondary Student Learning Teams." *Assessment & Evaluation in Higher Education* 43, no. 4: 571-585. <https://doi.org/10.1080/02602938.2017.1380161>.



**Marcus Thomas** is an educator and entertainment attorney who is also trained as a screenwriter and publicist. During his twenty-five-year career, he has maintained a boutique entertainment law practice and held several in-house positions with entertainment companies including a major record label, major-affiliated music publisher, and the nation's largest education music print publisher.

Thomas co-authored "The Commercial Music Industry in Atlanta and the State of Georgia – An Economic Impact Study." His study served as support for passing the Georgia Entertainment Industry Act of 2005. Thomas holds a Juris Doctor from Georgia State University, a Master of Fine Arts from Full Sail University, and a Master of Mass Communication from the University of Georgia.

Thomas serves as Associate Professor, Chair of Music Industry at the Hartt School, University of Hartford. He previously served as Associate Director of The Los Angeles Film School's Entertainment Business program where he was an instructor and faculty training developer for five-and-a-half years. Thomas also served five years as Assistant Professor and Coordinator of Georgia State University's Music Management program.

# The Denniz PoP Model: Core Leadership Skills in Music Production as Learning Outcomes in Higher Education

David Thyré, Jan-Olof Gullö, and Peter Schyborger  
Royal College of Music, Stockholm

This paper was presented at the [2020 International Summit](#) of the  
Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.32>

<https://www.youtube.com/watch?v=OUfZfrHIXPU>

## Abstract

Over the last two decades, many Swedish songwriters and music producers have been internationally successful. During this time, more and more students in Swedish higher education have studied music production and other courses with music in combination with design and new media technology. In this research project searching for *Sophia in music production* we study how various aspects, including the development of the music and media industry as well as individual initiatives, have contributed to the growing Swedish export of music. The term Sophia refers to ancient Greek knowledge typology and is used to summarize the theoretical framework of the project. Sophia is understood as wisdom, or sagacity, and can be described as the ability to think and act using knowledge, experience, understanding, and reason. Previous research clearly shows a variety of competences that are demonstrated and needed among musicians, music producers, and others active in the art of music production. Leadership is a very important aspect of music production and that's why we explore what we can learn from Denniz PoP's (1963-1998) leadership when he collaborated with his closest colleagues, and multiple award-winning songwriter/producer Max Martin. The empirical source material includes interviews as well as radio and television programs, literature, and an extensive inventory of Swedish music industry and consumer magazines. The results include a seven-step model for music production but also indicate that Denniz PoP's true expertise was his ability to make others in a team grow and perform well. That which best characterizes that form of expert knowledge can certainly be described in many ways. Core characteristics appear to be thoughtfulness combined with both creative ability and perseverance as well as a sense of order

and discipline, aspects that may be very challenging to fully implement as learning outcomes in music production education.

Keywords: Denniz PoP, higher education, leadership, Max Martin, music production, songwriting, Swedish music

## Introduction

Although Sweden is a small country with just over 10 million inhabitants, Swedish music exports have been very successful for many years (Burnett and Wikström 2006; Portnoff 2015; Musiksverige 2018; Norberg and Wiberg 2019). There are several factors that have contributed to the export successes and over the few years we have been working in the research project: *Searching for Sophia in music production*. We study how various aspects linked to music production have contributed to the Swedish music industry international achievements.

Educational programs in music production are available in Swedish higher education since the early 1980s (Gullö and Thyré 2019). Since then, major changes have taken place in the surrounding society including how music is produced, distributed, and consumed. Higher education has also changed a great deal through various reforms, e.g., the adaptation to the Bologna Declaration (1999) which has been of great importance for higher education in many European countries. In all education, there are many different traditions, i.e., ideas of customs, different views, languages, and values for how education is to be carried out and what values are part of the cultural and social heritage that is consciously or unconsciously handed over to new generations of students. In professional activities, such as songwriting and music production, different forms of knowledge transfer between people also takes place in a similar way. Although there is a reasonable difference between how such knowledge transfer takes place in formal and informal learning situations, it is of great interest, for us researchers interested in learning about artistic activities in music,



to study how learning and knowledge transfer takes place among professionals.

In the *Searching for Sophia in music production* project a team of researchers study various formal and informal learning processes connected to education in higher education in artistic aspects of music in general and music production specifically. Previous research clearly shows a variety of competences that are used and needed among musicians, music producers, and others active in the art of music production (Burgess 2013, 2014; Frith and Zagorski-Thomas 2012; Gullö et al. 2015; Gullö et al. 2019; Gullö and Thyrén 2019; Gullö 2020; Harding 2010, 2020; Hatschek and Beseda 2014; Hepworth-Sawyer and Golding 2011; Howlett 2009; Zagorski-Thomas 2014). Many Swedish music producers and songwriters compose and produce songs for international artists. Furthermore, many Swedish artists have followed after ABBA's international breakthrough in the mid-seventies. Over the last decades several Swedish artists and producers have succeeded internationally, for example Roxette, Ace of Base, First Aid Kit, Swedish House Mafia, Avicii, and Max Martin (Norberg and Wiberg 2019). Our own previous studies show that many of the Swedish and Nordic international successful songwriters, musicians, and music producers have more of an informal background than a scholastic formal education and many of them also show well-nurtured leadership qualities. Therefore, it is especially interesting for us to study those who have succeeded in the music industry without formal education.

In this paper we have chosen to focus on the leadership skills of the successful Swedish music producer Denniz PoP (Dag Krister Volle, 1963-1998) and what typified in his leadership when he collaborated with his closest colleagues, including multiple award-winning song-writer and producer Max Martin. The main reason why we have chosen to focus on Denniz PoP is that the working methods and attitudes he had in his work as a music producer, which he also passed on to many of his colleagues, indeed may have contributed to the success of Swedish music exports. Furthermore, we also have found that most of his music producer strategies, including leadership skills, working methods, and attitudes are mainly unknown to most of those who did not have a direct insight into the music production activities of Denniz PoP. In addition, many of the methods and attitudes that Denniz PoP introduced during his short but successful career, also seem to have worked well for the next generation of Swedish music producers, several of whom have achieved great international success.

The purpose of this study is therefore to analyze how Denniz PoP's music producer strategies, including leadership qualities, can contribute to new knowledge and a deeper understanding of the Swedish music exports and how different experiences from the results of this study can be applied

in higher music education with a focus on music production. Our overall research question in this paper is: *How can music producer strategies, including leadership qualities, that can be identified among professionals such as Denniz PoP be transferred into valid learning outcomes in higher education with a focus on music and music production?* Other research questions we have used in this study are: *What are the similarities and differences between Denniz PoP's working methods and what is described in previous research and other relevant literature?* and: *What significance did Denniz PoP have, during and after his lifetime, for Swedish music exports and how and to what extent are the working methods and strategies that Denniz PoP established still used among now active Swedish music producers?* In this paper, however, we have chosen to focus on the first research question, and since this is an ongoing project, we will return to the second and third research questions in more detail in future work.

## Theoretical Considerations, Methodology, and Disposition

Teaching in higher music education, as in many other educational contexts, is targeted at an overall level for the students to learn and thereby change through genuine knowledge development. This can be done in many different ways, such as changing the perceptions of the learner and helping the learner to see new perspectives (Bruner 1996, 2009). However, artistic education, including education in music production, often include training skills where extensive practice is required before the learner achieves genuine knowledge development and the ability to see new perspectives (Holgersson 2011). Therefore, it can be challenging to find theoretical models that can be used to analyze education based on artistic practice.

Learning occurs through interaction and dialogue between people but also with the help of mediating tools (Vygotsky 1962, 1978). The term mediating tools stands for the mental and physical tools that people use in their relationship with the surrounding world to solve problems, to remember, to perform duties and to think. Musical works as well as curricula are good examples of mediating tools. Whether these tools are tangible or intangible they are created by people and executed. The meaning and function of a tool depends on the context in which it occurs. And, in this project, we aim to identify mediating tools in music production activities related to the research questions posed.

We also use a model based on three main ways of analyzing learning and teaching in higher education (Biggs and Tang 2011, 16 ff.). The first way is to focus on who the students are, the differences between students and to investigate whether they are good or not. Pedagogy is characterized by this approach of conveying knowledge and in-

formation and by evaluating how good the students learn and when students don't learn is it due to something the students are lacking? The second way is to focus on what teachers do. Then, according to Biggs and Tang, there is a risk that a lot of attention will be paid to what methods are used in the teaching, while the teacher then becomes solely responsible for whether the teaching really works or not. A third way can instead be to focus on what students do and how they relate to teaching: what is it that the students are to learn and what are the intended or desirable outcomes of their learning? Another important question is: what does it mean for students to "understand" content in the way that is stipulated in the intended learning outcomes? With such an approach, the teacher's task will be to support the students in their learning by asking what kind of teaching and learning activities are required to achieve those stipulated levels of understanding? These three questions frame why this, the third step in Biggs' and Tang's model, has been particularly valuable in the analysis of the empirical material in this study.

Music production education that primarily focuses on an individual based perspective may be problematic. Instead, previous research show that networks, culture, and teamwork are important explanatory factors for successful music productions (Gullö and Thyren 2019). An entrepreneurial skill, that concerns the leadership conducted in music production, is how different aspects of leadership result in good teamwork and how groups interact and strive towards set up goals (Goleman 2011). Previous research indicates five factors, proposed by Edmondson (2012), that can be identified in a strong team: 1) *psychological security*, where members present ideas and know that their mistakes will be accepted; 2) *reliability*, where members trust each other; 3) *structure and clarity*, where the goals, roles and planning are clear in the team; 4) *meaningfulness*, where all members of the group feel that their contributions as individuals and as a group are important to the result; 5) *make a difference*, where members truly feel that their work contributes to the common good of the team. This theory has also been important for the analysis of the collected empirical material in this study. Our interpretation of such processes in strong teams is that individuals who belong to a strong team, e.g., a songwriting and music producer team, firstly, are likely to stay in the group. And secondly that they through their teamwork, have acquired a well-developed ability to listen to others' ideas. As a result, the team receives good responses from clients and other people outside the team.

In this project, we combine different methodological approaches (Thyren 2017; Gullö and Thyren 2018, 2019; Gullö, Gardemar, Holgersson, Thyren, and Westman 2019). One important source of information is through qualitative interviews, conversations, and communication with

colleagues and friends of Denniz PoP (Dag Krister Volle, 1963-1998). This presents delicate ethical considerations, since some of the informants are sensitive towards exposure and want to remain anonymous. Needless to say, we have consented to their wishes and in consequence all informants are being anonymized in the study (Säfström 2017).

We also make good use of our transcriptions from Fredrik Eliasson's radio programs on Swedish Radio P4: *Cheiron – en Popsaga* (originally broadcast in 2008 and rebroadcast on July 5, 2015) and *Arvet efter Cheiron – en oändlig historia med Max Martin* (broadcast on April 26, 2014). Additional sources of streaming media are a *ZTV Special* documentary on Denniz PoP, which was aired in the autumn of 1998, as well as the 2017 documentary *The Legacy of Denniz PoP* by his son Daniel Volle (born 1987). Both documentaries are available on YouTube. In addition to this, we have also made good use of a documentary series that was broadcast by the Swedish national public service broadcaster SVT in 2019: *Det svenska popundret [The Swedish pop wonder]* (Norberg and Wiberg 2019).

An extensive inventory of published sources in the form of Swedish music business and consumer magazines from the relevant period and beyond is a vital part of our empirical material. The magazines examined are as follows: *Musikermagasinet* [annual volumes 1985-2000], *Musikindustrin* [annual volumes 1998-2002], *Schlager* [annual volumes 1980-1985], *Showtime* [annual volumes 1981-1990], *SKAP-Nytt* [annual volumes 1990-2000] *Slitz* [annual volumes 1986-1996] and *STIM-Magasinet* [annual volumes 1980-2000]. Beyond that, we have also examined relevant articles on Denniz PoP, Max Martin, Shellback, Cheiron, and Maratone in daily papers such as *Aftonbladet*, *Blekinge Läns Tidning*, *Commersen*, and *Expressen*, as well as Niklas Natt och Dag's article on Denniz PoP in *King Magazine*, and Jan Gradvall's exclusive articles on Max Martin and Shellback in *Café* and *Dagens Industri*.

Literature studies of various kinds are also part of the project. In the field of musicology, we mainly use the book *Made in Sweden: Studies in popular music* on Routledge Global Popular Music Series, edited by Alf Björnberg and Thomas Bossius (2017), as well as *Det svenska musikundret 75 år – Från Winter till vår tid* (Andersson and Elmquist 2001). We have also studied Jenny Berggren's biography *Vinna hela världen* (2009), which gives a valuable insight into the dealings of the enormously successful band Ace of Base.

The following report from our case study on Denniz PoP is based on the conclusions from the source material described above. The information presented has been carefully cross-checked with various independent sources. For ethical reasons, we have chosen not to report in detail on those sources that are behind each individual part of the description of

the results in the following text. After the description of the results from our case study on Denniz PoP follows a discussion where we have chosen to highlight selected aspects of the experiences we have gained and knowledge we have gathered during this study. As this work is part of a larger ongoing project, it is far from complete. And we will follow up this paper with in-depth analyzes in future presentations.

### **Denniz PoP – A Case Study of a Swedish Music Producer**

Denniz PoP (Dag Volle) was born in Botkyrka on the 26<sup>th</sup> of April 1963. His family, including parents and older sister, emanated from Norway but moved to Sweden and settled down in Tullinge, a suburban villa town south of the Swedish capital Stockholm. It was a typical middle-class family. The father worked as an engineer and the mother was a housewife. Denniz PoP, known as *Dagge* to his friends, developed a keen ear for music early on, and he especially enjoyed British glam rockers Sweet and American funk acts such as George Clinton, Bootsy Collins, and James Brown. He soon started to build up a record collection and preferred singles rather than LP's. Denniz PoP never learned to play a traditional instrument and had no formal music education. He did try out the obligatory recorder at school but felt indifferent towards the instrument. He found it quite boring and quickly rejected it.

### **Denniz PoP's Early Career as a DJ**

As a teenager, Denniz PoP started to perform as a disc jockey in the local youth center in Tullinge. He enjoyed it tremendously and found it most rewarding. While his mother and sister supported this interest in music, the father was not amused and expected his son to focus on his education in order to graduate in economics or engineering. That would not be the case. Instead, Denniz PoP expanded his activities as a DJ, and worked in several clubs in the Stockholm area and occasionally in other Swedish cities. Eventually, he made a name for himself as one of the best DJ's in Stockholm and was well-known for his mixing skills, a varied and carefully selected repertoire, and his abilities to fill the dance floor. Denniz PoP got more and more prestigious commissions in clubs such as Vadel on Sveavägen and finally at the rock club RITZ, in the basement of Hotel Malmen in central Stockholm. RITZ was launched in 1981 by club owner and entrepreneur Tom Talomaa (born 1954). During the 80s, Talomaa and his team turned RITZ into the hottest rock club in Stockholm, and perhaps even in Scandinavia, with the best DJ's and live music from Swedish as well as international acts of a very high quality.

### **Denniz PoP Becoming a Music Producer**

Denniz PoP's shift from being a DJ towards becoming a music producer and songwriter came gradually and evolved

organically for practical reasons. In 1986, he and some of his colleagues in the DJ community came together and started SweMix—a DJ and studio collective. The SweMix team consisted of Stonebridge (Sten Hallström), René Hedemyr Disteli, Emil Hellman, Johan Järpsten, and Denniz PoP (Dag Volle). Stonebridge was the most popular character at the time. Their business plan was to do special remixes and sell their productions exclusively to professional DJ's via a subscription service, for the music to be played in clubs only. The club owner Tom Talomaa supported the SweMix team and took a calculated risk when he decided to invest in professional equipment, including a Studer 24-track tape recorder for their use. The SweMix team's switch to more professional music production equipment was a very costly investment for Talomaa. But it was well thought out as he took good advice from his long-time friend and music business colleague Ola Håkansson (born 1945), who at the time held a leading position at the Swedish record company Sonet, which took care of the SweMix distribution. In 1989, SweMix expanded somewhat and started to release records commercially for ordinary music fans and consumers.

Denniz PoP soon got to work on remixes and spent many long hours meticulously cutting and slicing analog tape in order to achieve special “strutting” or “glitching” effects that often were only a few seconds long. He used that technique on his debut 12” single release *Gimme Some Mo' (Bass On Me)* in 1988. For the project he realized that he had to introduce an artist in order to promote the record. Since none other than himself were available, and he wanted to be anonymous to be able to focus on music production rather than being exposed in the limelight, he came up with the stage name Denniz PoP. The forename “Denniz” was inspired by the cartoon character *Dennis the Menace*, created by Hank Ketcham in 1951. Dennis was associated with fun and childishness, qualities that Denniz PoP manifested and liked, and Dennis also had the same kind of blonde hair and middle-class suburban background as Denniz PoP. The surname PoP was an abbreviation of Prince of Pick-ups and implied great skills with record players, as well as being a pun on his taste for mainstream pop music as opposed to more esoteric styles, liked by his fellow SweMix colleagues.

### **RITZ, SweMix, and Cheiron**

RITZ had a very flamboyant clientele, many of whom were musicians and artists in their own right. One of them were Kayo (Kayode Maria Söderberg Shekoni, born 1964). Denniz PoP worked on the production of her first album *Kayo* (1990). He also worked with Dr. Alban (Alban Uzoma Nwapa, born 1957). The hit single *Hello Afrika* (1990) was recorded in modest circumstances, in a small shower room at the RITZ facilities. The record sold very well in-

ternationally and was a big breakthrough for both Dr. Alban and Denniz PoP. In the early 90s, RITZ closed down. There were complaints from hotel customers about loud volumes, and also Grunge came along and changed the mode and norms of the music industry. Talomaa tried to set up a new version of RITZ at Berzelii-Terrassen [BZ] but it did not really work out and instead the club closed. The focus shifted towards starting the record label Cheiron Productions (Greek for handiwork, and perhaps also a pun on Charon, the ferryman in Greek mythology who ferried dead souls to Hades).

Cheiron came out of SweMix Records and Publishing and was co-owned by Denniz PoP and Talomaa (50 percent) in collaboration with the major record company, Bertelsmann Music Group - BMG (50 percent). Denniz PoP had artistic and creative freedom and Talomaa took care of the administration. Initially, the idea was to work in many different genres, such as hard rock (enter Max Martin), and not only record and release music but also produce videos. However, Denniz PoP and Talomaa soon realized that they risked spreading themselves too thinly. It would be too complicated and too expensive. Instead, they decided to reduce and refine their business model towards what they enjoyed and were comfortably good at, namely writing songs and creating music productions as a sub-industry for other record companies and artists.

The Cheiron team took shape in the early 1990s. It included a few handpicked key members, such as Tomas Ljung, who worked as an engineer and publisher for over twenty years, first for Cheiron and later for Maratone. Another important character was Martin Dodd from the Danish company Mega Records. At Cheiron, Denniz PoP continued to work with Dr. Alban and also took in new songwriters and producers Douglas Carr, Jörgen Elofsson, Herbie Crichlow, Andreas Carlsson, Kristian Lundin, Per Magnusson, and David Kreuger. The working ethos has been described as a unique combination of close comradeship and healthy competition.

Denniz PoP had immediate success while producing Ace of Base, turning the demo "Mr. Ace" into the international hit "All That She Wants" first released in November 1992. The band had been rejected by several Swedish record companies and eventually been signed to Mega Records by Martin Dodd. Denniz PoP famously agreed to produce them after a demo tape had been stuck in his car cassette player. He later co-produced the follow-up hit "The Sign" (1994) with Douglas Carr and Jonas Berggren from Ace of Base. This opened up doors in the music industry internationally and Cheiron began to work with acts such as Backstreet Boys, NSYNC, 3T, Celine Dion, Bon Jovi, and Britney Spears.

## Denniz PoP, Max Martin, and Shellback in Master-Apprentice Relations

Max Martin (Karl Martin Sandberg, born 1971) joined Cheiron in 1993. His band *It's Alive* recorded one album in the hard rock genre, but it didn't really take off, and instead Denniz PoP decided to take on Max Martin as a co-songwriter and co-producer. The relationship was initially like master-apprentice. As Max Martin was very musical and had some initial music education, Denniz PoP quickly grasped that they could complement each other. The pinnacle of Denniz PoP's career was when the two of them recorded and produced the song "I Need You" with 3T and Michael Jackson in 1995. With Cheiron at the height of its peak, Denniz PoP suddenly got ill from stomach cancer and died from the disease on August 30, 1998, at the age of 35. After his passing away, the Cheiron team continued to work in the same premises for a couple of more years but it gradually fizzled out. The activities finally ceased in 2000. Instead, Max Martin and Tom Talomaa started the new music production company Maratone. They were clearly in it for the long run and wanted a fresh start. With Maratone, the pun on Greek mythology was kept intact, and it was set up in a Denniz PoP'ish kind of way. Max Martin handpicked Shellback (Karl Johan Schuster, born 1985) as his apprentice and co-worker, just like Denniz PoP previously had done with him. Maratone has become extremely successful over a long period of time.

## Selected Results from the Denniz PoP Case Study

Denniz PoP comes across as creative in several different ways. He is often described as extremely sharp and intelligent while simultaneously being very childish and playful. He always strived towards a fun approach as he was prone to being easily bored. He tried to prevent this boredom at any cost and was very good at focusing on finishing the task at hand, while not worrying about superfluous aspects beyond his control. He always set out to make his music to be simple without being banal, which is extremely difficult to accomplish. He was very disciplined and could work long hours at a time on minor details in order to get it just right. He was good at getting into the flow but could just as easily abruptly switch off to do something totally different, like playing computer games. He could spend considerable time on this while in the studio, indifferent to the expensive ticking-away on the studio clock. On the other hand, he developed the habit of using his spare time to do extra work on his music, like listening to mixes in different environments, often in his car on the way home after a long day in the studio, and with fresh ears on his way back the next morning. He was very imaginative and had great capacity to visualize the songs he was working on. In his songwriting and pro-

duction, he thought about the structure in a “filmic” way and is said to have been able to hear the whole of a music production in his head in advance before committing it to tape.

He realized the importance of building up a narrative in the songs and that the music should always have a signature hook or a special sound to capture the listener. He was a very inspiring team-leader and collaborator who repeatedly started new projects, took initiatives and calculated risks. He brought in young and unestablished people, made them feel welcome and inspired them to work very hard while still having fun, to create great results. He recognized and understood his weaknesses and happily delegated tasks to other team-members, primarily Tom Talomaa for economy and administration and relied on his own talent for musical collaboration.

Denniz PoP was a very innovative and skillful craftsman and he used new technology in innovative ways. He also put in the hard work and long hours necessary to create enough quantitative pathways that leads to innovation through unpredictable connections. Our source material clearly shows that he was very motivated, and that his motivation was without any doubt, intrinsic rather than extrinsic. His love for music was always the main focus. As a DJ he felt distracted rather than flattered by the attention of young and beautiful girls at the discotheques and often took his sister or his wife’s sister with him in order to clear a path and push the girls off the DJ booth. He wasn’t interested in being an artist because the exposure and media attention would distract from the creation of music. He tended to avoid the media and took a stage name in order to be able to fly under the radar. It really is amazing how little there is written about him in the Swedish music press during his lifetime, considering his achievements. He wasn’t really interested in money and let other people take care of his business interests. Even though he became extremely wealthy from his career in music production he never changed his lifestyle, he was very modest, drove an old car, etc., and invested in new musical equipment for the Cheiron studios, rather than going on spending sprees on personal luxury goods. He was very adamant about this, which gained him great respect from colleagues and associates within the music industry.

Denniz PoP also comes across as having possessed great entrepreneurial skills. In terms of risk-taking, he made careful decisions and took calculated risks, for example in participating in starting up SweMix, in changing direction in his profession from being a DJ towards being a music producer and songwriter, from starting up Cheiron from scratch, and from signing up new personnel. He was a great team leader and created a unique environment at Cheiron which has been described by Max Martin as having the perfect balance between healthy competition, friendship, and a

meaningful feeling of going forward at a fast pace.

## The Denniz PoP Model for Music Production

Our overall research question in this paper is: *How can leadership strategies that can be identified in professionals such as Denniz PoP be transferred into valid learning outcomes in higher education with a focus on music and on music production?* To operationalize this research question and summarize and illustrate the experiences we have drawn from the data we collected during the project, we have created a model for entrepreneurship and leadership in music production that we have chosen to name *The Denniz PoP Model*.

The model is based on our analysis of what we have been able to identify as characteristic of Denniz PoP’s entrepreneurial and leadership skills expressed in the analysis of Denniz PoP. The model consists of seven aspects. We have endeavored to account for these aspects in an empathic disposition where we begin with *the love for music* that in the empirical material is shown as the most clearly motivated aspect. The model concludes with other aspects and interpretations that we want to validate but that probably warrant further investigation in future studies:

1. **The love for music:** This is a fundamental aspect that, despite feeling obvious and perceived as implied, just for this reason must be highlighted and made visible. Without a genuine love of music, the subsequent steps in this model are probably meaningless.
2. **To have fun:** This, too, is a fundamental aspect, which is a basic condition, clearly described in previous research, for fruitful activities in general and in particular in artistic activities, such as music production.
3. **Strive to do things simple—but not to be banal or trivial:** This, as well, is a fundamental aspect that has an ideological approach that goes far back in time, at least until the fourteenth century. *Entia non sunt multiplicanda praeter necessitate*: More things should not be used than are necessary. *Lex parsimoniae*, or the *law of briefness* is a design principle applied by many and often attributed to William of Ockham who was a Franciscan friar who lived in the fourteenth century. Whether Denniz PoP was aware of the historical connection to the Middle Ages is not something we could interpret from our collected data. However, the analysis clearly shows that to do things simple, but not banal—the *law of briefness*—was a principle that Denniz PoP repeatedly used in his music production work.

4. **To be driven by inner motivation:** This aspect is the one of the seven in this model that is most frequently described in previous research on entrepreneurship and entrepreneurial skills. And it is very clear that inner motivation was crucial for Denniz PoP.
5. **To collaborate:** Good teamwork is a central and very important explanation for how Denniz PoP could develop creatively and create music. This is also one aspect that is clearly described in previous research and crucial for entrepreneurial development.
6. **Do what you are good at or what you are interested in:** This aspect can also act as a sub-aspect and form a larger category together with the aspect *Collaborate*. But what motivates here is that this aspect must stand for itself and be clear in the empirical material that is at its core property or main approach for Denniz PoP. Implicit in this aspect is also the ability to show confidence, e.g., to trust that others are able to do what you are not good at or not interested in. Things that nevertheless are required to sustain such activities, e.g., a music production, that needs to be completed
7. **Get ready—finish the job:** This aspect obviously has clear explanatory value for the successes that Denniz PoP received. He managed to complete his productions and get them published. This is an aspect we cannot find clearly articulated in the empirical material, other than as a consequence of Denniz PoP's actions. But this aspect is a basic precondition for many entrepreneurial activities, such as music production, and also something that is clearly described in previous research on creativity, innovation, motivation, and entrepreneurship.

### Reflections on the Denniz PoP Case Study

The model we present in this work is based on the empirical data about Denniz PoP that we have collected, with various methods. The conclusions on which the model is based are well founded in previous research (Burgess 2013, 2014; Hepworth-Sawyer and Golding 2011; Morefield 2005; Harding 2010, 2020; Gullö et al. 2019). Therefore, the collected data that form the basis of the model, have been analyzed with different perspectives and theories from different academic disciplines. Despite this, the model is not to be interpreted as written in stone. This is important because the view of knowledge that we represent does not accept theories as absolute truths. No, instead we want to see theories as possible explanations for things that we want to under-

stand better. And as a self-evident consequence of this our own model, the Denniz PoP model, is of cause changeable. But with this knowledge representation which is used as a starting point, we also want to emphasize that we have done our utmost to be able to present a sustainable interpretation of the collected data that constitutes the primary knowledge base for this project.

It is, of course, very difficult to directly translate or transfer how the leadership strategies that we have identified in the music production work of Denniz PoP, as described in the model above, can be transferred into valid learning outcomes in higher education with a focus on music and on music production. However, when we recently worked very intensively and carried out a major revision of the curriculum and all syllabi for the bachelor's program in music production at the Royal College of Music in Stockholm, we included a number of learning objectives in the syllabi and learning outcomes in the curriculum that can be linked directly to the Denniz PoP model. During their education the students are expected to *develop the ability to lead others and to be led themselves and develop the ability to cooperate* (the fifth step in the model: Collaborate) and to *develop the ability to complete projects within given time frames* (the seventh step in the model: Get ready—finish the job).

In addition, students applying to the Royal Academy of Music bachelor's and master's programs in music production must undergo extensive admission tests. Every year, several hundred students apply for the sixteen places available on the bachelor's program and eight places available on the master's program in music production. And in the recently revised entrance exams, which will be used for the first time in 2021, some aspects that are recognizable from the Denniz PoP model are emphasized. Firstly, it is very important that the accepted students are driven by inner motivation (the fourth step in the model). And secondly, those who apply must submit work examples where they demonstrate their skills and abilities in music production. These samples of their work are expected to show the student's ability to create music with limited resources and the evaluation assesses their ability for clear artistic expression (the third step in the model: Strive to do things simple—but not banal or trivial). At an overall level, the prospective students' relationship to music is also assessed, and although it is not explicitly stated in eligibility requirements and test descriptions, it is very likely that students with a strong love for music (the first step in the model) are well placed to pass the tests.

In an upcoming part of the ongoing project *Searching for Sophia in Music Production*, we present a knowledge-critical analysis of interviews with two very successful songwriters in popular music: Irving Berlin (1888-1989) and Martin Sandberg (born 1971), also known as Max Mar-

tin. Sandberg was one of Denniz PoP's closest colleagues and by far his most important partner in music production. The interview with Berlin was conducted by Frank Ward O'Malley (1875-1932) and was originally published in *The American Magazine*, Volume 90, October 1920, where Berlin presented "Nine Rules for Writing Popular Songs". We conducted the interview with Martin Sandberg ourselves in November 2019, where we, among other things, asked him to assess *The Denniz PoP Model for Music Production*. The analysis compares Berlin's reflections on its own model and Sandberg's reflections on the Denniz PoP model.

For future research we truly welcome critical examination of the aspects that we have presented in this work. And even more, we want to contribute to how the issues that we highlight in this study will continue to generate new data and empirical results, and how that can be used in future research. We are far from complete with this project and will continue our research in the project period, which extends until twenty-five years have passed since Denniz PoP's untimely death, in order to better analyze and understand all possible aspects that contributed to his success in music and music production.

## References

- Andersson, Danjel, and Håkan Elmquist. 2001. "Det svenska musikundret: [75 år] : från Winter till vår tid." *Föreningen Svenska kompositörer av populärmusik 1926-2001*. Stockholm: Ekerlid.
- Berggren, Jenny. 2009. *Vinna hela världen*. Örebro: Libris.
- Biggs, John B. and Catherine So-Kum Tang. 2011. *Teaching for quality learning at university: what the student does*. Maidenhead: Open University Press.
- Björnberg, Alf, and Thomas Bossius (ed.). 2017. *Made in Sweden: studies in popular music*. New York: Routledge.
- Bologna Declaration. 1999. *The Bologna Declaration of 19 June 1999 Joint Declaration of the European Ministers of Education*. European Higher Education Area.
- Bruner, Jerome. 1996. *The culture of education*. Cambridge, Massachusetts: Harvard University Press.
- Bruner, Jerome. 2009. "Culture, mind, and education." In *Contemporary theories of learning: learning theorists... in their own words*, edited by Knud Illeris, 159-168. London: Routledge.
- Burgess, Richard James. 2013. *The art of music production: the theory and practice*. New York: Oxford University Press.
- Burgess, Richard James. 2014. *The history of music production*. New York: Oxford University Press.
- Burnett, Robert, and Patrik Wikström. 2006. "Music Production in Times of Monopoly: The Example of Sweden." *Popular Music and Society* 29, no.5: 575-582. <https://doi.org/10.1080/03007760500303421>.
- Edmondson, Amy. C. 2012. *Teaming – How Organizations Learn, Innovate, and Compete in the Knowledge Economy*. Boston: John Wiley Sons.
- Eliasson, Fredrik. 2008/2015. "Cheiron – en Popsaga." In *Sveriges Radio P4*, July 5, 2015.
- Eliasson, Fredrik. 2014. "Arvet efter Cheiron – en oändlig historia med Max Martin." In *Sveriges Radio P4*, April 26, 2014.
- Frith, Simon, and Simon Zagorski-Thomas (ed.). 2012. *The art of record production: an introductory reader for a new academic field*. Farnham: Ashgate.
- Goleman, Daniel. 2011. *Leadership: The Power of Emotional Intelligence*. Northampton, Massachusetts: More Than Sound.
- Gullö, Jan-Olof, Hans Gardemar, Per-Henrik Holgersson, David Thyrén, and Bo Westman. 2019. "Towards a stronger focus on entrepreneurial skills in future higher education in music." In *INTED2019 (International Technology, Education and Development Conference)*. Valencia: IATED.
- Gullö, Jan-Olof, and David Thyrén. 2018. "Searching for Sophia in Music Production Education – Twenty years ago today: a reevaluation of the heritage of Swedish record producer Denniz PoP." In *Crosstown Traffic: Popular Music Theory and Practice*. Huddersfield: IASPM UK&I; ASARP; Dancecult & ISMMS.
- Gullö, Jan-Olof, and David Thyrén. 2019. "Music production in Swedish higher education: History and future challenges." In *Svensk tidskrift för musikforskning / Swedish Journal of Music Research* 101: 185-199.
- Hatschek, Keith, and Breanne Beseda. 2015. *How to Get a Job in the Music Industry*. Boston: Berklee Press.
- Hepworth-Sawyer, Russ, and Craig Golding. 2011. *What is music production? A producer's guide: the role, the people, the process*. Oxon: Focal Press.
- Holgersson, Per-Henrik. 2011. "Musikalisk kunskapsutveckling i högre utbildning: en kulturpsykologisk studie av musikerstudenters förhållningssätt i enskild instrumentalundervisning." Dissertation, Stockholm : Stockholms universitet.
- Howlett, Michael John Gilmour. 2009. "The record producer as nexus: creative inspiration, technology and the recording industry." PhD dissertation, University of Glamorgan.
- Musiksverige. 2018. *Musikbranschen i siffror: statistik från musikåret 2017*. Stockholm: Musiksverige.

Norberg, Fredrik, and Åsa Wiberg. 2019. *The Swedish pop wonder*. Stockholm: Sveriges television/SVT-play <https://www.svtplay.se/video/24064470>.

O'Malley, Frank Ward. 1920. "Irving Berlin: Nine Rules for Writing Popular Songs." *The American Magazine* 90 (October 1920).

Portnoff, Linda. 2015. *Musikbranschen i siffror: statistik från musikåret 2014*. Stockholm: Musiksverige.

Stafström, Sven. 2011. *Good research practice*. Stockholm: The Swedish Research Council.

Thyrén, David. 2017. "Shellback – en unik producent inom det svenska musikundret." In *Elva studier om kreativitet i musikproduktion*, edited by Jan-Olof Gullö, 117-124. Stockholm: Royal College of Music.

Vygotsky, Lev Semenovich. 1978. *Mind in society: the development of higher psychological processes*. Cambridge, Massachusetts: Harvard University Press.

Vygotsky, Lev Semenovich. 1962. *Thought and language*. Cambridge, Massachusetts: MIT press.

Zagorski-Thomas, Simon. 2014. *The musicology of record production*. Cambridge: Cambridge University Press.

**David Thyrén** is Senior Lecturer in Music History at the Royal College of Music, Academy of Music Education, in Stockholm, Sweden. He is a musicologist and has in his research specifically focused on how the Swedish progressive music movement developed during the 1970s and the development of the exports of Swedish music in the last two decades including studies on Denniz PoP and Max Martin.



**Jan-Olof Gullö** is Professor in Music Production at the Royal College of Music, Academy of Folk Music, Jazz and Music and Media Production in Stockholm, Sweden. He has a professional background as a musician, double bass/electric bass, record producer, and television producer. Although he was active in sports television production for many years in the 1990s, he has mainly worked with music and in recent years also as a researcher.

**Peter Schyborger** is the Director of Studies in Music and Media Production at the Royal College of Music, Academy of Folk Music, Jazz and Music and Media Production in Stockholm, Sweden. He has a professional background as a jazz musician, piano/keyboard and record producer.





# Building the North American Graduate Music Business Database: Pedagogical, Philosophical, and Theoretical Implications

Daniel Walzer

Indiana University-Purdue University Indianapolis

This paper was presented at the [2020 International Summit](#) of the Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.33>

<https://www.youtube.com/watch?v=xP6ZGVaE3ug>

## Abstract

There is a need to provide a well-rounded education for students enrolled in university-level arts programs. Learners with interest in music and media technology also benefit from acquiring fundamental skills in business, entrepreneurship, and written communication. As arts-related industries recurrently progress and change, many students and industry professionals find themselves pursuing graduate studies to specialize in areas of music, entertainment, and media business. Pursuing a graduate credential does not automatically guarantee employment or longevity in a specific career pathway. To further understand how graduate-level training in the arts can better serve the interests of stakeholders in colleges and universities, compiling a database of related institutions provides valuable data to analyze. Current scholarship in music and entertainment business reveals a lack of empirical data on which programs offer graduate training in the music business and how those programs prepare future leaders through internships and related initiatives. This presentation reports on the author's recent efforts to build a database of graduate programs offering music and entertainment-related degrees, the pedagogical advantages of such a resource, and the implications for related fields like music technology and arts administration.

Keywords: arts education, music business education, music media education, entertainment business education, graduate education, graduate music business database



**DANIEL WALZER** is an Assistant Professor of Music and Arts Technology at Indiana University-Purdue University Indianapolis (IUPUI). Originally trained as a percussionist, Walzer maintains an active career as a composer, performer, and audio production specialist. Walzer's research and writings on music technology appear in *Leonardo Music Journal*, *Journal of Music, Technology & Education*, *Music Educators Journal*, and in numerous edited collections. He is the co-editor with Mariana Lopez of *Audio Education: Theory, Culture, and Practice* published by Focal Press.

# A Necessary Evil: An Overview of the Pitch Correction Course Offered at Northern Vermont University-Lyndon

Brian Warwick  
Northern Vermont University-Lyndon

This paper was presented at the [2020 International Summit](#) of the  
Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.34>

<https://www.youtube.com/watch?v=RWAU4IJ1YsE>

## Abstract

An overview of the pitch correction course currently offered at Northern Vermont University-Lyndon, which was designed to teach students the foundational skills of pitch correction software while developing critical musical listening skills and encouraging in-depth discussions surrounding the ethics and philosophy of pitch correction.

The presentation at the 2020 MEIEA Summit included the inspiration to create a pitch correction course, introduction to common pitch correction practices, and an overview of the course's topics, assignments, and materials, which build the necessary skills to professionally pitch correct a voice performance with respect and reverence.

Keywords: pitch correction, pitch correction software, audio engineering, audio production, Melodyne, Auto-Tune, Waves Tune, vocal performance, vocal recording

## Introduction

The late GRAMMY® nominated recording engineer Tal Herzberg once said, "If you learn how to tune a vocal, you will never stop working." Transparent pitch correction has been utilized by recording artists and performed by audio professionals for decades. While this skill is necessary for professional success, many audio instructors shun the practice or relegate the topic to a single lecture or demonstration. This is a disservice to the audio student. By training a student to use pitch correction software, we change the way a student listens to a performance. They learn to listen critically and hear pitch more accurately. The combination of critical listening and pitch correction editing skills give the students a competitive edge in a difficult job market.

## Course Overview

Most music listeners are aware of the "Auto-Tune" effect used on much of T-Pain's musical catalog or Cher's 1998 release, *Believe*. However, the general, music-listening public may not know that nearly every note sung by modern popular music singers has been manually pitch-corrected by an audio engineer. The modern music listener has unknowingly become so accustomed to this effect, that un-tuned vocals sound unprofessional. It is vital that modern audio engineers learn effective and subtle use of pitch correction software in order to be a well-rounded audio professional.

As a young audio engineer, I resisted using pitch correction software believing it would make a performance feel disingenuous. Another engineer friend questioned, "What right do I have to modify someone's performance?!" In my case, I have a degree in music; music is my life. I treat a vocal performance with great care. Since this type of technology is now a permanent part of the popular music landscape and a vital resource for artists, producers, and recording engineers, I wondered, how can I teach students to use pitch correction software with care and respect for the original performance?

Within the Audio Production concentration, which is a part of the Music Business and Industry major at Northern Vermont University-Lyndon, I have developed and taught pitch correction software as part of a course called Issues in Audio Production. This course allows the professor to quickly respond to current trends in the audio production and engineering field. I decided to focus the course on vocal pitch correction with Melodyne software. I chose Melodyne because of its popularity in the music industry and the transparent method it uses to make pitch changes. It also has a user-friendly interface. This inspired me to research pedagogical approaches and design a course focusing on the ethics and use of pitch correction software, and specifically as it applies to voice performances.

Over the duration of the semester, the course includes the following topics:

- A brief history of pitch correction software and its use in the popular music from 1997 to 2020
- Discussions on great voice performances and what characteristics make a great performance
- Discussions on the ethics and controversies of pitch correction software
- An introduction to pitch correction software such as Melodyne, Auto-Tune, and Waves Tune
- Critical listening to performances and tuning musical content
- Editing skills applied to editing pitch in the Melodyne software
- Distinct problems to address principles, concepts, or techniques that remain challenging for each student

I teach the Issues in Audio Production course in a hybrid format which consists of weekly, in-person class meetings in a digital audio workstation computer lab as well as online materials such as training videos and discussion forums. Many online materials were generated by Celemony, the creators of the Melodyne software. I feel that this format works well for both conceptual knowledge and physical practice of the material, and the students' work can then be examined by their instructor as well as their peers.

### Description of Facilities

The course is primarily taught in Northern Vermont University-Lyndon's Digital Audio Workstation (DAW) Lab, which consists of sixteen student stations that have an iMac computer with a Focusrite Scarlett 2i4 interface, 64 key MIDI keyboard, and additional computer monitor. Each computer has Pro Tools Ultimate, Logic Pro X, and Melodyne Studio installed for student use. Students have 24-hour, seven day a week access to the facility.

Students also have 24-hour, seven day a week access to

a recording studio with a Toft ATB24, Pro Tools HDX, and a collection of studio-standard outboard equipment and microphones.

### Course Design

This course was designed to go beyond the technical skills needed to pitch correct a vocal performance. The "why" or "should" an audio engineer use pitch correction software is equally important. The student needs to be aware of the ramifications of obvious pitch correction and the effect on the performer when it is used to modify a performance. At all times, the engineer should try to honor and enhance the performance. So, the course is split into two parts: online discussions on what makes a great vocal performance and demonstrating skills needed to subtly pitch correct a vocal performance with a student reflection.

This course utilizes experiential learning. I connect coursework to current audio industry standards. In doing so, class work and assignment outcomes have direct relevance in the professional workplace. I relate class presentations and coursework to my eighteen years of professional industry experience so that students will understand the importance of the work for their own future success. My utilization of this pedagogy allows for direct student experience by creating challenges and drawing connections to the modern entertainment industry. The principles of experiential education allow my students to become independent thinkers. They develop a strong desire to learn because the information is directly related to their future careers in the music industry.

Many audio programs encourage mimicry to lead their students to success. Mimicry leads to limited knowledge of the subject matter and does not allow the students to become creative problem solvers, which is a mandatory skill in the entertainment industry. Instead of constant demonstration during class time, I create a need for the information by starting class with a challenge and asking the students to solve the problem with me as their guide. This experiential education technique requires the students to engage in class, which helps with concept retention.

Several music and audio prerequisite courses are required before enrolling in the pitch correction course. Students in the course have completed Music Theory I and Ear Training, Digital Recording Techniques, Introduction to Audio Engineering, and Hybrid Mixing Techniques. Music Theory I and Ear Training focuses on a study of diatonic harmony, voice leading, sight singing, and contextual listening. Digital Recording introduces the student to digital audio workstations. Introduction to Audio Engineering and Hybrid Mixing Techniques combine the digital audio workstation with an analog recording studio.

## Course Content

As opposed to other audio production courses that cover a wide range of topics, this course focuses on specific skills needed to accurately and ethically pitch correct a vocal. Classes typically include discussions and presentations on what makes a great vocal performance, the history of pitch correction software, the ethics and controversies of pitch correction, introductions to pitch correction software, and editing skills using Melodyne pitch correction software. Students complete assignments intended to provide perspective for class discussions. I designed a series of assignments that prepare a student to tastefully use pitch correction software to support artists and the music they are creating. A sample course schedule is included in the table below:

### Sample Course Schedule

Week 1	<i>Rolling Stone: 100 Greatest Singers of All Time</i> <i>Cochrane: Is Pitch Correction Cheating?</i> <i>Daley: Vocal Fixes</i>
Introductions: class schedule and syllabus. Studio tour and rules review. Discussion Post A assigned.	
Week 2	<i>Menasché: Autotuning: Making the Most of Pitch Correction Software</i> <i>Colletti: Plugin Roundup: The Best Tuning Plugins</i>
Qualities of great vocal performance: dynamics. Emotions of dynamics. Class discussion of adjectives and connection to dynamics. Discussion Post A due. Discussion Replies A assigned.	
Week 3	<i>ConcertHotels.com: The Vocal Ranges of The World's Greatest Singers</i>
Qualities of great vocal performance: Timing. Discussion of feelings associated with timing. Discussion Replies A due.	
Week 4	<i>Melodyne: Transferring Audio</i>
Introduction to tuning a bass guitar with Melodyne. Transferring audio into the software. Introduction to the pitch grid, pitch tool, note separator tool, display options as well as scale and chromatic snap. Assignment A assigned.	
Week 5	<i>Melodyne: Playback, Navigation, Zooming</i> <i>Reynolds: Reading 1</i>
Qualities of great vocal performance: Pitch. Accuracy, Vibrato, Sliding between notes. Assignment A due. Discussion Post B assigned.	
Week 6	<i>Melodyne: Pitch Grid and Scales</i>
Introduction to Autotune Artist. Signal Flow of Autotune sessions. Setting Key. Creating Autotune Effect. Retune speed. Tracking. Advanced settings to remove notes. Discussion Post B Due. Discussion Replies B assigned.	
Week 7	<i>Melodyne: Pitch Tool, Note Separation Tools</i>
Review of Melodyne basics: Introduction to Melodyne pitch grid, pitch tool, note separator tool, display options, Scale and chromatic snap. Discussion Replies B due. Assignment B Assigned.	
Week 8	<i>Melodyne: Pitch Modulation and Drift</i>
Introduction to vocal pitch correction. Pitch modulation tool and pitch drift tool introduced. Assignment B due. Discussion Post C assigned.	

Week 9	<i>Reynolds: Reading 2</i>
Review of pitch modulation tool and pitch drift tool. Vocal pitch correction examples. Discussion Post C due. Discussion Replies C assigned.	
Week 10	<i>Melodyne: Display and Other Options</i>
In-class tuning exercise. Each student tunes section of vocal. Discussion Replies C due. Assignment C assigned.	
Week 11	<i>Reynolds: Reading 3</i>
Pitch correcting background vocals. Issues with leakage and pitch correction. Assignment C due. Discussion Post D assigned.	
Week 12	<i>Melodyne: Audio Characteristics and Algorithms</i>
Review of recording and editing vocals using Pro Tools playlists. Introduction to Melodyne Polyphonic (Sustain/Decay) Algorithm. Discussion Post D due. Final Project assigned. Discussion Replies D assigned.	
Week 13	
Review of professionally tuned vocal. Comparison to examples found in class. Discussion Replies D due.	
Week 14	
In-class listen to Final Project. Final Project due.	

The course has four online discussion forums for a deeper exploration into the ethics and mindset regarding pitch correction, and three assignments to improve the student's pitch correction editing skills. The discussions and assignments prepare the student to perform the tasks needed for the final project which consists of the student singing all the voice parts of a popular song and pitch correcting their performance.

A table of all assignments and targeted skill sets is provided below:

Assignment	Targeted skills
Discussion Post A: Ethics of Performance Manipulation	Critical thinking about concept of perfection in musical performances.
Discussion Replies A: Ethics of Performance Manipulation	Critical thinking about concept of perfection in musical performances.
Assignment A: Tune the Bass	Critical listening. Transferring audio, scale identification and selection, basic editing skills in Melodyne.
Discussion Post B: Pitch Correction as an Effect	Critical thinking about the "Auto-Tune" effect.
Discussion Replies B: Pitch Correction as an Effect	Critical thinking about the "Auto-Tune" effect.
Assignment B: Tune the Lead Vocal and Bass	Critical listening. Intermediate editing skills using note separator, pitch modulation, and drift tools in Melodyne.
Discussion Post C: Death of Auto-Tune	Critical thinking and reflection about pitch correcting vocals.
Discussion Replies C: Death of Auto-Tune	Critical thinking and reflection about pitch correcting vocals.

Assignment	Targeted skills
Assignment C: Tune the Bass, Lead and Background Vocal	Critical listening. Intermediate editing skill of matching background vocals to lead vocal.
Discussion Post D: Pushing the Boundaries of Music	Critical thinking about musical innovations.
Discussion Replies D: Pushing the Boundaries of Music	Critical thinking about musical innovations.
Final Project	Critical listening. Advanced vocal editing skills in Pro Tools and Melodyne.

Classes include listening to great vocal performances that have not been tuned and others that have been tuned. Students study the vocal technique of modern singers such as Ariana Grande, as well as great singers of the past such as Freddie Mercury, to determine the qualities of a great vocal performance. The way a singer uses the key elements of vocal production such as dynamics, timing, and pitch determines the quality of the performance. The course breaks down these elements as well as the techniques to delicately pitch-correct a vocal.

The discussion posts are used to open a student dialogue; they allow students to share their opinions on the ethics and controversies surrounding pitch correction. The discussions are forums housed in the Canvas learning management software, used by Northern Vermont University-Lyndon. First, each student writes an initial post of approximately six hundred words. The following week, each student will choose two initial posts written by fellow students and reply with approximately three hundred words each to expand upon the conversation.

Discussion A has the students read several articles about the ethics and uses of pitch correction software. It then asks the following questions: How much editing is too much editing? Does everything need to be perfect in a song? Can you find an example of a great song with flaws? Can you find an example of a song that appears edited and still retains a human feel? The student also provides examples of the songs and provides links for their classmates.

Discussion B, C, and D all reference different portions of *How Auto-Tune Revolutionized the Sound of Popular Music* by Simon Reynolds from [Pitchfork.com](https://pitchfork.com). Discussion B has the student explore the hard-tuning, Auto-Tune effect which removes the natural vibrato of a singer's voice making the voice sound synthesized and robotic. In addition to the removal of vibrato, the software transitions from note to note very quickly making the voice sound unnatural. Auto-Tune is just one of the many software programs that can perform this pitch correction effect. Discussion B explores questions such as: Why does the hard-tuning effect currently connect with a wide audience? Will the hard-tuning effect become dated?

Discussion C has the student reflect on their first voice tuning experience. They are asked questions such as: Is your new experience part of the solution or creating more problems? Did you improve the vocal performance? Did other elements stand out after you pitch corrected the vocal? Some critics of pitch correction have said that pitch correcting vocals, “depersonalizes, eradicating the individuality and character of voices” (Reynolds 2018). The students are asked if they feel this happening as they manipulate the vocal performance.

Discussion D lets the student think more creatively and identify artists who are pushing the boundaries of music. Reynolds compares Young Thug's use of pitch correction to Miles Davis' use of a wah-wah effect on his trumpet in the 1970s (2018). The students are asked to find a musical example from the Reynolds article that they would consider innovative. They are also asked to share the work of an artist that they feel is innovating and changing the sound of popular music.

The course also covers the key elements of operating pitch correction software. These elements are taught in conjunction with the aforementioned material so connections are made between artistic decisions and technical decisions. Students are taught how to determine the key of a song to confirm that the software's detection algorithm has correctly determined the tonal center of the song. The students are also shown how to interpret the software's pitch display. This is important so students can make accurate, subtle, and creative decisions when it comes to tuning a source. We use Melodyne Studio software as a plugin within Pro Tools to reinforce concepts learned in previous courses.

To develop the essential skills needed to accurately pitch correct a vocal, I created four assignments utilizing Melodyne. Assignment A is to tune a bass guitar performance within a multitracked song. Pitch correcting a bass guitar is relatively simple since the bass is usually in tune and playing the root note of the chord. Students gain basic editing skills within Melodyne such as placing the plugin on a track, the order of plugins when using pitch correction software, transferring audio into the software, the pitch grid with scale snap as well as Blobs vs. lines, and the following tools: Magnifying Glass, Pitch Tool, and Separation Tool.

Assignments B and C involve pitch correcting multitracked vocals. Assignment B has the student transparently tune a lead vocal performance which is considerably more challenging than a bass guitar. The students draw from skills learned in Assignment A and learn new skills using Melodyne's Pitch Modulation and Drift tools. Assignment C goes a step further and has students aligning and pitch correcting background vocals to match the lead vocal. While completing these assignments, the student's ear is growing accustomed to the sound of a voice that has been tuned.

The Final Project has the student sing all the vocal parts of a popular song of their choosing and transparently pitch correct the performances. This utilizes skills learned in previous courses such as recording, playlist editing, and mixing in Pro Tools. By having the student perform, they draw connections between the challenges of a vocalist, editing techniques, and pitch correction. When should they re-sing the part? When should they edit? When should they pitch correct?

### Intended Learning Outcomes

After completing this version of the Issues in Audio Production course, the student will have an awareness of outstanding vocal performances, an understanding of when pitch correction software should be used, skills using Melodyne software to subtly pitch correct a voice performance, and a grasp of the vocal recording and editing process.

It is unrealistic to think a student would master this process by the end of a single semester. However, students will have developed a better ear for vocal production, recording, and pitch correction after successful completion of the course.

### Challenges

This course has run twice: once in the spring of 2018 and also in the spring of 2020. The spring 2020 offering was interrupted with the COVID-19 global pandemic. All of Northern Vermont University's courses went remote as of mid-March. During that semester, I was able to salvage the majority of the coursework other than the Final Project. Celemony and Avid, the makers of Melodyne and Pro Tools respectively, gave a free trial to all the students. Unfortunately, due to the economic make-up of the class, many of the students did not have their own microphones to record themselves singing the final project. Some could have used their computer microphones, but I felt it was an unnecessary challenge during an already extremely challenging time.

I would like to add additional historic content to the beginning of this course. Adding other types of pitch effects in the history portion of the course such as the Doppler effect, varispeed, and micro-pitch shift will place pitch correction in context with other popular audio effects. Adding this additional information would bring more validity to the pitch correction effect and a historical perspective of pitch manipulation.

Additionally, I would like to add a more creative project toward the end of this course to counteract the strictly technical nature of Assignments A through C and the Final Project. Students discuss pushing musical boundaries of music in Discussion D but do not have an opportunity to experiment in the course. I would like to create an assignment to have them think like musical pioneers and push the sound of music in a new direction.

### Conclusions

Just like reverberation, equalization, and compression, pitch correction has become an essential part of the production of popular music. The hard-tuning effect may fade in popularity, but subtle, transparent pitch correction is here to stay. As long as these programs continue to support the production team, they will continue to be used.

After teaching this course twice and seeing students engage with the material, I wholeheartedly feel that audio production programs should require pitch correction software as part of their curriculum. These software platforms can be tedious for students to learn, but when paired with listening to musical examples and thought-provoking conversations surrounding the ethics of pitch correction, students prove to be engaged with and captivated by the material.

After successful completion of this course, my students have explored the ethics of and begun developing the technical skills needed to subtly pitch correct a voice performance. They have learned to listen with a discerning ear and appreciate truly outstanding vocal performances. As far as curriculum is concerned, I do not feel like additional pitch correction courses are needed beyond this offering. However, the concepts learned in this course will be used for the remainder of the student's time at the university, which includes a capstone project.

Due to limited study on the teaching of pitch correction software, continued pedagogical research is very much needed on the subject. However, as an audio professional, I have seen that comprehensive knowledge of these software platforms is vital for a successful career as an audio engineer. As universities seek to offer a comprehensive education in audio technology and prepare students for their future careers, the significance of pitch correction software should be considered and this material should be implemented into the curriculum.

## References

- Celemony. 2020. *Melodyne 4 User Manual*.
- Cochrane, Graham. "Is Pitch Correction Cheating?" *Recording Revolution*. April 5, 2010. <https://www.recordingrevolution.com/is-pitch-correction-cheating/>.
- Colletti, Justin. 2013. "Plugin Roundup: The Best Tuning Plugins and How To Use Them." *Sonic Scoop*. July 24, 2013. <https://sonicscoop.com/2013/07/24/plugin-roundup-the-best-tuning-plugins-and-how-to-use-them/>.
- Daley, Dan. 2003. "Vocal Fixes: Modern Vocal Processing In Practice." *Sound on Sound*. October 2003. <https://www.soundonsound.com/techniques/vocal-fixes>.
- Menasché, Emile. 2016. "Autotuning: Making the Most of Pitch Correction Software." *Reverb*. November 16, 2016. <https://reverb.com/news/autotuning-making-the-most-of-pitch-correction-software>.
- Reynolds, Simon. 2018. "How Auto-Tune Revolutionized the Sound of Popular Music." *Pitchfork*. September 17, 2018. <https://pitchfork.com/features/article/how-auto-tune-revolutionized-the-sound-of-popular-music/>.
- Rolling Stone. 2010. "100 Greatest Singers of All Time." *Rolling Stone*. December 3, 2010. <https://www.rollingstone.com/music/music-lists/100-greatest-singers-of-all-time-147019/mary-j-blige-4-35089/>.
- "The Vocal Ranges of the World's Greatest Singers." *ConcertHotels.com*. Accessed October 22, 2020. <https://www.concerthotels.com/worlds-greatest-vocal-ranges>.



**Brian Warwick** is a Grammy winning recording engineer and an assistant professor at Northern Vermont University-Lyndon. His clientele includes Michael Bublé, Flo Rida, Ludacris, and "Weird Al" Yankovic. Warwick has been developing curriculum for Northern Vermont University's Music Business and Industry program for the past three years. Prior to that, he was a curriculum developer and instructor for the Los Angeles Recording School. He is an Avid: Pro Tools certified instructor. Brian's teaching style is energetic and focuses on integrating music technology in a music maker's creative process.

# Music Entrepreneurship and Access to Social and Cultural Capital: Your Network is Your Net Worth

Hal Weary, Sarah Lacy, and Jennifer Brodmann  
California State University, Dominguez Hills

This paper was presented at the [2020 International Summit](#) of the Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.35>

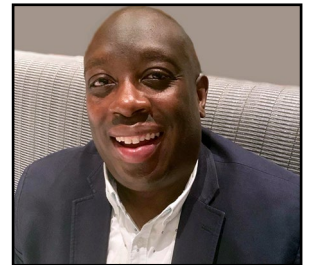
<https://www.youtube.com/watch?v=sXDUR-95JKg>

## Abstract

This paper explores social and cultural capital as it pertains to the development of a well-rounded and sustainable career in the music industry. The necessity for music entrepreneurs to acquire knowledge, education, appropriate attitudes and perspectives, values, skills, taste, and abilities to cultivate meaningful relationships has become increasingly more essential in the digital age. We examine key components of quality signaling, network building, and sub-networks needed to gain a competitive advantage in the marketplace. We also explore the functionality and the synergistic interconnective relationships between music business intermediaries that keep the music industry robust and innovative. This study also discusses the evolution and complexities of gatekeepers and philanthropists who encompass and give way to philanthropic thrust. Our findings support the significance of building social and cultural capital to gain a competitive advantage and thrive in the changing landscape of the music industry in the twenty-first century. We provide recommendations for future research on these phenomena.

Keywords: social capital, cultural capital, music entrepreneurship, philanthropy

**Hal Weary** enjoys working and thinking across genres in music and disciplines in the arts, and has international experience as a pianist, composer, and scholar. His most recent orchestral composition, “Beyond the Eastern Shore” encompasses a pluralistically lyrical, rhythmic, and harmonically approachable style that intersects Western art music, jazz and popular music, and non-Western musics. His research interests include music entrepreneurship and innovation in the music industry. He has a great deal of success working in many different facets of the music industry—artistry, industry, technology, and pedagogy.



Dr. Weary earned a Bachelor of Arts in Music from San José State University, a Master of Music from William Paterson University, and a Doctor of Musical Arts from Five Towns College. He is an Assistant Professor with a specialization in Music Industry at California State University, Dominguez Hills. He held previous faculty appointments at Wayne State University and Albright College, and was an Agent at the Harry Fox Agency in New York City.

**Sarah A. Lacy** is an assistant professor of biological anthropology at California State University, Dominguez Hills. Her doctoral work focused on oral pathology in Neandertals and early modern humans in the Late Pleistocene in Europe and Southwest Asia and broadly overlaps the disciplines of paleoanthropology, pathology, Late Pleistocene archaeology, human-environment interaction, and the origins of health disparities. Dr. Lacy is now working on developing a new collaborative





project with the University of North Texas on respiratory health and air pollution in the Paleolithic. She is also working with Macedonian and Bulgarian colleagues to start a field school to train undergraduates while working on Neanderthal period archaeology in North Macedonia.

**Jennifer Brodmann** is an Assistant Professor at California State University, Dominguez Hills teaching undergraduate courses in Business Finance, Financial Institutions Management, and Entrepreneurial Finance. She received her Ph.D. in Financial Economics, M.S. in Financial Economics, and M.B.A. from the University of New Orleans. Dr. Brodmann's



main research interests are in Corporate Finance and Entrepreneurial Finance where she explores topics relating to corporate governance and access to capital. She is currently researching access to capital for minority and women-owned businesses. She has spoken at multiple events on this topic which include the Access to Capital 2.0 Conference and on the Economist Panel of the 2019 South Bay Economics Forecast. Brodmann has presented her research at several conferences, which include the Eastern Finance Association, Southwestern Finance Association, Academy of Financial Services, Academy of Economics and Finance, Western Decision Sciences Institute, the Gulf Research Council, and Financial Management Association. Her research has been published in peer-reviewed academic journals, which include the *International Review of Economics and Finance*, *Journal of Economics and Business*, *Business Ethics: A European Review*, *International Journal of Bank Marketing*, *Journal of Business Accounting and Finance Perspectives*, *Journal of Economic Cooperation and Development*, *The Quarterly Review of Economics and Finance*, and *Borsa Istanbul Review*.

# Sharing Lyrics in Singalong Groups

Robert Willey  
Ball State University

This paper was presented at the [2020 International Summit](#) of the  
Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.36>

<https://www.youtube.com/watch?v=5Y6bl-Vk3ak>

## Abstract

According to Joseph Pine and James Gilmore (1998), the first economy was agrarian-based. We then moved through an industrial economy and are now in a service economy. They argue that today some customers are more interested in buying experiences than products and recommend that companies focus on creating memorable events instead of trying to sell more products. They predict that the next step in the evolution of businesses will be charging for transformational experiences such as education.

One direction that the music industry could take in a post-industrial economy would be to serve amateur music makers who want to play music themselves instead of just listening to professionals entertain them. The music retail products industry benefits when people buy musical instruments, and then there are opportunities to support customers with instruction on how to play them and to provide them with visual representations of popular songs for them to perform. Customers grow and are transformed through this process.

There are many amateur groups around the world whose members meet regularly to sing songs while accompanying themselves on guitars and ukuleles, and many more individuals who play alone or with their friends and families. They usually play from paper copies of arrangements derived from accessing unauthorized websites that post lyrics and/or tabs. Time is spent searching for acceptable arrangements, and many are in the wrong key or have mistakes in the chords. In the process, lyricists are not paid for their work. A survey of popular unauthorized sites will be made, along with information about legal sites that license the rights from publishers, such as Fender Songs in partnership with Apple Music.

A proposal for a new model is presented here, designed to help people find high-quality lyric sheets, share them legally, and sing together in groups. Progress is demonstrated on a phone app under development by the author that will allow leaders of singalong sessions to select songs and con-

trol the scrolling of lyrics and chord symbols, and to share their screens with their followers. A library of popular songs is under development.

Singalong leaders will subscribe to the service, and their followers will be able to join sessions they host for free. The income from subscriptions will go into a pool from which publishers will be paid in proportion to the number of times lyrics are displayed, in a similar way to how performance rights organizations distribute money based on how many times a song is performed. Hal Leonard will provide access to its database to match song titles and handle the distribution of money to publishers.

Keywords: singalong, amateur singing, ukulele, nostalgia, ChordPro, forScore, Hal Leonard

As blue-collar labor is replaced by technical and professional work, and artificial intelligence and robots take over manufacturing and middle management, many individuals will find themselves with no clearly defined social role. Assuming that our masters see it in their best interest to provide a basic guaranteed income, the sixty million American amateur musicians will have more time for leisure activities. Music will also be a relaxing way to pass the time as we become an interplanetary species and spend more time in confined spaces. As we move from a services-based economy to one that provides experiences and transformation, one avenue the music industry could take is to serve amateur music makers who want to play music themselves instead of having professionals entertain them.

One way that amateurs enjoy making music is to participate in singalong groups accompanied by guitars, ukuleles, and other instruments. Members are typically in the fifty-to-seventy age range. Many don't read music but can sing along with a leader performing familiar songs. Groups of ten to fifty members around the world meet once to four times a month.

Members have a variety of motivations in addition to the desire to have fun. One of the enjoyable aspects is singing songs that were popular when they were younger in the

1950s to the 1970s. In [The Science of Timing](#), Daniel Pink writes that nostalgia has many benefits:

Nostalgia delivers two ingredients essential to well-being: a sense of meaning and a connection to others...can foster positive mood, protect against anxiety and stress...boost creativity...heighten optimism, deepen empathy...alleviate boredom...increase physiological feelings of comfort and warmth...Nostalgia (makes) people more tolerant of cold and perceive the temperature to be higher... It is a bittersweet but predominantly positive and fundamentally social emotion...offers a portal to who we really are. It makes the present meaningful. (Daniel Pink, [When: The Scientific Secrets of Perfect Timing](#))

Pink reports additional benefits:

- Enhances one's sense of purpose and meaning
- Members synchronize their heartbeats
- Strengthens feeling of togetherness and sense of purpose
- Increases sensitivity to others and feelings of social well-being
- Emotional, cognitive, and physical benefits from making music and learning a new skill
- Increases the production of immunoglobulin and immune response
- Boosts positive mood
- Lifts self-esteem
- Reduces feelings of stress and symptoms of depression, Parkinson's, and lung disease
- Increases life expectancy

I grew up associating the ukulele with the kitsch of Tiny Tim, who appeared frequently [on the Tonight Show](#) with flowing curly locks, clutching his instrument, and warbling in a high falsetto. I have lately come around to viewing it as the noblest of instruments and respect its role in [Hawaiian culture](#). It is a fun instrument to play, relatively inexpensive to purchase and easy to learn, doesn't drown out untrained voices, and is ideally suited to playing in a group where one's mistakes are masked by the herd. I joined the ukulele tribe after visiting Santa Cruz, California where I was introduced to [the Ukulele Club of Santa Cruz](#) whose philosophy is encapsulated by their welcome message: "The first rule of Ukulele Club of Santa Cruz is, 'there are no rules,' and that rule has served the club well. There's no formality, no dues, no by-laws, no roster, you just show up with your ukulele at any of the places ukulele players gather in Santa Cruz, join in the fun, and you are a member." The community is

perhaps the most active per capita and participants gather for some type of activity almost every day of the week. It is a lovely experience to be at the beach singing and playing ukulele with fifty other friendly people.

The instrument seems to inspire positive feelings and levity wherever it is picked up. The [High Desert Sand Fleas Ukulele Club](#) of Albuquerque, New Mexico describes themselves as "a bi-monthly gathering of uke minded people whose family and friends really got sick of us playing around the house. We mean no harm...Each club meeting reeks of anarchy. Put a bunch of ukulele players in a room; lock the door and the last one still singing wins." The [JustUke Strummers](#) in Yishun, Singapore "are a group of fun-loving ukulele enthusiasts with the spirit of sharing the joy of singing and strumming the ukuleles. We gather weekly to enjoy our happy moment and sharpen our singing and strumming techniques with new songs." The [Nihon Ukulele Association](#), established in 1959 in Tokyo, hosts lectures and workshops provided by experienced members, followed by group activities. "We enjoy playing ukulele, steel guitar, dancing hula and singing songs."

Some groups have locally-produced songbooks. [A series of four volumes](#) coalesced around the Santa Cruz group, each page numbered and lovingly produced in a different style. This made it easy to spontaneously pick songs during sessions as someone called out the volume and song number.

Leaders received a threatening letter in 2018 informing



Figure 1. Covers from the Ukulele Club of Santa Cruz's four songbooks.

them that they must stop distributing copies of the books due to copyright violation. Some other groups have PDF collections posted on their websites. There are several free websites created as a labor of love by their organizer, such as [Jim's Ukulele Songbook](#), which includes chord charts for almost 3,000 songs (Figure 2):

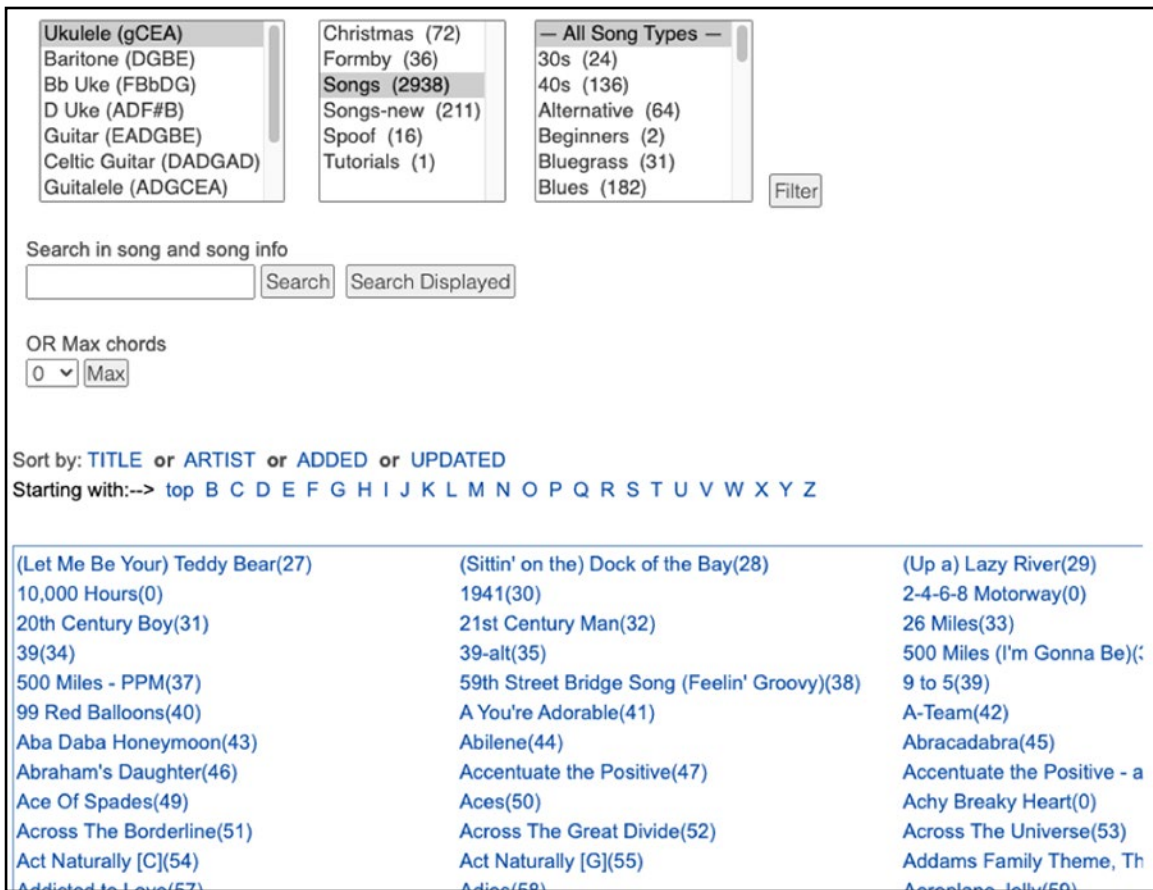


Figure 2. Jim's Songbook website offers good tools for searching.

[Dr. Uke](#) kindly offers audio demonstration tracks in the key that the charts are written in, since often chord charts are written in keys that are easy to play on the ukulele rather than the ones used on the hit record recordings (Figure 3).

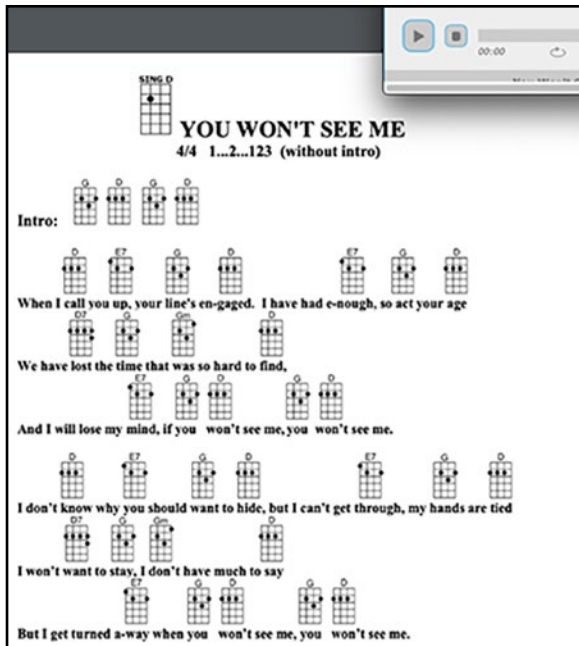


Figure 3. The audio player makes it easy to learn the song on your own.

Chord charts found on the internet are generally in either PDF or ChordPro format. PDF is a popular and widely recognized file format but does not adapt well to different screen sizes (Figure 4).

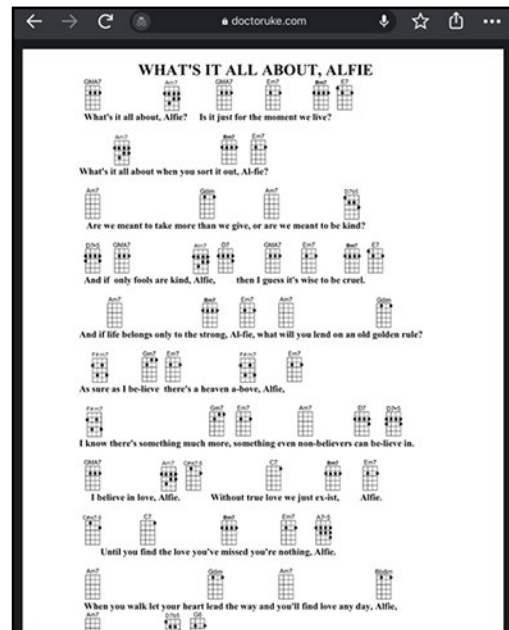


Figure 4. A zoomed-out, full screen PDF is hard to read on a small device

Zooming in so that you can read the words and chord symbols will cause parts to go off the edges, and when your hands are busy playing an instrument you can't drag the view around to see them (Figure 5).

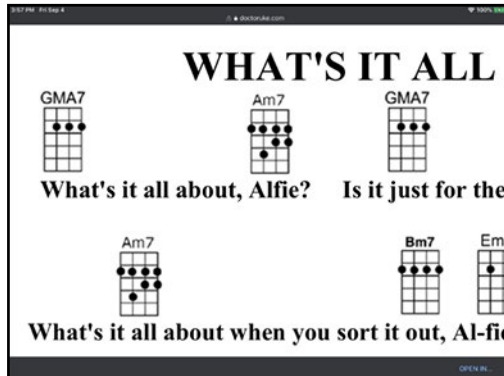


Figure 5. Zooming in on a PDF causes parts to go off the edges.

[ChordPro](#) is another popular file format for chords and lyrics. It was created in 1992 by Martin Leclerc and Mario Dorion for the Chord program, which is no longer available or under development. However, a large user base has grown and there are a number of programs that can create, edit, and display ChordPro files. The [Songbook](#) program is an editor that makes it easy to create ChordPro. You enter the lyrics and chord symbols on the right side of the screen with tags between square brackets and curly braces to indicate the title, composer's name, and on which words the chords change. On the left side you see how the file that you output will appear when displayed by a viewer program (Figure 6).

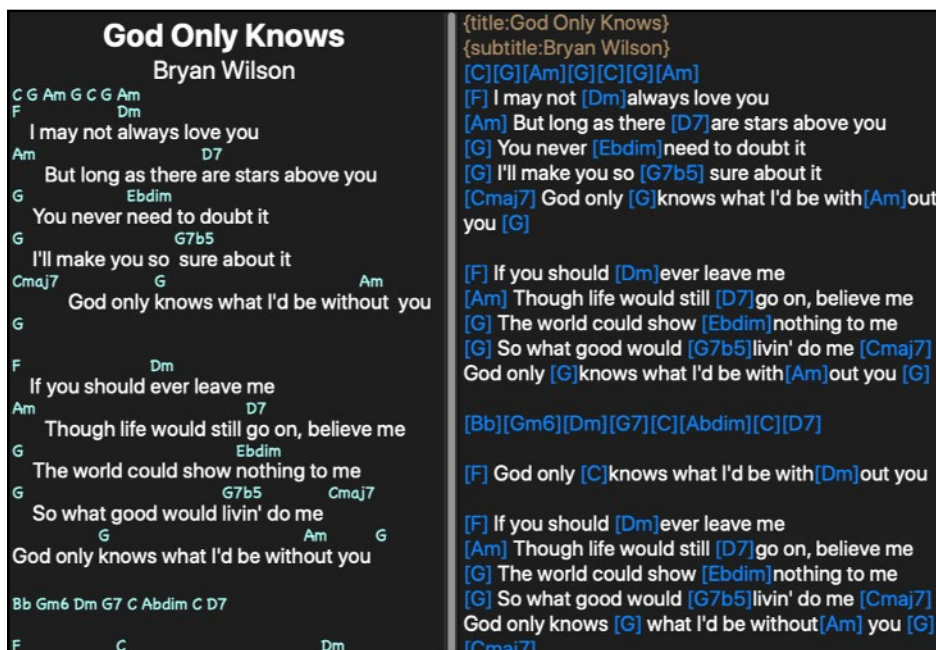


Figure 6. The Songbook editor. Chord charts found in the wild on the internet contain mistakes, like the spelling of this composer's name

When the ChordPro file is displayed on a device the chord symbols are drawn above the lyrics that they go with (Figure 7).

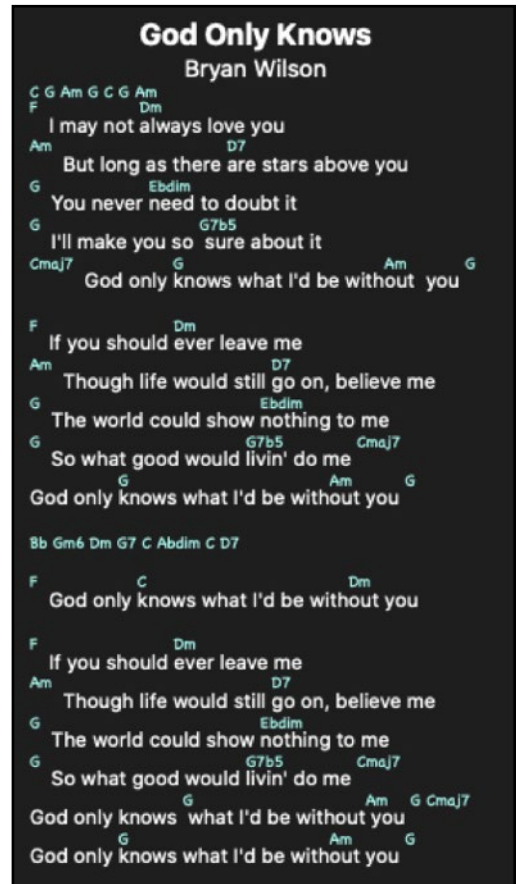


Figure 7. A ChordPro file read on a phone.

Since the file is interpreted and rendered by the program that displays it, the text is redrawn to fit whatever size of the screen it is displayed on. Unlike zooming in on a PDF file, text in a ChordPro file will be redrawn and the lines will wrap around (Figure 8).



Figure 8. Zooming in on a ChordPro files causes the text to wrap around instead of flowing off the edge.

Users need programs to display chord charts that have been created in either PDF or ChordPro format. One of the most popular for iOS devices is [forScore](#). Songs can be tagged with a variety of characteristics which can then be used in searches (Figure 9).

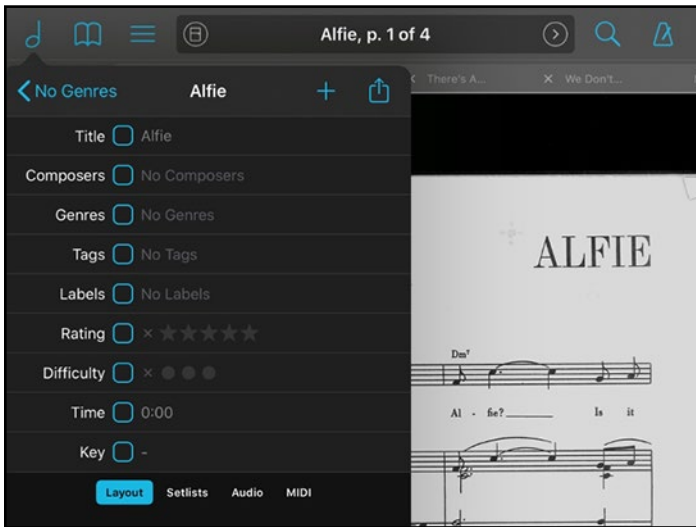


Figure 9. Songs can be searched by title, composer, genre, rating, level of difficulty, duration, or key.

Setlists can be created from songs in the library, which make it easy to go from one song to the next during singalong sessions (Figure 10).

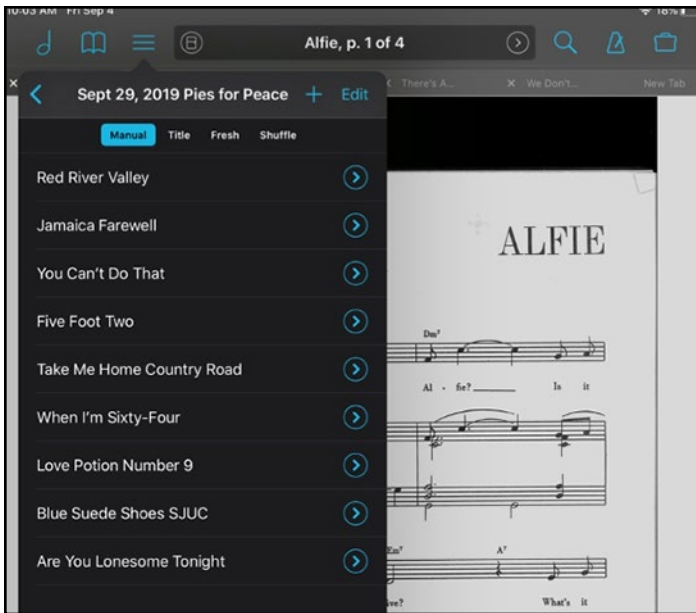


Figure 10. A setlist in forScore. Leaders try to create a flow and maintain interest, like DJs used to do on their radio programs.

Some groups distribute setlists in advance, and may send out emails with two attachments—a PDF of all the songs, and a forScore set file that contains the individual songs (Figure 11).

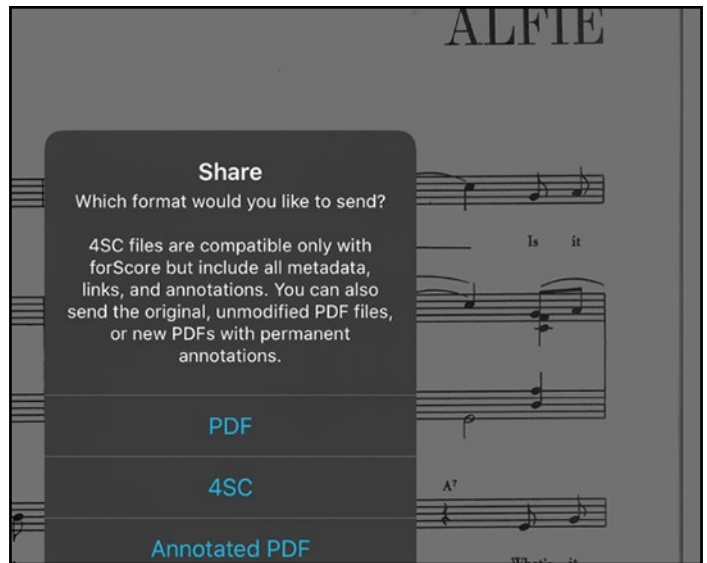


Figure 11. Setlists can be exported from forScore in a variety of ways.

forScore provides [a utility](#) to synchronize multiple devices, making it possible for followers to see what is on a leader's screen. Unfortunately, while this works well on iPads, the print is too small on iPhones for seniors without 20/20 vision. Not everyone can afford an iPad, and Android users are left out.

### Proposal for a new sharing system

The goal of my current research is to provide an easy and affordable way for people to share lyrics and chord progressions while playing with others. We chose to develop software for phones rather than tablets since those are the devices that most people have, and to make it cross-platform so that everyone can use it.

The system will make it possible to pay royalties to publishers and lyricists, which is not happening today as people share chord charts pulled off unauthorized websites. Buying sheet music legally for the twenty to thirty songs played one time at a singalong session would be prohibitively expensive for participants. They don't need the melody written out, which most don't know how to read, and they would have to stop playing their instruments to turn pages.

I'd like a way to make it easy to transpose the music to accommodate different instruments, capo settings, and vocal ranges, and to only display the chord symbols for chords the user has indicated that they don't yet know how to play.

The plan is to charge leaders a subscription fee and to collect statistics on how many times the lyrics to each song are displayed by their followers. The money that is collected will then be divided among the publishers in a similar fashion to how performance rights organizations like ASCAP and BMI distribute royalties for performances of songs. Hal Leonard will be provided with a breakdown of how many times each song has been displayed and they will send each

publisher its share from the pool of money collected from subscriptions. Hal Leonard already has many deals in place with publishers and is in the best position to add this revenue stream. I have relayed my request for them to publish an API making it possible for third parties to search their database in order to make it easier to match song titles with the corresponding publisher.

I worked with five computer science students last year who were able to [synchronize follower's phones with the leader's](#) and provide a proof-of-concept. Due to the ambitious goals of the project combined with the disruption of teamwork caused by responses to COVID-19 they were not able to develop it into a product ready for public distribution.



**Robert Willey** teaches songwriting, computer music, music industry, and senior projects at Ball State University. He has published instructional books on Louisiana Creole fiddle, Brazilian piano, music production, and the music industry, and was the organizer of online centennials for Conlon Nancarrow and Scott Joplin.

# Career Challenges Musicians Face in the United States

Ying Zhen  
Wesleyan College

This paper was presented at the [2020 International Summit](#) of the Music & Entertainment Industry Educators Association  
October 2-3, 2020

<https://doi.org/10.25101/20.37>

<https://www.youtube.com/watch?v=Rh07UDGxtIs>

## Abstract

To further our understanding of the music industry, the Music Industry Research Association (MIRA) and the Princeton University Survey Research Center, in partnership with MusiCares, conducted a survey of 1,227 musicians in the United States in 2018. This study summarizes and analyzes the challenges and opportunities that musicians face in the United States.

The median musician in the sample has 3 sources of income and an average of 3.71 sources. For all respondents, the largest three sources of income are income from live performances (non-religious), income from audio video recordings, and income from giving music lessons.

A higher fraction of male musicians report earning income as a session musician compared to female musicians (40.7 percent vs 26.9 percent), while female musicians are more likely to report earning income from church/religious performances (41.3 percent vs. 35.4 percent). Male musicians are more likely to have income from producing music (22.9 percent vs 8.2 percent). Female musicians also have slightly fewer sources of income on the intensive margin (3.64 vs 3.75).

White musicians are 10.5 percentage points more likely to have income from giving music lessons than non-whites, and non-whites are 4.3 percentage points more likely to report having income from session musician fees. White musicians also have slightly more sources of income on average (3.72 vs 3.63).

## Income Sufficiency

61.1% of the musicians in the sample's music-related income is not sufficient to meet their living expenses. Such a share among male musicians is slightly lower than that of female musicians: 58.4% vs. 66.3%, respectively. However, such a share among white musicians is significantly lower

than that of non-white musicians: 57.0% vs. 75.5%, respectively.

36% of the musicians' total income from music and non-music sources is not sufficient to meet their living expenses. Such a share among male musicians is slightly lower than that of female musicians: 35% vs. 38%, respectively. However, such a share among white musicians is significantly lower than that of non-white musicians: 32% vs. 50%, respectively. This also reveals the surprising fact that half of non-white musicians' total income is not sufficient to meet their living expenses.

## Important Factors Affecting Overall Income vs. Music-related Income

Interestingly, all else being equal, white musicians' individual pretax income in 2017 was 21.8%, significantly lower than that of non-white musicians. Other factors such as musicians' educational attainment, age, gender, whether attending a high school featuring music/performing arts education, whether being born in the United States are not important.

However, musicians' educational attainment, attending a high school featuring music/performing arts education, being born in the United States matter to the music-related individual pretax income in 2017. All else being equal, an additional year of education will increase a musician's music-related income by around 7%; attending a high school featuring music/performing arts education would increase a musician's music-related income by 27%. Surprisingly, being born in the United States resulted in a 39.5% drop in the music-related income.

Keywords: musicians, well-being, career challenges

**Ying Zhen** is Associate Professor of Business and Economics at Wesleyan College in Macon, Georgia. She earned a B.A. in Media Economics at Communication University of China in 2007; M.A. in Economics from Clark University in 2009; and Ph.D. in Economics from Clark University in





2012. Her major fields of specialization are labor economics and industrial organization. Specific research interests include economics of immigration and music business. It was Dr. Zhen's honor to work with Professor Alan B. Krueger of Princeton University on the Survey of Well-being of Musicians in the United States from December 2017 to June 2018. Zhen considers economics a universal science, which should be open to everyone. Her ultimate goal is to help students see the world through the eyes of an economist, making them appreciate the beauty of economics and become civilized world citizens.



**MUSIC & ENTERTAINMENT INDUSTRY  
EDUCATORS ASSOCIATION**

**PROCEEDINGS  
OF THE  
2020 INTERNATIONAL  
SUMMIT**

**OF THE  
MUSIC & ENTERTAINMENT  
INDUSTRY EDUCATORS  
ASSOCIATION**

**– OCTOBER 2 & 3, 2020 –**

Music & Entertainment Industry Educators Association  
1900 Belmont Boulevard  
Nashville, TN 37212 U.S.A.

[www.meiea.org](http://www.meiea.org)

© Copyright 2020 Music & Entertainment Industry Educators Association  
All rights reserved