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Integrating the Humanities into Entertainment and Music Business and Performing Arts Students' Learning Through Artists' Biography and Autobiography

Beverly Schneller
Belmont University

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Abstract

This presentation will describe how I created and teach a Humanities elective in the General Education Core at Belmont University in Nashville, Tennessee called "Entertaining Lives: Life Stories of Artists, Celebrities, and Fame." The course enrollment is restricted to students in our undergraduate programs in Audio Engineering Technology, Music Business, Entertainment Industry Studies, Business, and the Performing Arts degrees. The course enables students to study life writing and narrative (humanities) through the stories of noted figures in music, television, sports, dance, and the entertainment industry (King, West, D'Amboise, Jackie Robinson, L. Russell Brown, and others). The first edition of the course was a standalone elective and the second was in a linked cohort with a course in the music industry on film, team-taught with Dr. Clyde Rolston of Belmont University. Through innovative applied projects to augment the readings (storyboards, fantasy artist drafts, and other team projects), I am able to teach students more about the entertainment and music business through a lens that connects with them as Gen Z learners—personal stories of career journies and discernment. In this way, the requirements of the General Education Core are customized to the largest undergraduate majors in our university, and students are able to find relevance in the Liberal Arts curriculum as well as in their desired professional education.

Keywords: biographical writing, applied learning, entertainers, professional course pedagogy, general education, humanities, music industry pedagogy, entertainment industry pedagogy

In the fall semester of 2017, I designed and piloted a Humanities elective in our General Education Program (called the BELL Core) on the theme "Entertaining Lives: Biographies and Autobiographies of Noted Entertainers." Working with the University Registrar and my college, we populated the class mainly with students enrolled in the Mike Curb College of Entertainment and Music Business, who are pursuing a range of undergraduate degrees—the BBA, BA, BS, and BFA. In Curb, students may earn degrees in Music Business, Audio Engineering Technology, Entertainment Industry Studies, Motion Pictures, Publishing, and Media Studies. One of my goals for teaching is to engage students in the General Education program with coursework that meets them at their main areas of interest in creativity and in the arts and entertainment fields—either through the lens of business or as a performer, or both. To that end, "Entertaining Lives" enabled students to examine the lives of a range of celebrities in a broadly defined field of entertainment. Readings were supplemented with assigned YouTube artifacts—music videos, movies, documentaries, and interviews to give a more intimate vision of each subject.

To make the course appropriately focused as the Humanities elective, I concentrated on the genres of biography and autobiography, teaching the students the elements of narrative life writing augmented with critical examinations of the psychologies of fame, celebrity, and reputation as those social constructs of success intersected with the life writing. Understanding authorial intent was essential to the course, as writers' choices determine how we know the biographical and autobiographical subjects.

The fall version of the course featured James Weldon Johnson, Barbara Stanwyck, Jacques D'Amboise, Nancy Dickerson, Jackie Robinson, Carole King, L. Russell Brown, and Kanye West. We had two guest speakers, one from our dance program at Belmont who led a master class in her graduate program with D'Amboise, and the other was singer-songwriter, L. Russell Brown, who lives in Nashville. He came to our class and told his story while answering questions about his narrative choices for his memoir, *The Quintessential Hitman* (2017). We discovered common themes and experiences in all the entertainers' life stories. For example, they all touched on family, education, decisions, expectations, disappointments, successes, and the things that shaped them into the artists that they are. In this way, students saw some of the constants associated with life writing, while learning about how the authors crafted their stories to showcase a "reading" of the biographical subject within a specific context and for a range of purposes.

The course goals were as follows:

- Familiarize you with how autobiography and biography can be written
- Create awareness of how the lives of others are a reflection of ourselves and our culture
- Improve your ability to write narrative
- Improve your ability to integrate multimedia and social media sources into academic projects, thoughtfully and purposefully
- Enhance oral and written communication skills
- Raise sensitivity to diverse people's lives, stories, perspectives, and experiences and how to "see things differently"

With these Learning Outcomes:

- Focused reading of narrative work
- Practice in extracting key points from narrative writing
- Evaluation of first and second person "authenticity" and truth claims
- Identifying and selecting secondary and social media materials for academic communication purposes
- Writing for exams, short prose, and longer narrative

Because the course is reading intensive, I intentionally designed vehicles that gave students more than the standard Socratic experiences with the focus on affirmation of their reading. In our class, we had five applied projects—a poster session on creativity, a Barbara Stanwyck festival planning event, a Fantasy Broadcasters Draft focused on women in media, a Jackie Robinson storyboard, and a Kanye West scavenger hunt. I made each of these activities up from scratch, with the other assessments being tests on the readings, and their Artist Project, a fifteen-page illustrated booklet (modeled on their Stanwyck book) on an entertainment figure of their choice.

Success with the applied projects was measured by students' ability to take the lives in context to solve the "problem" the project presented, extrapolate significances from the details in the texts and videos, and create new knowledge using the life for a specific real world purpose. At the end of each project, we discussed what the students learned and if they had had fun in the process. Answers were in the affirmative and uniformly positive.

A secondary goal of especial import in arts and entertainment careers is successful networking, which these group projects emphasized. With a class of mostly freshmen (18 of 21), students were able to experience each other as team member experts. For instance, the motion pictures students were familiar with storyboard techniques, students from Los Angeles were particularly familiar with the kinds of venues where the Stanwyck festival might make the most money, and none of them really knew anything about television news or women broadcasters, so they all learned together.

For this assignment, I created the scenario that Oprah Winfrey was planning to produce a new show featuring women journalists for her OWN cable network and needed a dream team to create the broadcast. The student group leaders drew names of prominent and active women journalists from a hat, selected their teams in a student-led draft, and then pitched their show concept to "Oprah." Though they started hesitantly, the bidding for the personalities and the pitches showed they were invested. The Jackie Robinson storyboard combined text knowledge with only visual representation of themes in his life, drawn from the hat.

Similarly, the purpose of the Kanye West scavenger hunt was to create a timeline based on the middle chapters of assigned reading in Mark Beaumont's comprehensive study, *Kanye West: God and Monster*. For this task, students were given these directions:

- Each of you will receive a "clue" that will allow us to piece together aspects of Kanye West's rise to fame. You will need to form into teams and visit with other classmates to find the details you need to create a timeline for his rise to success. Allow yourself enough time to find the clues, then collect the details and organize them into a timeline. What is on your own clue card may be a one-time match to the timeline or may be used by multiple groups for different timeline themes.
- Find the best way to organize the timeline according to how your group sees his rise to fame.
- Put the timeline on the blue paper for reference and we will discuss the outlines.

The students drew unique clues from my hat and then followed the model of a new staff orientation icebreaker, as they had to talk to every student in the class to collect pieces of the materials they needed for the timeline. They then chose a theme for their timeline and built it according to the clues, as the project culminated in reporting out to make one comprehensive timeline on the white board covering the four chapters.

The Artist Project (a.k.a. the research paper) was an opportunity for them to research and compose a biography on an entertainment figure of their choice. They were able to demonstrate their understanding of both how to create a life story and how to package it as merchandise for an entertainer's career. The assignment instructions were worded as follows:

- Artist Project - For this project, you will identify an artist, living or dead, about whom you would like to know more. You will design a pamphlet, like the Barbara Stanwyck book, that has a summary of the subject's life, a list of their major works or what they are best known for, images, and appraisals by others and by you. Your target audience is your peers and your purpose is to narrate the subject's life story from the perspective that they have a story worth telling and worth knowing/remembering.

Subjects, predictably, ranged widely from Bruce Springsteen to Elvis to Robin Williams to Alondra de la Parra, a symphony conductor. Notably, students showed passion and personality in this last assignment, as several told me they chose their subject because of a family connection and for the opportunity to learn more about someone they admired or perceived as a role model.

In the spring semester of 2018, I paired the course with "The Music Business on Film" taught by my colleague, Dr. Clyde Rolston, who is also on the Belmont faculty and in the Curb College. For this version of the course, I taught lives of entertainers who were in the documentaries the students analyzed in the film class. We read Nadine Cohodas' history of the Chess Brothers, *Spinning Blues into Gold*, and the lives of Darlene Love, Gregg Allman, and Aretha Franklin. We also read Mike Curb's autobiography, *Living the Business*, and he visited our class. Because the course was offered as a linked learning community within the BELL Core, we were able, thanks to a MEIEA grant and support from the Office of the Provost at Belmont, to take the students on the required co-curricular activities which for us included trips to the Johnny Cash Museum and the Musicians Hall of Fame, both in downtown Nashville, and a day trip to Muscle Shoals to visit the Muscle Shoals Studio, FAME Studio, and a state park located on the Tennessee River, where we heard a presentation by the senior park ranger on folk music associated with the river.

Generation Z students want to know they have learned immediately; they want connections between classroom and career; and, they seek to be respected and valued for their expertise. The applied projects in this Humanities class served as a window for the students to showcase creativity, required a level of expertise as the playing field was not level, and enhanced their abilities to interact with one another to problem-solve. Through their reading and their projects, students had the chance to see themselves through the comparative lens of others stories of success and failure. As such, the students enriched their own career knowledge while finding themselves entertained by other forms of entertainment—prose narratives, applied and independent projects, interviews, and YouTube materials that gave multiple readings and multiple lives to each of the subjects they studied.

Beverly Schneller was a Professor of English at Belmont University when she presented this paper. Dr. Schneller is now Vice Provost of Academic Affairs at Kentucky State University. She writes: I've had a great career in the academy as a faculty member, an administrator, and a scholar. In addition to my work in the classroom, I am a Teagle Assessment Scholar through the Center of Inquiry at Wabash College. My most recent publications include essays on the history of the music business program at Belmont University, an eighteenth-century author-publisher entrepreneurship case study, and a critical appraisal of the popular fiction of Amish Tripathi.

Do Lyrics Objectify Women?

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Abstract

Popular music should empower women as individuals with lyrics that recognize them as equals to men. Further, music should contain positive messages that promote respect for women from men. This study examines the prevalence of female objectification in popular music media through a textual analysis of 100 songs from the 2012-2016 end-of-year lists of the Billboard Hot 100 and Hot Country Songs. Objectification, as this study's framework, is defined as the depersonalization of an individual with an emphasis on their instrumentality (Loughnan, Haslam, Murnane, Vaes, Reynolds, and Suitner 2010). According to Gervais and Eagan (2017), women often face objectification from men and themselves in daily life through objectifying gazes and appearance commentary. Various studies have shown that female objectification leads to depression, anxiety, disordered eating, decreased intellectual performance, and internal motivation. This study takes five objectifying categories to analyze the text: objectifying gaze, appearance commentary, sex as a main priority, women portrayed as a sexual possession, and women portrayed as subordinate. This session will discuss the analysis and research findings.

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Alyssa Klinksiek graduated from Radford University in 2017 with a Bachelor of Music with a concentration in Music Business and is currently pursuing a Master of Arts in Music Leadership from Radford University with anticipation of a May 2018 graduation date. Klinksiek was the 2017 IBLA Scholar and traveled to Ragusa, Sicily, Italy to intern with the annual international music competition, IBLA Grand Prize. She is a passionate advocate for equality and hopes to use her research as a point for discussion and awareness of this issue.

Timothy L. "Tim" Channell, Radford University Associate Professor and Music Business Program Director, has over thirty years of experience as a music educator, arts administrator, fundraiser, and in concert promotion. Dr. Channell has worked to bring nationally recognized performers to various concert venues. He has performed on or produced multiple recordings and has been very involved in working to raise capital support, market, promote, and develop relationships for various constituencies. Additionally, he has vast experience in event planning, contract negotiation, and budget

development, and has presented numerous workshops on fundraising throughout the east coast. Dr. Channell serves as the advisor to the RU-Grammy U., Radford Records (a lab-based student record label), Radford University Music Business Student Association, and a former co-advisor to Phi Mu Alpha Sinfonia Fraternity. He also oversees the Covington Center Performance Hall, providing leadership for performances and all audio and video recordings. Dr. Channell is a sought after adjudicator/clinician and is president of Channell Consulting Services, a firm providing specialized consulting for various arts organizations helping them better understand their current position and potential for financial and artistic growth.

What Music Industry Education Can Learn from Threshold Concept Theory

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Abstract

In this paper, threshold concept theory will be applied to music industry education and the current research in a dissertation-in-progress will be shared. Threshold concept theory emerged in the early 2000s in the United Kingdom largely due to the research of Jan Meyer and Ray Land (Meyer and Land 2003, 2005, 2006) as a means to detect specific educational content that sparks a change in students' ways of thinking about a discipline, and by extension their own identity, values, attitudes, and feelings, are fundamentally changed. The purpose of this dissertation research-in-progress, currently titled "Threshold Concepts and Disciplinary Acculturation in Music Industry Education" is to identify various threshold concepts as perceived by "expert music industry professionals" while reflecting on their careers. Additionally, the possibility of "disciplinary acculturation" as a potential characteristic of threshold concepts, in general, is posited. For university professors, the identification, prioritization, and utilization of bottlenecks and threshold concepts that apply to their individual disciplines could prove useful in postsecondary music industry education. The results of this research are applicable to curriculum planning to promote greater student achievement on both macro- (program creation, execution, and evaluation) and micro- (course creation, planning, instruction, and evaluation) levels in postsecondary music industry education in the United States and worldwide.

Keywords: Music industry, music business, threshold, threshold concept, education

Introduction

This dissertation-in-progress was presented at the 2018 MEIEA Educators Summit in Los Angeles, California, U.S.A., with the aim of sharing current research and soliciting feedback from conference attendees.

In music industry education, like most academic disciplines, there exist concepts that may be "difficult" or "troublesome" for students to grasp. The music industry, "…can be described as a complex adaptive system in which legal, political, economic, socio-cultural, and technological subsystems converge, interact and coevolve" (Tussey 2005). Therefore, it is possible that music industry education might provide fertile ground for the identification of threshold concepts. Consideration of such content as threshold concepts might illuminate strategies for both teachers and students to attain greater understanding and forge pathways for teaching and learning.

In this paper, threshold concept theory will be applied to music industry education and the current research in a dissertation-in-progress will be shared. Threshold concept theory emerged in the early 2000s in the United Kingdom largely due to the research of Jan Meyer and Ray Land (Meyer and Land 2003, 2005, 2006)[1] as a means to detect specific educational content that sparks a change in students' ways of thinking about a discipline, and by extension their own identity, values, attitudes, and feelings, are fundamentally changed. The purpose of this dissertation research-in-progress, currently titled "Threshold Concepts and Disciplinary Acculturation in Music Industry Education" is to identify various threshold concepts as perceived by "expert music industry professionals" while reflecting on their careers. Additionally, the possibility of "disciplinary acculturation" as a potential characteristic of threshold concepts, in general, is posited. For university professors, the identification, prioritization, and utilization of bottlenecks and threshold concepts that apply to their individual disciplines could prove useful in postsecondary music industry education. The results of this research are applicable to curriculum planning to promote greater student achievement on both macro- (program creation, execution, and evaluation) and micro- (course creation, planning, instruction, and evaluation) levels in postsecondary music industry education in the United States and worldwide.

Threshold Concepts

In their seminal works on threshold concepts, Jan Meyer and Ray Land (Meyer and Land 2003) define a threshold concept as being,

> …akin to a portal, opening up a new and previously inaccessible way of thinking about something. It represents a transformed way of understanding, or interpreting, or viewing something without which the learner cannot progress. As a consequence of comprehending a threshold concept there may thus be a transformed internal view of subject matter, subject landscape, or even world view. This transformation may be sudden or it may be protracted over a considerable period of time, with the transition to understanding proving troublesome. Such a transformed view or landscape may represent how people "think" in a particular discipline, or how they perceive, apprehend, or experience particular phenomena within that discipline (or more generally). Engagement with thresholds involves a "letting go of earlier, comfortable positions and encountering less familiar and sometimes disconcerting territory. (1)

Threshold concepts involve a transformation of the learner. The learner is often thought to get "stuck" while learning certain disciplinary content or concepts. In regards to this arguably troublesome disciplinary criteria,[2] "the analytic framework used in thresholds concepts research maintains that there are particular concepts in a given discipline which cannot easily be assimilated or accommodated within one's existing meaning frame…To accommodate such new and troubling knowledge will require not only a difficult reconceptualization, but a reformulation of one's meaning frame" (Land, Meyer, and Flanagan 2016, xi). It is plausible that such a transformation occurs in individuals who are trying to become professionals in the music industry given, in part, the unique nature of the industry, anecdotal accounts of particularly high stress situations and industry-standard terminology.

Characteristics of Threshold Concepts

To date, there have been seven possible characteristics of threshold concepts posited in related research:

> These characteristics portray threshold concepts as: (1) transformative (a significant shift in the learner's perception of the content), (2) troublesome (a concept that is alien, tacit, counterintuitive, subversive, or conceptually difficult) (Perkins 2006), (3) Irreversible (unlikely to be forgotten), (4) Integrative (awareness of the interrelatedness of concepts, beliefs, and theories), (5) bounded (constrains the boundaries of the subject), (6) constitutive (repositioning oneself in relation to the content), and (7) discursive (gaining language related to the content). (White, Olsen, and Schumann 2016, 53)

Inherent in the acquisition of threshold concepts is that the learner becomes suspended for an undetermined amount of time in (or perhaps oscillates in and out of) a state of "liminality." According to Meyer and Land, the liminal state is "a suspended state in which understanding approximates to a kind of mimicry or lack of authenticity" (Meyer and Land 2003, 10). Given the complex nature of the music industry, it is possible that in the process of transforming from novice to expert practitioner, a professional in the music industry might experience being "stuck" in a state of liminality.

Professional Expertise

In this study, "expert music industry professionals" were asked to reflect upon their perspective of their learning experiences in rising from "novice" to "professional" in the music industry. In some ways, the transition from "novice" to "professional" hearkens to the threshold concepts analytical framework in that, "Becoming an expert in professional practice necessitates a transformational training process along with the willingness to adapt to change" (Welch 2005). The "transformation" implicit in this transition is what will be explored in this research.

Methods

This research is reflective of a dissertation-in-progress, and the methodology is delimited to those employed in the pilot phase of the study. The data collection method in this qualitative study, at present, is semi-structured interviews with expert practitioners in the music industry. Participants have been drawn from the researcher's professional network and through targeted solicitation of potential interviewees using email and social media. Participants must meet eligibility criteria defining them as an "expert music industry professional" to qualify for the study. In the music industry, there is no one designated title or criteria to identify an "expert practitioner." Therefore, a researcher-designed unit was applied to participant selection in this study:

> The attainment of a top level management or CEO position at a firm in the music industry that meets the following criteria: artist managers whose client achieved success on the *Billboard Hot 100 or Top 200 Charts*, agents from one of the top ten booking agencies as determined by the *Pollstar*

Top Ten Booking Agencies List, concert promoters and concert promotion executives as determined by the *Pollstar Top Ten Concert Promotion Companies List,* music publishing executives working at a music publishing firm from which an artist or songwriter achieved success on the *Billboard Hot 100 or Top 200 Charts* and record label executives working at a record label from which an artist achieved success on the *Billboard Hot 100 or Top 200 Charts*. (Viscardi-Smalley 2018)

At this point in the research, two participants have been selected, received an "informed consent" document and have completed recorded interviews via Zoom video-conferencing software. Confidentiality will continue to be maintained throughout the study. Recorded interviews have been transcribed and coded for identification of emergent themes. Alignment with the threshold concept analytical framework was of primary importance when extracting information to report from interviews.

Initial Findings

The findings presented here are reflective of the pilot phase of this research. Emergent themes so far include *content knowledge, processes/procedures*, *attitudes/behaviors*, and *assimilation into a culture*. Of course, it is not yet clear if these themes will match the findings presented at the conclusion of the study, or if this is only delimited to the information gathered at this phase of the research. Additionally, whether or not these findings may be uniquely applied to professional work in the music industry remains to be seen.

Attitudes and Behaviors. Initial conversations with participants reveal that overwhelmingly, becoming acquainted with ways of behaving in the music industry was a particularly memorable learning experience. Participants shared stories that infer both positive and negative remembrances of either observing or engaging in attitudes/behaviors that they deemed particular to working as a music industry professional. Additionally, and perhaps most compelling, was the transformations described by participants regarding changes they consciously made to their own behaviors in these instances.

Processes and Procedures. Participants also initiated conversation during which reflections on learning about or using various processes and procedures seemed counterintuitive, difficult, or troublesome. These reflections ranged from understanding the connection between the roles and responsibilities of various professional functions in the music industry to simple and transactional professional tasks.

Content Knowledge. To a lesser extent, professionals mentioned that learning the terminology or content knowledge required to participate in music industry conversations and related dealings has posed a challenge. Participants identified interactions with certain types of documents, negotiations, and business math/accounting tasks to be the most daunting. It was made very clear that being able to "talk the talk" in the music industry is absolutely essential for garnering the respect of colleagues. Therefore, it is possible that more information might be gathered in this thematic area or that interview questions be altered to query participants differently about their content knowledge acquisition during the transition to becoming an expert music industry professional.

Assimilation into a Disciplinary Culture. Finally, each participant shared information inferring that becoming a professional in the music industry required their assimilation into a specific, well-established culture. This is arguably reflective of the idea of "acculturation" or "assimilation" into a particular culture (Berry 1970, 1974, 1980). While this has most often been applied to immigrants assimilating into new cultural situations, the idea of "disciplinary acculturation" as a parallel to this is posited in this study.

Discussion

As this research continues, it is possible that additional evidence will be found linking the four emergent themes to both the music industry and threshold concepts. It is also possible that additional thematic criteria will be illuminated in future interviews. Ideally, sufficient data will be collected to present valuable findings. At present, the results of this study might be useful for music industry educators/administrators at postsecondary institutions worldwide and novice music industry practitioners alike.

Endnotes

1. For a comprehensive collection of most threshold concept research to date, see Mick Flanagan's website at http://www.ee.ucl.ac.uk/~mflanaga/thresholds.html.
2. See Meyer and Land (2003) for a discussion of the connection between "ways of thinking and practicing" and threshold concepts.

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Julie Viscardi-Smalley, MS, CHE has over ten years' experience in higher education teaching about the music industry, entertainment management, event management, concert production, music theory, and music history. Her research is centered around the application of threshold concept theory to music industry education. Additional research interests include music education, the analysis of popular music, the music industry, online teaching and learning, and curriculum/program design in higher education. Viscardi-Smalley has worked in the music industry and as a performer for over fifteen years with experience in booking agencies, concert production, tour coordination, artist management, marketing for music, record labels, and copyright/publishing for musical works. She enjoys attending live music events, performing music, and spending time with family. Viscardi-Smalley is a candidate for the DMA (Doctor of Musical Arts) degree in the College of Fine Arts of Boston University. She earned a Bachelor of Music Education and a Master of Science in Music Education from Syracuse University. She is a member of the Music and Entertainment Industry Educators Association, The International Association of Exhibitions and Events, and The College Music Society. Follow Professor Viscardi-Smalley on Twitter @ProfJVS.

Applying Modularity Theory to Music Business Programs or How I Learned to Innovate Strategic Planning Processes to Align Mission, Vision, and Values to Shifting Market Needs and Expectations and Create Better Business Models in Higher Education

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Abstract

There is an ever-growing urgency to address the changing times in higher education through the prism of its business model. It is one that emphasizes its four key components: its value proposition, the utilization of its resources, determining models of efficiency, effectiveness, and efficacy for its processes, and measuring its ability to profit in a consistent and predictive formula. Beginning with the discussion offered in *Disrupting College* (Clayton M. Christensen 2011) and continued in its research collaborations by the Christensen Institute, all of these components must fit together in an interdependent way in order for the business model, in each of its components, to be viable. It is with that understanding that this presentation looks at Modularity Theory —independent (module) and interdependency as model for academic program review and development.

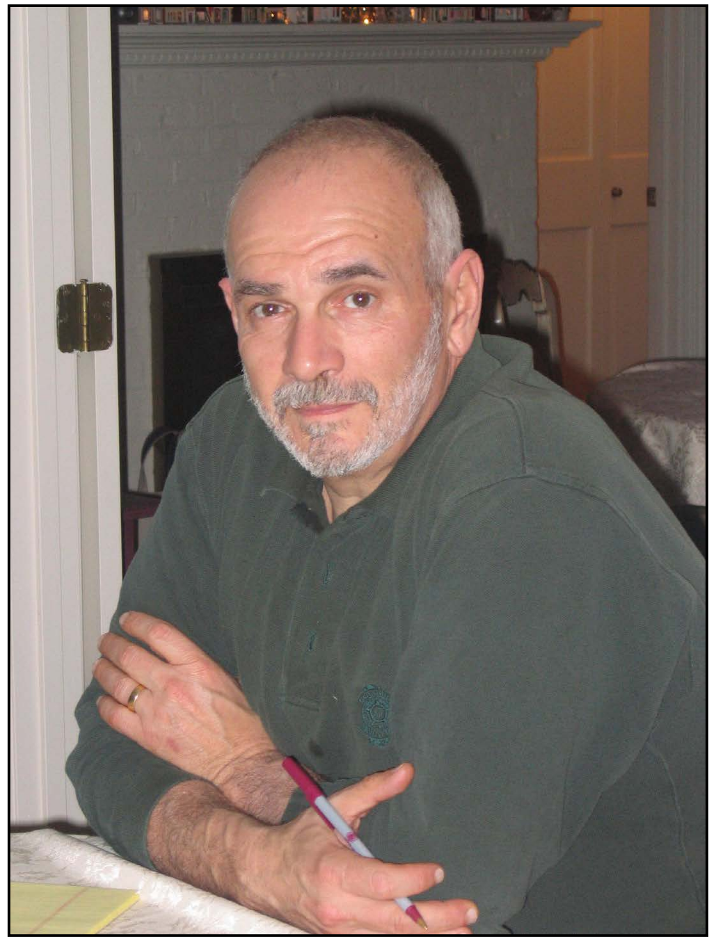
Modularity Theory is a framework for explaining how different parts of a product's architecture relate to one another and affect the metrics of its production and adoption/use. A product is *modular* when there are no unpredictable elements in the design of its parts, it standardizes the way by which components fit together, in well-understood, measured ways. A product is *interdependent* when the way one part is made and delivered depends on the way other parts are made and delivered. Interdependency between parts requires the same organization to develop both components if it hopes to develop either component. So, what if we were to consider the following assumption: A course is product. A major is product. A degree is product. How and in what ways are we recognizing the independent product architectures? Is there modularity? Interdependence? What/where are the breakthroughs and breakdowns in the institutional/degree reputation and brand that could be re-innovated with applying modularity theory to our business modeling strategies?

In this session we will discuss a model of academic strategic planning model that is narrative and data driven that asks: What if we were to think about innovation differently, starting, rather than ending, with a modularity lens? It has the capacity to become a model of inquiry that equally addresses program relevancy, product differentiation and degree legitimacy by design (in all senses of that word!) at a time when the four key components are being challenged. A suggested template for initiation of this modularity model of strategic planning and business modeling will be provided.

Keywords: higher education, modularity theory, academic program review, academic planning, educational innovation

Joseph (Joe) Miglio is an Associate Professor of Music Business/Management at Berklee College of Music, with areas of expertise including leadership and design thinking, strategic planning and business development, product development, and performance measurements. Dr. Miglio has presented at multiple national conferences on topics such as artist identity and income generation, personal brand marketing strategies, start up to scale up businesses models, competitive analysis and value propositions, trend analysis/

forecasting and innovative design. In 2012, Joe received the Distinguished Faculty Award for the Professional Education Division at Berklee based on his outstanding commitment to teaching, dedication to his students, and contributions to the curriculum. He was instrumental in the design and facilitation of the Professional/Career Development Seminar—its purpose to investigate and address common challenges associated with artist development and sustainable business models that align with the core values of the artist and creating profitability for that individual. This course is now required for all Berklee students. Joe has interviewed a variety of artist/musicians/business leaders including Janis Ian, John Oates, Victor Wooten, John Clayton, Ernie Isley, and Grace Kelly, looking at how their individual stories can find a common narrative in personal and professional advancement. Joe has a Doctorate in Education from National Louis University in Chicago and is the creator of the Reflexive Engagement Method, a model of inquiry based on self-knowledge construction and transpersonal understanding. His most recent work is based on the dual concept: "life is a conversation and life as a conversation."



Learning Music Entrepreneurship by Doing: How to Develop Experiential Learning Opportunities in an Academic Setting

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Abstract

An integral part of teaching music entrepreneurship involves helping students learn through experiential opportunities. Entrepreneurship, just like music, is best learned through practice and experience. In order to successfully implement hands-on learning opportunities, a few questions arise: how can we effectively create these experiences for our students outside of the classroom? How can we build student engagement and participation in non-required events? Students are very busy with their required academic coursework and other activities. Capturing their attention and getting them involved in non-required events can be a challenge.

Using the model the author created and implemented at the University of North Texas College of Music's Career Development and Entrepreneurship in Music Program—recognized among the Top 15 Best Music Business Schools by *Billboard* Magazine in 2017 and 2018—this paper will provide an overview of the various types of experiential learning initiatives that can be launched in an academic setting. It will also describe common challenges and potential solutions to take into consideration while launching these initiatives.

Keywords: music entrepreneurship, music business school, music business plan, marketing, music industry, experiential learning, internship, competition, Denton, Dallas-Fort Worth, Texas, University of North Texas, College of Music, Fabiana Claure

Introduction

Experiential learning allows students to develop skills in an active way using real-life scenarios. This learning model encourages them to go beyond what is expected of them from an academic standpoint and make the effort to explore extracurricular opportunities. Because the music industry is constantly evolving, we must teach our students to adapt to the changing trends in business. The experiential learning opportunities that were offered to me while I was pursuing my graduate studies ignited my entrepreneurial spirit, leading me to successfully launch my own business a few months after earning my Doctor of Musical Arts degree at the University of Miami.[1] My own career proves the value of experiential learning opportunities.

Music business schools can incorporate experiential learning not only through internship opportunities and class projects, but also by creating program initiatives with a business incubator approach, helping students launch their businesses while in school. Some of the most established businesses in today's world, such as Facebook, FedEx, Google, Yahoo, WordPress, and *Time* Magazine, were created by college students. No matter how overwhelmed students may seem with academic requirements, the opportunities for students to launch a business while in school are vast. They have access to faculty mentors, peers, funding opportunities, university facilities, and more. Encouraging and mentoring students to create a music business plan and launch their businesses on a manageable scale or with the minimum viable product or service can lead to outstanding results.

Laying the Groundwork for Experiential Learning Opportunities

In 2016, I was appointed Director of Career Development and Entrepreneurship in Music at the University of North Texas College of Music. In this role, I was tasked with laying the groundwork for developing the music entrepreneurship program at UNT. Using the market research strategies that helped me create my own business, Superior Academy of Music, in Miami,[2] I investigated ways to create experiential learning opportunities that would strengthen our program. The research strategies I used included studying the program's existing resources and offerings; reaching out to the various departments within the College of Music to learn what opportunities were available to students; exploring ways to collaborate with faculty and staff; and meeting with the staff in charge of marketing and communications, as well as with fundraising and development officers.

In addition to partnering with faculty and staff, I researched student attitudes toward music entrepreneurship. To build an effective program, our team needed to find out what students hoped to gain from the existing program offerings and what additional entrepreneurial skills and concepts they wished to learn. Though our program already offered music entrepreneurship coursework, students' responses to surveys revealed that the potential impact of our entrepreneurship program was limited because not all students had the space in their degree programs to register for these classes. It became clear that more students would benefit if we offered opportunities to develop entrepreneurial skills outside the classroom.

Music Entrepreneurship Competition

Our program needed an entrepreneurial initiative that would have a wide reach and offer opportunities to all the College of Music students. I decided to create a Music Entrepreneurship Competition.[3] An interdepartmental advisory committee formed under my directorship, bringing together faculty members from the College of Music and the College of Business. Administrators from the College of Music approved my request for funding for the initiative. Their enthusiastic and generous support allowed our program to hold its inaugural competition in 2017.

The purpose of this competition was to promote student engagement, innovation, and entrepreneurial thinking. Students prepared music business plans utilizing a variety of resources that were created and/or compiled for them. In addition to our existing entrepreneurship courses,[4] these resources included online business plan writing workshops and articles,[5] as well as faculty mentorship. With almost 1,600 students in our program, we knew it would be challenging to inform them about the new experiential learning opportunity and motivate them to participate in the competition. To overcome this obstacle, I created three workshops that helped students further explore the various steps and skills needed to create a music business plan. These workshops allowed smaller groups of students to meet with me and receive in-depth guidance prior to entering the competition. This personal outreach encouraged students to participate, and has therefore been key to the success of the initiative.

We have now hosted two yearly editions of this competition and the outcomes have been outstanding. UNT's College of Music has awarded nearly $20,000 in cash prizes each year to help the winning teams launch their businesses. The competition has also brought our students success outside of the College of Music. After our inaugural competition, our music students went on to compete in the UNT College of Business's Westheimer New Venture Challenge.[6] Out of twelve finalists selected university-wide, four were music students. One of these students earned the $5,000 second-place prize, while another raised $5,000 from two of the competition judges who were incredibly moved by the student's business plan.[7] Since the launch of the entrepreneurship program and music entrepreneurship competition, we have helped launch over a dozen student-led businesses.[8]

Internships, External Partnerships, and Off-Campus Performance Opportunities

UNT is a thriving community with many on-campus opportunities for students. Yet students also need to build connections with the outside professional world so they can develop business skills in addition to the academic skills they hone in their classes. To meet this need, I established an internship program by reaching out to local music and arts organizations and inquiring about potential interest in working with our UNT music students as interns.[9] The organizations responded positively and we quickly established internship opportunities in the Dallas-Fort Worth (DFW) area music scene. Several of the students who worked with these organizations as interns were later hired to continue working as paid employees. A couple of them were even invited to join the Board of Directors of one of the local symphony orchestras.[10]

In addition to giving students opportunities to work for established businesses, a thriving music entrepreneurship program should help students develop their own business initiatives. Developing community partnerships has been an essential part of my role as the director of our entrepreneurship program. A local business incubator program called Stoke Denton opened its doors during the fall of 2016, providing an opportunity for our students to work with professionals from a variety of backgrounds.[11] By reaching out and describing our UNT music entrepreneurship program, I was able to establish a student-membership opportunity for UNT students to work with these mentors. Working with the Stoke coaches, several of our students successfully launched local businesses.

Performing in off-campus venues is another important opportunity for students to seek. Students work hard to prepare their degree recitals, but sometimes these concerts end up being attended only by their grading committee and a few peers. To solve this problem, I created a database of off-campus performance venues,[12] which includes a variety of free and low-cost locations. The database makes it simple for students to find locations where they can showcase their degree recitals either as pre-recital run-throughs, or after their degree recital has passed. Several students have made arrangements to perform their degree recitals off campus and in this way, their music has reached a larger audience.

Strategies for Overcoming Challenges

Getting the word out about our new initiatives has been the most consistent challenge we have faced. Students find it difficult to take part in extracurricular programs when they are overwhelmed and mostly concerned with their academic coursework. However, music business programs can overcome this obstacle using the same marketing techniques that they aim to teach their students. To get students engaged with our new program offerings, I employed many of the same tactics that I had formerly used to attract clients to my music school in Miami. During faculty meetings, I reached out to colleagues and shared with them the latest initiatives so they could help spread the word among their students. I also generated awareness by creating a website for the program.[13] The site included, among other things, a variety of videos with interviews featuring our music entrepreneurs sharing their stories and successes.[14] Students are inspired by hearing their peers speak about their experiences while taking advantage of our program's offerings. In addition to having our own website, we also post content regularly on Facebook,[15] Instagram,[16] and YouTube.[17] Our strong social media presence has increased our reach within the online community. For example, we have used Facebook to live-stream several of our events and even allowed local and virtual audience members to vote for their favorite teams during our competitions.

Innovative Music Programming Competition

As part of the initiatives launched during our second year (2017-2018), I created another competition called the Innovative Music Programming Competition.[18] This initiative was designed to encourage students to create compelling and interactive musical programs that engage audiences, cross musical genres, foster interdisciplinary collaborations, and push boundaries. The winners of this competition earned the opportunity to perform off-campus at the Greater Denton Arts Council and received a $250 award to promote the concert and attract an audience.[19] They were also featured on UNT's social media pages. As part of the competition application, students had to not only describe how their intended program was innovative and unique, but also how they would be able to attract an audience for the off-campus concert.[20] In this way, a hands-on entrepreneurial and marketing learning component was added to the musical creativity component of the competition.

Music Entrepreneurship Departmentals

In an effort to create a regular bi-weekly meeting opportunity that would provide a forum for all our music entrepreneurship students to come together, I launched our Music Entrepreneurship Departmentals.[21] These forums offered students the opportunity to meet professionals in the music industry and ask them questions. We hosted fourteen departmentals during the 2017-2018 academic year and all the guest presentations were added to our YouTube library for easy access and later viewing. In addition to hosting guest speakers, we also took advantage of this platform to participate in the Global Entrepreneurship Week event,[22] in which students got the opportunity to pitch their business plans live on Facebook.[23]

Student Artists Entrepreneurs

Another initiative of the second year was the creation of a UNT Student Artists Entrepreneur (SAE) student organization.[24] Even though SAE originated at the College of Music, the purpose was to integrate student entrepreneurs from the entire campus, thus allowing students to develop leadership skills, form relationships, and initiate further entrepreneurial endeavors both on and off campus. Students met regularly throughout the year and presented an off-campus event hosted at the Greater Denton Arts Council. During this event, SAE members showcased their student-led businesses and invited local arts entrepreneurs to present their businesses. They also organized a networking event after the business showcases to develop closer relationships with established arts entrepreneurs in Denton.[25]

Marketing and Promotion Strategies

Throughout all of these program initiatives, I worked to spread the word not only within UNT, but also to surrounding communities. An important strategy to achieve this was to work closely with the university's communications office and make sure they were always in the loop regarding our program's news and successes. As a result, our program received significant press coverage early on, including several television interviews, featured newspaper articles, local blogs, and a radio interview. This press coverage is compiled on our website so that visitors to the site can learn more about our program's community profile.[26] Our robust media presence has helped build the program's credibility and expand its visibility across the DFW area and beyond.

After only one year, the UNT Music Entrepreneurship program gained national acclaim as one of *Billboard*'s Top 15 Music Business Schools in 2017.[27] This was an incredible highlight for our new program and granted us visibility and recognition within the university and nationally. The following year, UNT's Music Entrepreneurship program was once again recognized in *Billboard's* 2018 Top Music Business Schools.[28] This media attention demonstrates that community outreach, online networking, and student and faculty engagement can dramatically raise the profile of a music business program.

Conclusion

Throughout the creation of all these initiatives, there have been great success stories as well as significant challenges. Promoting student engagement has been a constant hurdle to overcome every time a new initiative is launched. Promoting self-motivation by creating experiential learning opportunities open to everyone has been key to building engagement. The success of our program is demonstrated by the number of students who have utilized our online resources to prepare their music business plans on their own, without being enrolled in any of the existing music entrepreneurship courses. On the other hand, there are some students who have created full-fledged business plans as part of their course requirements but have hesitated or decided not to take part in our non-required initiatives, such as the music entrepreneurship competition. As such, our entrepreneurship program's experiential learning opportunities are a supplement and complement to our coursework, not a replacement.

When it comes to generating awareness of new entrepreneurship program initiatives, there is no one-size-fits-all approach. Listening to student and faculty input is imperative in order to gauge the best strategies for creating and promoting experiential learning opportunities. Rather than spreading the word about our program offerings via email blasts, which are often ignored by students, we depend on face-to-face interaction to raise awareness. My team and I visit the various instrumental, composition, jazz studies, and voice departmentals every semester to discuss all the program offerings with students, and I have personally connected with faculty during our regular meetings to talk about the entrepreneurship program.

One of the most important things we have done to promote our entrepreneurial initiatives has been clearly communicating the benefits to students and faculty. Students are particularly motivated by stories of peers who have launched their own businesses while in school. Additionally, to ensure the long-term success of our program, we consistently assess how to improve our initiatives and outreach efforts. By measuring our program's effectiveness and reflecting on results, we ensure that our students can continue to engage with and benefit from the program offerings. Many of the same principles that we teach our students regarding entrepreneurship—such as being innovative, being a good marketer, listening to customer feedback, and finding ways to stand out—are the same ones I recommend applying while launching and developing experiential learning opportunities in an academic setting.

Note from the author: Interested readers will find additional information in a September 28, 2018 article entitled "Business of Music: College of Music Graduates Hone Their Craft With Entrepreneurial Spirit" in the UNT North Texan magazine.

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Fabiana Claure is a multifaceted concert pianist, educator, administrator, and entrepreneur. Her diverse musical career and successful business experience, as well as her international background—having lived in the U.S., Bolivia, and Cuba—have allowed her to gain an empowering and global perspective towards music and entrepreneurship education. Fabiana is the Director of Career Development and Entrepreneurship in Music at the University of North Texas where she is spearheading the creation of the music entrepreneurship program. Since her arrival to UNT, she has founded several initiatives including the Music Entrepreneurship Competition, the Innovative Music Programming Competition, a bi-weekly departmental, a student artist entrepreneur organization, and an internship program. Several of her UNT students have gone on to raise start-up funds and create successful music businesses while in school. After only one year since its launch, the UNT College of Music entrepreneurship program earned national recognition being ranked among the Top 15 Music Business Schools in 2017 and again in 2018 by *Billboard* magazine.

Fabiana is also the Co-Founder and Executive Director of Superior Academy of Music (SAM) in Miami. Her academy has been featured twice on national television (PBS). SAM's students have won full-tuition university scholarships, local and state certificates of excellence, and have been selected to perform at Carnegie Hall. Fabiana is an active concert pianist and an internationally certified examiner for the Royal Conservatory of Music. She has performed in the U.S., Bolivia, Cuba, and Spain, where she has been featured as a soloist with orchestras and also as a duo-pianist, along with her husband, pianist William Villaverde. Her CD, "Fabiana Claure, Debut Album" was commercially released in 2013. Fabiana has been a featured speaker at the

Music and Entertainment Industry Educators Association Summit, the Network for Music Career Development Officers Conference, and the Music Biz conference organized by the Music Business Association. Her prior work includes being the Royal Conservatory of Music's Regional Associate for the state of Florida where she created an extensive network of teachers and executed national strategies, acting as the key spokesperson and representative for the Royal Conservatory.

Fabiana is a member of the College Music Society, the Music and Entertainment Industry Educators Association (MEIEA), the Music Business Association, the Pi Kappa Lambda National Music Honor Society, the Society for Arts Entrepreneurship Education (SAEE), and the Recording Academy(GRAMMYs). She also serves as an advisory board member for the UNT Murphy Center for Entrepreneurship and as a treasurer for the Pi Kappa Lambda Music Honor Society Alpha Alpha chapter. Fabiana holds a Doctor of Musical Arts in Piano Performance degree with cognates in Music Business and Entertainment Industries from the University of Miami. For more information, visit: www.fabianaclaure.com.

Club Management: Practicum: A Case Study in Evidence that Practicums are "Better" than Internships

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Abstract

Experiential learning, as such, is not new. It has its roots with early Greek philosophers like Socrates, Aristotle, and Plato. Research argues that it builds knowledge base, skills, confidence, and career-related relationships better than classroom learning. Two of the most popular types of experiential learning in higher education are internship and practicum. Yet virtually all the scholarship focuses on internship over practicum. This suggests that far more professors and institutions use internship than use practicum, a fact that was confirmed by research on the topic. The Business and Entrepreneurship Department of Columbia College Chicago has a robust music-industry-related offering of practicum courses, including *Club Management: Practicum*, in which students have run a local, privately-owned nightclub for a series of six shows each semester for the past six years. By providing *Club Management: Practicum* as a case study of a robust and mature practicum course, the author: 1) argues that practicums are "better" than internships, 2) urges the professoriate to devote more of both its course development and its scholarly research to practicum courses, and 3) provides professors teaching or desiring to teach practicum courses with advice and tools stemming from experience, as well as sample documents, for use in their courses.

Keywords: internship, practicum, practica, live events, experiential learning, music business pedagogy

> *"For the things we have to learn before we can do them, we learn by doing them."* Aristotle

Introduction

Experiential learning has its roots with early Greek philosophers, but it was not until the 1970s that it emerged as a recognized field. It is distinct from rote or didactic learning and can generally be described as learning through doing. An experiential learner proceeds through multiple phases, learning while doing. Ultimately, utilizing feedback amassed, the student understands the subject matter at hand. Many other authors acknowledge that there is a significant divide between theoretical knowledge and application in a career.

While experiential learning experiences vary, in both name and substance, two well-known forms of experiential learning are internship and practicum. Internships take on the characteristics of a real job in the workplace setting, whereas practicums are simulated to emulate the work environment. Despite the availability to the academy of both these types of experiential learning offerings, nearly all the scholarship pertains to internship, rather than practicum. From the scholarship, then, much can be learned about internships; conversely, very little can be learned about practicums. This suggests that a far greater number of professors and institutions use internship than use practicum, a fact that was confirmed by research on the topic.

The Business and Entrepreneurship Department of Columbia College Chicago has a robust offering of more than a dozen practicum courses, including not only the somewhat common ones in which students, for example, run a record label. Columbia College also offers practicums in which students work on projects related to digital distribution and promotion, talent management, talent booking, and museum and gallery management. In the live events space, in particular, Columbia College Chicago effectively offers more than half-a-dozen practicums, focused on specific genres of live entertainment (e.g., music, dance, comedy). In one such practicum, *Club Management: Practicum*, students have run a local, privately-owned nightclub for a series of six shows each semester for the past six years.

Using *Club Management: Practicum* as a case study of a robust and mature practicum course, one can conclude that practicums are "better" learning experiences for students than internships. Further, one can make the case that the professoriate should devote more of both their course development and their scholarly research to practicum courses so that this valuable method of experiential learning might further mature pedagogically. Finally, this paper provides professors teaching or desiring to teach practicum courses with advice and tools stemming from experience, as well as sample documents for use in their courses.

Methodology

I used three primary approaches in research and preparation of this paper. First, I developed, launched, and taught (for a number of years) the Columbia College Chicago course *Club Management: Practicum*. Over the course of the years, I collected information, tracked empirical data, developed quantitative course materials, and developed qualitative best practices. This body of information was not only the inspiration for, but also the cornerstone of, this paper.

Second, I researched the scholarship on experiential learning, generally, and internships and practicums, specifically. Indeed, the initial conception of this paper was merely as a case study intended to inform the professoriate of a course that we have developed at Columbia College Chicago that we believe is unique and impactful. Over the course of the formal research, however, it became apparent that the scholarship on experiential learning in higher education is focused almost exclusively on internships rather than practicums, suggesting both that far more academicians use internships than use practicums and that the internship is believed to be the "better" method of experiential learning. Over the course of the formal research, it also became apparent that the scholarship on internships highlights numerous potential benefits of, potential pitfalls of, and obstacles to administration of, internships.

Our experience with *Club Management* indicates that using practicums rather than internships allows the academy to avail itself of nearly all the benefits of internships, while simultaneously avoiding nearly all of the potential pitfalls and obstacles to administration. Stated differently, over the course of the formal research, it became apparent that perhaps practicum, in fact, is a "better" method of experiential learning than internship. As such, this paper morphed from a mere case study into a case study with a purpose, namely a case study in evidence that practicums are "better" than internships.

Third, I researched the landscape of course offerings at institutions other than Columbia College, attempted to telephone-interview all of the professors who have developed and/or teach those courses (as well as some professors whose course titles made them look like they fit the bill, but ultimately did not), and also attempted to set up site visits to those institutions and professors, along with the live events that they produce and promote and the students who produce and promote them. I believe I have identified the entire landscape of such offerings, and in spring semester 2017, telephone-interviewed everyone who was willing and able to participate in my research, including faculty members from Bay State College, Carnegie Mellon University, Michigan State University, Point Park University, University of Colorado Denver, University of South Carolina, and University of Miami. In general, the interviews were open-ended conversations of about one hour each, catalyzed by a set of standard questions I asked every interviewee, as follows:

- Tell me about your background as a professional and academic
- Tell me about the live events practicum that it appears, from the course title visible online, you teach, including:
    - Whether it is a practicum or otherwise has an academic component
    - Its age/maturity (i.e., how long have you been doing it?)
    - Its faculty (i.e., who teaches it, if not you?)
    - Its resources (i.e., what resources do you get from your institution and/or third-parties?)
    - Its location, particularly whether on-campus or off-campus
    - Its programming philosophy (e.g., number of events/shows per semester, all music/all theatre/all comedy, etc., cover charge and alcohol policies)
    - The materials that you have created or otherwise use to teach it
- Tell me about the students who typically take the course, including:
    - The roles they typically fill
    - The course's capacity, both currently and historically
    - How they evaluate it (i.e., positively or negatively)

A fourth step of the research will be the site visits to the institutions, professors, live events, and students referenced in the preceding paragraph, which are yet to come. As such, the further research that I will conduct in those site visits will likely be fodder for a follow-up article.

Experiential Learning

Experiential learning, as such, is not new. It has its roots with early Greek philosophers like Socrates, Aristotle, and Plato but it was not until the 1970s that experiential education emerged as a recognized field, and not until 1977 that the Association for Experiential Education (AEE) was established (Hammerman, Hammerman, and Hammerman 2001). "Learning in which the learner is directly in touch with the realities being studied…is contrasted with the learner who only reads about, hears about, talks about, or writes about these realities but never comes into contact with them as part of the learning process" (Keeton and Tate 1978).

Experiential learning is distinct from rote or didactic learning, in which the learner plays a comparatively passive role (Beard 2010). Experiential learning has been defined as "learning through reflection on doing" (Felicia 2011). Jennifer A. Moon has elaborated on this to argue that experiential learning is effective because it involves: 1) a "reflective learning" phase, 2) a phase of learning resulting from the actions inherent to experiential learning, and 3) a final phase of learning from feedback (Moon 2004). Steinaker and Bell dissected even further and described experiential learning as a five-step process: 1) exposure, 2) participation, 3) identification, 4) internalization, and 5) dissemination (Steinaker and Bell 1979)

Providing an example under Moon's model, learning to ride a bicycle without training wheels first involves a reflective learning phase where one identifies a goal of riding without the assistance of training wheels and observes others doing so. In that phase, one might identify success as riding without incident and include contemplation of the components of the bicycle, and the laws of gravity and motion in relation to balance and pedaling, respectively. The student's initial experience of actually riding might be wobbly at first, and reflection upon that phenomenon would comprise the second phase of the experiential learning process. Upon completion of reflection and analysis, the student would undertake the third phase of the experiential learning process, namely, utilizing the feedback amassed, getting back on the bicycle, and successfully riding without the aid of training wheels.

John Dewey believed that all learning is active and that, therefore, schooling is unnecessarily long and restrictive. He believed that students should be involved in real-life tasks and challenges. For example, math could be learned via working with proportions in cooking or calculating how long it would take to travel from one place to another by mule (Neil 2005). Many other authors, at the very least, acknowledge that there is a great divide between what is learned on a theoretical basis and what constitutes knowledge in the workplace (Crook et al. 1984; Fletcher 1988; Hall et al. 1995).

Where the arts and entertainment are concerned, according to Strasser and McLaughlin, "Experiential education is considered an integral component of music industry education today…[because it is] an opportunity for students to increase their knowledge of the music industry from a practical perspective" (Strasser and McLaughlin 2007). For example, students wanting to learn how to mix live sound might prepare by studying microphones, microphone placement techniques, and the different parts of a mixing board. However, until the students arrive at the venue, connect the microphones, and run the mixing board while the band is playing, they will not genuinely know the variables they may encounter during the performance. "You can spend hours and hours learning how to use microphones [and] compression…it means nothing until you are in with someone working on a genuine product, that's what it is all about" (Davis, Parker, and Thompson 2014).

Below is a partial list of fundamental building blocks of experiential learning in an academic setting, chosen from a larger list because of their relevance to the study of, and preparation for, a career in arts and entertainment.

- *Building Skills.* Experiential learning promotes both student exploration and collaboration with teachers and peers to solve problems and increase involvement in the learning process, which helps with student motivation (Discovery 2018). Even more so, certain skills take on an entirely different dynamic in an interpersonal interaction, as opposed to the reading of a book or even the viewing of a video. It is easy to envision how many disciplines lend themselves to experiential learning. For example, public speaking, which can be taught either in the classroom or experientially, such as a Toastmasters group. In the classroom, students might view online videos that provide a good overview of the topic. In the experiential environment of Toastmasters, however, students would typically find an opportunity to study techniques in an interactive fashion and then, most importantly, practice in a relatively safe environment before any "real" public appearance.
- *Building Confidence.* Anna Alanko (quoted in Baker 2013) believes that one particular type of experiential learning—an internship—is a valuable learning experience. "Perhaps the student will find the industry so interesting that an internship will cement your career decision. Perhaps you'll find the industry so boring that the internship will lead you to a change your career plans. But it's better to learn that lesson during a one-semester internship than as a

full-time employee." Healy and Mourton assert that internships aid in the development of personal skills not necessarily related to the subject matter of the experiential learning, including confidence (Healy and Mourton 1987).

- *Building Relationships.* One of the most important things people need to succeed in, yet do not formally learn in school, is networking. Networking comprises meeting new people in a professional context, forging a connection, building those relationships over time, and providing value to each other. This skill is essential because eighty-five percent of a person's success is due to "human engineering"—one's personality, communication ability, negotiation skills, and emotional intelligence (all of which are involved in what is colloquially known as networking). A mere fifteen percent is because of technical knowledge (Bradford 2016). One component of experiential learning is exposure to opportunities to meet people, often in companies and other environments within their desired career track. According to Matt Youngquist, president of Career Horizons (quoted in Kaufman 2011), "Most jobs aren't posted or advertised publicly. At least 70 percent, if not 80 percent, of jobs are not published, yet most people are spending 70 or 80 percent of their time surfing the net versus getting out there, talking to employers, taking some chances [and] realizing that the vast majority of hiring is friends and acquaintances hiring other trusted friends and acquaintances."
- *Building Knowledge Base.* It would be difficult to contend that being in the right environment with access to the primary tools of a chosen profession will not accelerate personal growth and development. Davis (2014) contends that knowledge in the recording industry must become second nature to the student so that he or she does not have to think about all the equipment and can become more transparent and get to the real reason why a band comes to a studio, which is to record an album.

We see, then, that experiential learning is valuable.

Internship and Practicum – Two Popular Types of Experiential Learning

Experiential learning experiences vary, and different terminology is used within different industries. For this paper, we will look at two common forms of experiential learning, namely, internship and practicum.

Internships take on the characteristics of a real job in the workplace setting where students work with on-site professionals who manage their workload and oversee their performance much as an administrator in an actual employment setting would. Additionally, students enrolled in a practicum course also sometimes spend time with faculty during the internship for the purpose of evaluating their progress and performance ("What is the Difference…" 2018).

As compared to internships, practicums are "simulated work environments" that attempt to *emulate* work-based practices (Oultram 2012). They allow a student to observe and document how to perform job responsibilities and also afford an opportunity to perform tasks under supervision by faculty and/or staff. Additionally, students enrolled in a practicum course also sometimes concurrently enroll in one or more other courses that outline the expectations and requirements of the practicum ("What is the Difference…" 2018).

Despite the availability to the academy of both these types of experiential learning offerings, nearly all of the scholarship pertains to internship, rather than practicum. From the scholarship, then, much can be learned about internships.

Internships

The purpose of an internship is to provide a planned transition from the classroom to the job, and internships are a natural bridge between college and the work world (Farinelli and Mann 1994). In the highly competitive job market today, merely having a diploma may not have the same effect on the ability to procure employment in the way it may have in generations past.

According to The National Association of Colleges and Employers (NACE), "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" (Position 2011).

One might conclude, from the sheer overwhelming weight of scholarship pertaining to the internship rather than the practicum, that internship is the "better" method of experiential learning. Indeed, it seems the professoriate believes this. For example, it has been stated that "…[i]t is a commonly held belief in…music business education that internships are not just important…they are essential (Rolston and Herrera 2000). Channell and Anderson add that "…while learning about the music industry it is crucial to have an internship that brings to life theory and practice" (Channell and Anderson 2010).

Despite the foregoing, it is widely acknowledged that there are not only benefits but also significant detriments, to internships. Perhaps the most extensive discussions of such benefits and detriments were by Maertz, Stoeberl, and Marks (2014) and Christensen and Shaomian (2016).

Maertz et al. put forth a list of twenty potential benefits of internships to students and schools but also a list of eleven potential pitfalls. Christensen and Shaomian narrowed to the music industry and put forth their own list of ten common obstacles to music industry internship administration. Those lists, combined in table form, are provided in Appendix A (potential benefits per Maertz et al.) and Appendix B (potential pitfalls per Maertz et al., and obstacles per Christensen and Shaomian).

Practicums

As mentioned above, there is a dearth of scholarship on practicum courses and experience. Notwithstanding that, let us focus for a moment on practicums, particularly those offered by the Business and Entrepreneurship Department ("BUSE") in the School of Fine and Performing Arts at Columbia College Chicago.

Non-Live Events Practicum Courses in BUSE at Columbia College Chicago

The Business and Entrepreneurship Department ("BUSE") of Columbia College Chicago provides its students with a robust offering of practicum courses, allowing students the opportunity for such diverse experiences as running a record label, a talent agency, and an art gallery. See Appendix C for a complete list of Columbia College Chicago's BUSE practicum courses.

Live Events Practicum Courses in BUSE at Columbia College Chicago

Even where only Columbia College's Live and Performing Arts Management major is concerned, the practicum course offerings are multiple. In name, only two courses are offered—*Events Management: Practicum* and *Club Management: Practicum*, the latter of which is the subject of this paper. However, that two-course offering belies the variety of the live events practicum offering, because each of those two courses is offered in multiple "flavors". While *Club Management: Practicum* is discussed at length below, in *Events Management: Practicum*, students plan and execute a variety of live events, with six different flavors of the course, including 1) sections geared to each of the theatre, music, and dance genres, 2) a section geared to the college-wide fall celebration "Holipalooza", 3) a section geared to the college-wide spring celebration "Manifest", and 4) a "wild card" section of sorts, the genre of which changes in relation to the off-campus venue that is secured for a given semester.

A Case Study: *Club Management: Practicum*

Aside from the six flavors of the *Events Management* course mentioned above, BUSE at Columbia College Chicago also offers *Club Management: Practicum*, a course that has matured over a period of seven years into a statement in support of the practicum over the internship as a preferred method of experiential music industry education.

History

In 2011, BUSE (then named the Arts, Entertainment and Media Management, or AEMM, Department) set a goal of re-launching *Club Management* as a true practicum. Prior to that time, the course had been essentially of the non-practicum variety, with reading and traditional assignments, but with an actual live event incorporated into the end of the semester. The course was re-launched as a true practicum on the Columbia College Chicago campus in a venue room known as "Haus at the Quincy Wong Center," which is essentially a seating area for study, social exchange, and student breaks, which had previously been outfitted with a stage and modest lights and sound.

In the re-launched *Club Management*, the sole focus is a practicum experience that simulates the rapid-fire experience of running a nightclub. While the first three weeks of each semester are dedicated to preparation and planning, the first show is in week four. For the rest of the semester, the class sessions rotate production meeting (week five), show (week six), production meeting (week seven), show (week eight), and so on. This results in the "rapid-fire" practicum immersion, with a schedule of at least six shows. If the students in a given semester are performing particularly well, an additional show is added in week thirteen or fifteen, bringing the total number of shows to seven. The course is designed this way to simulate as closely as possible, in a course setting, the life of a real club owner or manager, whose venue may be open 365 days a year.

Due to the expected intensity of the experience, as well as the safety and other risks inherent in live events settings, an initial decision was made to set the course capacity at twelve students. The course is not currently required as a part of any major but, rather, serves as an elective to undergraduate students College-wide, as well as those in the Columbia College Chicago Master of Arts Management program. Historically, the course has filled to capacity.

While the course was initially re-launched in 2012 on campus at "Haus at the Quincy Wong Center", after five semesters, it was moved into the community, via a collaboration with Reggies on State. Reggies is one of Chicago's best-known rock clubs, and its talent buyer is a Columbia College Chicago part-time faculty member. Students in *Club Management* now produce and present all of their shows at Reggies. This provides not only additional authenticity to the experience as compared to the original on-campus venue (which was subject to both a "no alcohol" policy and a "no cover charge" policy) but also four separate rooms in which shows may be booked: 1) Reggies' on-site record store, in which in-store performances can be booked, 2)

Reggies' rooftop beer garden, where small, typically acoustic acts can perform, 3) Reggies Music Joint, essentially a restaurant with a stage in a room with a 111 capacity, and 4) Reggies Rock Club, a 300-capacity rock club with full, professional sound and lights sufficient for nationally-touring acts. At Reggies, the same basic course format is followed as was followed in the on-campus version of the course, except the multiple rooms at Reggies afford the opportunity not only for different genres of performance to be considered by the student talent buyers (see below) but also for multiple rooms (i.e., multiple shows) to be booked on a single night, which, in turn, affords the opportunity to increase course capacity (it is currently set at twenty).

Now, ten semesters in, the course counts among its successes scores of shows by hundreds of performers, thousands of satisfied patrons, and dozens of educated and experienced alumni. The reader may view BUSE's three-minute, promotional video for the course online at https://www.youtube.com/watch?v=k1KKM4a2VTw. That video also should be the topline result in response to a search on YouTube for "Club Management Practicum".

Binder of Materials

Upon re-launch of *Club Management* in 2012, it was very much a "seat-of-the-pants" experience for students and faculty alike. The on-campus venue had been secured, and the syllabus had been prepared with the "shows are every other week, starting in week four" philosophy. However, there was no other infrastructure, and the students were more or less charged with figuring it out. Perhaps this point is best illustrated by the manner in which the instructor opened the course in fall of 2012:

> "I've got bad news, good news, and real bad news. The bad news is that your grandmother died. The good news is that she left you this club. The real bad news is that, now that you own it, three weeks from tonight, there's going to be a show on that stage, and it's all on you. Good luck."

The instructor then walked out for effect, only to return a few minutes later to help the students begin the work in earnest.

Over time, however, the processes and procedures of *Club Management* began to take shape. Notably, a binder of materials was created, and that binder of materials serves as a living and breathing "bible" for the course. While the course binder contains virtually everything required for the course, its meat is a collection of templates and pre-existing resources for each of the major roles in the course—executive management, talent buying, marketing, and production. See Appendix D for the table of contents from the most recent iteration of the binder.

Student Experience

As mentioned above, the major roles in the course are executive management, talent buying, marketing, and production. However, and as those involved with nightclubs would attest, there is much more to be done to bring nightclub shows to successful completion. In addition to the major roles, students work front of house sound, work stage monitor sound, check IDs, collect patron information at the door, curate and manage sponsorships and vendors, and emcee the shows from the Reggies' stages. Students do *not* fill nightclub roles that have a higher inherent risk such as bartending and bouncing—for those roles, regular Reggies' staff is on-hand. See Appendix E for a detailed list of student roles and what each role entails.

It is worth noting that since the student experience is now in a real nightclub, with all that such a venue has to offer, for better or for worse, students are asked on the first day of class to sign a Code of Conduct. In that document, students acknowledge, among other things, that using, selling, providing, possessing, and/or being under the influence of drugs or alcohol while conducting *Club Management* business at Reggies would be actionable to the same extent as would such behavior be if on campus.

Experimentation

As *Club Management* has evolved, it has provided a generous platform for experimentation and collaboration. For example, in collaboration with the Comedy Studies Program offered by Columbia College Chicago, a "comedy-only" section of *Club Management* was launched. That section, which to date has run only on-campus at the original *Club Management* venue, Haus at the Quincy Wong Center, may eventually move off-campus to a local comedy club, in emulation of what the original *Club Management* section has done.

Other *Club Management* collaborations and experimentations have included:

- Producing and presenting record release parties and South by Southwest sendoff parties in collaboration with the Columbia College Chicago BUSE *AEMMP Record Label: Practicum* course (in which students run the country's oldest student-run record label).
- Inviting students from the Columbia College Chicago BUSE *Talent Agency: Practicum* course (in which students run a talent agency) to pitch their artists for bookings on a *Club Management* stage.
- Producing and presenting, on a *Club Management* stage, the final examination performance poetry slam of the Columbia College Chicago Creative Writing Department's *Creative Writing/Performance Poetry* course.

- Working with the Columbia College Chicago Television Department's *Directing and Production: Live Broadcast* and *Directed Study: Television (Truck)* to have the College's media production truck and students on-site at Reggies to record and broadcast *Club Management* shows.

Those collaborations have often been the most meaningful parts of those other courses, while enriching the *Club Management* students' experiences as well.

Lessons Learned

Over the years of running C*lub Management: Practicum*, many lessons have been learned. Those lessons can serve as guidance to other educators who may be embarking upon or who are contemplating embarking upon a live events practicum of their own.

- *Do use a written manual or binder.*
  It makes a lot of sense to use a pre-existing manual or binder of materials for a live events practicum course, because leaving students entirely to their own design to reinvent the wheel for each task would create too great a set of inefficiencies for both the students and the instructor (particularly where grading is concerned). On the other hand, the binder that exists for *Club Management: Practicum* may at times be *too* comprehensive. Its sheer size can intimidate students at the outset of the semester. For example, when the *Club Management* binder was smaller, in the formative semesters of the course, the first-class admonition to students that they should skim through it to familiarize themselves was typically heeded; whereas that is generally no longer the case, because it is "too big".
- *Do use rubrics.*
  One of the early student criticisms of *Club Management: Practicum* was that students did not have a clear idea of how they were graded. This, anecdotally, is a common issue with practicum courses and a reason why many professors "give all 'A's" in some practicum courses. For that reason, a set of grading rubrics was developed for *Club Management*, and those rubrics are provided to students at the semester's outset (in the binder) so that they can see the manner in which they have the ability to score well (or poorly). See Appendix F for sample grading rubric from *Club Management* (this one, for a show).
- *Do be a coach and leader without usurping students' responsibilities.*
  Another common trap for instructors of practicum courses is expecting too much from students (i.e., that the students will perform as well as professionals in the field) and/or improperly reacting to student shortcomings. Be careful to allow the students to succeed or fail on their own merits. In *Club Management: Practicum*, it has been the case that the most valuable student lessons—the ones they still talk about years later—have been the failures. Some highlights from our years at Columbia College Chicago include the night the cash box walked off, the time the students booked a thrash metal band to play a mall food court, and the time the most expensive act the course ever booked had a fatal equipment failure just ten minutes into the set.
- *Do collaborate and experiment.*
  Collaboration and experimentation have been key to the success and student value of *Club Management: Practicum*. Our experience has been that collaboration and experimentation at all levels has made the course more genuine, inserting real outcomes for the students. While this is especially true in our collaboration with Reggies, it is also true for our other collaborations and experimentations.
- *Don't allow cliques to form.*
  This lesson was learned in *Club Management: Practicum* in its first semester, when the original vision was to divide the students into teams and leave those teams in place for the entire semester. The catalyst for that decision was a desire for efficiency and the thought that good, old-fashioned competition would elevate all students' performance. Unfortunately, cliques were the outcome, and ultimately each clique cared only about *its* responsibilities and shows (e.g., students from Clique A did not have any interest in marketing, or even merely attending, a show that was the ultimate responsibility of Clique B).
- *Don't grow section size too large.*
  Practicum courses often have fewer students than do classroom courses. This only makes sense. However, in today's world, with constant budgetary pressure to increase section size across the board, practicum sizes have crept up. One thing that must be kept in mind for a live events practicum is that live events inherently involve greater risk than do practicum courses in other subject matter areas taught in an arts and entertainment curriculum. In the real world, all too common are the occurrences of stage collapse, fire, stampede, and violence. By contrast, it is difficult to imagine personal injury or property damage occurring in the normal course of operation of most practicum courses. At Columbia College Chicago, while we are thankful that we have not had a personal injury or property damage mishap in any live

events practicum, it would seem far less likely to have such an event occur in our record label, our talent agency, or our music publishing practicums than it would to have such an event occur in a nightclub at which there is live entertainment on stage and several hundred patrons in attendance. Keeping course capacity in check is one way to reduce this risk.

- *Don't expect perfection.*
  This "don't" point is the analog of the "do" point above regarding being a coach and leader without usurping students' responsibilities. Again, it is important to not expect too much from students and to take care to allow the students to succeed or fail on their own merits.
- *Don't expect ease.*
  Virtually all readers of this paper will know the amount of time it typically requires to prepare, teach, and grade an average classroom course. Many readers of this paper will also know the amount of time it typically requires to prepare, teach, and grade an average practicum course and that it is typically significantly higher than for a classroom course. For a live events practicum course, however, there is an exponential multiplier. In *Club Management: Practicum*, the instructor's role consumes an average of two hours per day, every day (weekends included) when classes are in session (and assuming the students are doing everything that they *should* be doing…which they often are not). On show days, load-in at the club is typically 5:00 p.m. and post-show strike is typically 1:00 a.m., making for an eight-hour "class period". Since there are six or seven shows each semester in *Club Management*, that means forty-eight to fifty-six contact hours accumulate in just six to seven of fifteen class sessions. Adding in the twenty-four to twenty-seven contact hours for the remaining seven or eight class sessions yields a total of seventy-two to eighty contact hours for the course, as opposed to the forty-five contact hours required for a classroom course. In short, the amount of time required to teach a course like *Club Management* is immense and not for the time-strapped.

Why *Club Management: Practicum* is Evidence that Practicums are "Better" than Internships

Strasser argues that job-seeking graduates, "…must be able to address the complexities and ambiguities of decision making in a business environment" (Strasser 2006).

The scholarship around internships provides long lists of potential advantages, potential problems, and obstacles to administration thereof (see Appendices A and B). For an analysis of the potential advantages, potential pitfalls, and obstacles of internships as compared to practicums, see Appendix G (potential benefits) and Appendix H (potential pitfalls and obstacles). That comparison is evidence that, except for those potential advantages as to which no data is available, practicum provides 87.5% of the potential advantages, but only 19% of the potential problems and obstacles, that internships present. Stated another way, by using practicum rather than internship, professors can avail themselves of 87.5% of the advantages while avoiding 81% of the problems!

Conclusion

Using *Club Management: Practicum* as a case study of a robust and mature practicum course, one can conclude that practicums are "better" learning experiences for students than are internships. Empirically, practicum provides nearly all the potential advantages of internships while presenting only a small portion of the potential problems and obstacles.

Notwithstanding the empirical evidence on the value of the practicum, it has been neglected in the scholarship, and presumably on campus as well. The professoriate should devote more of both its course development and its scholarly research to practicum courses so that this valuable method of experiential learning might further mature pedagogically.

Any professor teaching or desiring to teach practicum courses is urged to not only consider the advice, tools, and sample documents provided in this paper, but also to look further for additional tools that can be leveraged to more easily develop, launch, and teach their own courses.

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Appendix A. Potential Benefits of Internships

Source: Maertz et al. 2014.

Potential Benefits of Internships
Student Benefit – Understanding of how classroom concepts apply practically
Student Benefit – Improved on-the-job knowledge and skills
Student Benefit – Improved knowledge of industry and possible career options
Student Benefit – Improved work habits
Student Benefit – Increased personal and social efficacy
Student Benefit – Reduced shock and increased comfort and efficacy for post-graduation work transition
Student Benefit – Development and crystallization of one's vocational self-concept and work/ career values
Student Benefit – Marketable practical job experience
Student Benefit – Higher starting salaries and faster advancement than non-interns
Student Benefit – More job offers and earlier job offers than non-interns
Student Benefit – Opportunity to evaluate company as a potential employer
Student Benefit – Possible direct offer of employment
School Benefit – Experiential, practical, or "bridging" education to supplement and complement classroom pedagogy
School Benefit – Demonstrated success in preparing students for jobs
School Benefit – Improved marketing to/attraction of students based on ability to offer relevant internships
School Benefit – Improved job placement numbers and related alumni and parent loyalty
School Benefit – Improved school rankings caused by placement and visibility effects
School Benefit – Improved/increased relationships with employer organizations and the community
School Benefit – When for course credit, tuition payments for hours with low/no added faculty labor cost
School Benefit – Satisfied graduates more receptive and open to various university/school "requests" after graduation

Appendix B. Potential Pitfalls and Common Obstacles to Administration of Internships

Source: Maertz et al. 2014; Christensen and Shaomian 2016

Potential Pitfalls and Obstacles of Internships
Unclear or misrepresented employer standards on internship goals, expectations, or duties can lead to frustration and disillusionment.
Many employers do not make it clear that they do not expect to offer interns later job opportunities.
Unchallenging, routine, or irrelevant work tasks
Inadequate training, monitoring, and feedback by employer
Inadequate faculty and/or school involvement
Transportation, time, and other lost opportunity costs
If for course credit, the intern must typically pay tuition for intern hours
Increased ongoing administrative oversight required compared to traditional classroom coursework
Faculty internship supervisors give time that could be spent on other production/outputs (e.g., research)
Staff internship program administration and faculty involvement is time-consuming, often underappreciated by the institution and low-paid, which can lead to issues of low motivation and morale.
Some threat of legal liability is possible, related to negligence in setting up and/or monitoring the internship.
Failure between faculty and worksite supervisor to embrace a team-teaching mentality
Failure between faculty and worksite supervisor to recognize differences in relationship dynamics
Faculty failure to determine the viability of the experiential learning opportunity
Worksite supervisor failure to work with the student
Worksite supervisor inexperience with students
Worksite supervisor teaching from instinct rather than pedagogy
Worksite supervisor impatience
Student failure to connect academic knowledge to the experiential learning
Failure to enter into a “learning agreement”
Student failure to recognize that the experiential learning experience is an academic course

Appendix C. List of Columbia College Chicago Business and Entrepreneurship Department Practicum Courses

AEMMP Record Label – Rock
AEMMP Record Label – Hip Hop
AEMMP Music Publishing
AEMMP Digital Distribution and Promotion Agency
Digital Business Development
Sponsorship
Branded Entertainment
Creative Agency
Artist Management
Curatorial
Gallery Management

Appendix D. *Club Management: Practicum* Student Binder Table of Contents

1. General
   a. Syllabus
   b. Tips for Success
   c. Rules for Guest Speaker Visits
   d. Columbia College Chicago Release and Waiver
   e. Club Management Code of Conduct
   f. REGGIES What's Included
2. Student Roles for Shows
3. Schedule of Show Dates and Teams
4. Master Calendar
   a. Show Preparation Schedules
      i. Shows 1/2
      ii. Shows 3/4
      iii. Shows 5/6
   b. Master Calendar
5. Executive Management
   a. Legal:
      i. Vendor Agreement
      ii. Sponsor Letter
   b. Sample Email from GM to Team re: actual budget vs. planned budget
   c. Expense Payment and Reimbursement Guidelines
   d. Columbia College Chicago Tax Exempt Document
   e. Executive Management Report
6. Talent Buying
   a. Legal
      i. Venue Contract (for artists who will be paid)
      ii. Venue Contract – Promotional (for artists who will NOT be paid)
   b. Club Management Promo
7. Marketing
   a. Poster/Handbill Guidelines
   b. Reggies Poster Template
   c. Instructions for Poster Approval and Distribution in Dorm Buildings
   d. Columbia College Chicago B&E Department Online Communications Guide
   e. Social Media User Names and Passwords
   f. Show Marketing Plan Template
   g. Potential Sponsors
8. Production
   a. Show Report
   b. Columbia College Chicago Workroom Information Sheet
   c. Sample Production Schedule – Professional
   d. Sample Production Schedule – Class
   e. Sample Stage Plots and Input Lists
9. Budget
   a. Budget Dates and Deliverables
   b. Sample Budget (last semester)
   c. Budget (this semester)
10. Grading
    a. Grading Tracking Spreadsheet
    b. Grading Rubric – Show
    c. Grading Rubric – Written Budget
    d. Grading Rubric – Budget Dress Rehearsal
    e. Grading Rubric – Budget Presentation
11. Show 1
12. Show 2
13. Show 3
14. Show 4
15. Show 5
16. Show 6

Appendix E. *Club Management: Practicum* Student Roles

- General Management (1 each room)
  - Develop objectives with your team
  - Define what success means (specific, objective evaluation criteria)
  - Follow-up on team members to meet deadlines and accomplish goals
  - Manage budget and request purchases
  - Determine how revenue can be generated from your events
    - Find and contract with vendors
    - Find and contract with sponsors
- Talent Buying (2 each room)
  - Develop programming philosophy
  - Identify performers, ascertain availability/repertoire/set durations, and get contracts negotiated/signed
  - Provide Marketing with all information required to publicize the event
  - Apprise Operations of any special needs/setup requirements of the performer(s)
- Production (1 each room)
  - Initiate, manage, and execute technical needs with the venue
  - Devise and implement floor plan and setup for audience and performer(s)
  - Schedule, including load-in, set up, soundcheck, performance, and load-out times
  - Coordinate with security
  - Prepare and complete Event Critique Report
- Sound
  - Rock Club (2 – FOH and monitors) – shadow Reggies sound techs
  - Music Joint (1, aged 21+ only) – shadow Reggies sound tech
  - Record Breakers (1) – run sound
  - Roof (1) – run sound
- Door 1 (each room) – Check IDs and keep total headcount
- Door 2 (each room)
  - Verify guest list patrons
  - Keep ticket counts
  - Gather emails, phone numbers, etc. from patrons
- Marketing (3, covering both rooms)
  - Develop plan to promote event, including marketing/public relations/media plan
  - Determine whether Press Release or other media is appropriate
- Sponsorship (1 each room) – Columbia College and outside sponsors + promoting Club Management to student patrons.
- Emcee (1 each room) – announce acts, promote class, etc.

Appendix F. Sample *Club Management: Practicum* Grading Rubric

Name of Show:

Date of Show:

Each of the below areas was graded, with a total of 60 points (of 1,000 for the entire course) for this assignment.

Grading Criteria	Possible Points	Points Awarded	Comments
General Management: Were objectives developed with the team?	2		
General Management: Was there regular, apparent follow-up by GM with the team?	2		

Grading Criteria	Possible Points	Points Awarded	Comments
General Management: Were supplies timely ordered?	2		
General Management: Was there a plan to generate revenue, and was it executed?	3		
General Management: Was the show delivered on or under budget?	3		
Programming: Was there a sound programming philosophy?	2		
Programming: Were the draft and final contracts completed on a timely basis?	2		
Programming: How were any artist issues (e.g., arriving late, leaving early) handled?	3		
Programming: Were “Thank You” cards completed?	3		
Production: Were the technical needs initiated, managed, and executed through a communicated Production Schedule?	2		
Production: Was the schedule adhered to?	3		
Production: Was the Show Report complete and accurate?	3		
Production: Did the emcee promote multiple times per the Club Management Promo guidelines?	2		
Sponsorship: Was the sponsorship effective and relevant to the show?	2		
Sponsorship: Were the draft and final sponsor letters completed on a timely basis?	2		
Sponsorship: Was an updated list of potential sponsors circulated?	2		
Marketing: Was there a sound marketing plan?	3		
Marketing: Was the flyer/poster completed in adherence with Department and Reggies’ requirements and on a timely basis (including information to Reggies for Reggies website)?	3		
Marketing: Did press release get timely sent?	3		
Marketing: Did email blast get timely sent?	2		
Marketing: Was the social media plan executed on a timely basis, with all outlets covered?	3		
Marketing: Was the marketing plan well-executed (i.e., how was the crowd)?	3		
Marketing: Was the Marketing Plan (“After”) complete and distributed on a timely basis?	3		
Marketing: Was an updated list of email/cell numbers circulated?	2		
TOTAL	60		

Appendix G. Potential Benefits of Internships as Compared to Practicums

Based on Maertz et al. 2014 criteria.

Potential Benefits of Internships	Internship	Practicum
Student Benefit – Understanding of how classroom concepts apply practically	X	X
Student Benefit – Improved on-the-job knowledge and skills	X	X
Student Benefit – Improved knowledge of the industry and possible career options	X	X
Student Benefit – Improved work habits	X	X
Student Benefit – Increased personal and social efficacy	X	X
Student Benefit – Reduced shock and increased comfort and efficacy for post-graduation work transition	X	X
Student Benefit – Development and crystallization of one's vocational self-concept and work/career values	X	X
Student Benefit – Marketable practical job experience	X	X
Student Benefit – Higher starting salaries and faster advancement than non-interns	X	No Data
Student Benefit – More job offers and earlier job offers than non-interns	X	No Data
Student Benefit – Opportunity to evaluate company as a potential employer	X	
Student Benefit – Possible direct offer of employment	X	
School Benefit – Experiential, practical or "bridging" education to supplement and complement classroom pedagogy	X	X
School Benefit – Demonstrated success in preparing students for jobs	X	X
School Benefit – Improved marketing to/attraction of students based on ability to offer relevant internships	X	X
School Benefit – Improved job placement numbers and related alumni and parent loyalty	X	No Data
School Benefit – Improved school rankings caused by placement and visibility effects	X	No Data
School Benefit – Improved/increased relationships with employer organizations and the community	X	X
School Benefit – When for course credit, tuition payments for hours with low/no added faculty labor cost	X	X
School Benefit – Satisfied graduates more receptive and open to various university/school "requests" after graduation	X	X

Appendix H. Potential Pitfalls and Common Obstacles to Administration of Internships as Compared to Practicums

Based on Maertz et al. 2014 and Christensen and Shaomian 2016 criteria.

Potential Pitfalls and Obstacles of Internships	Internship	Practicum
Unclear or misrepresented employer standards on internship goals, expectations, or duties can lead to frustration and disillusionment	X	
Many employers do not make it clear that they do not expect to offer interns later job opportunities.	X	
Unchallenging, routine, or irrelevant work tasks	X	
Inadequate training, monitoring, and feedback by employer	X	
Inadequate faculty and/or school involvement	X	
Transportation, time, and other lost opportunity costs	X	
If for course credit, the intern must typically pay tuition for intern hours	X	X
Increased ongoing administrative oversight required compared to traditional classroom coursework	X	X
Faculty internship supervisors give time that could be spent on other production/outputs (e.g., research)	X	X
Staff internship program administration and faculty involvement is time-consuming, often underappreciated by the institution and low-paid, which can lead to issues of low motivation and morale.	X	
Some threat of legal liability is possible related to negligence in setting up and/or monitoring the internship.	X	X
Failure between faculty and worksite supervisor to embrace a team-teaching mentality	X	
Failure between faculty and worksite supervisor to recognize differences in relationship dynamics	X	
Faculty failure to determine the viability of the experiential learning opportunity	X	
Worksite supervisor failure to work with the student	X	
Worksite supervisor inexperience with students	X	
Worksite supervisor teaching from instinct rather than pedagogy	X	
Worksite supervisor impatience	X	
Student failure to connect academic knowledge to the experiential learning	X	
Failure to enter into a “learning agreement”	X	
Student failure to recognize that the experiential learning experience is an academic course	X	

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Road to Somewhere: Understanding Factors Influencing Study Abroad Participation

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Abstract

This study focuses on factors that influence study abroad participation within Drexel University's Music Industry Program. Music Industry Program students have historical low enrollment in study abroad; however, study abroad may increase global awareness and cultural competency, valuable assets for entering the globalized music industry. This study employs a program-wide survey and interviews with students who have and have not studied abroad to assess global awareness, cultural competency, and factors which influence the decision to study abroad. Findings yield the negative consequences of excluding global music industry information from curriculum and the financial, academic, and value considerations which affect choice. These results present the opportunity to address the significance of global music industry course material, curricular flexibility, and relevant study abroad courses needed to produce substantive growth within Drexel's Music Industry Program, while offering beneficial information to other music programs interested in expanding their study abroad programs.

Keywords: study abroad, global awareness, cultural competency, music industry education, student exchange, international programs, curriculum

Introduction

In an era where globalization is omnipresent and connectivity is a click away, society continues to attempt to understand what globalization means to the individual. Within higher education this manifests itself in the term global awareness. Governments and researchers often cite global awareness as a preventive measure to ensure that "diplomacy, foreign affairs, national security, or commerce and finance" are dealt with accordingly in the global economy (Commission on the Abraham Lincoln Study Abroad Fellowship Program 2005). In terms of how this corresponds with curricula, "engendering global citizenship identity leads students to endorse pro-social values (e.g., valuing diversity) and behaviors (e.g., environmental sustainability) and may aid in preparing students to function in the interconnected world" (Gibson and Reysen 2013).

In addition, the last decade has provided proof that study abroad, in any form, is an excellent method for attaining global awareness and skills. As Braskamp, Braskamp, and Merrill state, "Education abroad is a value-added experience. That is, student engagement in education abroad experiences enhance global learning and development" (2009). However, even with increased validation of study abroad and improved participation, the fact remains that, "Although the total number is at an all-time high, it is still the case that only about 10 percent of all U.S. undergraduate students…will study abroad by the time they graduate" (Institute of International Education 2016) which could lead to decreased global awareness, economic and national security, market stability, and educational aptitude.

This need for global awareness is particularly evident within the music industry, especially with the ongoing proliferation of digital music, global music companies, and the multitude of unexplored opportunities in countries that have yet to come "online" and experience music to its fullest. Music, like other businesses, is no longer restricted by terrestrial boundaries. This is evidenced in the vast global consumption of video and audio music streaming from companies such as YouTube, Spotify, and Apple Music and in countries as varied as "United States, Canada, Great Britain, France, Germany, Spain, Italy, Sweden, Australia, Japan, South Korea, Brazil, and Mexico [that] account for 84% of the global recorded music market [source: IFPI]" (Ipsos Connect 2016). However, the cultural nuances, laws, and practices of the consumers provide a complicated backdrop in which to navigate. Therefore, a depth of understanding is needed in order to untangle the web of how these territories work. Cultural immersion, study abroad, and knowledge of the global industry have proven to be a method to increase problem-solvers in other fields and music industry students would be prudent to follow their lead.

However, within Drexel University's Music Industry Program (MIP), there is scant participation in study abroad programs. According to Ahaji Schreffler, Associate Director of Drexel's Study Abroad Program, since 2008, Music Industry Program student participation in study abroad programs, whether offered as part of the Music Industry Program or other programs, has been just "41 MIP" (personal communication, March 13, 2017) students out of 1318, from data available since 2010.

It is critical to understand what factors influence participation and what barriers, if any, exist in order to initiate change in study abroad participation among Music Industry Program students. The consequence for music industry students who opt not to study abroad is that they could lose the proven opportunity to, as Kitsantas notes, "enhance… cross-cultural skills and global understanding" (2004) which can have a catastrophic outcome not only upon their own careers, but the music industry, too, which requires innovative thinking and a global mindset to drive advancement and growth in the field.

Therefore, as the music industry enjoys continued worldwide expansion, there will be an increased need for creative individuals who possess global awareness with the ability to understand the global music environment. Evidence supports that programs such as study abroad, "that put our students in face-to-face contact with people of different cultures…seem to have the greatest likelihood of producing positive outcomes" (Anderson et al. 2008), as a proven method for increasing global awareness, so Music Industry Program students who fail to participate in these programs are therefore at risk of suffering from potential deficiency in the area.

Music Industry Program students who do not engage in study abroad may also be at a risk of reduced competency in the music industry, where an absence of global experience can be detrimental because without the knowledge, individuals may not have the "cross cultural skills and global understanding" (Kitsantas 2004) that is essential to working in today's globalized music business environment. In the music industry, a literal world of multi-faceted individuals, these key experiences and attitudes are essential tools for success. The music industry is in constant transition, is comprised multinational companies, and requires individuals enabled with skills to deal with individuals, projects, and companies with unique perspectives and circumstances from around the globe.

However, despite the aforementioned, among Music Industry Program students, study abroad participation remains low, due to the fact that it is often not part of curriculum and also an additional source of cost for participants, among other reasons. Study abroad can vary in cost depending on length and location, and therefore one most often cited cause is financial, thus, "The cost of the program can be a major contributing factor to participation" (Smith and Mrozek 2016). A potential lack of corollary between curriculum and study abroad, exclusion of certain groups, such as freshmen, and lack of outreach, information, and understanding of possible benefits, such as the "satisfaction one can get from study abroad…from learning new things, meeting new people and gaining competence in another language" (Li, Olsen, and Frieze 2013) in addition to proselytizing that study abroad is not simply a vacation for wealthy students devoid of value, have also been known to impede participation. So, while "students are graduating into an increasingly complex and interrelated world where business, personal, and ethical decisions need to be made by informed and engaged practitioners" (Hatschek 2011) they are perhaps not recognizing that exposure to foreign ideas and cultures is critical to their careers which may disadvantage them in their career path. Thus, it is imperative that music industry students recognize that without a study abroad experience, they may be limiting their connection to the global music industry.

This study seeks to understand what benefits study abroad may contribute to Music Industry students so that these advantages can be expressed to all Music Industry Program students and faculty and utilized in curriculum and marketing of study abroad opportunities. Music Industry students are lacking the critical experience in the global sphere and it is important to explore what factors may impede participation. To that end, this study will attempt to answer the following:

1. What are Music Industry Program students' views in relation to global awareness?
2. What are Music Industry Program students' views in relation to cultural competency?
3. What factors influence students' decision to study abroad?

In order to best address the research questions, a mixed-methods approach will serve as the platform for this research. Both quantitative and qualitative methods are required in order to uncover data and to validate the information exposed by each method used such as those employed in studies by Doyle et al. (2010) and Salyers et al. (2015).

Literature Review

In a global society, understanding and situating the individual's role in the world is imperative. Key to this is global awareness, which allows individuals to develop and understand the world through the context of a connected civilization in which all of humanity can gain from the understanding of one another. In Clarke's survey "of students' global awareness and personal involvement…to examine their international attitudes" (2004), Clarke found that global awareness is higher when a global curriculum environment exists and that significant gains can be made by exposure to cultures other than one's own. This is supported by Braskamp, Braskamp, and Merrill who concluded that study abroad is an effective means for enhancing the global learning of individuals and that participants "show the greatest gains in their self-assessment in the Cognitive domain, especially their knowledge of international affairs and cultural understanding" (2009). Their study also indicated the significant value that cultural immersion plays in the development of an individual by increasing how students view themselves in relation to others, become comfortable among other cultures, and develop proficiency in understanding the importance of cultures other than their own, resulting in an overall commitment to global citizenship and respect for individuals and cultures. The research of Wang et al. not only validates that exposure to other cultures through study abroad allows for the growth of students' global outlook due to "experience, reflection, and reconstruction" (2014), but does so regardless of length. However, this research also revealed that the most potent combination for increased global awareness is the dual offering of core classes that address global issues bolstered by short-term study abroad offerings.

In order to understand the importance of study abroad to global careers, Norris and Gillespie (2009), conducted a survey of 3,723 alumni of the Institute for the International Education of Students programs between 1950 and 1999 and found that recent alumni exhibited almost two times as much interest in working in another country, working for a multinational based in the United States was increased by three times, private sector work that included international elements was doubled, and participation in study abroad internships increased tenfold. In addition, alumni working in global careers were twice as likely to report that study abroad had an influence on initiating relationships that blossomed into industry contacts. Correlating research from Clarke III et al. (2009) confirms study abroad as enabling cultural competency, most notably "the abilities to understand different worldviews, adapt new cultural skills, and shift between cultural groups [that] could become important intercultural success factors" (Clarke III et al. 2009). Additionally, "creative problem solving is enhanced by studying a foreign culture" according to Cho and Morris (2015), which can help students synthesize relevant material and create culturally meaningful business scenarios. This in turn can lead to increased higher-level thinking, such as the ability to produce solutions to unconventional problems in a multitude of complex and varied cultural environments which is a desired talent in business, and certainly the music industry, where diversity is commonplace.

In the United State alone, "the number of U.S. students studying abroad for credit during the 2014-2015 academic year grew 2.9 percent" (NAFSA n.d.). With this growth has come greater scrutiny as to what factors may influence individual participation. As indicated in previous studies, Stroud found that gender was a key determinate factor, with 2.4 times more females than males intent on studying abroad (2010). Also, individuals who already had expressed interest in learning more about other places and cultures were more than two times as likely to study abroad. Of significant importance to this particular study, Stroud found a low intent to study abroad could be caused by "inflexible requirements within the major [that] impede certain majors from even considering study abroad" (2010). Drexel's Music Industry Program students may suffer from this attitude due to a constricted curriculum that offers little opportunity to make up classes lost to time studying abroad.

The cost of studying abroad can also be a massive issue. Salisbury et al. (2009) found a positive correlation between socioeconomic status and intent to study abroad, with students who are not financially solvent in or prior to attending college, unlikely to study abroad. Doyle (2010) found that although cost was a mitigating factor, unawareness or lack of knowledge of programs made decision-making more complicated for students. In addition, the study revealed that students were reluctant to study abroad due to the possibility of having to leave behind loved ones, potentially studying in another language, or facing obstacles to degree completion. On a positive note, students noted a variety of reasons to study abroad, including personal and career growth, academic interests, and interest in other cultures. While there is no guaranteed method for increasing the path towards participation in study abroad, as evidenced by the examination of the literature from Stroud (2010), Salisbury et al. (2009) and Doyle et al. (2010), there are ways to improve and provide excellent information on building research methods for attempting to understand the factors that influence Drexel University's Music Industry Program students' decision to study abroad.

Methodology

This study utilized a mixed-method approach in a sequential format that combined the use of a student survey and student interviews. Information from the research of Stroud (2010), Doyle et al. (2010), Salisbury et al. (2009), Lorz et al. (2016), and Norris and Gillespie (2008), were critical resources in creating key survey and interview questions in order to ascertain new knowledge relevant to the study abroad community.

The study took place at Drexel University, a mid-sized private urban university located in Philadelphia, Pennsylvania with 15,499 undergraduates, where the Music Industry Program is comprised of two concentrations, Business and Recording Arts and Music Production (RAMP).

Survey

A quantitative, non-random closed-ended survey was administered to a purposely selected Music Industry Program undergraduate group of 217 students, including seniors who had recently graduated, in order to provide a comprehensive four-year cohort of students. The survey was sent via email to all Music Industry Program students using their Drexel email addresses. Each email contained a brief explanation of the purpose of the study and an informed consent form with an embedded link to the survey, all of which may be found in Appendix A. As an added enticement to complete the survey, participants were invited to enter to win a $25 gift card upon successful completion of the survey.

The 33-question survey (see Appendix B) was divided into four sections: demographics, global awareness, cultural competency, and factors influencing study abroad participation. Rudimentary non-identifying demographics were used as the dependent variables for both portions of the survey and provided baseline background data and gathered utilizing multiple-choice questions. The variables of students' global awareness, cultural competency, and factors influential to impacting the student study abroad decision-making process were extracted by employing a combination of a five-point Likert scale, multiple choice, and yes/no questions that probed perceptions of general global awareness (how students situate themselves to other cultures), in relationship to the music industry curriculum, and what factors impact decision to study abroad.

Interviews

Interviews provided qualitative data from a purposeful sample of Music Industry Program students regarding their views in relation to global awareness and cultural competency and their decision to study abroad or not. All subjects are currently, or had been, business concentration students in the Music Industry Program and four had previously studied abroad while four had not. The group was comprised of four males and four females of which one student was a junior, two were seniors, and five were recent program graduates. Interviews were chosen as a secondary method of data collection because they allow subjects to express themselves more significantly. Interview requests were sent via email and contained a brief explanation of the purpose of the study and an informed consent form (see Appendix C).

The 22-question open-ended interview (see Appendix D) was administered on an individual basis and inquired about what interested the student in study abroad, how study abroad may have impacted the individual's level of global awareness and cultural competency, and whether the student perceived an increase in cultural sensitivity and intercultural communication skills.

In comparison, a 17-question open-ended interview (see Appendix E) was conducted with the students who had not studied abroad in order to compare and contrast responses from the cohort that did study abroad. The goal of these interviews was to compare these students' experiences to those of the study abroad students. Some questions were altered, or removed and replaced with new questions, in order to elicit feedback directly related to this group.

Data Analysis and Results:

Survey Results

Survey data was compiled into statistically relevant information and sorted to determine impact and influence of individual criteria. The survey garnered a response from 36 individuals, or 16.6% of the program, with females accounting for 61% of the respondents and males 39%. 83%, identified as White, with 11% identifying as Other, 2.78% as Hispanic or Latino and 2.78% as Asian or Pacific Islander. 64% of respondents were from the Business concentration and 36% from the Recording Arts and Music Production concentration.

Global Awareness – Survey questions 8 through 17 were employed to analyze Music Industry Program students' views in relation to global awareness. For question 8, *Have you ever visited a foreign country?*, 83.3% of students answered affirmatively. This result speaks favorably to a general basis for a better-than-average global awareness as individuals who have been abroad "showed changes in how they relate to persons unlike them and their commitment to becoming more global citizens" (Braskamp et al. 2009). Perhaps due to the high percentage of individuals surveyed who have had out-of-country experiences, questions 11 through 17 (see Table 1) include other highlights in global awareness, including favorable responses to questions 12, 13, and 17, positioning respondents' global awareness as above average.

As research by Clarke (2014) suggests, a supportive curricular environment may enhance global awareness in stu-

Questions	Not at all	Small degree	Moderate degree	High degree	Very High Degree	No	Yes
Q11. I believe that the world and its cultures are all connected.			16.67%	58.33%	25.00%		
Q12. I have listened to non-English language music.							100%
Q13. I have watched or read a non-U.S. news source.						16.67%	83.33%
Q14. I become informed on controversial international issues prior to developing a point of view.		11.11%	44.44%	38.89%	5.26%		
Q15. I consider current issues that affect individuals living in developing countries.		25.00%	38.89%	25.00%	11.11%		
Q16. I am informed of issues that affect global security, economics, human rights, and the environment.		19.44%	55.56%	16.67%	8.33%		
Q17. Equality and justice are human values that should extend to all groups of individuals regardless of race, religion, or lifestyle.			2.78%	11.11%	86.11%		

Table 1. Survey results from questions measuring Drexel Music Industry Program Student global awareness.

dents and eventually lead to interest in study abroad, so to understand how curriculum figured into global awareness and whether Drexel's Music Industry Program offered any correlation between classes offered and knowledge of the global market place, questions 9 and 10 specifically focused on curriculum. When asked question 9, *Have you ever taken a course at Drexel University that involved the study of a foreign culture?*, 57% responded "yes" and 44% "no". However, whether any of the classes students took that involved the study of a foreign culture had much impact should be given consideration given the replies to question 10, *Drexel University's Music Industry Program classes have helped me to draw connections with the global music industry*. The most popular option, garnering 43% of all responses, was "small degree". In fact, a total of 97% of respondents, all but one, answered "moderate degree" or lower (see Figure 1) illustrating that perhaps Drexel's Music Industry Program may not adequately address the role of the international music industry in its curriculum. This, in turn, can lead to less global awareness, and also lower enrollment in study abroad programs due to a lack of information on the environment outside of the United States.

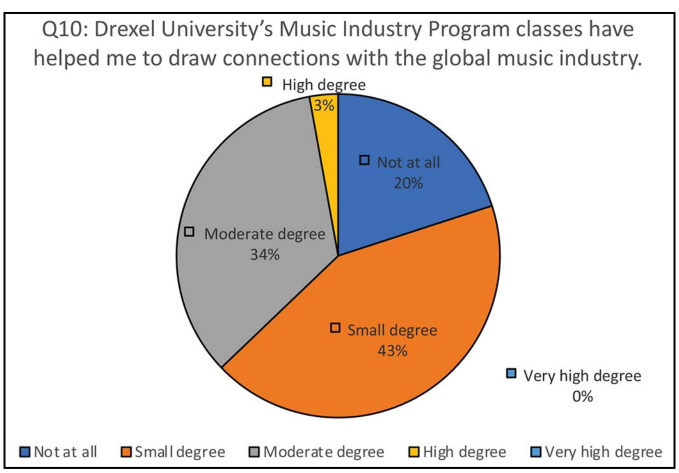

Figure 1. Connections between Drexel Music Industry Program curriculum and international music industry

Cultural Competency – Survey questions 18-23 were used to examine the research question regarding the cultural competency of students. While all of the questions received better-than-average results, three out of five resulted in the highest percentage response with more than 50% of respondents choosing, "very high degree" (questions 19, 20, 21; see Table 2). The survey population reacted strongly to these three questions which addressed cultural, religious, racial, sexual and ideological differences and student comfort with, and exposure to, those whose lifestyle may be different than their own. These survey findings illustrate a moderate to very high degree of cultural competency for respondents—evidence that Drexel Music Industry Program students are situated well-within the spectrum of reasonably culturally competent individuals within a diverse and culturally complex world.

Factors Influencing Study Abroad Participation – The remaining set of survey questions, 24 through 33 (see Table 3), sought to illicit specific responses in order to understand why a student would or would not study abroad and what, if any, reason would factor into that choice. The results from this question set revealed far more interest in study abroad than had been previously understood to exist. Evidence of this can be seen in the answer to question 24, *Are you interested in studying abroad?*, which saw a response of 47.22% for "very high degree". However, the next few survey results illustrate that high levels of student interest may not necessarily translate into increased study abroad participation. For instance, for question 25, *Are you aware of the current Music Industry Program study abroad options to*

Question	Not at all	Small degree	Moderate degree	High degree	Very High Degree
Q18. I seek out diverse individuals and situations.			50%	38.89%	11.11%
Q19. I am comfortable around individuals from other cultures.			13.89%	33.33%	52.78%
Q20. Part of a college education should include exposure to individuals, cultures, races, ideas, and sexualities that are different than my own.		2.78%	8.33%	19.44%	69.44%
Q21. I respect the right of individuals to participate in cultures, religions, and family structures different from my own.				22.22%	77.78%
Q22. I am open-minded and resist stereotypes about those unlike myself.			13.89%	52.78%	33.83%
Q23. My beliefs and value systems are more important than others.		19.44%	55.56%	16.67%	8.33%

Table 2. Survey results from questions measuring Drexel Music Industry Program Student cultural competency.

Brazil and Australia?, 36.11% answered "to a very great extent", indicating an awareness of current opportunities within the program. Yet question 26, *Does program cost influence your decision to study abroad?*, perhaps illuminates why Music Industry Program students historically do not study abroad with a combined total of 75% of students responding, "to a great extent" and above. Arguably related is question 30, *Do work and/or co-op commitments influence your decision to study abroad?*, in which 36.11% of students responded, "to a great extent" demonstrating that a loss of income or increased curricular strain may also be an important factor as cited in Salisbury et al. (2009) who discusses the impact of the strain that financial factors can have on students' decisions. However, the largest single response in this survey section came from question 33, *Is it important to have real life experiences that connect with what you have learned in the Music Industry Program?*, of which 55.56% of all respondents resoundingly answered, "to a very great extent", as it appears that students would prefer to be able to make connections between curriculum and what they may learn while studying abroad in order to intensify their experiences.

Interview Results

After interviews had been completed and transcribed, they were reviewed and coded according to trends and categories that appeared to create a comprehensive understanding of the data. As open coding occurred and categories were created, information was charted for further analysis and correlated with emerging themes. More weight was given to particular interview questions that directly correlated with the research questions and matched with survey data to substantiate findings and validate the results.

Question	Not at all	Small degree	Moderate degree	High degree	Very High Degree
Q24. Are you interested in studying abroad?	2.78%	19.44%	13.89%	16.67%	47.22%
Q25. Are you aware of the current Music Industry Program study abroad options to Brazil and Australia?	2.78%	13.89%	30.56%	16.67%	36.11%
Q26. Does program cost influence your decision to study abroad?		2.78%	22.22%	38.89%	36.11%
Q27. Is study abroad location important to you?	5.56%	16.67%	30.56%	33.33%	13.89%
Q28. Is study abroad in a non-English language location important, even if instruction will be in English?	11.11%	13.89%	50.00%	16.67%	8.33%
Q29. Has a family member and/or significant other been supportive of an interest influence in studying abroad?	11.11%		33.33%	27.78%	27.78%
Q30. Do work and/or co-op commitments influence your decision to study abroad?		13.89%	30.56%	36.11%	19.44%
Q31. Does the Music Industry Program's curriculum content impact your decision to study abroad?	11.11%	11.11%	36.11%	13.89%	27.78%
Q32. Is it important to find work or a co-op while studying abroad?	11.11%	16.67%	33.33%	27.78%	11.11%
Q33. Is it important to have real life experiences that connect with what you have learned in the Music Industry Program?			5.56%	38.89%	55.56%

Table 3. Factors influencing study abroad participation.

Global Awareness

The initial set of questions focused on the Music Industry Program students' views in relation to global awareness. Those who had not studied abroad answered questions which focused mainly on an assessment of global awareness, curriculum, and reasons for not studying abroad, while those who had studied abroad answered questions which examined global awareness, curriculum, studying abroad, and outcomes from being abroad.

Curricular Content – According to both sets of interview subjects, the composition of the Music Industry Program does not appear to significantly contribute to student global awareness. When asked, *What is your opinion of the amount of information in terms of music and industry outside the United States?*, there was near universal response from students that if there was information provided in courses that touched on the industry outside of the United States, it was far too minimal, with responses ranging from "I feel like it's pretty limited" to "I don't think there's enough" content offered. A few respondents also mentioned that either the information strictly focused on the United States or was not especially revelatory regarding markets outside of the domestic market with a junior female student commenting, "we're kind of lacking in sort of like an in-depth or just a general knowledge of the music industry in different countries."

The only significant difference noted between the two sets of subjects was that those who had been abroad spoke in vivid detail about the benefits of studying in another country, whether imbibing educational or cultural insights through classes or personal interactions that enhanced their awareness in both broad and specific ways, clearly illustrating that curricular content can help to not only form data rich memories, but also bolster and retain information. Overall, the interviews reinforced the survey data which showed how little connections are being made between existing curriculum, the global industry and, potentially, the reason to study abroad.

Global Awareness – Interview subjects included both those who had studied in short-term intensives and term-length study abroad programs. As with the survey respondents, both sets of interview subjects felt they were sufficiently globally aware. However, those who had not studied abroad readily acknowledged that studying abroad would have broadened their global awareness. As a male who had not studied abroad stated when asked, *Do you feel that study abroad would have impacted your level of global awareness?*

> I definitely think so. I think a lot of people believe they have a good global perspective, you know, like reading the news or interacting with global communities online, but it never is a substitute for, you know, really traveling to a place and interacting with those people you know person to person.

Students who had studied abroad, whether having participated in a short-term intensive or term-length exchange, believed their global awareness had been positively increased by the experience and that it had provided supplemental and/or entirely new material on the international music industry. As one female graduate stated, "being abroad for a little bit definitely helped me understand the South American markets that I wouldn't have had otherwise." The study abroad contingent also mentioned the importance of understanding that not only the world, but that an industry, exists outside of the United States, and that a possibility to operate in that arena is full of potential and that communication within the field is a critical component to understanding others unlike themselves.

Cultural Competency

The next set of interview questions were used to measure cultural competency and probed proficiency among and with others unlike themselves. The focus of the questions for those who had not studied abroad revolved around whether their Drexel experience had caused an increase in communication with, and understanding of, those from other cultures while also addressing student desire and ability to work in the global environment. For those who did study abroad, the questions concentrated on whether the students felt the study abroad experience had caused any change in their cultural competency, understanding of the global music industry, and interest in becoming a part of the global music industry workforce.

Cultural Competency – The interviews provided much the same results regarding general cultural competency as the survey, as both cohorts responded to the questions situated within acceptable boundaries. Neither those who had or had not studied abroad believed they had any significant existing issue with cultural communication, intercultural sensitivity and thus, their overall cultural competency. In addition, the fact that Drexel is a culturally diverse university located in an urban center was mentioned by more than one individual as facilitating the expansion of individual cultural competency by sheer nature of exposing students to multicultural individuals and attitudes during their daily routine and it is worth noting that this may also account for the consistency between the interview and survey results on this topic. While all four students who studied abroad did state that they believe their cultural competence improved post-study abroad, none of these students expressed any indication that it had suffered prior—only that it had increased after participating in a study abroad program. Clearly, even without existing deficiencies in cultural competency, it is evident that study abroad has the possibility to offer students an opportunity to continue to expand upon their existing level of competency.

Career Development – A more significant finding related to cultural competency was in relationship to career development. Both sets of respondents were asked a series of questions related to working outside of the United States that included, among other questions specific to each cohort, *Have you considered the possibility that the "dream" job you described to me earlier may entail dealing with individuals from another country? How do you feel about this?*, and *How comfortable would you feel if you were asked to be involved in the marketing of a music product in a country other than the United States?*

Individuals who had not studied abroad but whom had already dealt with people or industry outside of the United States during co-op or in the course of their career, responded that while not opposed to working outside of the United States, or with others outside of the United States, they might require, "like a crash course. You know, just a little update or something" or "would need to ask a lot of questions" to ensure some level of success. While any intelligent marketer would survey the market in order to properly do one's job, these responses suggest an uneasiness with the global market, especially in glaring comparison to the cohort who studied abroad. The group who studied abroad expressed their willingness in less intangible terminology and with greater enthusiasm and overall positivity at the prospect of marketing a product or working in an out-of-country environment without hesitation. This is best exemplified by a female junior who stated,

> I definitely feel prepared to work in a global environment and…I really want to work in a global music environment. I really want to be able to travel all around and—not even travel all around—but be in one place that I'm not used to and work.

As Clarke III et al. found, "Students who study abroad are more likely to have higher levels of intercultural proficiency than students who do not study abroad" (2009) and in this regard, the interview results from those who studied abroad demonstrate a higher aptitude for the global industry and an ability to move seamlessly within it.

Factors Influencing Students' Decision to Study Abroad

Ultimately, it is critical to understand why some individuals chose to study abroad while others did not. To answer this, those who had not studied abroad were asked, *Can you explain why you did not study abroad?* The cohort cited two primary reasons for not participating in studying abroad: financial and curriculum-related issues.

Financial – Given the results of the survey in which a combined total of 75% of students responded that cost was an influence on their decision to study abroad, it is not surprising that financial considerations were mentioned in three of the four interviews as the main reason for not studying abroad. While program cost itself was an issue, it was not the only financial anxiety mentioned by students. Numerous variations were cited that included basic financial stability, i.e., paying for college versus the value of study abroad, and concerns about having to leave work commitments at home and finding work in another country in order to support themselves. This is consistent with the findings of Doyle et al. who found that, "The cost of studying overseas was identified as the most important obstacle by students asked to select from a series of potential obstacles" (2010) and which was echoed in an interview with a senior male who expressed the multiple financial pressures that weighed on his decision:

> The time that I spent there [studying abroad] I would probably need to get another job to pay for some of my other expenses and what am I going to do? Go to another country to work a part-time job there, at a lesser rate?

With anxiety towards financial status, undertaking study abroad becomes an untenable option for some students, especially given the lack of curricular material in the global music industry to support an interest in study abroad.

Specialized Curriculum – Curriculum design figured into decision-making because either the programs respondents may have been interested in did not specifically address music industry content or help fulfill specific requirements for graduation. In addition, the Music Industry Program major is highly specialized and students expressed difficulty in finding comparable course offerings or matches in study abroad programs. Stroud found that majors with more intensely structured sequences "suggest that unsupportive faculty member or inflexible requirements within the major impede certain majors from even considering study abroad" (2010). This thinking, whether real or perceived, was verbalized by the subjects who did not study abroad because they feared it may delay their graduation. This is because course requirements and schedules within the Music Industry Program curriculum are rigidly organized so that students who miss a term or class may be at a disadvantage, as some courses may only be offered once a year.

It is not enough to understand why individuals choose not to go abroad. It is also important to understand why individuals make the choice *to* study abroad. Thus, the group of individuals who had studied abroad were asked, *What made you interested in studying abroad?*, and the respondents' answers fell into one or both of two dominant and related themes: enthusiasm for travel and/or time commitment.

Travel Enthusiasm – Two interview participants had grown up traveling extensively and had both participated in two or more study abroad programs. Other students mentioned the opportunity, or continued opportunity, to travel outside of the country as one of the most attractive aspects of study abroad. This correlates with the survey data where prior exposure to travel outside of the United States appears to pave the way for interest in study abroad.

Value and Time Commitment – Students talked about wanting to study abroad because existing study abroad options did one of the following: the program either fit into existing Music Industry Program curriculum or it did not complicate graduation in addition to offering specific music industry content or fulfilling other required course credits while offering exposure to another culture. This is consistent with the findings of Salyers et al. that, "Students discussed the value of gaining course credits while also having the opportunity to travel as a strong motivator" (2015) for study abroad in addition to reinforcing the survey results that showed that curriculum does have a role to play in student decisions. According to interview respondents, the material contained in study abroad classes also appears to contribute heavily to student involvement when it is clear that material and information will increase the knowledge base of an individual without compromising one's path to completing a degree program. As one female graduate opined, "I wanted something that would fit with the program…Brazil was the only one that really allowed me to get all of my classes that I needed while still getting to go abroad," because it revolved around music and fulfilled an elective requirement. These responses illustrate the importance of building content-rich and program-specific opportunities that work with students' intensive time demands, particularly within specialized curricula such as the Music Industry Program.

The results of this research have produced unanticipated results with Drexel Music Industry Program students establishing themselves as broadly more globally aware and culturally competent than anticipated. This could be attributed to the vast number of survey and interview respondents who have traveled and interacted with individuals outside of the United States and who have an interest in study abroad. In both the areas of global awareness and cultural competency, as supported in prior studies, study abroad proved to increase the levels of both, even if neither area was lacking—though the obvious exception is the content-specific area of the global music industry, where those who studied abroad gained immeasurable value in these areas.

The research also illustrated that curriculum content and structure, for both program and study abroad offerings, can be persuasive on increasing cultural competence and influencing choice. Without existing global connection in course content, students may find it difficult to understand the benefits of studying abroad. If curricular structure impedes the ability to go abroad, or study abroad options do not include courses that fulfill requirements, students will not take advantage of the opportunities. This study also reinforced previous research on how student financial situation impacts choice and how the decision to study abroad may be constrained by work commitment and loss of income.

Conclusion

This study resulted in three major conclusions. First, Drexel's Music Industry Program curriculum should make a stronger connection with the global music industry in order to help initiate interest in the music community outside of the United States. The results indicated that the curriculum is not effectively incorporating information on the global music industry into its courses. If the curriculum included more content on the global industry that focuses on the business environment, musical climate, and cultural impact of several countries, it could perhaps encourage students to feel more comfortable in the global environment and consider studying abroad due to an increased knowledge of the worldwide industry.

Second, whenever possible, study abroad programs should be implemented or refined in order to be less of an obstacle to completing graduation requirements and work well with the Music Industry Program curriculum while also containing relevant music industry courses and content. Also, partnering with other institutions that specialize in music industry as well as offering more flexible options of study (i.e., spring break intensive, fall break-in, etc.) could help build more attractive opportunities for Music Industry Program students and illustrate the program's commitment to global learning.

Third, value and legitimacy must be given to the industry and career opportunities outside of the United States so that students understand study abroad as a potential tool for future professional gain rather than financial drain. Implementation in the curriculum of core course content combined with more information regarding existing study abroad opportunities and the value that students who have studied abroad have received would likely help to increase enrollment. Hearing the merit of studying abroad from peers may perhaps legitimize study abroad and lead to increased participation.

This study revealed that a desire to study abroad does exist within the Drexel Music Industry Program and has come to conclusions on how to increase the number of students who study abroad through understanding the factors that influence participation. It is hoped that this research will be utilized to inform both Drexel's Music Industry Program and the studies of music industry and study abroad. Music is beloved around the world and it is critical to help understand how to help motivate students of music industry to see and appreciate the global music market.

Appendix A. Survey Overview and Informed Consent Form for the Study of Factors Influencing Study Abroad Participation

Hello,

I am Darren Walters, an Associate Teaching Professor and graduate student in Drexel University's Global and International Education Program. As part of my research thesis, I am conducting a survey on Music Industry Program student's attitudes on global awareness and the factors that influence participation in study abroad. Should you participate in his survey, you will be providing valuable information to my research.

This survey is entirely anonymous and utilizes Survey Monkey to tabulate results. By participating in the survey, you understand that no identifying information may be used; however, the demographic information collected in the survey may be utilized in the research for descriptive purposes only. All data will be shared with my supervising professor and may be used in future publication and in presentations, but responses will remain anonymous.

Your consent is hereby freely given to the terms of the survey participation. However, you may choose to withdraw from the survey at any time without any repercussions. Should you have questions or concerns, please email me at dmw62@drexel.edu

To proceed to the survey, please visit the link below: Surveymonkey.com

After completing the survey, visit Surveymonkey.com to enter to win a $25 gift card as thank you for your participation.

Appendix B. Student Survey for the Study of Factors Influencing Study Abroad Participation

Demographics

1. How do you identify your gender?
   a. Male
   b. Female
   c. Non-binary
   d. Other

2. How do you identify your race?
   a. White
   b. Black or African-American
   c. Hispanic or Latino
   d. Native American or American Indian
   e. Asian or Pacific Islander
   f. Other

3. What is your age?
   a. Under 18
   b. 18
   c. 19
   d. 20
   e. 21
   f. 22
   g. 23
   h. 24

If under 18, please do not continue this survey.

4. What is your current academic classification?
   a. Freshman
   b. Sophomore
   c. Junior
   d. Senior

5. What is your Music Industry Program concentration?
   a. Business
   b. Recording Arts and Music Production (RAMP) aka "Tech"

6. How far do you live from your permanent home while attending Drexel University?
   a. I live at home
   b. I live within 25 miles
   c. I live within 25-50 miles
   d. I live within 50-100 miles
   e. I live 100 or more miles away

7. What is the highest level of education you hope to attain?
   a. Bachelors
   b. Graduate
   c. Doctorate or Professional degree

Global Awareness

8. Have you ever visited a foreign country?
   a. Yes
   b. No

9. Have you ever taken a course at Drexel University that involved the study of a foreign culture?
   a. No
   b. Yes

10. Drexel University's Music Industry Program classes have helped me to draw connections with the global music industry.
    a. Not at all
    b. Small degree
    c. Moderate degree
    d. High degree
    e. Very high degree

11. I believe that the world and its cultures are all connected.
    a. Not at all
    b. Small degree
    c. Moderate degree
    d. High degree
    e. Very high degree

12. I have listened to non-English language music.
    a. No
    b. Yes

13. I have watched or read a non-U.S. news source.
    a. No
    b. Yes

14. I become informed on controversial international issues prior to developing a point of view.
    a. Not at all
    b. Small degree
    c. Moderate degree
    d. High degree
    e. Very high degree

15. I consider current issues that affect individuals living in developing countries.
    a. Not at all
    b. Small degree
    c. Moderate degree
    d. High degree
    e. Very high degree

16. I am informed of issues that affect global security, economics, human rights and the environment.
    a. Not at all
    b. Small degree
    c. Moderate degree
    d. High degree
    e. Very high degree

17. Equality and justice are human values that should extend to all groups of individuals regardless of race, religion or lifestyle.
    a. Not at all
    b. Small degree
    c. Moderate degree
    d. High degree
    e. Very high degree

Cultural Competency

18. I seek out diverse individuals and situations.
    a. Not at all
    b. Small degree
    c. Moderate degree
    d. High degree
    e. Very high degree

19. I am comfortable around individuals from other cultures.
    a. Not at all
    b. Small degree
    c. Moderate degree
    d. High degree
    e. Very high degree

20. Part of a college education should include exposure to individuals, cultures, races, ideas and sexualities that are different than my own.
    a. Strongly disagree
    b. Disagree
    c. Neither agree nor disagree
    d. Agree
    e. Strongly agree

21. I respect the right of individuals to participate in cultures, religions and family structures different from my own.
    a. Strongly disagree
    b. Disagree
    c. Neither agree nor disagree
    d. Agree
    e. Strongly agree

22. I am open-minded and resist stereotypes about those unlike myself.
    a. Not at all
    b. Small degree
    c. Moderate degree
    d. High degree
    e. Very high degree

23. My beliefs and value systems are more important than others.
    a. Strongly disagree
    b. Disagree
    c. Neither agree nor disagree
    d. Agree
    e. Strongly agree

Study Abroad

24. Are you interested in studying abroad?
    a. Not at all
    b. Small degree
    c. Moderate degree
    d. High degree
    e. Very high degree

25. Are you aware of the current Music Industry Program study abroad options to Brazil and Australia?
    a. Not at all
    b. To a little extent
    c. To some extent
    d. To a great extent
    e. To a very great extent

26. Does program cost influence your decision to study abroad?
    a. Not at all
    b. To a little extent
    c. To some extent
    d. To a great extent
    e. To a very great extent

27. Is study abroad location important to you?
    a. Not at all
    b. To a little extent
    c. To some extent
    d. To a great extent
    e. To a very great extent

28. Is study abroad in a non-English language location study abroad important, even if instruction will be in English?
    a. Not at all
    b. To a little extent
    c. To some extent
    d. To a great extent
    e. To a very great extent

29. Has a family member and/or significant other been supportive of an interest influence in studying abroad?
    a. Not at all
    b. To a little extent
    c. To some extent
    d. To a great extent
    e. To a very great extent

30. Do work and/or co-op commitments influence your decision to study abroad?
    a. Not at all
    b. To a little extent
    c. To some extent
    d. To a great extent
    e. To a very great extent

31. Does the Music Industry Program's curriculum content impact your decision to study abroad?
    a. Not at all
    b. To a little extent
    c. To some extent
    d. To a great extent
    e. To a very great extent

32. Is it important to find work or a co-op while studying abroad?
    a. Not at all
    b. To a little extent
    c. To some extent
    d. To a great extent
    e. To a very great extent

33. Is it important to have real life experiences that connect with what you have learned in the Music Industry Program?
    a. Not at all
    b. To a little extent
    c. To some extent
    d. To a great extent
    e. To a very great

Appendix C. Student Interview Overview and Informed Consent Form for the Study of Factors Influencing Study Abroad Participation

Hello,

I am Darren Walters, an Associate Teaching Professor and graduate student in Drexel University's Global and International Education Program. As part of my research thesis, I am conducting student interviews on Music Industry Program students' views in relation to global awareness and cultural competency. Should you participate in this interview, you will be providing valuable information. In order to do the research, I need students who have studied abroad and those who have not, which is why I have contacted you.

This interview is entirely anonymous and you understand that no identifying information may be used; however, the information collected may be utilized in the research. All data will be shared with my supervising professor and may be used in future publication and in presentations, but the interview will remain anonymous.

Your consent is given to reproduce these interviews utilizing a pseudonym in order to disseminate the outcomes of this study if needed. This interview will be confidential and held off site in a safe environment where only the interviewer will have access.

Your consent is hereby freely given to the terms of the interview participation. However, you may choose to withdraw from the interview at any time without any repercussions. Should you have question or concerns, please email me at dmw62@drexel.edu

By signing below, I ______________________ am freely consenting to participate in an interview with Darren Walters for the purpose of a research thesis on factors influencing study abroad participation within the Global and International Education Program at Drexel University. I understand that this interview is given at will and that I am able to cease at any time without any repercussions.

Name:______________________________________

Date____

Concentration: ______________________________

Current academic classification:__________________

Location: ____________________________________

Time_______________________________________

Appendix D. Student Interview Questions for the Study of Factors Influencing Study Abroad Participation: Study Abroad Student Interviews

Thank you for taking time out of your schedule to meet with me today. I really appreciate it because this interview will help me to understand how study abroad may have affected your views in relation to global awareness and cultural competency. First, I would like to get to know more about you personally that perhaps I may not already know. Is that okay with you? Great!

Background Information

1. What made you want to study the music industry?
2. Tell me about the ‘dream’ job you hope to secure in the music industry when you graduate.

Global Awareness

3. What is your opinion of the amount of information the Music Industry Program curriculum provides in terms of music and industry outside the Unites States?
4. Please describe the type of study abroad program in which you participated. Where and when did you study abroad?
5. What made you interested in studying abroad?
6. Had you had any previous exposure to, or experience with, the country you traveled to in any of your Drexel classes?
7. What was your favorite part of study abroad? Any particular activity, event, interaction or field trip?
8. What is the most important thing you learned?
9. Do you recall any particular item of interest about music or the music industry outside of the United States that you learned?
10. In what ways did your study abroad experience ignite an interest in the culture you visited or any other culture?
11. Can you explain how study abroad may have impacted your level of global awareness?

Cultural Competency

12. After participating in study abroad, can you explain if you experienced any change in your cultural competency skills?
13. After participating in study abroad, can you explain if you experienced any change in your intercultural communication skills?
14. After participating in study abroad, can you explain if you experienced any change in your cultural sensitivity?
15. After participating in study abroad, did you experience any shift in your perception of the global music industry?
16. Did study abroad prepare you to work in a global environment?
17. Prior to studying abroad had you considered working in another country? What about now?
18. Have you considered the possibility that the ‘dream’ job you described to me earlier may entail dealing with individuals from another country? How do you feel about this?
19. How comfortable would you feel if you were asked to be involved in the marketing of a music product in a country other than the United States?
20. Did you establish any professional contacts while studying abroad with who you remain in contact?
21. After returning from studying abroad, did you experience any change in your academic or career goals? If so, is there a specific incident that you would relate this to?
22. Have you experienced any unintended outcomes as a result of study abroad?

Thank you for your time, I really appreciate it. You have been very helpful.

Appendix E. Student Interview Questions for the Study of Factors Influencing Study Abroad Participation: Non-Study Abroad Student Interviews

Thank you for taking time out of your schedule to meet with me today. I really appreciate it because this interview will help me to understand how your decision not to study abroad may have affected your views in relation to global awareness and cultural competency. First, I would like to get to know more about you personally that perhaps I may not already know. Is that okay with you? Great!

Background Information

1. What made you want to study the music industry?
2. Tell me about the 'dream' job you hope to secure in the music industry when you graduate.

Global Awareness

3. What is your opinion of the amount of information the Music Industry Program curriculum provides in terms of music and industry outside the Unites States?
4. Do you recall any particular item of interest about music or the music industry outside of the United States that you learned?
5. Can you explain why you did not study abroad?
6. Though you did not study abroad, have you had another significant cultural experience that you could share?
7. Do you feel that study abroad would have impacted your level of global awareness?

Cultural Competency

8. While at Drexel have you experienced any change in your cultural competency skills?
9. While at Drexel have you experienced any change in your intercultural communication skills?
10. While at Drexel have you experienced any change in your cultural sensitivity?
11. While at Drexel have you experienced any shift in your perception of the global music industry?
12. Do you feel prepared to work in a global environment?
13. Have you considered working in another country?
14. Have you considered the possibility that the 'dream' job you described to me earlier may entail dealing with individuals from another country? How do you feel about this?
15. How comfortable would you feel if you were asked to be involved in the marketing of a music product in a country other than the United States?
16. Have you established any professional contacts outside of the United States with whom you remain in contact?
17. While at Drexel have you experienced any change in your academic or career goals? If so, is there a specific incident that you would relate this to?

Thank you for your time, I really appreciate it. You have been very helpful.

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Darren Walters has thirty years of music industry experience that spans the entrepreneurial and academic and has allowed him to experience the nuances of the industry from a variety of perspectives. As an Associate Teaching Professor at Drexel University, Darren is responsible for teaching core music business classes and is the Director of the MAD Dragon Music Group, which comprises the MAD Dragon Records enterprise, a key component of experiential learning for Drexel music business students. In addition, Darren designed the Music Industry Program's first study abroad course, an in-depth focus on the music and culture of Brazil. Until its sale to Epitaph Records in 2017, Darren was co-owner of the independent record label Jade Tree, which he co-founded in 1990 where he was the Label Manager, providing company leadership, strategic financial and business direction, A&R, and project marketing.

MEIEA®

Bridging the Gap: Music Business Education and the Music Industries

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Music & Entertainment Industry Educators Association
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Abstract

This research analyses the key challenges in developing a contemporary music industry project as part of music business educational programs based in the U.K. It will identify the key challenges of understanding and implementing industry related projects into educational programs. This includes the analysis of the outcomes of these projects and the employability benefits they provide to students. The research will be presented in two sections, the first of which includes an analysis of current research and policies from government/industry bodies. The second focuses on how educational institutions engage with the music industries to ensure the relevancy of their projects and programs. The research will offer insight into six U.K. higher education institutions. This provides a snapshot of current issues including access, experiential education, and employability. Our research used qualitative interviews with faculty and students. The findings demonstrate a range of challenges and opportunities that are evident throughout music business programs and cultural policy, highlighting the issues in bridging the gap between education and employment. Specifically, this report focuses on the growing discipline of music business as a distinct field of study and the designed outcomes of educational programs in this area.

Keywords: music business, music industry, education, employment, experiential learning, project-based learning, internships, best practices

Introduction

Music business educators are motivated to provide the music industry with skilled individuals to meet the demands of employers. To do this effectively and to bridge the gap between education and employment it is crucial to analyze the value of experiential learning projects embedded within educational programs while also understanding key research/policies impacting music industry education. Typically, these learning projects, in our experience, have been focused towards record label or recorded music related activities. Global recorded music industry revenues are growing once again with recent figures published (IFPI 2018) showing an increase of 8.1%. This is the third consecutive year of growth after fifteen years of declining income driven by a 41.1% growth in streaming revenue. This global trend of growth is reflected throughout the U.K. music market. *Measuring Music Report* (UK Music 2017) figures show total gross value added (GVA) of £4.4 billion, an increase of 6%. Total export revenue generated by the U.K. music industry in 2016 was £2.5 billion up 13%, total live music audience in the U.K. in 2016 was 30.9 million a 12% increase from 2015. In 2016 total U.K. employment sustained by music was 142,208, an increase of 19% from the previous year. These statistics illustrate a positive outlook for the future of the music industry, hence we must ensure music business education is suited to meet changing industry dynamics.

Aims of Research

While developing this research, it became clear that our findings may be useful to a wider audience than institutions we currently work with. Music business as an academic discipline continues to grow globally and, as a result, our findings may be of some value to new providers of music business education. During this process we decided to focus our efforts on identifying best practice in music business education in the U.K. What does best practice look like and how do institutions measure this? In this process we identified four key themes:

1. Skills Gap - the perceived gap between current students and skills required by employers
2. Skills Clusters - identifying skills that can be grouped or categorized to form a clearer understanding
3. Experiential Learning - value is placed on practical music industry experience
4. Assessed/Non-assessed projects - differences in student engagement between assessed/non-assessed projects

This focus provided the foundation for our research while ensuring that our findings would have a practical output, which could inform existing music business education in any institution.

Methodology and Research Design

Our methodology consisted of gathering qualitative data through semi-structured interviews with faculty and students from six U.K. higher education institutions delivering music business programs. We selected these institutions for data collection as those in England are fee paying whereas Scottish universities and colleges are non-fee paying, this is discussed further when we examine limitations of our research. Listed are the six institutions we used as a basis for data gathering:

1. University of the Highlands & Islands, Scotland
2. Edinburgh College, Scotland
3. Glasgow Kelvin College, Scotland
4. New College Lanarkshire, Scotland
5. Bucks New University, England
6. University of West London, England

Our approach was to interview six music business lecturers. These semi-structured interviews allowed the respondent to openly discuss areas of best practice in relation to experiential learning. Interviewing provided highly personalized data from each respondent while also allowing for probing discussions. It has been argued that adopting semi-structured interviews with interviewees (academic staff) provides freer and in-depth responses for analysis (Mason 2018). Interviews were conducted over a four-week period and lasted around thirty minutes. Due to the geographical spread of our interviewees telephone interviews were the most efficient approach.

Data gathering from students was achieved using a fixed set of questions sent by email thus allowing us to gather responses from a large number of respondents. Although this approach did limit our ability to probe responses, it did allow for identification of common themes enabling deep analysis of a large subject group. Data was gathered from twenty-five students studying at higher education institutions in Scotland and England.

In the next section, we outline the existing research used to inform this paper and this presents another limitation due to the lack of research specific to music business education. Most available sources, especially within the U.K., tend to focus more on music performance education. However, organizations such as MEIEA are helping minimize this issue.

Literature Review

To further understand the focus of our research, we engaged with a range of existing research and ongoing discussions relevant to developing student skills. During this process, the lack of research specific to music business education became apparent. To mitigate this, our approach considered similar or related educational programs and practices consistent within the creative industries in broad terms. This included an analysis of research related to project-based learning, work experience/internships and hands-on learning.

In 2012 ArtQuest produced a review titled *Intern Culture* (Hope and Figiel 2012) of established practices relating to internships and the legalities, from most perspectives, of current discussion in this area. While this review focused on internships in the visual arts, there were notable similarities within their examples and with students seeking employment in the music industry. This review offered a foundation for our research project while highlighting some of the ethical conflicts that emerge when discussing the value of labor in the creative industries. Similarly, there has been further analysis of the concerns of unpaid work experience and the longer-term impacts this has on the creative industries (Siebert and Wilson 2013). Furthermore (Hesmondhalgh 2013) there is an argument that the system of work experience/internships has become the most apparent example of free labor in the creative industries. While our own research doesn't intend to explore the ethical considerations of these practices, which is commonplace in most creative industries, this remains a concern for students and educational institutions alike.

The *Creative Industries Strategy* (Creative Industries Council 2014) demonstrated a broad strategy to ensure a coherent approach from all parties in the creative industries. The strategy also contemplated the role of the government to support the creative industries, recommending an increase in support for industry training while improving links between educational bodies and employers. The study *Learning Through Work Placements and Beyond* (Little and Harvey 2006) identified that work-based learning required a skills development approach from both the employer and student. This also considered the importance of establishing the educational and practical development aims in each scenario. From a Scottish perspective, the *Music Industry Scoping Report* (Scottish Qualifications Authority 2017) has influenced our research. At the time of writing, this has yet to be published but it provided a survey of graduate skills and what industry demands of new music business graduates. Through this, some themes emerged including how highly employers value communication skills in new graduates. Generally, however, this report recommended more opportunities for graduates to learn by doing and less emphasis on solely academic work.

The balance between academic and practical work has long been a concern in higher education (Silver and Brennan 1988) and is a regular concern for music industry educators. A study (Tribe and Kemp 1999) conducted in the U.K. while music industry programs were in their infancy, identified that an 80/20 split in favor of theoretical work over practical was common but required further research. To date, there appears to be little evidence of consensus on the balance that music industry programs should achieve. The issue of balance is central to any debate on equipping students for a career in the music industry.

In the U.K., the trade body UK Music has attempted to position itself between education and the music industry. One study (Bennett 2015) guided by UK Music examined the perceptions of employers on music industry education. Naturally, these ranged from generally supportive to an aversion to music programs. The most common explanation for this range of opinions, in this study, appears to be focused on levels of practical and theoretical work with employers favoring the former and universities favoring the latter. A study in Germany (Wickström, Lücke, and Jóri 2015) also discusses the importance of practical learning for both music and music business programs.

A fellow MEIEA member, David Kopplin, conducted perhaps the most valuable research available to our project. His work *Best Practices in Music Industry Education* (Kopplin 2016) provided a U.S. perspective of hands-on learning and the value of internships. This research proved to be especially helpful to our own understanding, as it had considered several areas which we previously had not. This included the level of support from each institution and the various methods of tracking graduate activities as they progress through their careers.

Findings

Many key themes emerged through analysis of the data collected from learners and lecturers. These findings can be categorized into four areas:

1. Skills Gap

Students demonstrate an awareness of a skills gap and appreciate the value of experiential learning in the context of music industry "real world" projects. An understanding of how practical experience gained during study can increase an individual's employment options was also identified.

> *'I've learned so much about myself and how to improve areas of weakness'* (Interviewee 2)

> *'Skills and experiences I have gained while working at the label have already helped me gain employment in the music industry'* (Interviewee 1)

2. Skills Clusters

Identification of skills clusters were prevalent in our interviews. Skills clusters were presented in two categories, behavioral and technical. The majority of respondents cited the growth of communication techniques as an area of skills development. Establishing and maintaining professional networks was also highly rated by learners as an important area of skills development.

> *'Developing communications skills and the value of networking'* (Interviewee 4)

> *'Marketing skills are particularly easy to transfer'* (Interviewee 5)

3. Experiential Learning

The value of students gaining practical experience to music industry employers was identified as highly desirable for bridging the gap from study to employment. Published data was limited regarding graduate employment from each educational institution in our study, this suggests institutions adopt a more structured approach to music business graduate employment outcomes.

> *'We have had students go onto employment with Sony UK and Universal and "learning by doing" more has really helped build the students' confidence and develop "soft skills" such as those required to deal with real artists etc.'* (Interviewee 6)

> *'We've had students get placements at theatres, at promoters, and marketing agencies because the skills they develop with us become transferable and that has real value'* (Interviewee 3)

4. Non-Assessed Projects

We asked lecturers if practical learning projects were embedded within modules and assessed. Although this is happening, the evidence suggests that educators and students value the flexibility of non-assessed projects.

> *'Staff and students tend to prefer non-assessed projects which are more flexible and often easier*

to adapt to match skills employers require' (Interviewee 6)

'This type of project allows students to learn practical skills out-with the usual constraints of academic study' (Interviewee 4)

Conclusion

While our research will continue and widen in the coming year, we are able to form three main conclusions based on our findings and discuss how these could provide valuable considerations for music business educators. The first conclusion we can draw is the preference of educators and students of non-assessed project learning, which can include employer-led internships or institution led projects. Students and educators appeared to prefer the flexibility of non-assessed project learning which could be adapted at any point to meet a realistic music industry scenario. Educators interviewed indicated that unlike assessed work, students had more opportunity to ensure the relevancy of their learning for a specific task or employer.

Our findings have also emphasized the aims of project learning and the varying perspectives that institutions have. The majority of our interviewees believed that this form of learning was employment- or skills-driven. In some instances, these aims were quite rigid and specific to an identified job specification. However, others adopted a more fluid approach, which allowed the learning aims to change throughout the project. Our findings also highlighted the awareness of skills gaps and clusters which students could address through these projects.

Despite all faculty interviewees adopting different methods of tracking graduates, there was widespread dissatisfaction with how effective these methods were. While some institutions believed tracking graduates was not their responsibility, others took almost complete responsibility for this, including administration and organizing alumni events. Our findings then indicate the need for a rethink of how we as educators understand the development of our graduates' careers and how we monitor them. We can conclude, from the institutions analyzed, that the most pro-active methods from all institutions are by far the most effective in this area. This suggests that unless there is a combination of methods and people involved in this process, including teaching, management, and administrative staff, understanding our graduates' career paths will prove to be elusive.

Limitations

Although our research is still being developed at the time of writing, this paper has some clear limitations which would reduce the impact our findings may have. It is important to identify what these limitations are and how these have impacted our work in a broad sense. Our research includes findings from six U.K. higher education institutions. While we believe this provides a useful snapshot of music business education in the U.K., it would be wrong to suggest this represents a complete overview of institutions delivering similar programs. It is also worth highlighting the key limitations when comparing educational institutions within the U.K. There are notable differences between Scotland, with no student tuition fees, and England, with tuition fees on average at $10,000 per year.

Despite these limitations, we believe that further development of our research including more analysis of U.S. and European institutions will minimize the longer-term impact these limitations may have.

Further Developments

The development of our research will focus on collaborating with institutions in the U.S., Europe, and China. The purpose of this is to provide a broader range of current music business education and demonstrate a deeper understanding of how music business graduate skills are being developed globally. As previously mentioned, we will examine in greater detail methods for monitoring graduates and explore which strategies provide the most beneficial results for both educators and graduates. In collaboration with partners, we anticipate that this research will be developed into an educational toolkit for new and existing music business education providers.

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Andrew Dyce has experience working in live music promotion and management in Scotland for the last twenty years. Currently Andrew co-runs Perth Music Expo conference and co-directs Vadana Records in Scotland. Alongside this, Andrew is the Program Leader of Music Business at the University of the Highlands and Islands. Andrew graduated from Birmingham City University with a post-graduate Master of Arts in Creative Industries and Cultural Policy with commendation. He had previously studied at the University of the West of Scotland, graduating a Bachelor of Arts in Commercial Music Marketing. His current research interests include music industries education and employment, youth music, and cultural policy in the U.K. Andrew has presented research at the University of Murcia (Spain), Istanbul Technical University (Turkey), and the Musicians' Union conference in Glasgow (Scotland). https://www.perth.uhi.ac.uk/subject-areas/music-and-music-business/staff/andrew-dyce/

Richard Smernicki graduated from The University of Dundee Scotland achieving a Master of Arts Degree with Honors. After graduating he focused on a music performance career specializing in percussion while also working as a touring technician. In 2000 Richard started work as an A&R representative for Universal Music UK where he was pivotal in signing Snow Patrol before taking up a similar role at Warner Bros. Records UK. Currently Richard is a Music & Music Business lecturer at The University of the Highlands & Islands, Perth College Scotland, delivering the Music Industry Schemed Degree, B.A. Hons. Richard teaches modules including Touring and Digital Music Industries, he also co-directs Vadana Records, the university's record label where students gain real world music industry experience. This inspired his current research 'Bridging the Gap' which analyzes how educational institutions engage with music industries to ensure the relevancy of their programs. In 2017 The National Student Survey ranked The University of the Highlands & Islands, Perth College as the number one institution in the U.K. to study Music Business. https://www.perth.uhi.ac.uk/subject-areas/music-and-music-business/staff/rik-smernicki

The Impact of Recent Tax Code Changes on Arts Organizations

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Abstract

The recent changes in the tax code will have an impact on donations to charitable organizations, including 501c3 arts organizations in the near future, though the exact impact is unknown. This facet of arts management will be necessary to include and/or revise in course curricula. It is imperative to understand how these changes may affect individual giving, as it is a known fact that individuals provide the largest pool of support to arts organizations. Specifically, this paper will provide a better understanding of the tax code through the lens of the National Council of Nonprofits and other tax policy centers so an arts organization can better plan for the future in terms of strategizing income from ticket/event sales, grant and foundation giving, business sponsorships, and individual donations. The author will also glean strategies for maximizing potentially shrinking individual donations.

Keywords: Tax Cuts and Jobs Act (TCJA), charitable giving, arts organizations, tax deductions

Introduction

This paper introduces the new Tax Cuts and Jobs Act (TCJA), H.R. 1 signed into law December 17, 2017. In order to highlight changes and their impacts on charitable nonprofits under the new tax law, the existing tax law pertaining to charitable giving donations is also reviewed. Arts organizations are under the umbrella of charitable nonprofits and designated as 501c3 organizations. After the impact of charitable giving due to the TCJA is discussed, ideas both internal and external to organizations will be proposed for strategizing for the future.

Existing Tax Law (until 12/17/17)

The current tax law has been in place since 1917. Its main purposes are to: 1) incentivize giving and 2) define the tax base so that taxable income is considered income *minus* charitable giving. Specifically, it provides an incentive to give for the twenty-five percent of taxpayers who itemize. In so doing, the current law limits the number of taxpayers having to file for small deductions (Saunders 2018). The standard deductions include:

- $6,300 for single taxpayer & $12,600 for joint return

Example: if someone makes $50,000 in income, and donates $10,000 in charitable giving, they are treated the same in their ability to pay taxes as someone with an income of $40,000 making no charitable donations.

Itemizing 101

Itemizing involves listing deductions for mortgage interest, state & local taxes, charitable donations, and others on Schedule A of a yearly tax return. Meaning, taxpayers who have deductions that exceed the standard deduction ($6,300 for single taxpayer and $12,600 for joint return) itemize to reduce their taxable income (Saunders 2018).

To put these statistics in another perspective, a higher percentage of Americans give to charity than vote! Specifically, in 2016, 75% of the $390 billion donated to philanthropies was generated from gifts from individuals (Frankel 2017).

Estimated Charitable Giving of Itemizers and Non-itemizers, 2017		
Previous Law Baseline	**Itemizers**	**Non-Itemizers**
Number of tax units	45,460	129,220
Percentage of total tax units	26	74
Total giving ($ billions)	239	53
Percentage of total giving	82	18

Figure 1. Estimated Charitable Giving of Itemizers and Non-itemizers, 2017 (under previous law). Source: Urban-Brookings Tax Policy Center Microsimulation Model (version 0516-01) (Tax Policy Center's Briefing Book).

Tax Cuts and Jobs Act (TCJA), H.R. 1

When the TCJA was signed into law December 17, 2017, the sweeping tax overhaul included:

- Doubling the standard deduction to $12,000 for single taxpayers and $24,000 for joint return/married couples

The implication is that many taxpayers who itemized in the past, will find it's no longer beneficial for them to do so (Saunders 2018).

Example: Mary and her husband, Jim, donate $8,000 to charities each year, their mortgage is paid off and their only itemized deduction is $10,000 in state and local taxes, totaling $18,000.

- For Tax Year 2017, they will itemize because $18,000 is larger than the standard $12,600
- For Tax Year 2018, they will likely take the standard deduction of $24,000 because it exceeds the $18,000 on Schedule A.

(Associated Press, CBS, Dec. 28, 2017)

(To review the full details of the many legislative changes of the TCJA and the impact on charitable nonprofits, please see the regularly updated report "Tax Cuts and Jobs Act, H.R. 1 Nonprofit Analysis of the Final Tax Law" provided by the National Council of Nonprofits, https://www.councilofnonprofits.org/sites/default/files/documents/tax-bill-summary-chart.pdf.)

General Impacts

In reviewing the pre-TCJA and current law columns on "Tax Units with a Benefit from Charitable Deduction" in Figure 2, the number of taxpaying units who receive this benefit is reduced by more than half across the third, fourth, and top income quintiles. In reducing the number of taxpayers who are able to itemize, one conclusion to be drawn is the corresponding reduced incentive to give for those in that group.

As a result of the change, the charitable deduction would be out of reach of more than 87 percent of taxpayers (was 74 percent). The Joint Committee on Taxation (JCT) estimates that itemized deductions will drop by $95 billion in 2018. Not all of this would disappear; the change is estimated to *shrink giving to the work of charitable nonprofits by $13 billion or more each year*. Estimates are that this drop in giving would cost 220,000 to 264,000 nonprofit jobs. The percent of itemizers drops by half from 26 percent to 13 percent ("Tax Cuts and Jobs Act, H.R. 1 Nonprofit Analysis of the Final Tax Law" Feb. 22, 2018). The share of middle-income households, (up to $86,100) claiming the charitable deduction falls by two-thirds, from 17 percent to 5.5 percent and those households making between $86,000 and $149,400 falls from 39 percent to 15 percent (Gleckman 2018).

Reducing estate tax could also negatively affect charitable giving because it reduces higher income individuals' incentive to give ("Tax Policy Center's Briefing Book" Key Elements of the U.S. Tax System). Now individuals can leave double the previous amount ($11 million for individuals or $22 million for couples) to their heirs to avoid estate taxes—so this could be money they may have otherwise given to charitable donations.

The after-tax cost of giving is the value of gifts minus tax benefits received. For instance, if an itemizing taxpayer has a marginal tax rate of 29 percent—or the tax rate on the last dollars of income, and they give $100 to an orchestra, the donation reduces the income tax bill for that person by $29, so the deductible gift has a cost of only $71. $29 is considered what the federal government subsidizes for giving. There is an inverse relationship between tax rates and the after-tax "price" of charitable giving. Meaning as tax rates increase, the after-tax price decreases ("Tax Policy Center's Briefing Book" Key Elements of the U.S. Tax System).

As the landscape shifts towards fewer taxpayers taking itemized deductions, the TCJA's individual tax changes also reduces the average marginal tax benefit of donations from 20.7 percent to 15.2 percent (Gleckman 2018). While the benefit of giving declines significantly for low- and moderate-income itemizers, there is little change for the highest-income taxpayers. Specifically, the marginal tax rate for middle-income taxpayers falls from 8.1 percent to 3.3 percent. For the top one percent income earners, it will fall only from 30.5 percent to 28.9 percent (Gleckman 2018).

A result of these tax changes means that wealthier donors will be even more important to charitable organizations in the future because more donations will likely come from fewer, wealthier donors (Gleckman 2018).

Strategies

In C. Eugene Steuerle's article "How Both Public Tax Reform and Private Sector Initiatives Can Strengthen Char-

Impact on the Tax Benefit of the Itemized Deduction for Charitable Contributions of TCJA

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Table T18-0010
Impact on the Tax Benefit of the Itemized Deduction for Charitable Contributions of H.R.1, The Tax Cuts and Jobs Act (TCJA)
By Expanded Cash Income Percentile, 2018 [1]

Expanded Cash Income Percentiles[2,3]	Tax Units		Pre-TCJA Law						Current Law					
			Tax Units with a Benefit from Charitable Deduction		Tax Benefit of Charitable Deduction				Tax Units with a Benefit from Charitable Deduction		Tax Benefit of Charitable Deduction			
					For Tax Units with a Benefit		For All Tax Units				For Tax Units with a Benefit		For All Tax Units	
	Number (thousands)	Percent of total	Number (thousands)	Percent within Class	Average ($)	As Percent of After-Tax Income	Average ($)	As Percent of After-Tax Income	Number (thousands)	Percent within Class	Average ($)	As Percent of After-Tax Income	Average ($)	As Percent of After-Tax Income
Lowest Quintile	48,780	27.7	190	0.4	170	0.9	*	**	40	0.1	100	0.5	*	**
Second Quintile	38,760	22.0	1,630	4.2	280	0.8	10	*	470	1.2	240	0.7	*	**
Third Quintile	34,280	19.5	5,910	17.2	420	0.7	70	0.1	1,890	5.5	390	0.6	20	*
Fourth Quintile	28,870	16.4	11,290	39.1	680	0.7	260	0.3	4,310	14.9	660	0.7	100	0.1
Top Quintile	24,300	13.8	18,050	74.3	2,920	1.0	2,170	0.8	9,290	38.2	4,120	1.2	1,570	0.6
All	176,100	100.0	37,060	21.0	1,710	1.0	360	0.5	15,990	9.1	2,620	1.1	240	0.3
Addendum														
80-90	12,490	7.1	8,340	66.8	1,040	0.7	700	0.5	3,370	27.0	1,050	0.7	280	0.2
90-95	6,020	3.4	4,690	77.9	1,530	0.8	1,190	0.6	2,400	39.9	1,480	0.7	590	0.3
95-99	4,650	2.6	4,020	86.5	2,970	0.9	2,570	0.8	2,650	57.0	2,860	0.8	1,630	0.5
Top 1 Percent	1,140	0.7	1,000	87.7	24,890	1.6	21,800	1.4	870	76.3	27,200	1.7	20,660	1.3
Top 0.1 Percent	120	0.1	100	83.3	142,080	2.0	128,240	1.8	90	75.0	158,370	2.2	126,510	1.7

Source: Urban-Brookings Tax Policy Center Microsimulation Model (version 0217-1).
* Non-zero value rounded to zero; ** Insufficient data
(1) Calendar year. Current law includes the provisions in H.R.1, The Tax Cuts and Jobs Act, signed by the President on December 22, 2017. Excludes effects of repealing the ACA's Individual Shared Responsibility Payment (i.e., individual mandate).
(2) Includes both filing and non-filing units but excludes those that are dependents of other tax units. Tax units with negative adjusted gross income are excluded from their respective income class but are included in the totals. For a description of expanded cash income, see
http://www.taxpolicycenter.org/TaxModel/income.cfm
(3) The income percentile classes used in this table are based on the income distribution for the entire population and contain an equal number of people, not tax units. The breaks are (in 2017 dollars): 20% $25,000; 40% $48,600; 60% $86,100; 80% $149,400; 90% $216,800; 95% $307,900; 99% $732,800; 99.9% $3,439,900.

A closer look...

Expanded Cash Income Percentiles[2,3]	Pre-TCJA Law: Tax Units with a Benefit from Charitable Deduction		Current Law: Tax Units with a Benefit from Charitable Deduction	
	Number (thousands)	Percent within Class	Number (thousands)	Percent within Class
Lowest Quintile (up to $25,000)	190	0.4	40	0.1
Second Quintile (up to $48,600)	1,630	4.2	470	1.2
Third Quintile (up to $86,100)	5,910	17.2	1,890	5.5
Fourth Quintile (up to $149,400)	11,290	39.1	4,310	14.9
Top Quintile (above $149,401)	18,050	74.3	9,290	38.2
All	37,060	21.0	15,990	9.1
Addendum				
80-90 ($149,401 - $216,800)	8,340	66.8	3,370	27.0
90-95 ($216,801 – $307,900)	4,690	77.9	2,400	39.9
95-99 ($307,901 - $732,800)	4,020	86.5	2,650	57.0
Top 1 Percent ($732,801- $3,439,899)	1,000	87.7	870	76.3
Top 0.1 Percent ($3,439,900 and up)	100	83.3	90	75.0

Figure 2. Impact on the Tax Benefit of the Itemized Deduction for Charitable Contributions of TCJA. Source: Urban-Brookings Tax Policy Center Microsimulation Model (version 0217-1) highlighting relevant columns.

ities," the author summarizes several ways both through governmental tax reform and charities themselves can strategize for future donations.

Regarding tax reform, Steuerle makes a push for allowing all taxpayers, including non-itemizers, to be allowed a tax deduction for contributions at or above a minimal amount. Further analysis of the rationale for this reform may be discovered through "The New Debate over a Charitable Deduction for Non-itemizers" by Joseph Rosenberg, et al., Urban Institute October 2016. Steuerle also recommends extending the deduction to gifts made by April 15 or the filing of one's return. This would parallel the same practice currently in place for the extended contribution date for Individual Retirement Account contributions. Along those lines, he also recommends making it easier for individuals to donate from their IRA accounts.

Some actions charitable organizations could take on their own are continuing to tell powerful stories about their missions and the generous people who support them. Providing information on the organization in an easily accessible, compelling way is a necessity for generous giving. Some organizations have had success in encouraging people to give to charity when settling disputes. And continually educating and encouraging wealth advisers to remind their clients of the benefits of charitable giving should continue (Steuerle 2017). One outcome of the TCJA could be both a strategy/opportunity and a threat. Some donors may refrain from making their usual yearly donation and bundle several years together in a single, larger gift to benefit from the tax advantages (Frankel 2017). Budgeting for these types of gifts could present entirely new cash flow issues for already financially strapped organizations.

It is important to remember that for many high-net-worth families, the tax benefits of giving take a back seat to their desire to express their passions and to make a lasting impact for the future (Joyce 2018). For all donors, personal connection is the key motivation to giving, with the face-to-face ask yielding the highest results (American Red Cross Holiday Poll 2014).

Advocacy and Lobbying

A brief discussion on advocacy and lobbying is necessary as they both can impact charitable donations, yet can sometimes be confused. Advocacy is building trust between you and your elected officials and promoting your cause. General arguments about the importance of music education or explaining the benefit of an artist donating their work to museums are considered advocacy (Birch 2006).

Lobbying on the other hand, is taking action to try and influence the voting of legislators. Asking a politician to vote "yes" on an increase for arts education in an appropriations bill or to support a bill that provides an artist with the full value of their artistic donation for charitable deduction, are both lobbying (Birch 2006). Both arts organizations and their board members need to be more informed about the importance of both advocacy and lobbying when it comes to their artistic missions. 'It's illegal for nonprofits to lobby' or 'Lobbying is for paid experts with insider information,' are both common myths (Birch 2006).

Inviting legislators to arts events, and bragging to them about what your organization is doing or has achieved is useful information to them. Above all, advocacy succeeds with stories—about arts in schools, rural arts programs, making arts available to more people, changing lives of young people, revitalization of dying communities, arts and job creation, programs that exhibit grassroots constituency get attention (Birch 2006)!

There is broad flexibility for 501c3 organizations, namely they are allowed to spend no more than five percent of total expenditures (less than a "substantial amount") on lobbying. However, lobbying by nonprofit groups is not an expensive endeavor (some staff time, volunteer time) and it's very unlikely for charity organizations to even come close to this threshold. Through concerted effort of organizations to create advocacy committees and provide board training on advocacy, it is possible to instill both beliefs that 1) lobbying is not difficult (the heart of lobbying is a persuasive story) and 2) advocacy is a pillar for our democratic form of government (Birch 2006).

Looking to the Future/Conclusion

Arts organizations/charities should be on alert for damage from policies not aimed directly at them. And Congress won't decide sweeping tax laws *solely/primarily* on the effects on the charitable sector (Steuerle 2018).

> Charities must think longer-term as the nation struggles to define a modern set of public policies and societal goals relevant to 21st century needs. My suggestions are intended to extend well beyond any current political battle. Fighting to maintain the status quo is not a strategic option. Nor should every charity expect to come out unscathed in this rapidly changing environment. But the U.S. is facing important choices as it decides the direction and size of government in the Trump era. That debate ought to include a broad look at charities in this new environment and whether that includes strengthening, though reforming, the role of charities in American life. (C. Eugene Steuerle, Tax Policy Center, Urban Institute & Brookings Institution April 24, 2017)

In conclusion, this paper attempts to illustrate one aspect of the recent Tax Cuts and Jobs Act (TCJA)—namely the potential impact on future charitable giving for arts organizations, but it is not a comprehensive examination of tax reform. Readers are encouraged to explore TCJA more thoroughly to gather a full grasp of the act. As this topic does specifically relate to arts organization management, educators would want to be aware of this recent tax change and potential impact on fundraising when preparing nonprofit arts sector curriculum, as well as when they are contributors, advisors, and board members themselves for arts organizations.

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The Music Products Industry as Part of a Collegiate Music Industry Program Curriculum

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Abstract

This study examines the inclusion of the Music Products Industry as part of an overall collegiate Music Industry Program curriculum. Historically, most music industry curriculums have focused heavily on topics such as recording, live performance, music publishing, music licensing, music and media, and artist management. While some of these traditional music fields have seen wide-sweeping changes in their business models in recent years, the music products industry has continued to be a relatively steady and significantly relevant part of the overall industry, with many job opportunities for music industry graduates. However, coursework reflecting this portion of the industry is often underrepresented or even completely absent from many curricula. This study defines what the music products industry is and its component parts, and then examines through two research studies the curriculum of many collegiate music business programs and the needs identified by both retailers and manufacturers of the music products industry sector related to the skills and knowledge they are looking for in employee candidates.

Keywords: acoustic guitars, acoustic pianos, amplifiers, basses, cables, computer music products, digital pianos, effects, electric guitars, fretted instruments, NAMM, GenNext, general accessories, internships, microphones, multitrack recorders, music products, music business, music industry, percussion, print music, pro audio, recording technology, school music, sound and lighting, ukuleles, wind instruments, music business curriculum, collegiate music degrees

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Walt Disney World, and also managed high school groups on tour to Hawaii and Japan for a music production company. Andrew was a founding board member and past president of the Jazz Education Network (JEN). In addition, he served on the Music Technology Advisory Board at Indiana University/Purdue University Indianapolis (IUPUI), and the Technology through Music Education (TI:ME) Advisory Board.

Carl Anderson directs the Music Business and Music and Entertainment Industry programs at Bradley University in Peoria, Illinois. Established in 1948, Bradley's Music Business program boasts as the oldest program in the country. Mr. Anderson spent 28 years in private industry in the music products sector managing Kidder Music Service, Inc., one of the largest music retailers in the country. Under his direction, Kidder Music was frequently honored in the top 100 music retailers in the country. He has recently authored a book entitled *The Music Products Industry: A Textbook for Music Business Students*. Mr. Anderson is an active commercial trombone player and has performed for many groups, from the Lawrence Welk All-Stars to the Temptations. Mr. Anderson is the founder of the Central Illinois Jazz Orchestra and the leader of the Carl Anderson New Orleans Jazz Band, which has produced and recorded three separate albums. He is also in the horn line for the popular rock/funk group, J.C. & The Redemption. Additionally, he is a member of the Prairie Wind Ensemble where he has served as trombonist, soloist, and guest conductor.

Play, Rewind, Play Again: Experiences of Millennials' Usage of the Cassette Tape as Music Media

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Abstract

Cassette tape purchases in the United States increased 35% from 2016 to 2017, with 174,000 units sold in 2017 (Caulfield 2018). New titles from contemporary artists and reissues of classic albums are currently being released on cassette, with teens and young adults as some of the recent users of the analog technology.

This exploratory qualitative study's purpose is to describe and categorize the experiences of millennials' recent purchases and playing of cassette tapes via a presentation of themes derived from multiple in-depth interviews. The study offers insight on how some millennials purchase cassettes, where and how they play their cassettes, and the attractive qualities of engaging with a format that may have been viewed as commercially obsolete.

In-depth telephone and in-person interviews with eighteen qualifying participants were conducted from February to June 2018. Participant requirements include those born between 1983 to 1999, who purchased and played at least one cassette tape in the last two years. Interview responses were audio recorded, transcribed, and coded, with several themes emerging.

Themes presented include that the initial cassette discovery involved parental influence, a wide variety of contemporary music genres are listened to via cassette, participants socialize about cassettes both online and via tape trading, some purchases are made due to economical pricing, and that nostalgic feelings were experienced.

This study adds to any existing knowledge on current cassette tape use by this young adult demographic, further detailing reasons of cassette tapes' recent popularity and possibly assisting in trend forecasts of music formats.

Keywords: cassette, cassette tapes, tapes, millennials, analog media

Introduction

In 2014, Hollywood Records released one of the most popular cassette-based soundtrack albums within the past decade. The tape was a soundtrack for *Guardians of the Galaxy*, a film which grossed approximately $773 million worldwide (Box Office Mojo, n.d.). Dubbed *Awesome Mix Vol. 1*, the compilation included classic tracks by popular artists of the 1970s and 1980s, including the Jackson 5, David Bowie, The Raspberries, The Runaways, and Marvin Gaye. Another cassette compilation from the film, *Cosmic Mix Vol. 1*, was released less than a year later with music from artists of similar eras. A second volume of *Awesome Mix* was released in 2017.

According to *Billboard*—using data from Nielsen Music—these were the top three best selling tapes of 2017, racking up nearly 40,000 sold units (Caulfield 2018); other well-known acts rounded out the aforementioned list, including tapes from Eminem (*The Eminem Show*), Twenty One Pilots (*Blurryface*), Kanye West (*Yeezus*) and Nirvana (*Nevermind*), plus soundtracks for *Stranger Things* and *Purple Rain,* and a *Hamilton* mixtape. Cassettes have persisted in the underground since its commercial sales downturn in the 1990s, with several independent labels continuing to release music on the format for limited distribution. However, with support from prominent artists and labels, cassettes—a format considered as obsolete or archaic by some, given always-accessible digital music delivery—had exhibited an unforeseen ability to once again find relevancy in popular culture.

Philips originally introduced the Compact Cassette format in 1963 (Rudser 2011) and it would eventually become a commonplace medium of consumer music playback—plus a commonplace medium for home music recording—though some record labels were not initially enthused by the format's audio reproduction quality (Drew 2014). The Sony Walkman was introduced sixteen years later, providing mass personal portability for the cassette player and aiding to propel the format's popularity (Rudser 2011). By 1986, cassettes overtook other formats (Graham and Hardaker 2003), comprising approximately 63% of music sales in 1987 (DeBarros 2001). In 1988, reported cassette sales in the United States would reach a peak shipment of 450 million units (Rudser 2011), possibly temporarily assisted by late-1980s major-label return policies that hindered retail sales of the vinyl LP format (McLeod 2005).

By 1990, sales hit a slight downturn at 442 million annual units (Funk 2007), with an increasing presence of the compact disc, which—according to the Recording Industry Association of America (RIAA)—would outsell cassettes two years later (Bair 2007). Near the end of the decade, cassette sales were just over one-third of its peak, at 173 million (Newman 2008). The cassette's decline continued throughout the 2000s, with reported figures of 8.6 million units in 2004 (Beach 2010), 700,000 in 2006 (Funk 2007), 400,000 in 2007 (Newman 2008), and 34,000 in 2009 (Brown 2010). With the advent of file sharing, dedicated MP3 players, and smartphones capable of playing back entire music libraries, physical media—including the cassette tape—had started to take a back seat to the more prominent, less tangible forms of virtual music distribution.

However, in the current decade, sales of cassette tapes have taken a turn towards popularity again. Far from previous figures registering in the hundreds of millions, the cassette has continued to soldier on in the music marketplace. Reported figures note that by 2014, 50,000 units had sold (Onsgard 2016), increasing to 74,000 in 2015 and 129,000 by 2016 (Caulfield 2017). The most recent tally is 174,000 units sold (Caulfield 2018). A positive sales trend is recognized, finding the cassette in more acceptance by the listening public.

This aforementioned public is split among listener demographics. While Generation X audiences, in age brackets nearing their 40s and above, may be revisiting memories of a dominant format from decades ago (Baldwin 2015) or are persisting in playing a format that was never relinquished from their collections, a younger audience segment—in particular, millennials—is also taking to the cassette as a newly-preferred format, with reports of consumers purchasing new cassettes in age groups ranging from teenagers to those in their thirties (Sessa 2011). While definitions of millennials' birth years vary—generally between the mid-1980s to early 2000s—this cohort features a wide variance in experiences. Some may have not been exposed to cassettes until recently; others are longtime users. While tagged as a "digital generation" (American Press Institute 2015) or "digital natives" (Pew Research Center 2014), certain millennials are taking interest in the past's analog ways. Dowling (2017) noted that, "to millennials, it seems, the cassette represents something between music and artifact" (para. 2). It is of interest to examine this cohort, to better understand their experiences of interacting with cassettes, both as consumers with purchase experiences, and as listening audiences in playback experiences, given their investments in digital platforms. The juxtaposition of the vintage and analog, amid such forward-thinking technology—such as subscription-based streamed playlists—is what makes this a compelling demographic of study for cassette use.

Literature Review

The cassette's popularity decline—coinciding with advancements in and increased audience adoption of digital audio playback technologies—was noted in the press. DeBarros (2001) said that the cassette was "close to being fast-forwarded into the technological graveyard" (para. 4). A chief executive officer of a cassette duplication company was quoted by Brown (2010) stating that "[cassettes are] a novelty, and it will die down" (para. 11). The Oxford Concise dictionary eventually removed the term "cassette player," and Sony was reported as ending its cassette Walkman shipments in 2011 (Rudser 2011; Onsgard 2016). Tape player sales peaked at 18 million in 1994, and were down to 480,000 by 2007 (Newman 2008). The last new vehicle available in the United States with a factory-installed cassette player was the 2010 Lexus SC 430 (Williams 2011).

However, much was also reported on the re-emergence of the cassette over the past decade, including speculation on why the format found recent spikes in popularity. Discussions include that some audiences are seeking a tangible medium, missing the interaction with recorded music not found in clicking on files stored in digital devices. Tape label operator Michael McGregor in Parish (2010) notes that the "music-consuming public is probably a little bored with MP3s, especially a decade after the iPod rose to prominence" (para. 20). There is also the economics behind the production of a cassette, in that it is cheaper to replicate than other, more popular physical formats such as CD and vinyl, and in turn making it less expensive to sell at an average of $5 to $6 per unit for an independent release (Galiba 2017; Quin 2016; Markicevic 2016; Rudser 2011; Sessa 2011). A recent report estimates the approximate replication cost for 150 tapes at $100 (Ratzlaff 2015). Furthermore, the inexpensive nature of the cassette allows for an easier point of entry for collecting physical recordings (Grobaty 2016), especially for listeners who did not have an opportunity, given retail prices of new compact discs and vinyl records.

An additional point of consideration in the cassette's re-emergence is the embrace it has received via major retailers. Fashion sellers such as Urban Outfitters, technology retailer Best Buy, and online superstore Amazon have recently sold cassettes and cassette players (Chapman 2015); in fact, Urban Outfitters sold 21% of total U.S. cassette sales in 2016 (Caulfield 2017). Cassettes are no longer relegated primarily to underground or independent music scenes, with certain major label artists issuing new releases on tape. Additional evidence of the format's recent visibility are cassette-related events such as the annual International Cassette Store Day, which started in 2013 (Quin 2016), a segment on NBC's Today Show regarding the cassette's return, the "Top Tape" Cassette DJing night in Los Angeles (Martins 2011), or even items such as cassette-imaged cell phone cases and cassette coffee table designs (Anderson 2017).

Still, it is also important to note the relevance to the examined demographic. Millennials have been the primary user cohort on Spotify, comprising nearly three-fourths of weekly streaming activity from the service (McIntyre 2016), so their foothold of usage in the digital domain of music delivery is well established. However, nostalgia appears to have lent a hand in the revival of the cassette, and those under thirty years old may be enticed by the sheer novelty of the medium (Galiba 2017). There are also the manual components of operation, which requires patience in waiting for the cassette player to conduct its routine operations, such as rewind or fast forward (Olivarez-Giles 2017; Allen 2006). As stated in Farrell (2017): "In many ways, it's the generation raised on an everything-digital media diet that's heralding the revival of the tangible…Some recent studies have shown that 20-somethings prefer reading books on paper instead of on tablets…The medium can be as valuable as the media itself" (para. 6).

Research Questions

Based on the review of literature and the aims of this exploratory qualitative study, three research questions are presented:

- RQ1: What are the cassette tape purchase experiences of millennials?
- RQ2: What are the cassette tape playing experiences of millennials?
- RQ3: Why do millennials prefer to use cassette tapes in addition to, or instead of, other forms of music media?

Methodology

This study incorporates a qualitative exploratory framework. In-depth, semi-structured interviews were conducted with eighteen qualifying participants from February 2018 to June 2018. This sample population figure falls within general qualitative interview population guidelines for phenomenology (Brinkmann 2013; Creswell 2013). Interviews were conducted both in-person and via phone. Most participants were recruited from in-class announcements and mass emails sent to students at a large university in the western United States; most interviews were conducted in person on the university campus. Additional participants were recruited via public social media postings on music-oriented online forums; these participant interviews were conducted via phone and all participants were U.S.-based. Commencement of the study was approved per the Institutional Review Board (IRB).

Prospective participants were required to meet a few prescribed qualifications. To fit a general definition of "millennial"—closely aligned to the 1982-2000 range used by the U.S. Census Bureau (United States Census Bureau 2015)—and be included as part of the cohort under examination, participant birth years must have been between 1983 to 1999. Also, all participants must have been at least eighteen years of age at the time of the interview. To ensure that experiences were recent—therefore current to cassette usage trends and fresh in memory of such usage and purchases—each participant must have purchased and played a cassette tape sometime within the previous two years. Furthermore, in accordance with IRB protocol, participants were required to review, sign, and return an informed consent document prior to the interview.

An interviewer's guide was generated to establish a baseline of questioning among the purposefully selected participants. One pilot interview was conducted to ensure that questions were appropriate for the study. All interviews were recorded via a digital audio recorder. The average interview length was 21 minutes. Each interview was transcribed and reviewed via Microsoft Word documents of the transcriptions. The data review process entailed both memoing and categorization of responses, similar to that of grounded theory's methodology (Corbin and Strauss 2008; Creswell 2013).

Results

Eight primary themes and twelve secondary themes were formed from the responses, as noted in Table 1. The first primary theme emerging from the data was *initial discovery*. Questions regarding earliest memories of cassette tapes elicited many anecdotes from participants, chiefly that the *initial discovery* of the cassette was largely due to their parents' use of the format, giving rise to a secondary theme of *parental influence*. Although some participants had used cassettes as youngsters (elementary school-aged), several did not interact with cassettes until well into their teenaged years. A majority of the participants shared accounts of their youth and upbringing tied to a *parental influence*.

Themes from Responses	
Primary Theme	**Secondary Theme(s) (if applicable)**
1. Initial Discovery	Parental Influence
2. Purchase Experience	Initial Cassette Purchases Purchase Location
3. Purchase Motivation	Economical Cost Preview Opportunities
4. Cassette Format Preference	Sonic Quality Cassette Characteristics Cassette Design
5. Playback Operation	
6. Music Genres	
7. Cassette Socialization	Social Media Interactions Tape Trading
8. Uniqueness	Nostalgia Sequential Listening

Table 1. Themes from responses.

Some participants noted that they had played—or their parents had played for them—age-appropriate material on cassettes, including this recollection: "I think earliest memories would have to be probably when I was a toddler, my parents had cassette tapes. Sometimes they'd put songs, like little kids' songs, off of boombox cassettes."

Another participant shared a similar account: "I think probably my earliest memory would have to be when I was little, my mom would play us stories off of cassette tapes. Stories meant for children with recorded voices, audio books, but I don't know if they had a specific textual reference…Stories about animals I think, but it was a long time ago, but yeah, that was probably my first experience with a cassette tape. I think that was around when I was maybe four, so that would've been 2002."

Recollections were even shared in regard to which exact locations—specifically in vehicles—they remember listening to cassettes as young children, including one from this participant: "When I was born, [my father] had them around the house, and I remember sitting in his Honda Civic, listening to Simon & Garfunkel as a kid." A second participant had a similar reflection in regard to *parental influence* and their vehicle, stating, "I don't know, really, when I learned about them, but as a child they were around in the old pick-up truck. The first tape of my parents' that I remember is Dwight Yoakam's *Guitars, Cadillacs, Etc., Etc.* And, I remember listening to that tape over and over on repeat."

The operation of the parents' home audio system and the opportunity to use it for recording purposes was also a component of the *initial discovery* of cassette usage. "I was really young, seven or eight," said one participant. "My mom and I had moved into our apartment, and she had a really big speaker system that had a cassette tape thing. We had these blank cassette tapes that you could record onto. So I was trying to be like a DJ. You could record from the radio. I would hit record and then change the radio station and hit record again, and it would be a mix of a bunch of random little clips of songs."

Another participant also noted an early ability to operate a cassette player, as owned by their father—eventually they would receive a cassette recorder of their own as a toddler:

> From the time that I was in a walker, my parents would tell me that I wouldn't leave my dad's stereo alone. It's like they had to turn it up against the wall because I was constantly trying to put tapes in it, or turn it on or something like that. I grew up with it…I would say the first, like, actual tape player, or recorder that I ever got, I was probably about two or three. So, 1992-93, give or take maybe. It was one of those Fisher-Price things. Like if I could remember the first time that I ever had one that I could use on my own, that would be it.

The *purchase experience* primary theme discloses ways in which millennials acquired their cassette tapes and includes two secondary themes: *initial cassette purchases* and *purchase locations*. The earliest memories of purchasing cassettes are encompassed by the theme of *initial cassette purchases*. More variance was noted in these answers, as some purchased cassettes several years ago, while others only recently began purchasing cassettes, within the past couple years. Many who recently started purchasing cassettes were well into their high school or college-aged years. Given the broad cohort, such ages correspond to a variance in actual calendar years. The majority initiated their own cassette purchases approximately three to four years ago (2014-2015). Stated one participant, "I didn't really buy my first tape until, I want to say the second year of college… That was, I want to say 2015, 2016 or so. I bought a couple of them." Another participant noted, "When I started making money, I think I bought my first cassette…and I think that was in 2016."

Some participants who only recently started purchasing cassettes did so because of the availability to play cassettes in their cars, as noted by this response: "Fairly recently, actually. 'Cause I mean, I hadn't ever had any way to really play them, 'cause I didn't wanna dig through my parents' stuff…They had a stereo, radio, cassette all–in-one that I could have used…I ended up just, once I started driving, just it was easier to use my car than to go out, get the player, bring it into my room, use it that way. Versus, alright I have a car, if I'm driving just pop one in, I'm good to go."

Ownership of a car with a cassette deck as an impetus to buy tapes was also found in this response: "I actually didn't make a first purchase of tapes until I got my first car. It was a '96 [model year] so it had a cassette tape [player] inside of it. So that was last March, a year ago…I was too young to be interested in tapes when they were popular but when I was into music there was CDs. When I got my car, it had a cassette tape [player] so I was kinda like, 'Hey, that's cool, I can put a cassette tape into this.'"

Other reasons for *initial cassette purchases* included recently acquiring a player via a friend or family member. One participant noted that it was a boyfriend who had introduced the idea of playing cassettes via a cassette player as a birthday gift. Another participant said that a grandparent assisted in *initial cassette purchases*—though not without a little inspiration from some popular films: "Well, originally I got my cassette player from my grandpa when I was in Europe this past summer. I think it was also 'cause I watch things like *Baby Driver*, and I was like, 'Oh, now I have a cassette player.' I think it's kind of cool to have that. And also films like *Guardians of the Galaxy* where they use a cassette, too."

The *purchase locations* subcategory includes both new and used purchases made online, at live concerts (often from the artist's merchandise booth), or in physical stores (record stores, vintage/thrift stores, and clothing/lifestyle retailers). One of these clothing/lifestyle retailers was Urban Outfitters, of which a few participants had mentioned. "I started seeing some articles or getting emails from Urban Outfitters showing a throwback section of cassettes, records, and cassette players, like old players with a modern twist…so it was just fun to see, going into a store…because I thought I'd probably not see that again," said one participant.

Record stores were also highlighted by participants' responses, including some who stressed the opportunity to support local and independent retailers, as opposed to larger, nationally-known stores, as stated here: "So as far as purchasing cassettes, I try my very best to try to purchase them in actual stores. I like to support local businesses a lot, and I work for one myself." Another participant also made purchases from brick-and-mortar record retailers, though the original purchase intention was more for vinyl records than cassettes. Nevertheless, it is an interesting point about serendipitous discoveries:

> Physical stores, usually, just record stores…I buy vinyl more than I buy cassette tapes, so while I'm there looking at records, then I will usually go over and look at whatever other cassettes they have to offer…I just think it's fun and cool, like when I'm in the store. Most recently I bought an R.E.M. album, and I love the song, 'Shiny Happy People,' and it was that album, and so when I saw R.E.M. and I pulled it out, and I realized that it was that album that had 'Shiny Happy People,' I was stoked. And so, I mean, just like that satisfaction of finding it in the store, and then it's only, like I said, two dollars, and so it's just kind of fun.

A third physical store type mentioned was the thrift or vintage store. Often a haven for discarded or donated goods, it was another location for unplanned cassette finds, as mentioned by this participant: "I'm just a natural kind of junk collector. Anything, like cool trash or whatever. So, one man's trash is another man's treasure. So, we're always digging, just naturally, you know what I mean? The thrift stores, garage sales, and anywhere you can find…a box of tapes on the side of the road, or whatever."

Shopping at thrift and vintage stores brought back memories for certain finds, including this brief recollection: "If I was with friends, we'd look through them and have these moments of 'remember this?' or 'remember this person?'" Thrift stores and other second-hand retailers were some participants' best options, including this response, due to the distance from record retailers: "Most of the tapes that I get come from thrift stores, flea markets. Every great once in a while—I mean we don't really have any record stores around here—but, I mean just within the past month I was at a record store and I did buy a couple of tapes there."

Online outlets were also used as *purchase locations* by participants, primarily via websites linked directly to the artists themselves (such as Bandcamp), or via the record label releasing the artists' cassettes. This participant was cognizant of the royalties paid to the artist and wanted to ensure the artist would receive maximum benefit from the purchase: "I've only ever bought them online…I usually buy my music and cassettes through the artists' page themselves…so that they get most of the [profits]."

A second participant also expressed similar reasons: "I also think that, at least for me, it's a good way to support the artist. If there's an artist that I really like, I will sometimes try to pay for their music either on Bandcamp or something like that. Cassettes are another way of making sure that the money is actually going to them, as opposed to maybe something like streaming their music where they're getting some money, but nothing near as much as actually purchasing the albums…You don't know how much of that actually ends up going into their pockets and obviously streaming, they're getting pennies from."

This participant preferred online cassette purchases via Bandcamp, due to the opportunity to listen to the recording prior to purchase:

> Online, it's primarily through Bandcamp. But yeah, everywhere. I just bought three today from a re-

> cord label's online store…Usually, if it's an artist I like, or they're related to an artist I like, one advantage of Bandcamp is, usually, they all have digital, there's a digital aspect to it. So you can listen to it first. So I can preview the album and see if it's something I like. If it's something I like, I'll go ahead and purchase it. And of course, price, there are some artists recently, that are trying to charge $20 for a tape, which I feel is ridiculous. Because I know how cheap they are to produce.

Another reason for online purchases is due to the rarity of finding certain artists' cassettes for sale at a local retailer, as noted by this participant: "When it's a new cassette, like the one I wanna buy, it has to be online, because you can't find them nearby. Especially if it's a band that's from out of the country, like this one that I want."

The *purchase motivation* primary theme developed two subcategories, *economical cost* and *preview opportunities*. Some participants said they purchased cassettes due to the *economical cost* of cassettes, that they had already familiarized themselves with the cassettes' contents—and hence had a *preview opportunity*—in another medium, and that there was no original intention to purchase cassettes, but rather were spontaneously decided. In terms of *economical cost*, most noted prices paid for used cassettes ranged from $0.25 to $5, and new cassettes were approximately $5 to $15. As for what price ceiling should be placed on new cassettes, the range given was $15-25.

Participants had made price comparisons between cassettes and vinyl LPs, including this response: "Vinyl's great and all, but that's expensive. It's really expensive. And there's a lot of cult value behind that…[Tape] is more accessible, it's easier to get, it's cheaper, cost effective, and I think that makes it a lot easier for consumers and audiences to give it a try because you're more willing to take the gamble…you can drop five bucks on a tape."

Another participant also noted pricing: "Just depends on what I find for a good price that I have determined. Like, just recently…I got…a local punk band from the 80s. Saw on their website that they had their first album…for eight bucks on cassette. And I'm like, that's a pretty solid price, free shipping, eight bucks, let's go."

Spotify, Bandcamp and social media were all *preview opportunities* for participants to hear the cassettes' contents prior to purchase. This reduced the fear of the unknown, making them more likely to purchase the cassette.

Sentiments of familiarity and an ability to preview the cassettes' contents were echoed by this participant: "The unique thing about the *Awesome Mixes* from *Guardians of the Galaxy*, it's all music that was out in the 70s and 80s, so I've heard it a million times on the radio, on Spotify, on my own phone…so it's all music that you've heard before, and it's like famous music, but it's just on one cassette tape." Even if the music was not made previously famous, a chance to hear songs online—regardless of their success—from the artist's social media page or via another person, was noted here: "When you purchase from an artist [on Bandcamp], they alert you anytime the same artist will put out new music…Then social media, I'm primarily on Instagram, so I see new music coming out on there. And then from friends. I have friends that are also interested in similar types music that also collect cassettes, and they'll let me know about new releases, if it's something that I've missed."

The next primary theme, *cassette format preference*, examined why participants opted for cassettes when other music media was readily available. This theme included two subcategories, *sonic quality* and *cassette characteristics*. Many found that the cassette tape had a unique *sonic quality* that differentiated it from digital formats—including listening to music via a smartphone—though some had also made sonic comparisons to vinyl records. One participant stated that cassettes were "not as sharp" as when listening to music via the phone and provide a more "nostalgic feel." Another spoke of its "better quality sound for the song" and that the experience was better than using the phone for playback.

The descriptors of "warm" and "very smooth" were mentioned by another participant, who also stated, "it's not as scratchy as a vinyl record." The vinyl record was also compared to cassette from a different participant: "The tape, like vinyl, it still re-creates some frequencies that you can feel…I saw this band live and then played their tape, and I could feel the bass and I could feel things that I've never heard before. I've listened to this [album] on MP3, WAV and different formats, but it wasn't until I listened to it on tape that I got this experience…it retains the integrity of the original recordings."

Others had pointed out the audible artifacts in the playback of the cassette as a *sonic quality* preference: "In vinyl and tapes, there's a bit of a hiss and crackle. There's a difference in like, the color of the audio being played, and honestly, I really like that, I value that because it's something different and there's something oddly charming about it, compared to listening to an MP3." In fact, the mechanical noise of the player itself was mentioned here as a *sonic quality*: "I kind of like the winding kind of sound. I also like the clicking when it reverses and things like that. Just like that feeling that's physical."

The *cassette format preference* theme also sprouted a subcategory of *cassette design*, in which participants mentioned the cassette relative to its inherent size or operational characteristics. "Like [for] a CD, you just press play and it'll be fine, but a cassette you have to flip the tape, you have to make sure the tape doesn't get eaten up, things like that.

You have to start beginning to end or you are going to be meticulously rewinding, fast forwarding, if you are trying to find a certain spot of the song, things like that…If you have a tape that you want to start from the beginning, but you just finished playing the side, you've got to rewind it."

Another *cassette design* comment regarding its operation was offered by this participant who stated: "Tapes are a much quicker process. Put it in the tape deck, press play, it goes. With vinyl, you have to flip sides. So usually, it's easier to put a tape on. And since I have a…dual tape deck, I can put two tapes in, and they'll just play continuously. So I can put two tapes in and go about and do stuff around my house while I'm listening to music without having to come and flip a record over every 10 minutes, or 15 minutes, or so."

The cassette's physical size and footprint, another aspect of *cassette design*, was a preferential factor for this participant: "For me, I've always found cassettes to be awesome, being that they're minimalistic and then they don't take up as much space, and they also look really wonderful on your wall as well…It can be just as impressive as records." And the physical construction and sturdiness of the format was mentioned in this response:

> I love tapes because they're so durable. Even though they can shatter and fall apart, you can pretty much put them back together. As long as you keep them out of the sun, and you take care of them, they'll last a lifetime. I have 40-year-old tapes, easy, in our collection. You know, just take care of the things that you like, put it back in business. They hold up better than CDs in our lifestyle. You toss them around, and they still sound good, really. CDs, you toss them around, and before you know it, they're skipping and they're not gonna want to play anymore.

In terms of the next primary theme, the *playback operation* of cassettes, most participants had either used a portable player or component stereo tape deck in their residences—or if in the car, used the vehicle's cassette player. For those playing cassettes at home, the types of players ranged from vintage to current, from portable to nearly permanent. One participant shared that their player—which was pulled from storage and was initially acquired at a young age—still worked perfectly. Not all cassette players were individual items; some were integrated into systems featuring other playback options, including CD players, auxiliary inputs, Bluetooth streaming, and turntables.

This participant had a more unusual cassette player, which apparently was not originally intended for home use: "I tend to stick with my one player, which is my Sony. It is a single deck with a built in speaker. And it does have a built in microphone that is connected to it…It's a much older model. It was more for teaching, rather than listening and stuff like that…There's this four-headphone port that you can connect to it, so that way that all those students could be able to hear the same cassette."

Some owned more than one cassette player, in either portable or home stereo forms, as detailed by this participant's response: "I have some small, I have a Walkman, and I have another little small personal stereo. But primarily, in my study, I have a Marantz receiver and an Onkyo dual cassette player. They're connected to two big sets of speakers from the 80s…Let's see, I have a small, let's see, what is this one? It's an Aiwa, A-I-W-A. It's also old. It's from my grandma, actually."

As for listening to cassettes in the car, responses noted that some vehicles were hand-me-downs, and therefore had already featured cassette decks, largely due to the vehicle's age. Years of participants' vehicles with tape decks—if mentioned—ranged from 1995 to 2004. Some listened to cassettes in the car due to a lack of other audio options in the vehicle: "I listen to cassettes sometimes in my car because I have a Honda, [model year] 2000, and my CD player doesn't work."

For this participant, the car was nearly the only location in which cassette playing occurred:

> It's a 1999 Lexus something…The CD [player] is a pain, though, because it's got a whole slot that you have to pop out. It has I think five or six slots that you'd put the CDs in. Yeah, so I have to take that, pop it in, pop it out if I wanna take like a single CD out. And like, I've been listening to this one for a while, gotta take it out. Oh, it's a hassle. So that's why cassettes—because it's in the center console—it's a lot easier. So that's why I even take it over CDs…I think I keep probably 15 [cassettes] that I just keep in the center console.

A better understanding of the types of music being played via cassette gave rise to the *music genres* primary theme. Participants were split between acquiring used cassettes from artists of the 60s-90s—some of whom stated originally hailed from their parents' collections—and contemporary artists of the 2000s and current decade. Of the more classic *music genres*, the range of styles was eclectic and included rock, Motown, contemporary Christian and funk. This participant noted a particular filmmaker, made popular via successful 1980s movies, as an influence in their selection of cassettes: "Mostly, I wanna say I have a lot of, probably 80s is the one that I have the most…'cause I watched a lot of John Hughes movies as a kid." Another participant highlighted the variance of classic genres in their tape collection, stating, "It's a huge mix from oldies like Beach Boys type stuff, all the way to country and rap or hip-hop groups. And the hip-hop groups would mainly be 90s."

In terms of more recent *music genres*, participants' cassettes also featured a spectrum of artists and sounds, including surf punk, garage rock, alternative, indie, chiptune, electronic, and hip-hop. Two different participants discussed two subgenres of hip-hop in detail. The first participant noted lo-fi hip-hop artists, plus modern electronic club producers, as regular, current users of the cassette tape format.

> Lo-fi hip-hop, I got into online, so through SoundCloud and friends recommending it to me. Since getting into it, a lot of the artists that I will listen to on SoundCloud, they will post that they're releasing their album available for cassette and if I go to a lo-fi hip-hop concert, there will usually be vendors there selling cassettes either of older artists… Then aside from that, modern electronic club music interestingly. It's definitely less common than it is in lo-fi and yeah, lo-fi is definitely the genre where I've seen it be the most dominant trend. A bunch of producers that I follow that make club music actually do release cassettes…it's a weird trend. I've seen maybe five or six of them host daytime dance parties where they'll be releasing a new album and that album is primarily available on cassette. They'll post it online maybe the day afterwards, but there's this exclusivity of if you go to the party, you can hang out with them, buy the cassette, and that more physical material, in-person relationship, as opposed to someone who you only follow online, have never met, and then listen and stream their music. Those are the two genres where I've really noticed it. Even just in the last year almost really picking up…Just a lot of the lo-fi hip-hop producers that I listen to are releasing cassettes through this one label, and if you go on the label's page, they have 100 cassettes available, all pretty underground contemporary, the lo-fi hip-hop producers.

Instrumental hip-hop was another subgenre noted for its use of cassettes: "The type of music I listen to, I listen primarily, on cassette at least, it tends to be instrumental hip-hop releases or independent hip-hop artists. And that's what a lot of those artists do as a physical product, because it's cheaper to produce than vinyl. I think it has more appeal aesthetically, than a CD does."

The primary theme of *cassette socialization* yielded two secondary themes, including *social media interactions* and *tape trading*. Participants who shared their cassette playing and purchase experiences with others were the core of the *cassette socialization* theme. Some spoke of their experiences of *social media interactions* regarding cassette tapes, including this example of recent purchases: "I do talk about it online, but it's not like I have a dedicated social media site about tapes. I will post up my current purchases on Instagram sometimes, if I'm really excited about them, I'll do that." And this participant noted the use of Facebook to connect with other cassette tape users, stating, "There's a forum that I'm in as well on Facebook, I don't do as much anymore, but people will start sharing their finds and tapes and stuff. If they release music, they'll post it up there and they'll say, 'I have tapes coming up in this next show. If you guys want to come support, I'll have merch.'"

Sharing music with friends or family was central to the *tape trading* subcategory, which exhibited ways in which participants enhanced cassette ownership experiences. As to why one participant engaged in *tape trading*, they responded: "You give it to someone or let someone borrow it, so they can get into that music or be introduced to something…It's like a gift in a sense, but it's more memorable." The *tape trading* even crossed state lines, in which this participant traded cassettes via the U.S. Mail: "My best friend also has [cassettes]…she lives in Washington now, she used to live here, so like, we mail [cassettes] to each other and we let each other borrow stuff." Some *tape trading* occurred with family members, as one participant noted trading tapes with a great-grandparent.

This participant utilized cassettes for both playback and recording, taping music and other audio to cassette, for the purposes of *tape trading* with others: "We have local scenes where the easiest thing to do is to make tapes. We trade 'em, we like the physical aspect of it. We don't even buy 'em, most of the time we just kinda trade them when we have them. It's just a really cool commodity to share between friends and between local scenes, and getting people's music out there…the social aspect does come with the trading."

The *uniqueness* of cassette ownership and operation, the final primary theme, was discussed in the interviews, likely due to the rarity of current cassette use—in particular focusing on two unique characteristics (and secondary themes): the *nostalgia* from cassette use and ownership, and a tendency to engage in *sequential listening*, rather than skipping tracks within tape releases. While some participants were only recently introduced to the format and had no previous interaction with it in its heyday of the 80s and 90s, a majority of participants said cassettes provide a sense of *nostalgia*: "Part of it is a romanticization of the past, there's a nostalgia that although people my age didn't experience, or I didn't experience, you still kind of lean on it…it's like looking back at that golden age, and maybe it wasn't that way back then, but it's looked at with that lens."

A second opinion on the *nostalgia* of cassettes in current times was shared: "I feel like especially with our generation, people really attach to cassette tapes because they remember growing up with it, especially with the kiddie ones, the kiddie cassette tapes and maybe even have their own little Walkmans—or other ones that are rip-offs of Walkmans—that they had to listen to cassettes before CDs became a really big thing."

This participant provided an added perspective on *nostalgia* and cassettes:

> I think nostalgia definitely plays a big role…Also I think that the kinds of music that I know is popularly released on cassettes, the aesthetics of that music are really tied to that feeling of nostalgia. I guess maybe, I don't know if I would necessarily call it value, but part of maybe the meaning that I derive from it is the connection to that nostalgic aesthetic…Just having a physical object I think is something that's really powerful and obviously is gradually getting diminished in how we listen to music.

The participant who had earlier cited John Hughes as a reason for selecting certain music genres on cassette provided this anecdote on a previous memory:

> Going back to the John Hughes movies, I remember there are all these scenes where someone's popping in a cassette, and it's like, I remember being small and looking at thinking, 'One day I'm gonna be old and I'm gonna have my own cassettes to put in my car'…Sometimes you forget how far you've come, and just something as simple as putting in a cassette, for me, I think again, of when I was small and thinking, 'Oh man, one day, I'm gonna be old and I'm gonna be using my own cassette,' so even though it's outdated, to me I still think back to younger me, of having that idea of myself doing something that I, I guess independence or something.

Still, there were responses in which *nostalgia* did not play a central role in current cassette ownership. For some, it was due to having scant memory of cassette use at an earlier stage of their lives: "I don't remember my parents playing cassettes when I was younger, it was more CDs or records. I don't really feel like cassettes had a lot of meaning from my childhood or anything like that."

And this participant straddled the line of *nostalgia*, with having an opportunity to feel like they were in the 90s without having actually participated in cassette use during that decade: "I was talking with my friends about how cool it is that we get to kind of re-live the 90s, since we didn't get to walk around with cassette players much…and re-experience the whole factor of it."

One participant labeled cassette ownership as belonging to a "niche subculture" and another mentioned the *sequential listening*, a subcategory of *uniqueness*, in the manner of which cassettes are often played: "Having to keep a pen in your car just to rewind it makes it unique…I think it has to do with the nostalgia and sentiment behind the experience of listening to music rather than putting something on shuffle or being in complete control…Artists have to sit down and plan what song is coming next…because sometimes artists want to take you through a journey while you're going through the record."

Another participant responded in a similar fashion, noting the *uniqueness* and the same lack of a shuffle capability with cassette usage:

> I do specifically, maybe for us millennials, because now, streaming is so huge that, I mean, I get that in the past, cassettes weren't probably a big whoop, because that's what everybody did. But now, it's, you know, very unique to me at least, and I think it's really fun. Yeah, like I said, I was always used to streaming, and I still do stream more often, via Spotify, but I just think it's fun to, it's kind of like a thing to play with almost, I don't know, it's just fun, versus just setting my phone down and having Spotify shuffle, I get to actually like, flip it myself, and fast forward and all that stuff.

In fact, there were several mentions of the cassette as a medium that required a listen of the entire album—or at least some songs in their originally intended order—which seemed to be less common in the playback of other, more technologically advanced formats. The *sequential listening* subcategory was established for these consistent responses: "When you listen to a tape, you're going to listen to the whole album…you're not going to listen to one song and then pick a different artist. At the same time, it forces you to engage more with it." And, from another participant: "Instead of just skipping around pressing next, next, next, next, next, next, next, next on Spotify, you kind of just put it in there and you just press play and you just leave it alone. Until you have to flip it over, obviously."

The same *sequential listening* subcategory was also represented in this response:

> Yeah, I think it's a unique experience because with streaming or a CD, you can easily skip a song you don't like. If you're playing a cassette tape, it's kinda hard to skip a song because you have to fast forward it and figure out where's the next song. So it

makes it inconvenient to do that. So when you're listening to a cassette tape, you're just listening to it, the bad songs, the good songs, the songs you don't like and you find joy in the simplicity of it. You just listen to it and I don't know…When you buy a used cassette tape, it's not always at the beginning of the album so it's interesting to pop it in and see where the last person stopped it. And how long it's been stopped there. It's just really fun to think about.

Discussion

As a whole, the millennial participants were largely passionate and enthused about their recent interactions with cassette tapes. In reviewing the literature and participants' responses, several points can be addressed in referencing the research questions posited. In response to RQ1 (*What are the cassette tape purchase experiences of millennials?*), it is evident that participants actively seek to purchase cassettes for a variety of reasons. Availability of a cassette player was an important cassette purchase stimulation. The introduction to recent cassette playing—which, for most, was initiated in their earliest years via their parents' use of tapes—also came from friends and family enabling them through gifts of cassette players.

Participants were divided in terms of the acquisition of used versus new cassettes and this division extended to the types of retailers from which the participants had made their purchases—some were bought from second-hand vendors, while others were from record stores. Some mentioned cassette purchases made directly from the artist, whether in-person at the concert venue from the artist's merchandise booth, or via their artist's online store, like Bandcamp. These direct artist purchases were of particular note, as more than a few participants stated they did so to circumvent the traditional intermediaries (e.g., distributors, retailers) that extract a share of the recording's sale price. This specific line of logic more clearly illustrates a music consumer that is not only savvy about the various mechanisms found within the record retail business, but is consciously aware of financially supporting their favorite artists in the most direct means possible. Following the idea of sidestepping corporate structures, a couple participants noted a preference to purchase tapes from independently owned music retailers, in an effort to support local businesses.

Participants were also divided on how they sought their musical selections via cassette. Unplanned purchases often sprung from spontaneous discoveries, such as happening upon a cassette at a vintage store, especially if pricing was favorable (a few dollars or less) to reduce the financial risk involved in acquiring potentially unfamiliar releases or heavily worn cassettes. Those who previewed the album prior to purchase also minimized risk; oftentimes, this was for a new recording. Because of the often lower entry price point for cassette tapes, and their respective playing devices, this thread of risk reduction in an effort to engage with a physical media option makes sound, economical sense. Cassette pricing is generally less expensive than vinyl, which made for a more attractive proposition.

Addressing RQ2 (*What are the cassette tape playing experiences of millennials?*), the participants noted devices used, which ranged from portable, Walkman-style units and in-dash car stereos, to component tape decks connected to home stereos. Types of players also had an effect on how cassette music would be shared. A couple participants offered specific makes and models of their tape decks, with some owning more than one cassette playing option. It was of interest to witness a segment of twenty- and thirty-somethings be as eager about using analog music technologies as they could be about cutting-edge, digital devices.

Another tie to RQ2 is the opportunity—or, perhaps, requirement—to listen to an album in its entirety. With the advent of digital listening technology—starting with CD, and into file-based formats—it has become commonplace for users to selectively listen to albums' songs as they wish, but the cassette made sequential listening a near-mandatory experience. This flies in the face of convention for many in this age group, whose familiarity with other formats offer the flexibility to be discerning with track selection during playback.

In reference to RQ3 (*Why do millennials prefer to use cassette tapes in addition to, or instead of, other forms of music media?*), some participants stated the cassette had an audio characteristic that was unlike other formats that they have interacted with. For a listener who frequents analog playback, the transition to cassette may not be as noticeable or striking. But because participants were likely to have engaged with cassettes after longtime exposure to playback in a near-exclusive digital environment, the analog qualities of a cassette could appear more unique than say, a transition from CD to MP3, which are both housed within the digital domain. Verbiage used in describing cassettes appeared consistent with descriptors of other analog media, primarily vinyl, with its "warmer" attributes. As for the cassette's design, its compact dimensions and durability were of particular note, as cassette use can include the bulk and weight of a portable cassette player, plus the susceptibility of a cassette to warp or become damaged with exposure to the sun or heat. Furthermore, a tendency for the tape to get caught in the playback mechanism may also call durability into question on occasion.

Rather surprisingly, nostalgia was a consistent theme throughout the interviews. Participants offered many stories regarding cassette play during their childhood. This was of note, as the initial expectation was that many millennials may not have regularly interacted with cassettes, or even been exposed to cassettes, early in life due to their ages not entirely corresponding with the cassette's sales peak in the late 1980s. Nevertheless, memories of parents, or even the participants themselves, interacting with cassettes in their more formative years were shared in detail by some.

The number of cassettes in the participants' collection ranged wildly. Some only had a few, while others had in excess of one thousand. The median collection contained about thirty cassettes, though several had fewer than ten. While some participants expressed a desire to start a record collection, and viewed their purchases and acquisitions of cassettes as an easy, economical entry into becoming more of a collector, the collectability of cassettes was not commonly discussed in the interviews.

Approximately one-quarter of the participants interviewed stated that they do not use social media much, if at all. How their minimal usage corresponds to an interest in cassette tapes was not clarified. Participant statements regarding the lack of social media usage include, "I'm not really a social media junkie…I'm not on social media 24/7, I don't like the idea of it much, either." Another participant stated, "I don't really use social media pretty much at all. So, but then again I'm the exception rather than the rule of most of my friends." And a third participant noted, "Yeah, I'm not that avid of a social media poster necessarily. I don't really share that much and definitely I've never shared anything about cassettes on social media." While the proportion of low participation in, or lack of, social media use is still a minority of the participant population, it is noteworthy that certain participants hold meager interest in these popular technological platforms, given that social media use is quite prevalent among the demographic according to the Pew Research Center, which found that 88% of adults ages 18-29 reported usage of social media (Smith and Anderson 2018).

Limitations and Future Study

Because of the participants' birth years—which are generally acceptable for the millennial cohort—the range in ages was quite wide. Rather than the typical undergraduate university age set of approximately 18-24 (about 6-7 years' span), the participant population had an age range of early-20s to mid-30s, with estimated age span of 15 years. This created a high degree of variance in responses and memories, as some millennials had used cassettes in their early youth, due to the tape still being a popular medium at that point in time, whereas others had no early interactions or memories. To receive a more focused set of responses, it is advisable to curtail the age range to a narrower span, perhaps more akin to that of the aforementioned undergraduate age set, to better understand the fresh nuances of the cassette tape experience. Also, a study of cassette use among the following cohort, Generation Z (also known as Post-Millennials), might be of interest, given that these individuals were raised in an even more digital media-rich environment.

Other relevant studies for the future include examining the cassette sales experiences of music retailers and record labels, to better understand how their approach to marketing, distributing, and selling the cassette today differs—or is much the same—to that of its peak sales period in the 1980s and 1990s. Another relevant study would be to investigate the experiences of current musicians, who are releasing new recordings via the cassette format, to generate a deeper understanding as to why they are electing to use this format and what the benefits may be to their careers and/or audiences. How might these artists modify their approach to recording, artwork, album sequencing, and self-promotion due to the issuance of their music on cassette? (For instance, are they tracking new recordings direct to analog media?) Lastly, because this study featured only a U.S.-based participant population, it might prove useful to also study the experiences of millennial cassette users (plus cassette-releasing artists and record labels) based in other countries.

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Archival Research Methods and Music Industry Pedagogy

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Abstract

In this article, I discuss the value of archival research and primary document sources to pedagogy in music industry education. I describe the archival methods I have employed in a research project documenting contemporaneous discourse about the corporate consolidation of Christian record labels within (secular) major record labels in the early 1990s. What challenges face music industry scholars conducting archival research? What is the importance of historical documents to music industry educators today? I suggest that historical case studies, including those substantiated by archival research and primary documents, can be used to model and teach strategic decision making to music industry students.

Keywords: research methods, archival research, music industry history, *CCM* magazine, Christian music, corporate consolidation

Introduction

In this article, I discuss the value of archival research and primary document sources to pedagogy in music industry education. I describe the archival methods I have employed in a research project documenting contemporaneous discourse about the corporate consolidation of Christian record labels within (secular) major record labels in the early 1990s. Ending a prolonged period of rumors and anticipation, the three largest Christian record labels were all acquired by new corporate parents within a twelve-month period in 1992–93. Reporting on these transactions and their significance practically leap off the pages of the Christian market newsletter *The CCM Update*, such as the above-the-fold headline "Nelson Buys Word; EMI Buys Sparrow" on October 5, 1992. In *CCM* magazine, *Update's* parent publication, founding editor and publisher John Styll had been responding to tensions over the intersection of business and faith almost since the magazine's inception (see, e.g., the interviews reprinted in Styll 1991). I have been interested in Styll's editorial approach in *CCM* and *Update* for many years, largely because these publication were the largest, most easily accessible source for news about the market and industry for contemporary Christian music.[1]

For historical researchers and music industry scholars, accessing these particular primary sources can be problematic: they are not sufficiently indexed, nor are they easily accessible online or available in many public library or university collections. Thus, in order to learn how the Christian market reported on and reacted to these acquisitions and other forms of corporate consolidation, I had to travel to an archive. Documenting these transactions and transitions has been my primary goal of the archival project, but in conducting this research, I have reflected upon the broad value of archival research to music industry pedagogy. What is the importance of historical documents to music industry educators today? I suggest that historical case studies, including those substantiated by archival research and primary documents, can be used to model and teach strategic decision making to music industry students.

The Archival Project

As a scholarly field, music industry studies favors timely and up-to-date data over historical research. For example, of the thirteen issues of the *International Journal of Music Business Research* published between 2012 and early 2018, roughly 20% of the 39 articles addressed historical topics or case studies (of at least ten years old).[2] The *MEIEA Journal* is noticeably more welcoming to historical topics: of the 49 articles published during the same period (2012–17), 38% discuss historical examples. That said, hardly any of these articles make use of primary documents found in archives, suggesting that archival research is employed only infrequently, if at all, in music industry studies. In part, such prejudice is related to our pedagogical goals: music industry educators use (and teach students to understand and interpret) statistics related to chart data, consumer surveys, fan engagement via social networking, financial information, and streaming in order to teach strategic decision-making in industries that, because they are changing very quickly, operate dramatically differently than they did only ten years ago (see, e.g., Essling, Koenen, and Peukert 2017; Wlömert and Papies 2016; DiCola 2013). Researchers with appropriate levels of access rely on proprietary industry data via BDS, *Billboard*, the IFPI, Pollstar, the RIAA, SoundScan, and other services and organizations (see, e.g., Fer and Baarsma 2016). Qualitative methods such as interviewing, oral history, and participant/observation help contextualize these quantitative data (see, e.g., Gamble, Brennan, and McAdam 2017; Allington, Dueck, and Jordanous 2015; Marshall 2015).

Music industry scholarship tends to employ all of these research methods and data sources to learn more about the present (or the very-recent past). Data and information collected via archival research, on the other hand, is by definition rooted in the past. Scholarly histories of music industries have largely become the domain of related academic fields such as ethnomusicology, historical musicology, and popular music studies. What is the value of music industry history for music industry training and pedagogy? I argue that we ignore the history of the music and entertainment industries at our own peril: when educators and scholars do not pay enough attention to the messy work of teasing out and comprehending lessons from the historical record, our students are more likely to make similar mistakes or poor strategic decisions. It can be difficult to incorporate history courses into academic curricula that seem to be forever under revision given the fast-paced changes in the industries. Even if we cannot teach an entire course devoted to music industry history, however, music industry instructors can find ways to incorporate historical case studies related to our topics into the courses we already teach, be they applied or scholarly, no matter the subject.

Music industry educators who have the training and resources to conduct primary research ourselves, or who have the opportunity to work with graduate students conducting original research for theses and dissertations, face relatively common challenges of research design. In particular, we need to know where to look for data and what to ask of it once we find it. These challenges, of course, are not inseparable: even the best-framed historical research objectives are subject to change without detailed knowledge of the archives and archival materials in which one expects to find answers. Sometimes the archive itself may precede the research objectives: many interesting projects have emerged because a researcher stumbled across something cool that prompted new questions she had not yet considered. I teach my students that one's research objectives and research methods should always be in dialogue: it is important to have a general sense of one's goals in order to direct and focus your resources during the research process, but it is just as important to be open to failures and surprises, which often lead to new research directions. Research is an iterative process; often we learn new things in the course of our research that require us to return to our earlier assumptions and reframe our objectives. In other words, you should anticipate that your research project changes during the course of conducting research.

My research into the reporting on and reactions to corporate consolidation in the Christian record industry within the pages of *CCM* magazine and its sister publications is part of a larger project on the boundaries of markets for commercial popular music in the United States. Boundaries are important because they reflect and perpetuate the conditions of inclusion and exclusion. Through boundaries, participants—musicians, professionals, and consumers—learn what is valued and what is forbidden in any given market. Participants involved in the work of cultural intermediation rely on boundaries, both implicitly and explicitly, to legitimize decisions that have real-world consequences for the music and artists to which listeners and audiences have access.[3] Boundaries are not solid but instead porous and mutable. They change over time, and it is in these moments of change that the discursive work of markets is the most interesting. At the heart of contestations over boundaries are contestations over meaning, and in the Christian market specifically the conflict between commerce and ministry as competing objectives illustrates the central question at the heart of all conflicts within this particular niche market: what is Christian music *for*? From this perspective, my research into Christian music is broadly valuable to music industry studies because it examines the roles of various forces in defining and redefining the boundaries for one niche market over several decades.

Most of my research on the Christian market has been through secondary historical literature and original ethnographic fieldwork, but the Center for Popular Music at Middle Tennessee State University presents a unique opportunity for archival research with primary documents: as far as I have been able to learn, theirs is the only complete collection of *CCM* magazine (and its related publications) at a public institution. I expected to observe and analyze reactions to the mergers and acquisitions of Christian record labels in the pages of *CCM*, which was the primary source of information about and for the Christian market for three decades (1978–2008). *CCM* was widely read by professionals and consumers, published relatively objective news items alongside more subjective editorializing, and enabled an engaging exchange of opinions in its letters section (well before these conversations largely moved to online chat rooms, discussion forums, and comments sections). Through my previous research I had already constructed general timelines of the acquisitions and mergers that resulted in today's three major Christian labels (Capitol Christian Music Group; Provident, a subsidiary of Sony Music; and Word, a subsidiary of Warner Music). I had planned to spend a week at the archive targeting those dates in *CCM*, looking for articles, editorials, and reader feedback about intersections between the Christian and general markets, both to substantiate the timelines I had constructed and to evaluate such discourse as a barometer of anxieties over these specific intersections and corporate consolidation in general. I predicted that these primary data would inform my current and future research projects as well as provide a resource when teaching research methods to music industry students.

I found learning the details of intersections between the Christian and general markets through the pages of tactile historical documents to be enormously satisfying. The pure scope and scale of the data that remains to be mined, comprehended, and analyzed, however, is disheartening. For example, late in my first day at the archive, after six hours of paging through early 1980s issues of *CCM* magazine, I discovered that John Styll had split the magazine into two separate publications in May, 1983 (see Table 1). From that point on, the industry- and trade-related content was published in *MusicLine*, which was later renamed *The MusicLine Update* (in 1986) and then *The CCM Update* (in 1988) and was published until 2002.[4] *CCM* magazine itself was redesigned to feature primarily consumer-oriented content. Gone were the professional topics; the magazine began to resemble general market celebrity magazines more closely, especially during the period in 1983–86 when the magazine's official name was changed from *Contemporary Christian Music* to *Contemporary Christian Magazine*.

***CCM* Magazine Timeline**	
1978	*CCM* magazine founded
1981	*CCM* resized from tabloid to standard format
1983	*MusicLine* launched; *CCM* renamed *Contemporary Christian Magazine*
1986	*MusicLine* relaunched as *The MusicLine Update*; *CCM* renamed (back to) *Contemporary Christian Music*
1988	*The MusicLine Update* renamed *The CCM Update*
1999	Salem Publishing acquires *CCM*
2002	Salem closes *The CCM Update*; former content appears in *Radio and Records*
2008	Salem closes *CCM*
2009	Salem re-launches *CCM* online-only

Table 1. *CCM* magazine timeline.

The effects of this split on my research process and objectives were numerous. First, and most obviously, I had to track discourse and reporting in two publications, not one. (*MusicLine* and *The CCM Update* were shorter than *CCM* magazine but, starting in October 1986, were published biweekly instead of *CCM*'s monthly schedule.) Second, although *CCM* still published some industry news, it did so infrequently and often indirectly, through oblique references in other articles. Third, although my central objective had been to examine fan discourse about corporate consolidation, that discourse was notably absent following the split. Label acquisitions were reported in *MusicLine* and *The CCM Update* far more often than in *CCM* magazine. The newsletters did not usually feature letters, so there is no way of knowing what readers might have thought about such acquisitions, which accelerated in the 1990s and 2000s. Fourth, *MusicLine* and *The CCM Update* published a lot of news, including rumors, which is interesting to read but difficult to digest efficiently and quickly.

Conclusions and Future Directions

I should not have been surprised that one of the biggest things I learned in the course of this archival research is that a comprehensive study of these discourses in the pages of *CCM* magazine and its other publications would require more time and resources than I have. As a result—and as I teach my students to anticipate—I have had to reorient my research objectives around other questions to accommodate this discovery. It is useful to imagine one's ideal research and data in the best of all possible worlds, with access to unlimited resources. But researchers live in the real world, with limited contacts, expertise, funds, and time. As a result, our research projects are often shaped (and reshaped) as much by the data to which we have access as they are by our original objectives. My project has changed from addressing fan discourse about corporate consolidation to considering the role that John Styll and his writers played in shaping the public conversation over these transactions (and the tensions they engendered within the Christian market) in the pages of *CCM* magazine, *MusicLine*, and *Update*.

Where do we go from here, in terms of the broader applicability of historical research to music industry pedagogy? One suggestion is to frame archival research questions in ways that do not require comprehensiveness, and are able to be addressed with representative samples taken from the historical record and not necessarily the entirety of the historical record itself. For music industry educators and our students, in what ways what might archival research be valuable to music industry pedagogy? Undoubtedly, archival research like that which I am conducting is a source of historical information and is valuable to the extent that we can and do incorporate historical narratives into our courses. The historical examples I have uncovered in my archival research illustrate the broader trajectories and effects of record label consolidation, particularly consolidation that integrates niche into larger markets. Archival research, from this perspective, can provide concrete examples from the past about strategic decision-making in the future. For example, historical narratives (supported by primary documents) could provide a foundation for case studies and other pedagogical resources to support teaching and learning in the classroom.

Music industry scholars have a lot to learn from archival research. We also have a lot to learn from the research process itself: because it can be difficult to predict what one might learn, researchers must be comfortable with ambiguity and able to incorporate new (and often unexpected) data into their decision-making processes. To achieve successful results, researchers must also be able to synthesize data and knowledge from a variety of disparate sources. In other words, archival research is valuable both for the content it uncovers and for the strategies its methods model and teach. Research methods have the potential to teach music industry students skills that will benefit them throughout their careers.

Acknowledgements

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Endnotes

1. *CCM* magazine shares both its name and its acronym with the genre it discusses, contemporary Christian music.
2. The *IJMBR* is open access, online at https://musicbusinessresearch.wordpress.com/international-journal-of-music-business-research-ijmbr/.
3. On "cultural intermediaries," see Bourdieu (1984, 365–66). Devon Powers (2015) argues for privileging the work of cultural intermediation over the cultural intermediary agents.
4. After *The CCM Update* ceased publication in 2002, its charts—arguably the newsletter's most popular feature—migrated to *Radio & Records*. *R&R* launched the Christian charts in its April 19, 2002 issue (no. 1449), accompanied by a featured subsection, "The Explosion of Christian Music" (pp. 33–48) and a regular one-page column branded as "The CCM Update." Successive issues of *R&R* confined "The CCM Update," news about the Christian market and Christian charts, to four pages.

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The North Carolina Symphony: An Analysis of the Financial, Social, and Political Implications for a State Supported Arts Organization

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Abstract

The North Carolina Symphony was the first—and currently one of the only—symphony orchestras in the United States that is directly supported by a state legislature as a part of the North Carolina Department of Natural and Cultural Resources. This has interesting financial, political, and social implications for the orchestra. This study investigates the history of the orchestra and its initial mission—from its inception with the passing of the "Horn-Tooter" bill in 1943 that created the first appropriation bill to support a symphony orchestra and put the orchestra under the "patronage and control" of the state—to the current structure of the organization, including state appointees on the Board of Directors and the implications for members of the staff that *are* state employees, while other members are not. This study also investigates the unique relationship the orchestra has with the Musician's Union, the state of North Carolina and its people, and references current political implications for an arts organization that operates "under the auspices" of the State of North Carolina.

Key Words: North Carolina Symphony, state support, not for profit, patronage, orchestra management, arts administration

North Carolina garnered a significant amount of national attention when the legislature passed into law the Public Facilities Privacy & Security Act—commonly known as House Bill 2, or just HB2.[1] This law not only spoke to gender identity and the use of government building rest rooms, but also included a provision that eliminated the possibility for anti-discrimination protections for lesbian, gay, bisexual, and transgender people. This became a political concern for many constituencies and along with significant local protests, several national organizations cancelled events in the state. Many musicians were concerned with this policy decision as well, and some major pop artists refused to play in the state including Bruce Springsteen who cancelled his concert in Greensboro "…in solidarity with those protesting the measure."[2] The classical world was not spared this boycott and many ardent concert-goers were dismayed when Itzhak Perlman cancelled his concert with the North Carolina Symphony because of his concerns with the implications of HB2. Knowing that this organization receives direct support from the state, this study began as an investigation into whether that connection was the impetus of Perlman's decision. Research indicated it was not, but did uncover the interesting implications of this unique state support for the North Carolina Symphony.

As with so many not-for-profit organization, the North Carolina Symphony came into existence because of the enduring efforts of a single individual. Lamar Stringfield, a native of North Carolina, had a dream of starting an orchestra that would provide classical music to underserved rural areas in that state. In 1927 he presented a series of concerts in Asheville—a geographically isolated rural town in the western mountains of North Carolina. The musicians played (gratis) for very appreciative audiences, but when Stringfield asked for funding from the state in 1929 he was refused. Stringfield also had an interest in folk music and started the Institute of Folk Music at the University of North Carolina at Chapel Hill in 1930. Using this affiliation, he was able to secure funding for the orchestra from the 1931 Carolina 10 Year Plan—a legislative appropriation designed to, "Improve the economic and cultural resources of the state."[3] This funding allowed the orchestra to incorporate as a 501c3 and present their first formal concert as the North Carolina Symphony in May of 1932.

Unfortunately, that infusion of capital did not last forever and the symphony was not self-sustaining. During the Great Depression times were particularly hard for musicians, and the government, through the Federal Emergency Relief Administration (FERA), gave the symphony $45,000 to help support creative professionals. This was a significant amount of money especially for the times—an amount that roughly translates to $560,000 in today's value.[4] The Works Progress Administration (WPA) also contributed to the symphony, but in an ironic turn of events, led to the demise of the symphony as it was due to inconsistent payments and other administrative issues.

The symphony's continuous patronage by the state started in 1943 with Senate Bill 248—dubbed the "Horn Tootin' Bill" after one particularly cantankerous senator blurted out that he couldn't see supporting a bunch of horn tootin' musicians.[5] Fortunately for the musicians, others were in favor of supporting a bill that was, "an act to place the North Carolina Symphony under the patronage and control of the state, and to authorize the governor and council of state to make an allotment from the contingency and emergency fund in aid thereof."[6] The state budget has included support of the symphony every year since that bill was passed, with the stipulation that the orchestra is "under the patronage and control of the state"—under the auspices of the North Carolina Department of Natural and Cultural Resources—makes this arrangement unique among symphonies in this country.

The state funding mandate does not seem to put onerous guidelines on the symphony (as might be implied by the terms "control" and "patronage" but it does have implications—particularly in management (personnel) of the organization and in its mission and programming. The charge of the organization differs in significant ways from other orchestras:

> Our mission is to be North Carolina's state orchestra—an orchestra achieving the highest standard of artistic quality and performance standards, and embracing our dual legacies of statewide service and music education.[7]

It is no coincidence that the very short mission statement highlights the goals of statewide service and music education. The orchestra does take its legacy of statewide service very seriously—having served 91 of the 100 counties in North Carolina with concerts or community events in 2017. In that year alone, the orchestra traveled over 18,000 miles and this commitment to reaching audiences across the state has earned the orchestra the nickname of "the suitcase symphony" (see Figure 1).

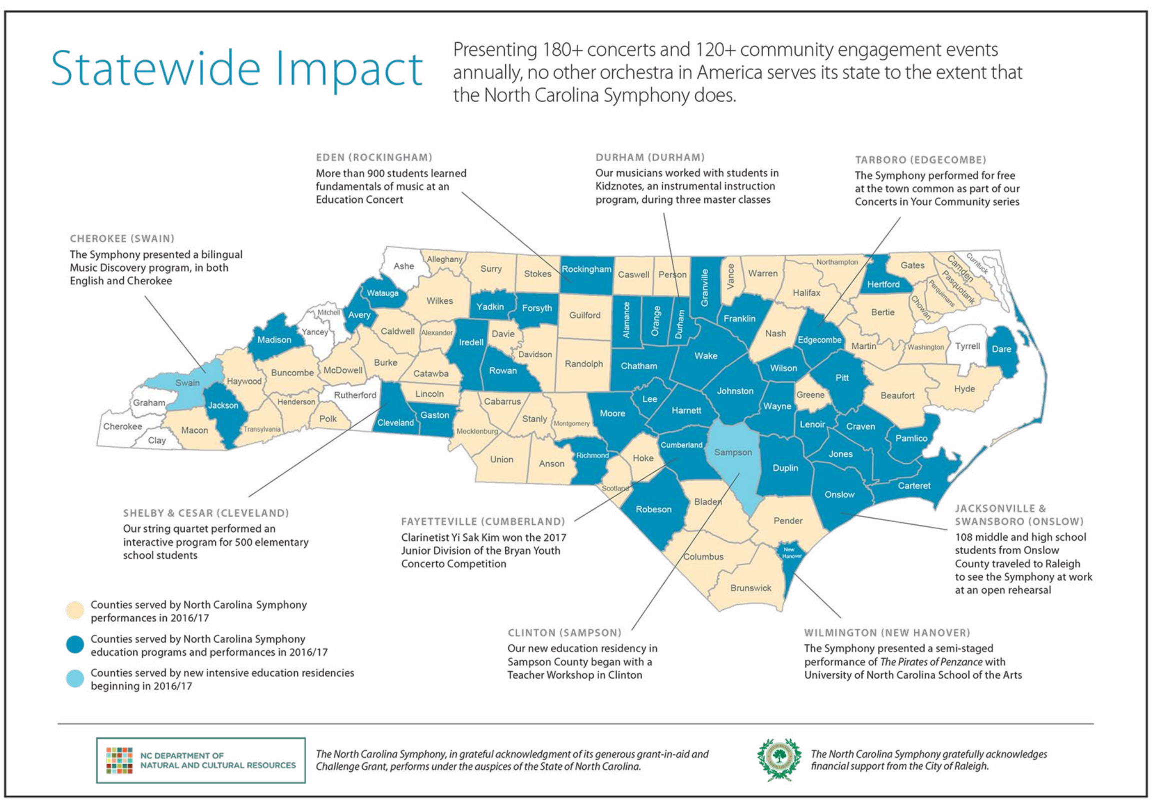


Figure 1. Statewide Impact. Source: *Report to the Community 2018*.[8]

The orchestra is also committed to serving a demographically as well as geographically diverse audience. Over one third of its concerts are held outside of concert halls and they annually provide music to a large number of school children and toddlers from a wide variety of communities. A rich educational program includes teacher training that helps integrate music performance, theory, and history into the curriculum for fourth and fifth grade students. The symphony also actively engages younger (than typical) audiences with its Club 25/39—a program for young professionals that offers reduced ticket prices to concerts and perks including tickets to after-parties with the artists at local bars. Successful initiatives such as this have led the orchestra to claim that 40% of its audience is millennials and Gen X-ers—an impressive and encouraging statistic (Figure 2).

The funding commitment from the state certainly helps the orchestra to carry out these initiatives—particularly the extensive travel and outreach that the group undertakes. While the state does not micro-manage the organization, as mentioned earlier, it is housed under the North Carolina Department of Natural and Cultural Resources (see Figure 3). As part of this arrangement, the governor appoints four people annually to the board of directors (58 members strong!). These people serve along with other board members and have no "special" privileges. The current governor, Roy Cooper, also serves on the board in an ex officio capacity. The state also provides funds for eight administrative positions for the orchestra. These positions include:

- Executive Assistant
- Director of Advertising and Promotion
- Assistant Director of Marketing
- Vice President of Communications
- Communications Project Director
- Graphic Artist
- Accounting and Payroll
- Human Resources

To cover these positions and support other initiatives, the orchestra receives over $4,000,000 a year in support. This level of support has been fairly level in the past several years with the exception of the years directly following the financial crisis of 2008 that hit the state of North Carolina particularly hard. This level of support does not seem to be politically influenced. As the state has seen a significant shift from Democrat control of the government to Republican, the funding has actually increased in recent years as seen in Figure 4.

It is important to note that while the state does provide almost a third of the annual budget for the symphony, the orchestra does need to depend on traditional revenue sources including ticket sales and endowment income in order to balance its budgets (see Figure 5).

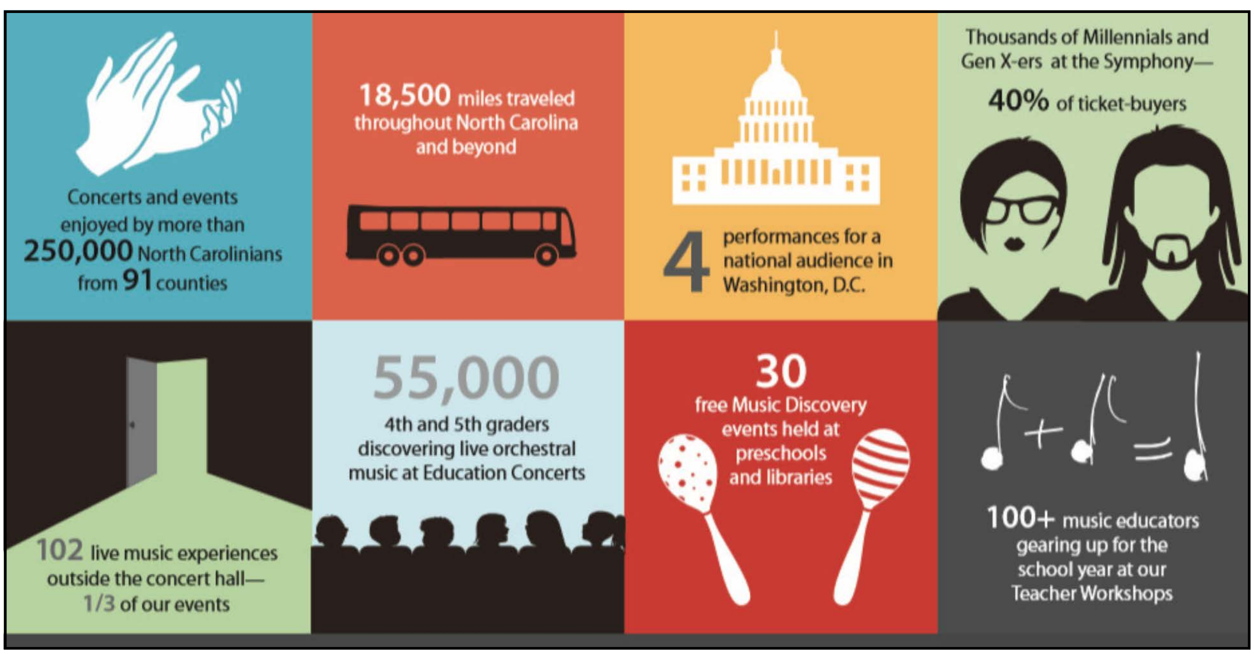


Figure 2. Source: *Report to the Community.*[9]

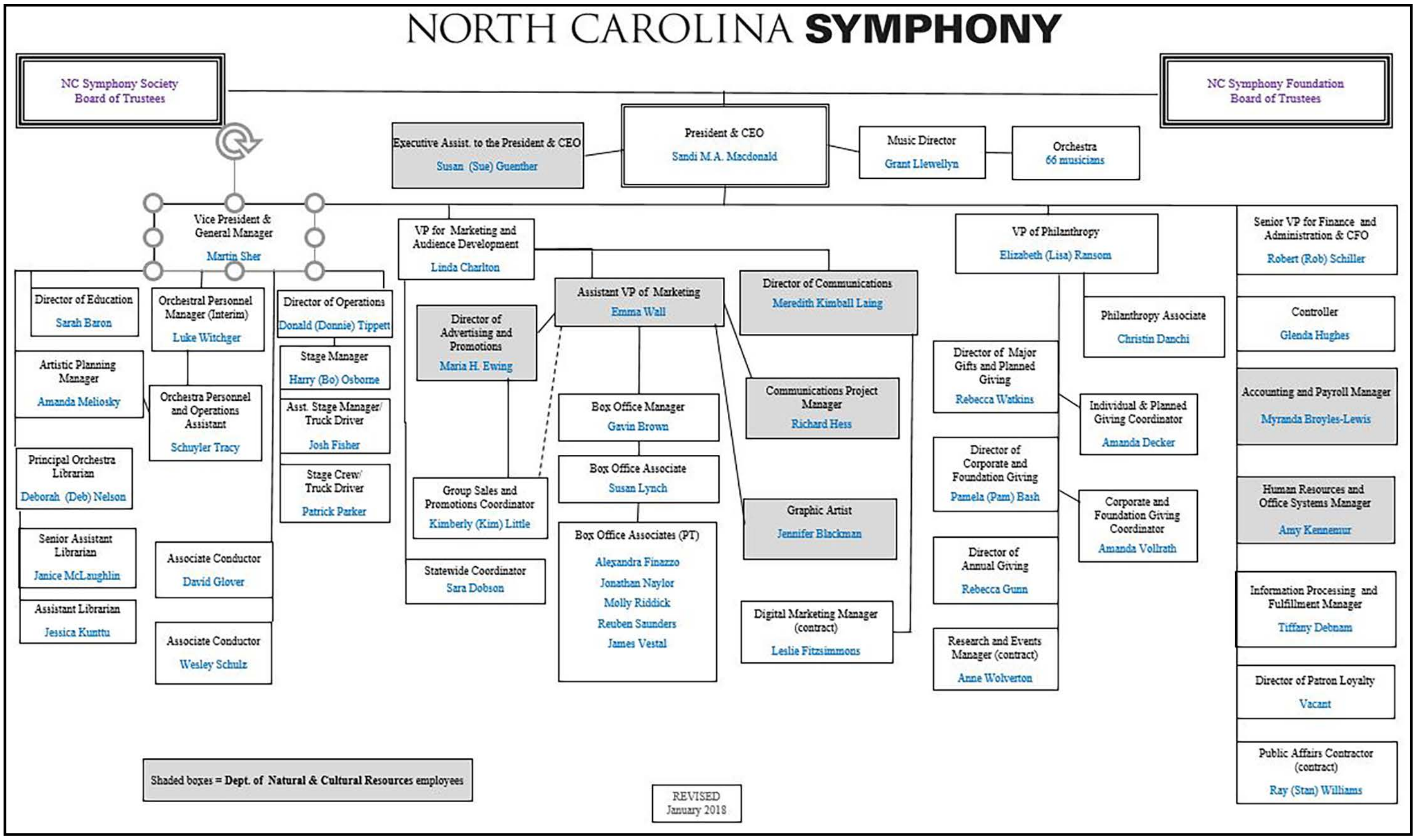
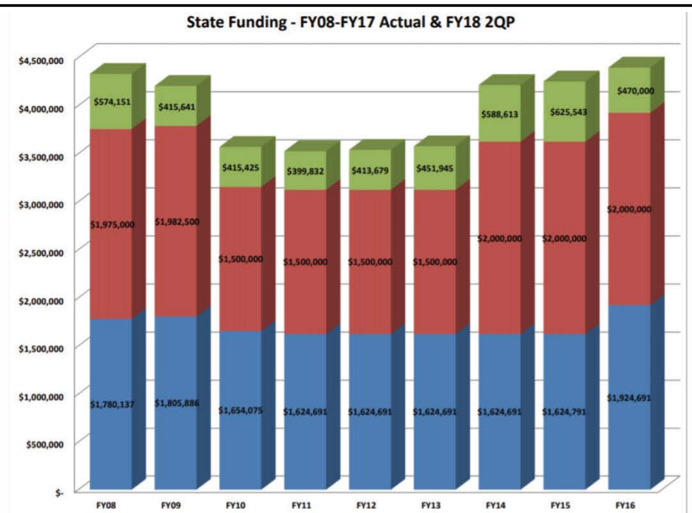


Figure 3. North Caroline Symphony org chart (Source: Department of Natural and Cultural Resources).[10]



North Carolina Party Control: 1992-2017

14 years of Democratic trifectas • Four years of Republican trifectas

	92	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17
Governor	R	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	R	R	R	R	D
Senate	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	R	R	R	R	R	R	R
House	D	D	D	R	R	R	R	D	D	D	D	D	D	D	D	D	D	D	D	R	R	R	R	R	R	R

Figure 4. Source: Office of the CFO, North Carolina Symphony,[11] www.ballotpedia.com.[12]

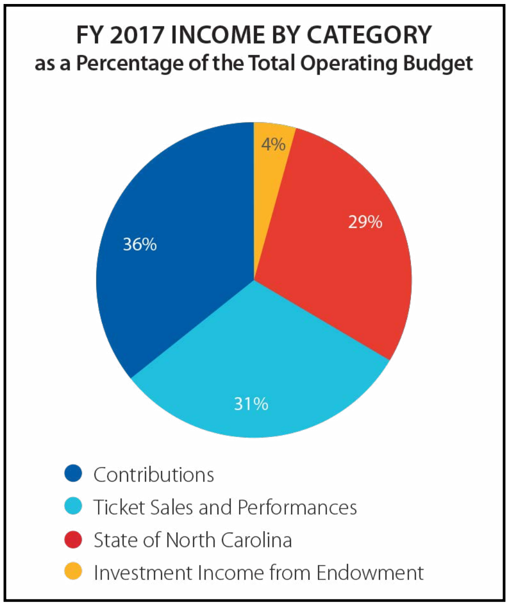


Figure 5. Source: Report to the Community 2017.[13]

While Figure 5 does not separate this out, the orchestra also utilizes a wide range of grants and corporate sponsorships to garner the income it needs. A notably small list of corporate partners includes:

Figure 6. Source: *Report to the Community 2017*.[14]

The North Carolina Symphony seems to be in an enviable position. With almost a third of its funding coming from state appropriations, the orchestra is able to provide full-time employment with competitive salaries for sixty-six full-time musicians during a forty-week season. They are also able to honor their pledge to reach all (or at least many) of the citizens of North Carolina, which includes a large number of very rural communities—bringing high quality music to young people who would not likely have any other means of exposure to live classical music. This rare bipartisan commitment to cultural enrichment is certainly an anomaly in this political climate and is a true asset to the state of North Carolina.

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6. Swalin, 45.
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8. North Carolina Symphony, *Report to the Community 2017* (Raleigh, N.C.: North Carolina Symphony, 2018), https://www.ncsymphony.org/wp-content/uploads/RTC.pdf.
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11. Robert Shiller, Senior Vice President for Finance, Administration and CFO, North Carolina Symphony, interview by Kim L. Wangler, February 26, 2018.
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Kim L. Wangler, M.M, M.B.A joined the faculty of Appalachian State University in 2005 as the Director of the Music Industry Studies Program. Ms. Wangler teaches music management, marketing, and entrepreneurship. She has served in the industry as President of the Board of Directors for the Orchestra of Northern New York, House Manager for the Community Performance Series (serving audiences of over 1,000 people) and as CEO of Bel Canto Reeds – a successful on-line venture. Ms. Wangler currently serves as an independent consultant for entrepreneurial musicians and serves as Vice Chairman for the Cultural Resources Board for the town of Boone, North Carolina and on the board of the College Music Society Mid-Atlantic Chapter and the Music and Entertainment Industry Educators Association national board of directors. Ms. Wangler is published through Hal Leonard, Sage Publishing, and the MEIEA and NACWPI journals.

Mapping Music Cities: A Case Study of the Musical Landscape of San Antonio

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This paper was presented at the 2018 International Summit of the
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March 22-24, 2018

https://doi.org/10.25101/18.5

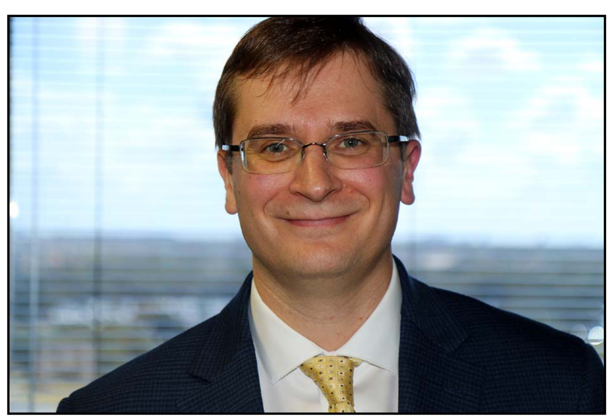
Abstract

The live music sector represents the core of the activities generating revenue for many musicians, an incubator for assessing audience tastes, and a cultural staple for each community. Because of the significance of this industry's span, many cities around the world have committed resources to conduct studies to reveal the value and impact of their live music sector. Assessing an impact study for the live music economy has been the focus of consulting groups such as Music Canada as well as funding partners, cultural and economic development councils, and guilds in cities, states, or countries. However, mapping the scale and scope of a musical landscape and related businesses is rarely if ever conducted as part of such studies. Thus, the author provides a mapping framework contributing to the academic literature and presents a new option for organizations and focus groups dedicated to assessing the impact of the ever-growing live music sector and industry. Location intelligence, which is also known as geographic information system (GIS) is used here to capture, store, manipulate, analyze, manage, and present music-centric geographic data in a case study mapping the musical landscape of San Antonio.

Keywords: Music Cities, GIS, Mapping Music, Musical Cultural Assets, Location Intelligence, Mapping Framework, San Antonio, Economic Impact Studies.

This paper is published in the *Journal of the Music and Entertainment Industry Educators Association* Vol. 18, No. 1 (2018). https://doi.org/10.25101/18.5.

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 start-up incubator CITE (Center of Innovation, Technology and Entrepreneurship). He is also a touring and recording artist, virtuoso 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.



Equilibrium Ticket Pricing in the U.S. Concert Industry

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Hofstra University

This paper was presented at the 2018 International Summit of the
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Abstract

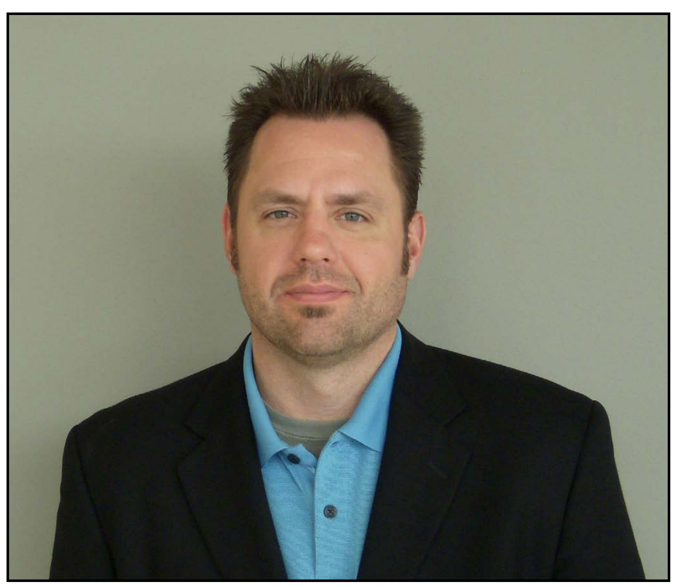
The concert ticket industry has experienced a huge boom growing from a $1.7 billion (U.S.) industry in 1990 to a $7.3 billion (U.S.) industry in 2017. In 2016, over 40 million concert tickets were sold in the U.S.; more people are attending concerts than ever before. Along with this unprecedented growth, the average concert ticket price has risen from $25.00 per ticket (1996) to $75.00 (2016). Despite the rising cost of concert tickets over the past two decades, economic theories suggest concert tickets remain below the equilibrium price. Offering tickets below demand price opens the door for the secondary ticket market to monetize ticket sales by establishing a new equilibrium price point.

This paper presentation intends to examine factors impacting the determination of equilibrium ticket pricing in the US concert industry. It will explore trends in ticket pricing, the numerous factors impacting ticket pricing, aggregate demand and supply's effect on equilibrium ticket pricing, the role of the secondary ticket market in establishing the equilibrium price, and proposed solutions for the primary ticket marketplace to compete with secondary market ticket sales.

Keywords: concert promotion, concert ticket pricing, dynamic pricing, touring, secondary tickets, scalping

Editor's note (April 2019): Terry Tompkins continued to pursue research in equilibrium ticket pricing and in April 2019 published the article "An analysis of ticket pricing in the primary and secondary concert marketplace" in the International Journal of Music Business Research.

Terry Tompkins has been a professional and professor in the music industry for the past twenty-five years. He began his career as an artist manager and worked as a talent buyer, journalist, record label president, festival organizer, A&R Rep, and Professor of Music Industry. Tompkins is currently Program Director and Assistant Professor of Music Industry at Hofstra University in Long Island, New York. Recently, Tompkins held positions as Senior Director of Artist Relations at PledgeMusic, a leading music technology direct-to-fan platform and Program Director/Instructor of Music Business at Bowling Green State University. Tompkins spent seven years at Columbia Records working in A&R where he discovered the Grammy Award winning multi-platinum recording artist John Legend. His experience in the touring industry includes talent buying for a prestigious rock club as well as a Showcase Director for the Philadelphia Music Conference, one of the largest music conferences in the United States at the time. Early in his career Tompkins established Big Fish Artist Management and Consulting, managing international artists signed to major and independent labels. Tompkins career as an educator also includes serving as Professor of Music Industry at Millersville University, Saint Joseph's University, and Drexel University where he developed the curriculum teaching twelve courses and overseeing MAD Dragon Records, a nationally recognized award-winning student-run record label. Tompkins has been published in the Journal of the Music and Entertainment Industry Educators Association and the Journal of Instructional Pedagogies. Tompkins earned a BA from Temple University and MBA at St. Joseph's University.



Equilibrium Ticket Pricing: US Concert Industry

Terry Tompkins
Assistant Professor, Program Coordinator
Hofstra University

1

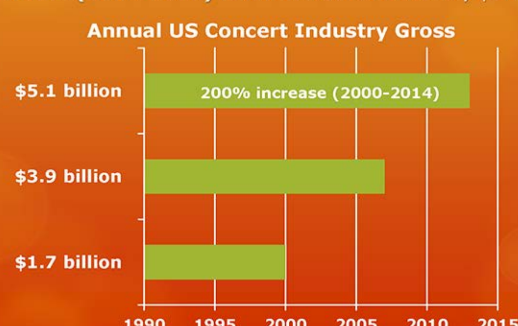
Primary Revenue Streams in the Music Industry

- Music Publishing Revenue
- Recorded Music Revenue
- Live Music/Concert Revenue

2

U.S. Live Concert Industry - Trends

- Record high $8 billion in 2017 (Pollstar)
  - Bewteen (2000-2014) 200% increase revenue, $1.7-$5.1 billion
  - From (2014-2017) 56% increase revenue, $5.1-$8 billion



3

U.S. Concert Industry Growth

- More Acts Touring
- Growth of Festivals
- Rising Cost of Tickets

4

More Artists Touring

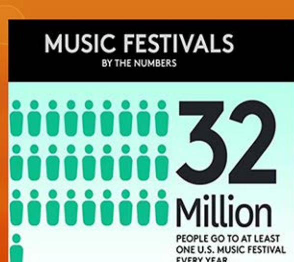
- Technology: no barrier to entry
  - Digital recording platforms (GarageBand, Pro Tools)
  - More releases (Tunecore, CD Baby, Distro Kid)
  - Self-Marketing (Social, Streaming)
  - Self-booking (Indie on the Move, Sofar Sounds)
- 60% increase tickets sold 2000-2015 (US)

North America Concert Ticket Sales Statistics	Total Tickets Sold	Average Ticket Price	Total Ticket Sales
2015	59,780,000	$78.77	$6,900,000,000
2014	51,680,000	$82.07	$6,200,000,000
2013	63,340,000	$78.99	$5,100,000,000
2012	51,330,000	$79.03	$4,700,000,000
2011	54,170,000	$78.33	$4,350,000,000
2000	37,100,000	$40.74	$1,700,000,000

5

Growth of U.S. Festivals

- 800+ music festival/events produced in US (2017)
- 32 million people attend music festival each year in the US
- About 1/3rd (10.2 million) attend 2 or more festivals annually
- Travel 900+ miles on average



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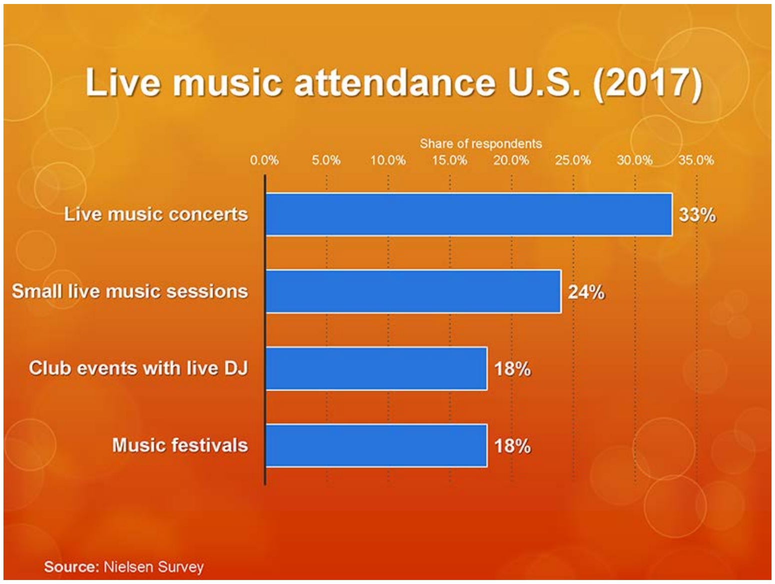

Live music attendance U.S. (2017)
Share of respondents
0.0%
5.0%
10.0%
15.0%
20.0%
25.0%
30.0%
35.0%
Live music concerts
33%
Small live music sessions
24%
Club events with live DJ
18%
Music festivals
18%
Source: Nielsen Survey

7


Rising Cost
of
Concert Tickets
TICKET
MASTERS
THE RISE OF THE CONCERT INDUSTRY
THE PUBLIC GOT SCALPED
DEAN BUDNICK JOSH BARON

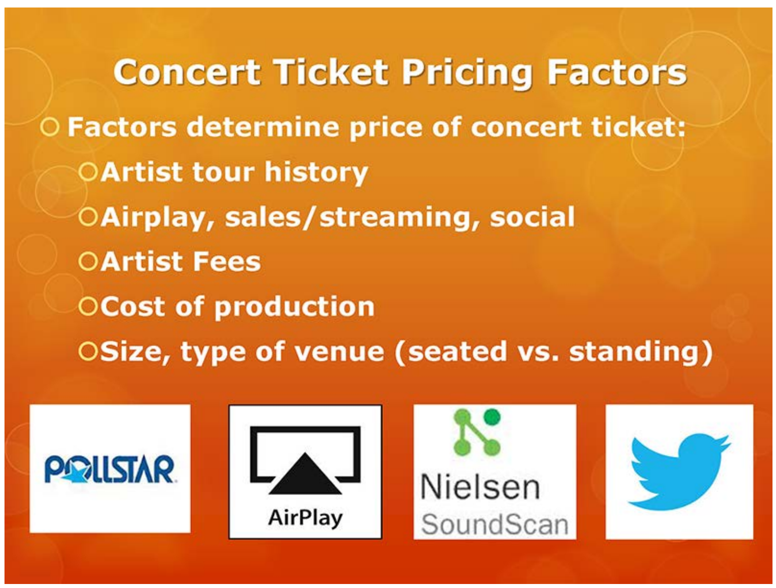
8


Rising Cost of Concert Tickets
Economist Alan Krueger "Rockonomics" (2005)
Studied rising cost concert tickets
Between 1975 and 1995 concert ticket pricing only increased 2% over the rate of inflation
Between 1996 and 2005 concert tickets doubled
Findings (2005) - concert ticket prices rose 45% higher than the annual Consumer Price Index
Inflation
currency
prices

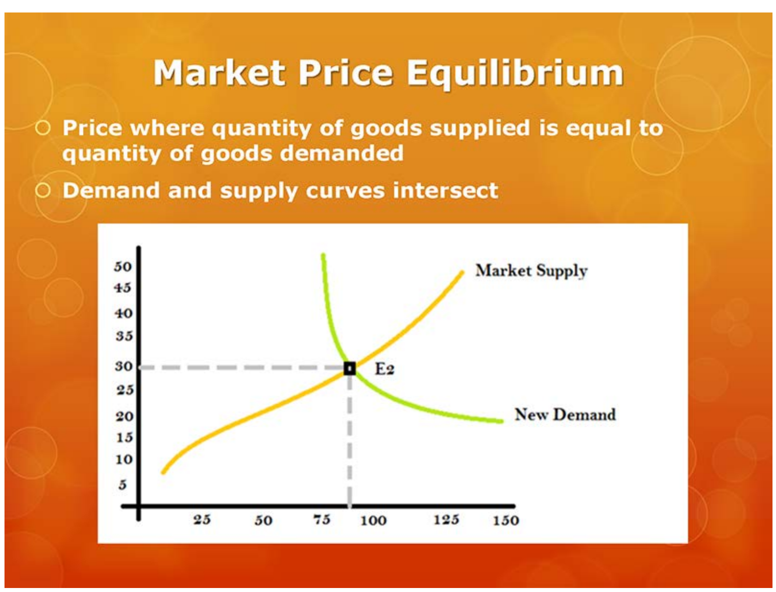
9


Rising Cost of Concert Tickets
US average (2005-2016) concert ticket prices rose $42.00 to $76.55
82% increase
NORTH AMERICAN
year end 2016
TOP 100 average ticket price
2016 76.55
2015 74.25
2014 71.44
2013 69.52
2012 68.76
2011 67.22
2010 61.74
2009 62.57
2008 67.33
2007 62.07
2006 61.58
2005 56.88
2004 52.39
2003 50.35
2002 46.56
2001 43.86
2000 40.74
1999 36.84
1998 32.20
1997 29.81
1996 25.81
25 30 35 40 45 50 55 60 65 70 75 76 77
© 2017 Pollstar

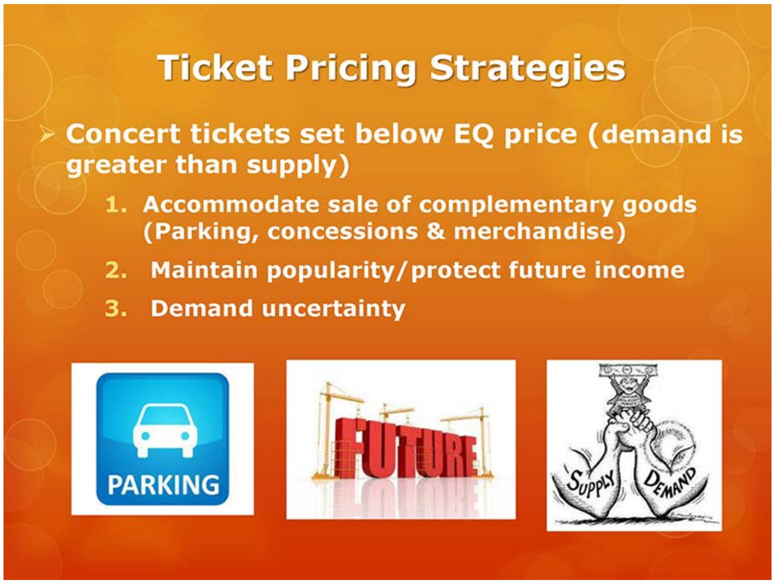
10


Concert Ticket Pricing Factors
Factors determine price of concert ticket:
Artist tour history
Airplay, sales/streaming, social
Artist Fees
Cost of production
Size, type of venue (seated vs. standing)
POLLSTAR
AirPlay
Nielsen
SoundScan

11


Market Price Equilibrium
Price where quantity of goods supplied is equal to quantity of goods demanded
Demand and supply curves intersect
Market Supply
E2
New Demand
50 45 40 35 30 25 20 15 10 5
25 50 75 100 125 150

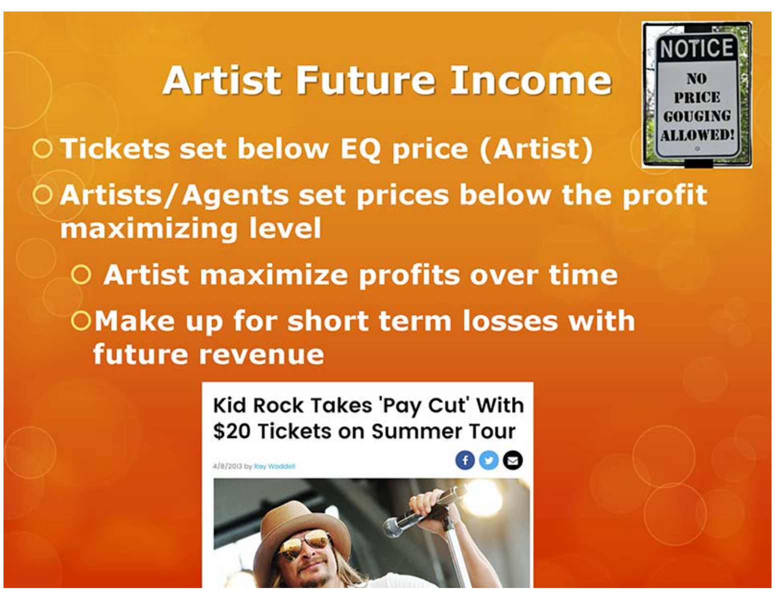
12


Ticket Pricing Strategies
Concert tickets set below EQ price (demand is greater than supply)
1. Accommodate sale of complementary goods (Parking, concessions & merchandise)
2. Maintain popularity/protect future income
3. Demand uncertainty
PARKING
FUTURE
SUPPLY
DEMAND

13


Complementary Goods
Tickets set below EQ price (Promoter)
Former Live Nation VP Marketing Jim Steen
"85 to 90 percent of the ticket price goes towards artist fees"
Michael Rapino, CEO Live Nation
"Live Nation earns about $4 out of every $100 ticket on the ticket price"
"I lose $80 million at the door every year"
"Every time a consumer walks in the door I earn $12-$14 on the ancillary business" (parking, merch, concessions)
Lower ticket price = increased demand/sellout
Maximize complementary/ancillary revenues

14


Artist Future Income
NOTICE
NO PRICE GOUGING ALLOWED!
Tickets set below EQ price (Artist)
Artists/Agents set prices below the profit maximizing level
Artist maximize profits over time
Make up for short term losses with future revenue
Kid Rock Takes 'Pay Cut' With $20 Tickets on Summer Tour

15

Garth Brooks 2017 Tour

- Garth Brooks (2017 US Tour)
  - $101 million/73 shows
  - Ticket pricing
    - Low ticket price ($60)
    - All tickets same price
  - Access
    - No pre-sales
    - Paperless tickets
    - 8 ticket limit

16

Demand Uncertainty

- Tickets set below EQ price
  - "Aggregate demand" uncertainty - weather for outdoor event
  - "Individual demand" uncertainty - consumers not able to commit advance date

17

Ticket Pricing Effects

- Disequilibrium pricing creates excess demand, leads to price elasticity & scalping
- Opportunity for secondary market/reseller
- Estimated 1/3rd of all popular concert tickets are purchased on the secondary ticket market
- Secondary ticket market worth - $4.5 billion (2016)
- Average markup "40% over face value"

18

Billy Joel – reseller market

"The secondary market ticket brokers drive prices up"

"ripping me off because I'm not getting the money"

"and they're ripping off the customer because the customer wants the ticket and they know that the market will bear a certain price"

- Billy Joel

19

Former Ticketmaster CEO Nathan Hubbard

"The resale market exists because ticket pricing is not perfectly efficient; supply and demand change over time"

(Ticketmaster.com blog, 2011)

20

Secondary Marketplace & StubHub.com

- StubHub.com first major online secondary ticket agent sell tickets exclusively on-line as a ticket reseller (2000)
- Owned by eBay
- World's largest secondary ticket marketplace
- Sports, Concerts, Theater, Entertainment Events
- StubHub - 20 million unique visitors a month
- 10 million live events per month

21

Growth of Secondary Marketplace

- Ticket Limited Supply
  - Bots – obtain tickets
  - Premium seats - limited avail/sellout
    - Consumers willing pay higher price for access to best seats
- Reliable Source
  - Consumers willing purchase higher price tickets from reliable source
  - StubHub - FanProtect

22

Proposed Solutions: Primary Marketplace

- Legislation
- Paperless Ticketing
- Dynamic Pricing

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Legislation

- Federal law does not prohibit resale of concert tickets
- Anti-scalping laws vary state to state
  - Massachusetts' ticket resale law allows a maximum ticket markup of only $2
  - Pennsylvania resellers maximum markup price of 25%
- State laws - benefit from ticket resale
  - Altered ticket legislation to improve the economic wealth of the state

24

Legislation

Ireland Wants to Outlaw Scalping and the Resale of Tickets Above Face Value

Marsha Silva March 7, 2018 2

In a survey last year, 9 out of 10 people in Ireland want profiteering from the resale of tickets to be banned. About 86 percent of respondents said they backed government action to stop above-cost price selling of tickets for concerts or sporting events.

Ireland's 'Prohibition of Above-Cost Ticket Touting Bill' is going to make fans happy.

25

Paperless Ticketing

- Technology tool to ensure individual attending is same person who purchased the ticket
- Personal seat reservation secured electronically
- Ticket purchaser required to show I.D.
- Combats: Scalping, Counterfeiting, Lost/Stolen
- Artists: Bruce, Miley, Metallica, Bieber
- Sports: NCAA Final Four, Houston Rockets
- Drawbacks:
  - Credit card tied to buyer (purchaser not attendee)
  - Not transferrable (cant attend)

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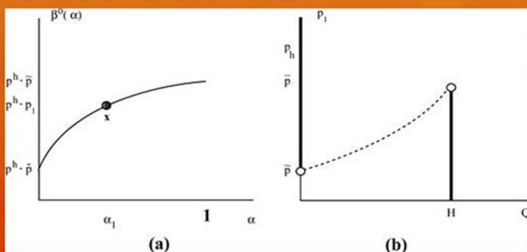
Paperless Ticketing

- Karp and Perloff study (2005) determine effect of removing the secondary ticket marketplace
- Efficiency is reached in a market with scalpers
- "Free market" economic theory - price determined by open market



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Dynamic Pricing

- Time-based pricing
- Form of price discrimination
  - charging different prices to different consumers for similar goods
  - separate demand curves & different prices charged to each group
- "Price discovery"
  - buyer and seller identify highest amount consumer will pay
- Increase profit by capturing consumer surplus
- Secondary market thrived under this premise

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Dynamic Pricing

- Present in airline industry for decades
  - R/T ticket from NY to LA $300-$5000
    - First class traveler
    - Economy class traveler
  - Capture the entire consumer surplus
  - Separate demand curve and price for each group
- Hotel and Rental Car Industries
- Technology/Internet (On-line advertising)
- Possible for primary market to compete with secondary market

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Dynamic Ticket Pricing

Michael Janes, Former CMO, StubHub

"Primary ticket pricing is done by gut…makes sense for these guys to use some science"

Data/Analytics - Zach Cross, VP Revenue Analytics

"Understanding customer buying patterns allows companies to develop price points that meet the needs of price-sensitive customers"

"the key is making sure you do not displace the high paying demand"

75% of revenue from 25% of seats (VIP packages + Premium Seats)

30

Dynamic Ticket Pricing

- Key: Demand Forecasting
  - Variables: genre, venue, event, section, row, customer segment
  - Make optimal inventory allocation decisions
- "The idea is for one person wanting a ticket at every sold out show" Bill Zysblat, RZO Productions

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Dynamic Pricing - Benefits

- Significantly improve ticket sale volume for events where interest is low
- Reduce the number of tickets resold on the secondary market
- Ticketmaster Platinum Service

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Dynamic Pricing

"Dynamic pricing puts the fan on an even playing field with the broker where THE MARKET MORE THAN GREED DETERMINES THE PRICE OF A TICKET"

- Randy Phillips, former CEO AEG

33

Conclusion

- Rising ticket costs US and WW last 15 years
- Tickets priced below equilibrium price (Primary)
- Reasons: complementary goods, artist future income and demand uncertainty
- Secondary ticket market - opportunistic
- Primary Market Solutions:
  - Legislation, Paperless Ticketing, Dynamic Pricing
- Dynamic Pricing
  - Assist primary market in establishing equilibrium based ticket price
  - Provides opportunity to sell tickets at variable prices based on aggregate demand
  - Lessens impact of tickets sold on the secondary market
  - Promoter and Artist optimal profit

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Content ID as a Solution to Address the Value Gap

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This paper was presented at the 2018 International Summit of the
Music & Entertainment Industry Educators Association
March 22-24, 2018

https://doi.org/10.25101/18.4

Abstract

In September 2016, the European Commission included in its Proposal for a Directive on Copyright in the Digital Single Market an obligation for user uploaded content (UUC) platforms to introduce effective content recognition technologies as a means to address the value gap. After describing the size and origin of said value gap, and taking YouTube's Content ID technology as a reference, the paper assesses the effectiveness of this technology in identifying sound recordings and musical works. It then analyses how rights holders are currently using Content ID and why they have not consistently applied it to block access to the content they own. The paper suggests that an agreement would have to be reached by a significant amount of record labels, most notably the majors, to act in unison and use Content ID to block their content on YouTube until it agrees to pay fair remuneration for the making available of their content. Such an initiative raises several questions. First, whether record labels would be able to stick to such an agreement and not be tempted to unblock access to their content to benefit from YouTube's promotional capabilities. Second, whether this form of cooperation among competing labels could be considered a concerted practice, potentially contrary to antitrust regulations. And third, whether any potential negative effects on competition could be outweighed by increased efficiency in the market and thus be authorized by antitrust authorities.

Keywords: Content ID, value gap, YouTube, Spotify, Digital Millennium Copyright Act, E-Commerce Directive, Copyright in the Digital Single Market, IFPI, music streaming, digital music, sound recordings, music copyright, recording industry, music industry

This paper is published in the *Journal of the Music and Entertainment Industry Educators Association* Vol. 18, No. 1 (2018). https://doi.org/10.25101/18.4.

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The Greatest Show on Earth: Applying the Psychology of Peak Performance to Live Music

Rob Cannon
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This paper was presented at the 2018 International Summit of the
Music & Entertainment Industry Educators Association
March 22-24, 2018

https://doi.org/10.25101/18.27

Abstract

This paper aims to apply models of peak performance to the field of music performance. It discusses a case study concerning a performing musician and explores ways of enhancing the quality of their live performance at an upcoming concert and beyond. The case study examines three interactive performance phases—pre-performance, performance, and post-performance (Gardner and Moore 2007).

In the pre-performance phase, Loehr and Schwartz's (2001) High-Performance Pyramid provides a useful framework for assessing and enhancing the cognitive, affective, and physiological states that lead to peak performance, as well as countering the potentially negative effects of dispositional and environmental characteristics and performance demands. A mindful approach to the performance phase, using Gardner and Moore's (2007) Mindfulness-Acceptance-Commitment approach, is then explored.

In the post-performance phase, ongoing coaching seeks to continue the process of enhancing cognitive, affective, and physiological states, sustaining mindfulness, revisiting values, goals, and motivations, as well as focusing on enhancing self-efficacy in the wake of a poor performance.

Finally, it is suggested that investigating the emotional states that comprise a performer's Individual Zone of Optimal Functioning (Hanin 1997) may provide a useful preparation tool for future shows.

Keywords: peak performance, artist, music, mindfulness, psychological skills training, music industry studies, music performance studies

Case Study

Shane is the singer/guitarist in The Lovely Lads,[1] a rock band. The band has been performing for ten years, and is now experiencing rapidly increasing popularity. The band has undertaken numerous live tours and is about to play the biggest headline show of its career at Sydney's Enmore Theatre ("the Enmore"). While there is pressure to perform well at every show, this audience will contain many new fans whose ongoing support may depend entirely on the quality of this performance.

Shane is the linch-pin of the band, taking care of songwriting and promotional duties, and serving as the focus of live performances. Despite being a deep-thinking introvert, Shane is a compelling frontman and numerous recent performances have enthralled audiences. However, on two occasions, Shane made a mistake (e.g., fluffing the guitar intro to a song), leading to a marked decline in performance quality. Shane disengaged from the audience and the band, mumbled the words to the remaining songs, made subsequent mistakes and left the stage at the end of the show without a word.

A good performance entails entertaining the audience—not only by playing the songs well, but also (and perhaps more importantly than avoiding mistakes) by having well-mixed sound (provided by the band's sound engineer, and assessed during a pre-performance soundcheck as well as the opening songs of the performance), by engaging and connecting with the audience, and by giving an energetic performance that reflects the artist's own authentic enjoyment of, and enthusiasm for, the performance.

The goal of the proposed performance coaching is to successfully deliver a strong performance at the Enmore, and support a consistently high level of performance at future shows, regardless of any mistakes Shane makes.

Introduction

According to Gardner and Moore (2007), performance enhancement is best addressed across three interactive phases: pre-performance, performance, and post-performance. Within these three phases, the "right combination of cognitive, affective and physiological conditions allows well-learned skills to occur in a seemingly effortless and automatic manner," (Gardner and Moore 2007, 4) leading to an ideal performance state.

This paper addresses the case study across these three phases, exploring aspects of ongoing performance coaching in each area that can enhance the artist's performance both at the Enmore and on an ongoing basis. In particular, there are two points of focus. Firstly, the coaching aims to help the artist improve overall performance in the live setting, and most notably at the Enmore. Secondly, the coaching aims to address the specific barrier to peak performance posed by the tendency for Shane's performance to deteriorate considerably after making an obvious mistake.

Discussion:

Pre-performance Phase

Loehr and Schwartz's (2001) High-Performance Pyramid (HPP) provides a useful model in the pre-performance phase for considering how the physical, emotional, cognitive, and spiritual states most conducive to optimal performance might be cultivated.

The HPP comprises four levels of human capacity—physical, emotional, mental, and spiritual—that must be nurtured in order to achieve the Ideal Performance State in which peak performance occurs (Loehr and Schwartz 2001). This model reflects a tenet of Self-Determination Theory (Ryan and Deci 2017, 2000) that contends individuals have three basic innate psychological needs—autonomy, relatedness, and competence—that must be satisfied for optimal performance to occur. The HPP model stresses the importance of managing and renewing one's energies in all four capacities, and of balancing stress and recovery, proposing the implementation of ritual behaviors to facilitate the necessary oscillation between the two (Loehr and Schwartz 2003, 2001). These capacities are also impacted by dispositional characteristics (e.g., schemas), environmental characteristics (e.g., relationships, promotional obligations, tour itineraries), and performance demands (what is expected of the performance) (Gardner and Moore 2007) that must also be considered.

An analysis of Shane's situation through the lens of the HPP can provide important data with which the coaching engagement might work to maximize performance by enhancing each capacity of the HPP and also reducing susceptibility to any negative effects of the dispositional or environmental characteristics or performance demands.

For a touring artist like Shane, with the challenging demands of a crammed touring itinerary, physical capacity is particularly salient. Weeks and months on end are spent traveling, playing shows in one town after another, undertaking promotional commitments such as interviews each day, and frequently sleeping in a different location each night. In other words, there are countless demands on Shane's time and energy, and very little time for quality rest and recovery. The coaching engagement might therefore explore how Shane could establish the periods of physical recovery necessary to maximize his performance, which may entail establishing and implementing certain rituals in the lead-up to the Enmore show, as well as throughout future tours. Such rituals may be relevant to Shane only (e.g., no interviews before 10:00 am) or impact the entire band (e.g., a night off before every concert on tour, minimizing travel on show days, staying in hotel rooms rather than on a tour bus, scheduling regular breaks at home among the touring). The latter rituals may be more challenging to implement because they also require the buy-in of the other band members.

Addressing spiritual capacity focuses on acknowledging and exploring personal values and goals in order to fuel autonomous motivation, cultivate a sense of purpose, and inspire the energy, determination, and resilience required to drive peak performance (Loehr and Schwartz 2001). Shane's fellow band members, as well as the band's wider team (manager, booking agent, record label, etc.) may provide considerable external motivation to perform well, yet it is autonomous motivation that is key to driving optimal performance (Ryan and Deci 2000; Sheldon and Elliot 1999). The more the process of performing live (and doing so well) is congruent with Shane's own values, goals, implicit beliefs, and emotions, the more likely he may be to strive for goals related to performance, to attain those goals and perform optimally, and to experience subjective well-being (Ryan and Deci 2001; Sheldon and Elliot 1999; Sheldon and Kasser 1998).

It may therefore be important for the coaching engagement to explore the levels of autonomy and authenticity in Shane's performance motivations. This could entail discussing Shane's values and goals with regard to being a performing artist (e.g., the relative and sometimes competing importance of motivations such as commercial success, artistic integrity, artistic self-expression) and with regard to the performance at the Enmore itself, as well as examining his commitment to these values and goals. By clarifying, affirming, and re-committing to these goals and values, Shane's motivation to perform well may become increasingly integrated, enhancing performance as a potential result (Ryan and Deci 2000).

Shane's levels of autonomous motivation may also be reflected in the extent to which he completes the tasks established in the coaching engagement.

In terms of emotional capacity, the emotional state that energizes and inspires peak performance is enhanced when positive emotions are nurtured. Close personal relationships are particularly powerful in restoring and enhancing these positive emotions (Loehr and Schwartz 2001). This promotes the sense of relatedness that constitutes one of three basic psychological needs whose fulfillment is integral to optimal performance (Ryan and Deci 2000). The coaching engagement might explore Shane's support network and the extent to which he experiences relatedness, particularly while on tour. Do his fellow band-members provide this for him? Coaching could explore rituals Shane can implement in the lead-up to this performance and on future tours (e.g., regular contact with particular friends and family, being accompanied by his partner) that might enhance his sense of relatedness, thus contributing to the increased positive emotions necessary for optimal performance. Conversely, regular time to recharge in solitude away from bandmates—or to focus backstage in privacy before shows—may also contribute to an increase in positive emotional states.

Enhancing mental (cognitive) capacity involves the development of certain cognitive skills. In this case, an ability to stabilize attentional focus is critical for Shane's performance in light of past reactions to mistakes, as he will need to remain task-focused rather than obsessing over the mistake and becoming increasingly self-focused. Attentional training, used effectively in the clinical treatment of anxiety disorders (Cavanagh 2003; Wells and Matthews 1994), may be useful in developing the necessary attentional control to avoid such self-focus (Cavanagh 2003), and can also be used as a tool of mindfulness training (Spence 2006). Teaching Shane mindfulness skills may help him simply observe and accept the emotions associated with making a mistake without getting caught up in them and allow him to remain task-focused rather than self-focused. This is an aspect of the coaching engagement that will be discussed in more detail shortly. Developing such improved attentional control may also enhance Shane's sense of competence, another basic psychological need that can affect optimal performance (Ryan and Deci 2000), and bolster his sense of self-efficacy with regard to performing well, even in the wake of mistakes.

The performance demands for the Enmore show—i.e., to entertain the audience—are no different from those of the many other concerts that the band has successfully played to date, and Shane has proved himself perfectly capable of meeting these performance demands. However, the pressure to meet these demands, both from himself and his team (manager, booking agent, record label, etc.) may be greater for this particular show, and Shane's ability to remain task-focused despite mistakes and despite increased pressure from others may be key to success.

Mental rehearsal may be a useful tool in the lead-up to the performance (Aufegger et al. 2016; Braden, Osborne, and Wilson 2015), and by running through the opening song in his mind, or giving thought to what he is going to say to the audience, Shane may improve performance and reduce the capacity for mistakes, as well as increasing his own level of comfort within the performance phase.

From a cognitive perspective, the coaching engagement might do well to consider any performance schemas that are part of the dispositional characteristics affecting Shane's performance (Gardner and Moore 2007). A case conceptualization of this case study might suggest that performance schemas linking successful concert performance with a lack of mistakes (e.g., "I must not make mistakes, otherwise it will be a poor performance," or "good performers do not make mistakes") are contributing to the negative reaction following a mistake. Such schemas may cause undue focus on playing the right notes, when a good performance actually includes other elements that may be more important.

In fact, it is possibly the negative cognitions and emotional responses experienced by Shane after a mistake, and the self-defeating pattern of (rule-governed) behavior that ensues (Gardner and Moore 2007)—withdrawing and disconnecting from the audience and the band, mumbling the remaining songs, and making more mistakes—that lead to a perception of poor performance among the audience, not the initial mistake itself.

The coaching engagement could address these schemas by considering Shane's beliefs about good performances (e.g., What elements constitute a good performance? Are there shows Shane has either played or watched where mistakes have *not* undermined a good performance, or have even enhanced it by providing an opportunity for greater connection with the audience?).

Coaching could aim to change the maladaptive cognitive, affective, and behavioral responses to making a mistake by using a cognitive-behavioral approach (Grant 2001). Such an approach would challenge and dispute the cognitions that follow the trigger event of making a mistake, and replace them with functional beliefs, leading to behaviors that may support optimal performance rather than undermine it.

Performance Phase

However, this cognitive-behavioral approach may actually be counterproductive when applied to the performance phase. Here, Shane must be task-focused in order to perform optimally, not only playing the songs well, but also staying in sync with the rest of his band, engaging, entertaining, and connecting with the audience, and conveying the emotional power of the songs with an energized performance. Attempting to challenge and dispute the unhelpful cognitions that may occur following mistakes—or even whenever the fear arises that a mistake *might* occur—could encourage Shane's attentional faculties to become increasingly self-focused, removing attentional resources from the task of performing optimally, and potentially jeopardizing the quality of performance.

A more useful approach to the performance phase might therefore be to apply a mindfulness-based approach, whereby self-focus is actually reduced. Gardner and Moore (2007) suggest an approach called Mindfulness-Acceptance-Commitment (MAC), an approach that is gaining empirical support for its efficacy in enhancing performance, as well as reducing behavioral issues, emotional distress, and psychological symptoms (Gross et al. 2016; Gardner and Moore 2012; Moore 2009). This approach aims to establish and maintain ideal performance states by applying mindful and non-judgmental awareness and acceptance of present thoughts, emotions, and senses, focusing attention on cues relevant to performance, and committing to performance-related values and goals. As a result, Shane's emotional reactivity to mistakes may decrease and the habitual patterns of behavior that precipitate sub-optimal performances can potentially be broken.

This approach necessitates mindfulness training in the pre-performance stage, whereby Shane develops the skills to practice mindfulness in the full flight of performance. Gardner and Moore (2007) propose seven stages to implementing the MAC approach, some of which intersect with other areas of the coaching engagement: preparing the client with psycho-education; introducing mindfulness and cognitive fusion; introducing values and values-driven behavior; introducing acceptance; enhancing commitment; skill consolidation and poise; maintaining and enhancing mindfulness, acceptance, and commitment. Training could entail centering exercises, mindfulness meditation, attentional training, and clarification of goals and values (Gardner and Moore 2007; Spence 2006).

Mindfulness may help Shane remain task-focused in the event of any mistakes and may also help him respond more accurately and appropriately to various cues during performance, thereby enhancing the quality of performance he is able to give (e.g., assessing any changes in sound quality and instructing the sound engineer accordingly, responding appropriately to audience reactions that are sometimes rather unpredictable). With both a clarified sense of what constitutes a quality performance (as discussed in pre-performance), and a mindful approach, Shane's cycle of self-regulation during performance (Grant 2006) may be greatly improved as he is able to monitor the performance situation more effectively and make the necessary adjustments to enhance and maintain a high quality of performance.

The acceptance that mistakes are an inevitable part of performing may help Shane to move on from any mistake he makes. Shane may also accept and integrate the belief that it is the *reaction* to the mistake—withdrawing and disconnecting from the audience and the band, mumbling the remaining songs, and making more mistakes—that gives the perception of poor performance, not the initial mistake itself. This may lead to a capacity to reframe the mistake as an opportunity to deepen the bond with the audience by making light of the mistake while interacting with the audience.

Another tactic for helping Shane to retain his task-focus and avoid excessive self-focus during performance might be the use of trigger cues (Moran 2009). Shane checks the tuning of his guitar between most songs. While it is important that Shane's guitar remains in tune throughout the concert, this behavior of tuning between songs has become a ritual developed to mitigate any unease in engaging the audience between songs. This ritual could also be used as a trigger cue for a speedy centering exercise (Gardner and Moore 2007).

Post-performance Phase

The post-performance phase embodies Shane's response to the performance. According to Gardner and Moore (2007), there are three main responses post-performance: sustained active involvement; re-engagement following poor performance; disengagement from the activity.

Shane's career will feature many more live performances, so the aim in the post-performance space will be to support Shane's sustained active involvement in the process of cultivating peak performance states for future concerts and to help him re-engage if he does experience a poor performance.

Ongoing coaching should support Shane as he continues to enhance elements of the HPP between shows and sustain mindfulness training, as well as revisiting values, goals, and motivations. In the wake of a poor performance, it may be necessary to focus on enhancing Shane's sense of competence and self-efficacy. Such self-efficacy contributes to Shane's levels of mental toughness (Clough, Earle, and Sewell 2002). If self-efficacy declines, optimal performance may be compromised (Ryan and Deci 2000), as may be the desire to perform at all (Carver and Scheier 1988).

Finally, it could be a useful ongoing exercise to build an emotional profile for Shane that is associated with his best performances. By collecting data over time concerning Shane's emotional experiences around each performance, and noting the corresponding quality of performance, Shane's Individual Zone of Optimal Functioning (Hanin 1997) can be determined, showing the specific pre-performance emotional states that are most likely to lead to optimal performance. Studies have shown that by using psychological skills training interventions to achieve the necessary emotional state, individuals can enhance performance (e.g., Cohen, Tenenbaum, and English 2006). Once this zone has been established, therefore, the coaching engagement can establish psychological skills training interventions to help Shane achieve the necessary emotional state before every performance, with the aim of enhancing performance. For example, if Shane performs best when arousal is low, then a series of relaxation exercises performed in the dressing room immediately before a concert might be of benefit.

Conclusion

This case study has explored how a coaching engagement might serve to enhance peak performance in the three interactive phases of performance (pre-performance, performance, post-performance) with regard to an upcoming concert.

This coaching focuses on peak performance from two angles. First, coaching aims to cultivate the cognitive, affective, and physiological states that lead to peak performance while countering the potentially negative effects of dispositional and environmental characteristics and performance demands. Second, coaching aims to address a specific behavioral pattern that has occasionally occurred in the past and threatens to undermine optimal performance, namely the negative cognitive, affective, and behavioral responses to making a mistake.

In the first instance, Loehr and Schwartz's (2001) High-Performance Pyramid provides a useful framework in the pre-performance phase for assessing Shane's situation and identifying areas for consideration. In the second instance, a mindful approach to performance, such as Gardner and Moore's (2007) Mindfulness-Acceptance-Commitment approach, aims to counter the negative response to a mistake, and thereby enhance optimal performance.

Finally, coaching in the post-performance phase aims to continue the process of cultivating ideal performance states, as well as focusing on enhancing self-efficacy in the wake of a poor performance. Establishing the emotional states that comprise Shane's Individual Zone of Optimal Functioning (Hanin 1997) may also provide a useful preparation tool for future shows.

Endnotes

1. The names of the artist and band have been changed.

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Rob Cannon is a teacher, coach, facilitator, and educator specializing in the arts and entertainment industry. He draws upon two decades of experience at the frontline of the music industry in his work with the organizations and practitioners at the forefront of the arts and entertainment industry, as well as with the students who are its future. He has worked in the U.K., U.S.A., Australia, and Europe. Rob is currently Head of School (Production & Stagecraft) at the Australian Institute of Music (AIM), overseeing the degree programs in Arts & Entertainment Management, Composition & Music Production, Audio Engineering, and Dramatic Arts. Rob also continues to write and teach a broad variety of courses and classes including Creativity, Marketing, Strategic Partnerships, Arts & Entertainment Management, Performance Psychology, and others. Rob has spent twenty years working in music. His first brush with the music industry was as a guitarist and pianist in several rock and jazz bands in the U.K. He started his career on the business side of the industry at Clive Davis' J Records in New York, and subsequently worked in A&R and marketing for several Sony and BMG labels in New York, London, and Sydney. Rob has worked in various guises with artists ranging from Rod Stewart to Rogue Traders, Alicia Keys to Augie March, and Gavin DeGraw to Guy Sebastian.

Rob has coached individuals within the arts and entertainment industry, and has designed workshops for various music and entertainment companies. He has authored and presented talks and conference papers on teaching and harnessing creativity within the arts, and on applying techniques from the field of positive and performance psychology within the arts. He is a contributing author to the 2017 book *Managing Organizations in the Creative Economy*, and is currently working on a book on creative practice for individuals and organizations. Rob has appeared on panels at music industry conferences including Bigsound (Australasia's biggest music conference) and Australian Music Week, and has written about music, the arts, and travel for a range of publications, websites and newspapers, including *Sydney Morning Herald*, *Groupie*, and *The Music*. Rob holds a BA from Cambridge in Modern Languages, an MA in Music Business from New York University, and an MAppSci in Coaching Psychology from Sydney University.

"Guided by Commercial Motives": Selling Songwriting

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Abstract

Beginning in the early 1900s, authors working within the American music publishing industry wrote how-to books about popular songwriting for aspiring tunesmiths. On one level, these texts are simply the byproducts of successful songwriters taking advantage of their celebrity. But while these instructional books are self-aggrandizing promotional tools, they also continue the tradition of musicians writing compositional manuals for his or her students. The utilitarian purpose of these how-to manuals adds to their historical importance. Examining these sources provides an avenue of inquiry into three related areas: how pioneering Tin Pan Alley writers such as Charles K. Harris and others wrote and thought about songwriting; the ancillary business practices of the music publishing industry; and the origins of popular music's cultural dominance in the twentieth century. Ultimately, examining these how-to books provides a unique opportunity to view Tin Pan Alley from the perspective of music industry insiders.

Keywords: Tin Pan Alley, music publishing, popular song, Charles K. Harris, Irving Berlin, how-to, songwriting

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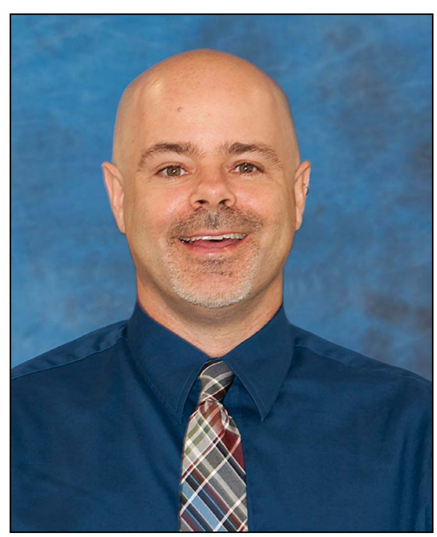

Ready Student One: Adventures in the New World of Virtual Pedagogy

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Abstract

This paper is an investigation of the challenges and opportunities associated with online 2D, Augmented Reality (AR), and Virtual Reality (VR) course content as a supplement to traditional pedagogical modalities in a workshop-style, creative course. Current trending suggests that VR users will number well over 200 million by 2020. Earnest Cline's best-selling novel Ready Player One (2011) and Steven Spielberg's cinematic adaptation of the same work (2018) have helped bring the idea of academics in a VR environment to the cultural forefront. As the use of Virtual Learning Environments (VLE's) increases, it is important to examine what pedagogical methods most effectively aid students in achieving desired learning outcomes within those environments. Is virtual pedagogy a potent educational tool or a feckless technological distraction?

In the spring of 2017, the presenter worked with Intelligent.Education and Lineage Media Solutions to produce an introductory course in Songwriting for self-guided learners in an online VLE. Forty, ten-minute sections of lecture content were recorded with a Stereoscopic 3D 4K video camera while forty (40) Xbox Kinect cameras captured holographic metadata from various angles around a green-screen video studio. Intelligent.Education has designed their courses to be consumed on VR platforms like the Oculus Rift, HTC Vive, Samsung GearVR, Playstation VR, Google Daydream, and the Microsoft Hololens. Beyond a simple survey of current technologies, Ready Student One focuses on the challenges and opportunities associated with using 2D video lectures, interactive 3D "props" and transcripts, and immersive Virtual Learning Environments to effectively supplement traditional pedagogical methods in workshop-style creative courses.

Keywords: augmented reality, virtual reality, virtual learning environments, songwriting, Intelligent Education, Lineage Media Solutions, music industry studies

James Tealy is a Lecturer in Songwriting in the Mike Curb College of Entertainment and Music Business at Belmont University. As a professional songwriter, James Tealy's deep list of credits cuts across several genres and includes a BMI song award winner, three #1's at Christian radio, and songs on Dove Award and Grammy winning projects. Tealy's chart-topping songs have been recorded by Kari Jobe, Lauren Daigle, Shannon Labrie, Josh Wilson, Unspoken, Chris August, and more than 100 others. James' songs have been featured in both film and TV globally including networks NBC, CBS, Fox Sports, ABC Family, and UPN. After several years as an adjunct faculty member, Tealy joined the full-time faculty as a Lecturer in Belmont University's songwriting program in the Fall of 2016. He teaches Commercial Songwriting I, Songwriting II, Lyric Writing, Popular Melody Writing, and he leads an annual study abroad trip for songwriting majors in Uganda and Zimbabwe. Tealy also maintains a busy calendar writing with and producing a diverse group of pop, gospel, and country artists.

Institutionalizing the Internship

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Abstract

"In its simplest form, experiential learning means learning from experience or learning by doing. Experiential education first immerses learners in an experience and then encourages reflection about the experience to develop new skills, new attitudes, or new ways of thinking" (Lewis and Williams 1994). Many MEIEA schools require an internship, indicating the majority of schools place a high value on the concept. However, little is known about how and whether faculty receive course load or other fair compensation for coordinating and facilitating internships.

Both the university and students are beneficiaries of experiential learning. University benefits include recruitment, retention, and job placement. Benefits for the student are motivation, oral and written communication skills, academic performance, and job placement. Recently, the University of North Alabama began including the internship experience in the teaching load of the supervising faculty member, and made a substantial financial commitment by purchasing software specifically used for internship accountability, expectations, and reporting. This has streamlined the means by which the student presents information regarding the internship experience and the way the faculty member receives the information. This paper will address the importance of experiential learning and discuss, through case study information, best practices for facilitating the valuable experience.

Keywords: experiential education, field-based learning, internships, co-ops, internship reporting, internship reflection, practicums, music business studies, entertainment industry studies

It was Albert Einstein who once said, "Learning is experience. Everything else is just information." Learning through experience is a widely accepted model, and internships, externships, apprenticeships, and various forms of shadowing have been common for many years. For much of human history the only learning that took place was through experience. In modern history, knowledge gained through experience is treated as a complement to that which is learned in the classroom.

"In its simplest form, experiential learning means learning from experience or learning by doing. Experiential education first immerses learners in an experience and then encourages reflection about the experience to develop new skills, new attitudes, or new ways of thinking" (Lewis and Williams 1994). The general concept of learning through experience has been around for thousands of years. Around 350 B.C., Aristotle wrote in the *Nichomachean Ethics,* "For the things we have to learn before we can do them, we learn by doing them" (Aristotle n.d.). Early theories of experiential learning were attempts by teachers to take a different approach to traditional formal education. Teachers challenged the students to "learn by doing," applying experiential knowledge to develop skills or new ways of thinking (Lewis and Williams 1994).

"Simple participation in a prescribed set of learning experiences does not make something experiential. The experiential methodology is not linear, cyclical, or even patterned. It is a series of working principles, all of which are equally important or must be present to varying degrees at some time during experiential learning. These principles are required no matter what activity the student is engaged in or where the learning takes place" (Chapman, McPhee, and Proudman 1995). Experiential education is different from didactic education where the role of the instructor is to provide or teach information. It is to prescribe and structure learning experiences. It is in creating and structuring these appropriate experiences where true experiential learning takes on meaning.

It is generally accepted that there are two types of experiential learning: learning by oneself through participation in events, known as informal learning, and experiential education through participation in activities structured by others. It is this second type that represents most experiential learning through internships and co-ops. Lewis and Williams (1994) further identify experiential learning into two categories. The first is classroom-based learning such as role-playing, case studies, and group work. Secondly, there is field-based learning with internships, service learning, and practicums. Experiential learning includes learning that comes about through reflection of everyday experiences. The role of the experiential educator is to organize and facilitate direct experiences under the assumption that it will lead to meaningful and long-lasting learning (Neill 2006).

The key to successful experiential learning is structuring and implementing activities external to the classroom. With field-based learning and internships, learning tends to be informal. “Making something of this chaotic learning situation is confusing for a learner who is used to being ‘fed’ information in lectures” (Moon 2004). It is further suggested that structured learning outcomes, reflection, briefing sessions, and assessment criteria can help learners process the experience (Moon 2004).

Reflection is critical to experiential learning and most internships require this in the form of journaling or other similar reports back to the supervising faculty member. Reflection does not come naturally to many students. Moon advocates a two-stage process for reflection. The first is Presenting Reflection in which the student receives some instruction on how to reflect. This can be accomplished through a variety of methods, such as giving examples, offering a starting exercise, showing how reflective writing is different from other forms of writing, and providing opportunities for reflection in class. The second stage is Facilitating Deeper Refection, which involves stepping back from oneself, using different viewpoints to the same issue, deepening reflection by collaboration with others, and using exercises that promote reflection influenced by emotion reaction (Moon 2004).

Many Music and Entertainment Industry Educators Association (MEIEA) schools require an internship or other experience, indicating the majority of schools place a high value on the concept. In fact, currently over 75% of the fifty-nine member schools require the internship (MEIEA n.d.). A 2016 study by Garfrerick indicates the internship as a required course ranked second among forty-seven MEIEA schools—second to only the required broad-based introductory survey class (Garfrerick 2016). Of the remainder schools, who do not require an internship experience, most offer it as an elective course or experience. Anecdotal reports from faculty members at institutions which do not require the internship indicate that students overwhelmingly take advantage of the elective experience. Students and faculty traditionally view the internship as a launch point for the career. The internship allows the student the opportunity to put the concepts, theory, and methods they learned in the classroom into practice through direct involvement with supervisory personnel in a professional work environment.

As much as the concept of experiential learning is highly valued among MEIEA schools, little is known about how and whether faculty members receive course load or other fair compensation or additional resources for coordinating and facilitating internships. Anecdotal information indicates that there are multiple models for institutionalizing the internship. Some schools grant load credit to the supervising faculty member, or export that function from the department to the Career Services office. Others expect the faculty member to take those on as an overload, yet others expect the instructor to supervise interns in what appears to be part of the faculty member’s service portfolio.

In the academic year 2016-2017 through its Emerging Leaders program, the University of North Alabama (UNA) College of Arts and Sciences tasked a faculty member with investigating experiential learning. The project had three primary goals: The development of sustainable workload models for faculty direction of experiential learning opportunities, the promotion of high quality experiential learning opportunities by sharing best practices, and the provision of recommendations for the systematic documentation of experiential learning opportunities. Eleven faculty from eight disciplines and departments participated in a pilot study where they were given in-load credit or $1,800 overload pay for supervising experiential learning activities. These included study abroad trips, internships, and fieldwork/capstone projects. As a result, several faculty members across those disciplines now regularly receive in-load credit for supervising internships. Some were unable to make the transition due to short staffing in those departments.

Until recently, the internship coordinator in the Department of Entertainment Industry at UNA was compensated $120 per student ($40 per credit hour), up to $1,800, as overload pay for overseeing student interns. Data collected in the department over the last decade shows an average of 38 students per year registering for the internship or 12.67 students each fall, spring, or summer. With consistent numbers in this range, the university decided the faculty member coordinating the internships should receive course load credit for overseeing the internship experience. The pilot program afforded an opportunity to illustrate what improvements can be made to those experiences if the faculty member has adequate time to coordinate and supervise them.

Another positive outcome of the project relates to the systematic documentation of the experience. The university made a substantial financial commitment by purchasing software specifically used for internship accountability, expectations, and reporting. This has streamlined the means by which the student presents information regarding the internship experience and the way the internship coordinator receives the information. The software allows immediate access by the internship coordinator to all internship information entered into the system by the student intern. Prior to using the software, students submitted internship journals at midterm and then again at the end of the semester. The new software allows the internship coordinator to troubleshoot any problems reported in the journal by the student and also provides the ability to intercede if information is inadequate. This enables the internship coordinator to intervene and immediately assist the student if necessary, keeping the student on track to satisfactorily complete the internship requirements.

Melissa Medlin, Director of Career Services at UNA, states, “Numerous software were researched, and it was determined Symplicity was the strongest experiential learning module to track students and encapsulate data” (Medlin 2018). Symplicity is a comprehensive solution for posting co-op and internship positions, managing applicants, processing evaluations, and tracking offers (“CSM: Career Services Manager” n.d.). The university pays an annual licensing fee for use of the software.

In the Fall 2017 semester, the internship coordinator in the Department of Entertainment Industry at UNA participated in the pilot program along with two other internship coordinators in two separate departments. The pilot program was successful, and other departments offering experiential learning opportunities now use Symplicity for student reporting.

Symplicity prepares students for the job hunt, boosts the institution’s return on investment with post-graduation data, increases hiring outcomes, and builds key relationships with employers (“CSM: Career Services Manager” n.d.). Before beginning the internship, students must submit internship information into Symplicity. Students are given instructions on how to enter experiential learning and internship placement data into the system. This information includes name, course number, course section, credit hour, work term, job title, start date, end date, email, phone number, work department, compensation, hours per week, supervisor name, supervisor department, supervisor title, supervisor phone number, supervisor email, how the internship was found, and a brief job description. The student must also list three learning objectives to be fulfilled during the internship experience. The student states tasks and strategies for fulfilling the objectives, and an evaluation of each objective is completed by the student. These objectives and activities will vary from student to student and are individualized to meet the needs of the student and the internship placement.

Once the student submits the experiential learning information into the system, Symplicity will generate an evaluation form that is emailed to the internship supervisor. After the student has fulfilled the internship hourly requirement, the internship supervisor completes the evaluation based on the internship performance of the student. All information submitted by both the student and the internship supervisor are kept in one place that streamlines the reporting process. This also enables faculty to easily retrieve the information for future use and creates an internship placement database for students to peruse when looking for experiential learning opportunities.

The Department of Entertainment Industry at UNA has evolved from a program in a music unit, to an interdisciplinary program, and finally to a stand-alone department. Over the course of this forty-three-year history, the faculty has debated whether to keep the internship as a requirement or offer it as an elective in the major. The faculty continues to see the benefits of the internship to the student and has opted to keep it as a degree requirement. This is largely due to witnessing students who are average performers in the classroom thrive and excel when putting to practice what was learned in the classroom. Over the years, faculty members have observed students who were reluctant to step out of a comfort zone complete the internship and ultimately land their dream jobs. Continually, the internship coordinator receives evaluations with excellent marks for students who have received average grades in the classroom.

Both the university and students are beneficiaries of experiential learning. Universities that promote experiential learning report increases in student recruitment (Martin 1997), retention (Nagada et al. 1998), graduation rates (Plotkowski and Joseph 2011), and job placement (Chi and Gursoy 2009). Students who participate in experiential learning report significant increases in motivation and focus on the major (Lowenthal and Sosland 2007), oral and written communication skills (Feldman, et al. 2006), academic performance (Bauer and Bennett 2003), graduate school admission (Hathaway, Nagada, and Gregerman 2002), and job placement. Ninety-five percent of employers report that a major factor in the hiring decision process is experience outside of the classroom (Chi and Gursoy 2009).

It is evident that educators need to prepare students for a career in the workforce. There are three fundamental “E’s” that students should remember when entering the working population: engage, equip, and empower. Experiential learning offers students much more than a “textbook” education. Experiential learning provides sensory participation—an immersive experience that aligns aspirations to a purpose or direction. It builds character and gives them a sense of ownership for their futures (Potter 2017).

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Janna Malone is an Instructor in the Department of Entertainment Industry at the University of North Alabama. Ms. Malone holds a Bachelor of Science Degree in Commercial Music and a Masters in Business Administration from the University of North Alabama. She teaches music business classes and coordinates internships. Prior to her work at UNA, Ms. Malone was employed at FAME Recording Studios in Muscle Shoals, where she served as Executive Administrator of the publishing and production companies. She is a Muscle Shoals Music Association board member and a member of the Music and Entertainment Industry Educators Association.

A Work of Art in the Age of Technological Disruption: The Future of Work in the Music Industry

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Abstract

While the outlook on careers in the music industry is very good, the data on specific jobs are not current. With the emergence of new technologies and new licensing regulations related to e-commerce, industry leaders admit that new positions are always emerging and evolving. The number of companies associated with the music industry is quite significant, but in reality, the future of the industry will be dependent on the efforts of entrepreneurs. To that end, it is important for those interested in music production and management to become multidisciplinary learners, combining a number of skills associated with music production, promotion, licensing, and distribution. And since technologies are in a constant state of change, it would be wise for students to develop the ability to think critically and globally, with the understanding that any particular skill set is part of larger paradigms that shift to the tune of disruptive technologies, changing economies, and complex social relations.

Keywords: job, career, entertainment industry, music industry, creative industries, content industry, technology, disruption, work, futurism, entrepreneurship.

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Team Teaching Artist Management

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Abstract

The course in artist management at Belmont has been team taught the prior three years to provide students with the perspectives of an entertainment law attorney (introducing the business side) and a professional musician and singer of a well-known country music group (introducing the creative side). The goal is to provide a point-counterpoint style of presentation of the biggest and sometimes most contentious issues faced by artists and managers from both a manager and an artist's perspective. Music industry students are generally taught information contained in a textbook, but this opportunity allows students to also live the experiences of the teachers. The instructors, through the team design, have improved their individual and collaborative teaching abilities and effectiveness. Each instructor lectures on areas of expertise allowing them to lead the discussion of issues that affect their particular viewpoint and experiences with the other instructor providing, in many cases, a counterpoint. The students seem to have expressed their approval of this change in the delivery of the course by encouraging other students to register for Artist Management. As a result, we've increased the number of sections as well as added a summer class.

As a result of the team teaching effort, the students have shown improvement in their understanding of the manager-artist relationship, the issues that they will face during the artist's career and how to successfully navigate those issues in more of a win-win scenario for the students and the artists they may represent in their careers. Course content is still the focus of the coursework and so as a result they plan to introduce a coursepack which will replace the existing textbook. Over the next year, Rush and Dwayne will create an iBook that follows the class lectures and discussions and provides a more current approach to managing artists in the changing music industry business model. The coursepack will develop selected readings, conduct interviews with industry leaders, introduce multimedia presentations, and continue group activities with case studies. For this conference presentation, we would like to share our experience with the team-teaching model, its positives and its challenges and its effectiveness with this particular course and subject matter. We would also like to solicit suggestions from our colleagues to help us develop ideas for our forthcoming course pack and eventual book.

Keywords: artist management, music business education, team teaching, Little Texas, Belmont University

Rush Hicks is an Associate Professor in the Curb College of Entertainment and Music Business at Belmont University. He writes: My undergraduate degree in music is from

Ole Miss. I also received my law degree from Mercer University in 1981. For many years I practiced law in Nashville on historic Music Row representing artists, songwriters, artist managers, business managers, record companies, record producers, booking agencies, and publishing companies. I currently teach copyright and artist management and chair the music business program at Belmont University in the Curb College of Entertainment and Music Business.

Dwayne O'Brien is Instructor of Music Business in the Mike Curb College of Entertainment and Music Business at Belmont University. O'Brien co-founded the country band Little Texas which went on to chart fifteen top-ten singles, three number-ones, and sell over seven million albums on the Warner Brothers label. The group also collected three Grammy nominations and garnered the Academy of Country Music award for vocal group of the year, and the CMA award for album of the year for their contribution to *Common Thread: The Songs of the Eagles*. O'Brien has enjoyed success as a songwriter having co-written the majority of the band's hits including the number-two "Kick a Little," and the number-one country and pop crossover hit "What Might Have Been." O'Brien also co-wrote the Hall and Oates hit "A Promise Ain't Enough." Since earning a masters degree from Vanderbilt University in interdisciplinary communications in 2005, O'Brien continues to write, tour and record with Little Texas, and loves teaching at Belmont, flying, and golf. He makes his home in Brentwood, Tennessee with his wife Delisa, and sons Dylan and Dawson.

Using Radio as a Tool for Teaching Music Industry

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Abstract

Like other areas of the music industry, radio has undergone major changes in the last twenty years brought about by advances in digital technology, including the proliferation of the internet and connected phones. Listeners have many more options for entertainment today, yet radio in all its forms still remains a vital part of the entertainment scene and is capable of delivering a sit-back experience for listeners through terrestrial broadcasting and streaming. It also provides many opportunities to help students get practical experience, make contacts, and learn to add value through the curation of content. This report covers some of the activities on a variety of platforms that have been developed for an introductory course about the music industry. Students are developing a database of Midwest college, listener-supported, network, and independent stations whose internet streams are available through our Midwest Radio Player phone app. Students also learn to create social media messages of interest to readers about regional musicians and their appearances on local radio stations. These messages are distributed through our social media outlets, and students learn how to use analytics to see the resulting engagement. Related apps for West Coast Radio Player and Southern Radio Player are also available.

Keywords: radio, streaming, regional music, Midwest, West Coast, southern, phone app, music industry education

We have many options for entertainment today, including the sit-back experience that radio offers. We define "radio" broadly here to include both terrestrial broadcasting and internet streaming and return to it periodically in the course as we discuss how the music industry has evolved and continues to change copyright, promotion, and income streams.

The activities described in this report were developed for a survey of the music industry class with 125 students. The course objectives include a number of transferable skills that apply to students majoring in any discipline, since 95% of the students take the class to fulfill a general education requirement and are not planning careers in music and entertainment. The assignments in the class challenge students to develop an entrepreneurial mindset beginning by taking an inventory of what they are good at, what they can do with their skills, how they can help other people, and how they can add value to whatever situation they are in. Communication skills are developed by practicing finding common ground, understanding what is in it for the listener, and creating interesting social media content. As they create marketing messages suitable for use by musicians with their fans they become more alert to how they themselves are being marketed to and how their choices are influenced by labels and broadcasters. Over the course of the semester they become more aware of the regional music and entertainment scene, which is heard more on college and listener-supported stations than those owned by radio conglomerates. They learn about the history of iHeartMedia, how playlists limit the number of new songs they hear, and the advantages major labels have in getting their artists heard on radio. This consolidation of broadcasting companies parallels that of the major record labels, and students are challenged to discover independent artists and become sympathetic to the challenges they face in becoming known. One of the things they enjoy most is sharing their favorites with other students in the class.

As we cover the history of the recording industry we trace the technological breakthroughs that led to changes in listening habits. Radio began as a social experience shared by the family as they gathered together in the parlor. Popular music became a youth business when young people had disposable income and went off to their own rooms to listen to records by themselves or with friends. Youth culture gained momentum and even greater disconnection with adults with the advent of the ultimately portable transistor radio, and the Walkman cassette player system that followed that allowed listeners to organize their own collections of music and fix the order of songs which they could then share with the special people in their lives. The Apple iPod expanded the variety of available songs with its capacity to put 1,000 songs in its owner's pocket. Being able to make one's own playlists was easier than copying records onto cassettes, and soon personal listening was a standard feature on smartphones. Music, like video, has moved from a social experience to a personal one. Apple has continued to miniaturize the technology in the Apple Watch, while offering streaming access to 45 million songs. Their HomePod speaker works in the Apple Music ecosystem and adapts to the surrounding space, and listeners can choose from their own playlists, algorithmically generated content, or sets created by Apple's celebrity DJs. Now listeners have the ability to simultaneously share the same music on a global scale, in a geographical area much larger than what terrestrial radio stations can reach. Whatever technology is used, radio in all its forms provides a sit-back, hands free experience that can be enjoyed when one can't, or doesn't want to make choices, for example, while working or driving. Services like Apple Music, Spotify, Pandora, Amazon Music, and Google Play offer huge music libraries stored in the cloud that listeners can connect to through their phones wherever they go. There is no longer a limit to the number of stations resulting from bandwidth constraints of the radio spectrum.

Being faced with unlimited choice can be overwhelming, and it is understandable that many listeners retreat to their old favorites or accept the algorithmic suggestions based on their listening habits in order to reduce the cognitive load of having to make a series of choices. Radio satisfies this need as well by giving the listener the option to leave the choice of music to someone else, leaving them with just three choices to make: when to turn it on, change the channel, or turn it off. Pareto's principle states that 80% of the effects come from 20% of the causes. This proportion can be applied to other aspects of life, for example, it may be that you may wish to control what music you listen to 80% of the time and leave it up to someone else or an algorithm 20% of the time. Other people may wish to have their music selected for them 80% of the time, leaving them 20% of the time to make the decisions themselves.

Whether at a club, a party, or on air, a DJ is a specialist who has the time, knowledge, expertise, and sensitivity to design a listening experience. Human intelligence and taste may trump the science of the selection process used by streaming services, and the explanations of who appears on each song and why it was chosen can add an extra dimension to the experience. DJs on college and listener-supported stations have little or no financial incentive to do their work, and are motivated to create programs by their love of the music and desire to share it with listeners. This feeling may be felt by the listener, who may also enjoy hearing a voice that is connected to a specific place rather than having the selections appearing on a corporate playlist honed in another state, informed by feedback from focus groups, or made by a faceless algorithm running on a server in an undisclosed location.

Using Radio in Teaching

Terrestrial and streaming radio provides a platform to look at the music industry from a number of angles. One assignment used in our class has students report on what they hear when listening to four types of stations—corporate, independent commercial, college, and listener-supported. By logging what is played, advertised, and said for fifteen minutes on each type of station, students come to understand how much autonomy programmers on each type have in choosing what to play, and how much comes from rotation or a playlist. They also become more conscious of how local stations incorporate news and weather, public service announcements, take requests, and feature interviews and performances by independent artists. Some students report that they like the college stations the most because they play songs that are unfamiliar to them. Other students in the class dislike the college stations for the same reason and prefer the commercial broadcasters because they stick to the hits they already know.

We operate a streaming radio station and half of the schedule is rebroadcasts of packages created for our public radio affiliate by our music production students who make multi-track field recordings and conduct interviews at venues around the state, which they bring back to mix and edit into 55-minute episodes. We have a website called Middletown Music whose goal is to promote original music from the Midwest. It serves as a hub for the students' work in crafting email, interviews, and social media messages. Ball State University is located in Muncie, Indiana, which was chosen as the site for a series of sociological studies beginning in the 1920s due to our area being typical of small manufacturing towns. We are trying to capitalize on having our fingers on the pulse of the country's music taste. We want to flip being considered average to be an advantage. Our unique selling proposition continues to be how extremely representative we are, expressed in our motto, "If we like you here, they will like you everywhere." We have the facilities, students, and time to help promote music of the Midwest in order to make a contribution to developing the music and entertainment industry in the region. We are supporting our student radio station WCRD and want to reach as many listeners as possible with them and our internet radio station in order to increase awareness of independent music. This and our other activities are intended to increase the viability of careers for our music production students, and students majoring in communications and other subjects, and want to be part of a rising ocean that floats all boats.

YouTube provides another type of sit-back experience and is one of the main places where people discover and consume music. Middletown Music has a YouTube channel, and the class has developed a playlist for each Midwestern state. Students have a type of A&R experience as they seek out and choose what groups they want to share with others, and then add descriptions to their videos to add value, as they do for the Facebook, Instagram, and email messages they create on behalf of the regional artists they choose to promote, while always looking for what will be of interest to readers, rather than for the benefit of the artists. In an interview conducted for the textbook I wrote for the class (*Introduction to the Music Industry: Midwest Edition*), Ariel Hyatt recommended that 40% of your social media should be cross-promotion of things other than yourself, that your goal should be to satisfy your readers and to develop an expectation that they will find things of interest in your messages, rather than tiring and turning them off by constantly bombarding them with offers of things they can buy from you. Students are challenged to create content of interest to readers so that they won't unsubscribe or disconnect after signing up for our mailing list or connecting with our social media outlets.

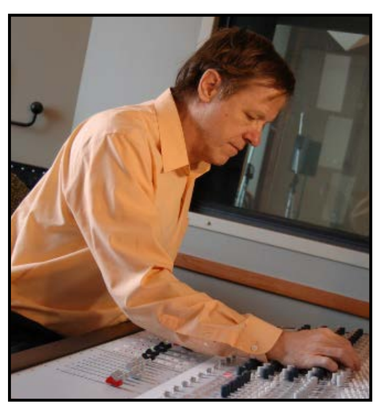
Over the course of the last year we have redirected our energy from the development of podcasts and our own streaming radio station to engaging with Spotify and Apple Music. Dropping our internet streaming station will save a thousand dollars per year in hosting and licensing fees and reach students on the platforms where they spend their time. Students contribute to a collaborative playlist that we listen to before class starts, providing an opportunity to discuss explicit lyrics which not everyone is comfortable with. Students can apply their experiences in different fields like exercise physiology, sports administration, or hospitality in a project where they create playlists and explain their choices. This may include conducting surveys to see what students outside the class prefer listening to.

Another assignment is to have students report their favorite radio stations from their hometowns, which are then added to a database of internet streams made available to users of our Midwest Radio Player app, which was written by BSU computer science students for both iOS and Android phones. The app acts like a virtual car radio with scan buttons that steps through the list of stations created by the students. Once users find a station that they like they can do a long-press on one of the memory locations and save it as a preset, and those that are selected that way by listeners are reported back to us as a list of favorites. We also have a "West Coast Radio Player" and a "Southern Radio Player" app which can be found on the purplecalves.com website. The programming team made the code open source in case someone would like to create players for other parts of the country. We expect that the next generation of cars will come with internet radios as a standard feature, but in the meantime, you can use our app, in the car or anywhere else you go.

Radio is going to be increasingly driven by big data. Spotify already uses software developed by Echo Nest to categorize each song, such as how danceable it is, how long it lasts, if and when a fadeout starts, how much energy it has, the name of the album it comes from, songs that are similar to it, its tempo, and the year it was released. This data can be used to automatically generate playlists using any strategy the programmer wishes. One option is to generate a playlist for a user's upcoming road trip in which the hometowns of the artists are sequenced in the same order as the route the traveler takes.

While we can't predict what the environment will be that our students will work in, it seems likely that radio will become increasingly individualized and tailored to each listener's unique habits, place, time, associates, and activities in the same way that drugs will be personalized based on the patient's DNA. Songs may even be composed in response to each profile, for example, a song may have a guitar solo if the system detects that the listener skips to a new song more often when one isn't heard within the first two minutes. In the meantime, radio provides an opportunity to exercise and develop students' capacity to add value through curation, an activity and service that seems likely to grow as a business and career opportunity in a world in which listeners feel adrift in a sea of content, and which they expect to be free.

Robert Willey (http://rkwilley.com) teaches songwriting, computer music, music industry, and senior projects in the Music Media Production and Industry department at Ball State University. He is the organizer of online centennials for Conlon Nancarrow and Scott Joplin, and has published books on Louisiana Creole Fiddle, Brazilian Piano, Music Production, and Midwest Music Business.



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The Missing Stream: Fostering Music Products Education Through Applied Technology

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Abstract

This paper argues for an expanded view of music industry education through greater recognition of the largely overlooked music products sector. Music products and applied audio technology represent growth areas for music industry programs managing their own brand identities. An initial perspective reveals major trends facing top companies in this $7 billion industry. Analysis of how this area is being addressed in the academy refers to three existing institutional models. This in turn shows that even though applied audio tech is a useful approach into a music products emphasis, bringing fabrication in-house is a challenging concept for music, business, and communications departments. Recommended strategic alliances include disciplinary overlap with coursework based in physics, theater, and live event management and production programs. Justifications for such an emphasis include market forces like stable growth, employment, and economic value as well as the ability to respond to student demand for active and experiential learning. The study concludes with a sample course project to show an example of what applied audio coursework looks like.

Keywords: music products, music business education, curriculum development, applied audio technology, interdisciplinary studies, physics

A relative anomaly on the landscape of higher education during the last decades of the twentieth century, colleges, universities and even high schools offering music industry coursework have awoken to its recruiting power in the twenty-first century. Departments and schools offering such programs are no strangers to the collision of opposing forces operating at the intersection of industry, commerce, and education. On the one hand, we see the speed of technology, business-minded mantras echoing the old "time is money" equation and the need to follow quickly shifting cultural trends. On the other hand, we see higher education operating at a far slower pace laboring to push innovation through layers of committees in the effort to ultimately locate it somewhere under the rubrics of research, teaching, or service. After all, if successful businesses tend to measure their lifespans by the decade, colleges and universities do so by the century. For disciplines like music, business, and communications circulating around the popular music industry, this broad perspective is useful for recognizing some of the opposing forces involved in growing music industry programs. Despite its relative slowness, the academy prides itself in its ability to reduce complex systems like the music industry to an essential set of principles that remain valid even as practices and technologies shift. Music industry scholarship thus faces the threat of operating at a much slower pace than its subject. The tension that results is exemplified by a cornerstone of music industry education—the "3 streams" model set forth by Geoffrey Hull in 2001. In its reduction of the recording industry to the basic components of songwriting and performance as they feed into label operations, the text fundamentally ignores the question of how songwriters, engineers, and performers are supplied with the tools of their respective crafts: the musical instruments, recording and live performance equipment that captures and conveys creative inspiration for awaiting consumers.

Rather than pursuing an interrogation of how this apparent oversight happened, let us consider the possibility of including music products alongside of those other income streams mentioned above. Important as a topic of reflection, that in itself however is not our aim. Instead, the ultimate aim of the work at hand is to recognize the study of music products as an opportunity for this young discipline to make a stronger claim to its academic territory, increase its relevance, and better prepare students for success. To this end, let us consider this subject area in terms of its recent evolution and its relative lack of visibility in music industry literature before bringing focus onto how a collection of sample academic programs represent a variety of pathways for adoption. From that perspective, we will focus on applied music technology as a preferred way to address music products and as a means of creating experiential learning opportunities in a hands-on classroom. And this allows us to address fundamental questions like, what overarching student learning objectives guide the inclusion of music products as an area of study? And, what could an introductory as opposed to intermediate or even upper-level music products course of study look like? Finally, this paper includes a sample upper-level course project to demonstrate how students learn in this subject area as well outlining practical considerations like specialized equipment, software, and additional cost.

The Shifting Landscape of Music Products

From a purely financial perspective, the case for including the products sector within a revamped "four-streams" model is one that justifies itself with ease. For many students of the industry, the significance of the 2017 U.S. numbers has been the concert revenues ($8b) as compared to label income ($7.8b). Echoing the same shift in the U.K. numbers from 2014, the importance of this shift has been read as a confirmation of the live performance sector as the industry driver. While this is no doubt a bellwether event even from the long-term view, it also signifies the turbulent conditions working to reorganize the creative industries over the last fifteen to twenty years. Given the precipitous fall of the record business over that time, the comparative stability of the U.S. music products industry over the last decade is remarkable by contrast. Over the last decade, the products sector has quietly maintained a steady 1.5% increase, growing from $7b to $7.1b. By economic value alone then, the products market assumes the third position in a would-be four-stream model, keeping music licensing at the bottom rung with its $5.5b in 2017 (see Figure 1).

Simply put, the music products sector consists primarily of musical instruments, audio equipment (sound reinforcement, studio and home recording hardware and software) as well as accessories, lessons, and repair services. Within the products sector itself, we find a significant shift in the landscape impacting the way business is done and reflecting many of the same forces at work in the larger retail con-

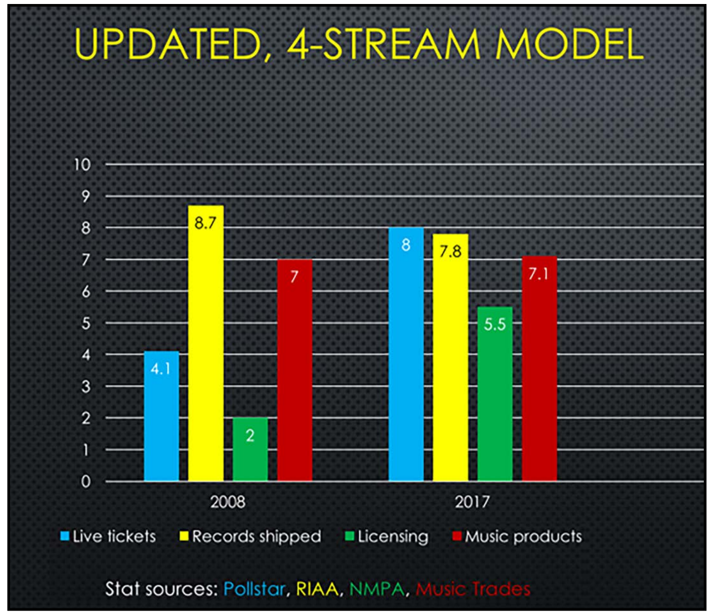


Figure 1. Updated four-stream model.

sumer marketplace. For the last half century, Guitar Center Holdings (GCH) has built itself into the leading position among industry retailers. However, it appears that the company continues to struggle with accommodating to the progressively online marketplace. While recent figures are more difficult to obtain, research has yielded a digital copy of GCH's 2012 statement of financial performance to the Securities and Exchange Commission (form 10-K) showing consolidated long-term debt of approximately $1.5 billion. More recent press reveals GCH's complex shell game of transferring debt as largely ineffective leading some analysts to estimate the current figure as being closer to $1.9 billion. Regardless of speculation, in 2012, GCH's debt equaled 21.43% of the total value of the music products sector.

Indiana-based Sweetwater Sound Incorporated provides a contrasting perspective on the upper echelons of the music products industry. It would be an oversimplification to say that Sweetwater has completely eschewed the brick and mortar albatross to which Guitar Center remains tied. Instead, Sweetwater presents a consolidated model based out of a modern 150,000 square foot campus on 99 acres in rural, northeast Indiana (see Figure 2).

The campus houses a wide array of operations from a traditional brick and mortar retail space to warehouse/shipping facilities, online and phone-based tech support, exposition halls, a suite of recording studios, in-house customization services, an array of employee services including a gym and barber/salon, as well as a host of community-facing spaces like its amphitheater, instrument repair, dining hall, and interactive arcades. The apparent incongruity of a Silicon Valley style of campus in the Midwestern countryside is off-

Figure 2. Sweetwater Sound, Inc., Fort Wayne, Indiana.

set by the amount of business Sweetwater conducts online shipping approximately 800 guitars per day. The sales floor hosts some 300 reps each doing an equivalent amount of business as a single brick and mortar Guitar Center location. In addition, the sales floor rents out office space to reps from Fender, Avid, Shure, and a host of other manufacturers to liaise large-scale wholesale buying as necessary.

Academic Integration

A good indicator of the current status of music products in music industry education is the fact that the topic receives all of one chapter's worth of visibility in Baskerville's *Music Business Handbook*—a textbook typically found in a first-year intro class. While the topic is not completely invisible, it threatens to be marginalized and all but forgotten by the time students graduate. This is clearly not suitable for the third most valuable sector of the music business. So, what implications does music products hold for higher education? While a complete answer to this question is too vast given the scope of this one article, let us take a closer look at how an emphasis on music products might be best situated within an existing music industry program. To speak to this issue, we will take a twofold approach. From the perspective of the institution, it is important to recognize points of disciplinary overlap that may be able to facilitate and support the implementation and development of younger academic initiatives such as the creation of an area of emphasis in music products. As a follow-up to this discussion, we will consult a sample set of existing university courses and programs that represent reference points for our study. This perspective will provide an idea of how such an initiative might be integrated as an exploratory startup, a concentration, or even a minor or major area of study. Together, these two points of view can serve as a guide to identify necessary resources and support structures along with sample blueprints of how consulted programs have been seeded and developed towards fruition.

An initial question to inform our inquiry of how to address the addition of music products courses to a given music industry program would be, what relationships can we find between the study of products and the traditional disciplinary network we find supporting music industry programs? Looking at how music industry programs are currently situated in universities by college or school, it is an established point of fact that music, business, and communications are the traditional triad disciplinary partners. If the core competencies or outcomes most often associated with music industry programs include management (music business operations like artist, event, or label management), production (live sound reinforcement, studio engineering, editing) and performance/composition, then products certainly borrows elements from all of these. In fact, the effort of product development is to translate a performer's preferences into technical terms in order to create an effective item (instrument, component, or production) that hopefully responds to an entrepreneurial niche or opportunity. However, the actual fabrication component whether it be through software coding or physical design and assembly places a significant part of this area into academic territory usually covered by computer science (coding) and physics (electrical design and assembly).

The above situation is noteworthy for several reasons as we proceed. First of all, it represents significant but not prohibitive departure from the "way things tend to be done" in a given music industry program. As such, a music products initiative represents a true growth opportunity as opposed to a reorganization schema. Secondly, and as a result of this growth opportunity, it represents specialized knowledge, equipment, and safety considerations that may be daunting from music, performance, or business perspectives but less alien from that of a physics or hard science program. Access to specialized equipment types and the existing codification of best practices for their operation would then be a significant type of interdisciplinary support improving startup and general administrative efficiency. Third, and apart from these technical skills, some types of student learning objectives commonly associated with the more traditional music industry programs work well within the music products context. These include aesthetic awareness, brand strategy development, and recognition of marketplace dynamics. Lastly, just as the breadth of the products sector requires decisions to be made in terms of what kinds of products or services are to be featured, academic programs are likely to be forced into similar choices. These decisions should consider the market demands, the expertise of associated faculty as well as institutional resources (funds, equipment, space, etc.) that may make certain types of products or services more or less favorable or even viable.

An Applied Music Technology Approach

The breadth of possibilities for the types of goods and services that could be featured by a music products academic initiative is very wide, potentially ranging from luthiery to music therapy, digital sampling and synthesis to piano tuning, instrument repair and so on. Deciding what type(s) of products or services to teach is of obvious importance (see the discussion above, as well as Baskerville's chapter showing which types of products are the most crucial to the sector's success). The programs consulted for the purposes of this study, it should be noted, all align under the general rubric of applied technology meaning that these are not courses or programs dealing in the service side of music products (i.e., lessons, repair, music therapy). Instead, the consulted programs offer instruction in physical and digital products like instrument amplifiers, effects pedals, audio programs (software, apps) as well as virtual and physical instruments. The rationale for this choice is informed primarily by the limited range of program types with emphasis on products. Furthermore, these examples range from a single course (as in the case of the University of Illinois at Urbana-Champaign), to a combination of multiple courses oriented towards the music products industry and serving as a concentration or certificate within a broader major (as in the case of Appalachian State University), to a dedicated major with its own core of classes (as in the case of Massey University of New Zealand's College of Creative Arts; see Appendix 1 for media relative to these programs).

At the most basic level, an applied technology-type of music products course may organically take root in a single experimental course, science lab section, or theater workshop. These environments can be catalysts when, for example, the combination of specialized equipment with a passing orientation toward the creative/cultural industries results in repairing or modification of existing audio equipment or the creation of custom pieces. This is to say that some institutions unwittingly foster conditions for these factors to coalesce without any overt tie to music industry education. In the example of the University of Illinois at Urbana-Champaign, the department of Physics developed a physics of music course (Physics 406) driven largely by the professor's hobbies in music and electronics in combination with the availability of the university's audio lab space and equipment. Students choose the course as an upper-level elective and, after reviewing the relevant acoustic and electrical theory, they propose a project for the course and spend their time building music equipment. Students are able to choose their projects based on personal interest and ability. The fact that these tend heavily towards guitar (effects pedals, amplifiers), ultimately reflects the distribution of the music products marketplace as shown by Baskerville. Because the course directly responds to the vogue of hands-on, experiential learning, its designer, professor Steven Errede stayed on past his intended retirement to teach only this course due to student demand.

Beyond this example, we find a secondary or intermediate degree of integration in the case of Appalachian State University. The Hayes School of Music offers a Bachelor of Science in Music Industry Studies with a possible concentration in Music Manufacturing and Merchandising. In this example, music industry students pass required courses in musicianship, performance, and music industry before moving onto a three-course sequence focused on entrepreneurship, selling, and internet marketing. This sequence shares two prerequisites, a 200-level class in music merchandising and entrepreneurship as well as a 300-level class in marketing principals. Here, the music products sector is addressed through a classroom-based, conceptual model integrated with a more experiential one in which the applied component is split between the practicum/field experience class (MUS 2901) and the upper-level music technology class (MUS 4420). Given the speed of the industry and the crucial importance of field experience for music industry students, the Appalachian State example allows the dynamics of the current marketplace to provide students with direct experience while simultaneously using the class to emphasize marketing and sales principals. While there is little basis or need for direct comparison of the two examples provided so far, it is striking that between them there is a rather comprehensive picture of a fully integrated program in which the institution is less dependent on the private sector for the means of production (i.e., fabrication).

Although research did not reveal a self-contained music products major, this should come as no surprise given that it is very uncommon for any of the traditional streams to find such unique emphasis in a four-year program. Nonetheless, Massey University of New Zealand's College of Creative Arts represents the most complete example of a comprehensive and integrated applied technology style of a music products course of study. The program is significantly different than the U.S. programs in that it is more intensive (completing in three years rather than four) and it places students' creative work at the start of the program rather than at the end. The course of study is a bachelor of commercial music that has three end-of-year major projects each with a subsequent orientation including "performance" in year one, "technology" in year two, and "music industry" in year three. To claim that the program is specifically dedicated towards music products would not be accurate. Rather, students entering with the desire to pursue music products exclusively would be able to use their time to choose a course of study that would combine the two previous examples we have consulted in this study. This is to say that by the end of the second year, students have the opportunity to take two software development classes and two hardware/electronics classes. Rather than proceeding from conceptual to experiential, Massey students begin with applied, creative projects and use their capstone year to conceptually plug that creativity into the industry map (survey course) as a culminating gesture.

Sample Project-Based Activity

A good way to show how a proposed area of study functions is through an example of the type of work it proposes for student engagement. The following example may be applied as a discrete (short-term) assignment or located in a larger, cumulative class project (upper level). The core idea of the project is a response to an entrepreneurial niche in the music products market place. Until the very recent uptick in custom amplifier building, the market was wide open for amplifiers designed for acoustic instruments like mandolin or fiddle that require reinforcement for larger stages. This remains an entrepreneurial opportunity to which few DIY enthusiasts are able to respond. This inability is supported, in part, by the separation of applied tech from the marketing, management, and sales skill-set common to music industry education. The project/assignment is thus aimed at modifying guitar amplifiers to work for other instruments. Harmonica has been used in the examples that follow. The competencies required for completing this project include those conveyed in lower-level physics or introductory audio courses (the nature of sound, frequency, basic electronics) as well as at least one additional audio electronics course to introduce reading schematics/circuit diagrams, safety protocol for working with electronics and the basics of audio measurement and circuit design.

Due to their relative simplicity and accessibility, older vacuum tube designs (as opposed to transistor-based designs) have been chosen as the platform for this sample project. As a small-scale activity, students would be primed with audio discretion (listening) exercises to develop an awareness of their preference regarding various amplifier manufacturers (Fender, Marshall, Valco, etc.) from different production periods (1940s through 1960s) with particular focus on how the tone control section shapes what they are hearing. Audio frequency analysis software (like SpectraFoo for example) is a useful tool for taking a snapshot of where acoustic energy is concentrated for a given instrument like the harmonica (see Appendix 2 for media relative to this research project). This is the equivalent of letting digital technology take a song's digital fingerprint, except here we are applying it to an instrument instead of a song. Using additional freeware like Seymour Duncan's Tone Stack Calculator, this information allows designers to cut and boost frequencies specific to that instrument and either design their own tone control circuit (short term assignment) or ultimately to build an amplifier (course project) that is designed specifically for that instrument. Despite additional course fees to cover students' building kits ($200), students from the programs profiled above have discovered that building customized audio components fits well within the purview of a semester (see Appendix 3 for a list of specialized equipment and additional resources).

Like any business, institutions of higher education periodically change the way they market themselves. Current catch phrases like "interdisciplinary", "experiential", "hands-on", "transformative" are not without merit but can often be easier said than done. As a response to the creative inclinations of students who are attracted to enroll in music industry programs, an integrated and comprehensive music products program holds the promise of realizing creative vision from design all the way through to marketing. In the case of responding to the forces of the employment marketplace into which students will enter, this is an area of the music business that continues a pattern of long-term, slow and steady growth while providing a wide breadth of entry points on the production as well as management sides. In sum, music products is an area whose importance is far greater than a single chapter in your music business 101 text book. Fostering growth includes recognizing easily overlooked human and physical resources and working to build strategic partnerships across disciplinary borders. Despite the somewhat unexplored nature of the terrain, it is incumbent on program administrators and directors to ensure that fear of the unknown is not the barrier to entry. Instead, they may increase chances of success by relying on the orientation and abilities of program personnel; seeking support from potential partners in the sciences, theater, or art and design and; creatively re-evaluating existing program facilities for potential repurposing.

Endlinks (embedded in body of text)

1. https://www.sec.gov/Archives/edgar/data/1021113/000110465913024368/a12-28783_110k.htm
2. https://www.marketwatch.com/story/guitar-centers-proposed-debt-exchange-would-constitute-a-default-moodys-2018-03-14
3. https://www.sweetwater.com/about/press-releases/00383

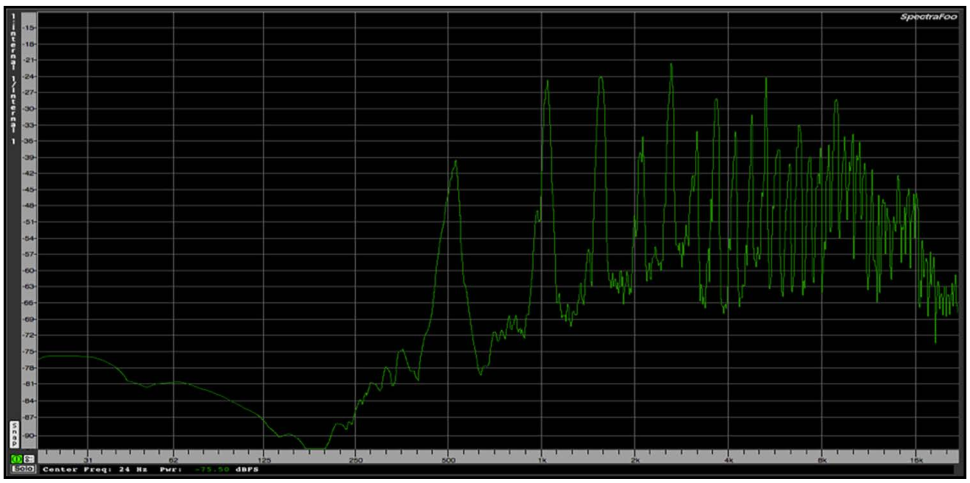
Appendix 1. Media relative to sample programs with music products integration.

1. University of Illinois Urbana-Champaign, Department of Physics
   a. Link to course website
   b. Link to course syllabus

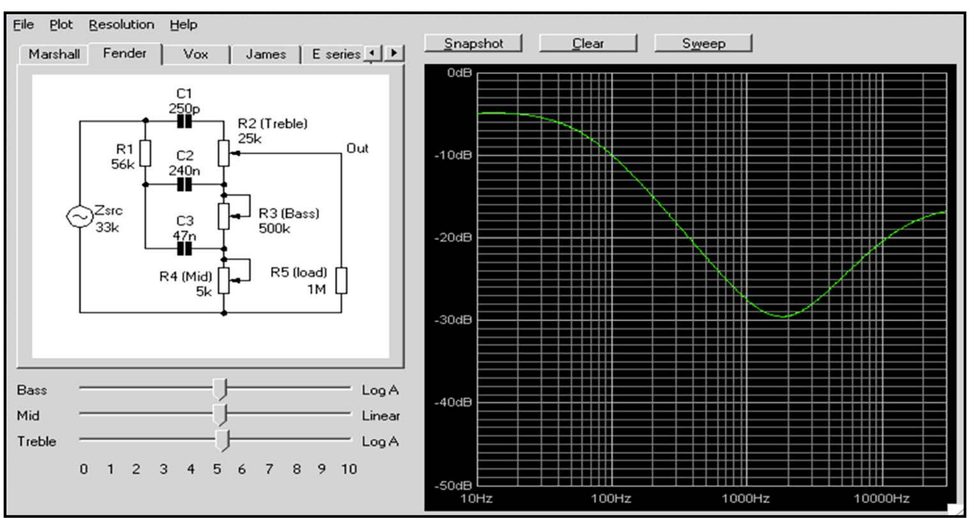
2. Appalachian State University, Hayes School of Music
   a. Curriculum overview

3. Massey University of New Zealand, College of Creative Arts
   a. Promotional videos: commercial music technology, software development
   b. Curriculum overview

Appendix 2. Custom instrument amplifier project information.



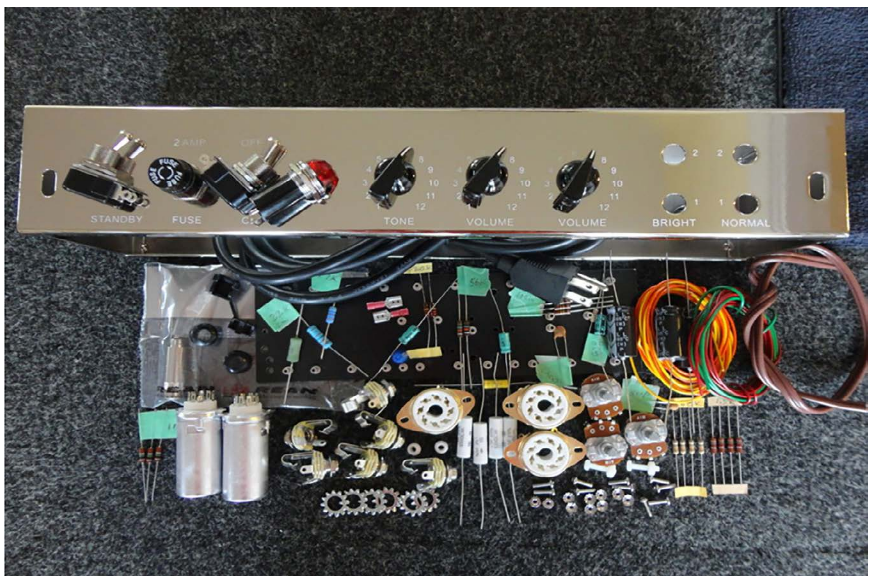
SpectraFoo frequency analysis of harmonica note (C5).



Tone Stack Calculator, interactive freeware to create custom tone circuit.

Appendix 3. Equipment list and special resources for an applied audio lab.

Example of program lab equipment ($1000).



Example of mid-sized amplifier kit (student cost $200 without speaker and cabinet).

Recommended Educational Resources

- Online
  - YouTube channel: Uncle Spot
  - AX84 reference library
  - Valvewizard.co.uk
- Mutlimedia
  - Weber, G. *Tube Guitar Amplifier Servicing & Overhaul* [DVD]
- Books
  - Blencowe, M. *Designing Tube Preamps for Guitar and Bass*
  - Funk, D. *How to Service Your Own Tube Amplifier*
  - Pittman, A. *Tube Amp Book*
  - *RCA Tube Manual*

Websites

- General amplifier discussion
  - Fender discussion page: http://www.fenderforum.com/forum.html
  - Plexiboard: http://www.vintageamps.com/plexiboard/index.php
  - The gear page: http://www.thegearpage.net/board/index.php?forums/amps-and-cabs.3/
  - TDPRI, Amp Central: http://www.tdpri.com/forums/amp-central-station.11/
- Builders' discussion pages (more technical)
  - Doug Hoffman's site: http://el34world.com/Forum/index.php
  - AX84 discussion forum: http://www.ax84.com/bbs/index.php
  - DIY tube: http://www.diytube.com/phpBB2/index.php?sid=1e7a7954d48b86bdf157d-520c6f7d8b1

Where to Purchase Parts

- Allen Amps: http://www.allenamps.com/
- Amplified Parts: https://www.amplifiedparts.com/
- Angela: http://www.angela.com/
- Antique Electronic Supply: https://www.tubesandmore.com/
- Hoffman: http://hoffmanamps.com/
- Kendrick: http://www.kendrick-amplifiers.com/
- Mojotone: http://www.mojotone.com/
- Watts Tube Audio: http://tubeamplifierparts.com/
- Weber: http://www.tedweber.com/amps/kits

List of Tools for Beginners

30-watt soldering iron	Soldering station
Digital mutlimeter	Socket set, "nut drivers"
Needle nose pliers	Wire snips & strippers
Alligator clips	Screw driver set
Allen wrenches set	Selection of "known good" components

Sample Project Parts List, Budget & Time

Sample parts list, 5F1 tweed champ, 8 watts (estimated $500 with cabinet and speaker)		
Circuit board	3xtubes	Output transformer
Power transformer	Power cord	Metal chassis
5 capacitors	14 resistors	2 grommets
Power cord relief	Lamp assembly	Input jack
Speaker jack	Potentiometer	3x tube sockets
Indicator bulb	Lamp jewel	Hardware 30pc.
20 ft. of wire	Speaker	Cabinet

Estimated Build Time, Difficulty

	Experienced Builders	**New Builders**
1. Small amps	4 hours	8 hours
2. Mid-sized amps	5 hours	10 hours
3. Large amps	6 hours	12 hours

Paul Linden is Assistant Professor of Creative Media at Butler University. Dr. Linden carries twenty-five years of experience in various sectors of the recording industry. His professional resume includes credits as a performer, songwriter/publisher, agent, and manager for U.S.-based Blues groups in Western Europe. Dr. Linden holds a Ph.D. in Literature from Emory University (2003) and a Masters in Mass Communication from the University of Southern Mississippi (2013). His research interests include interdisciplinary and theoretical approaches to music industry studies. A selection of publications includes "Entrepreneurship: Theory and application in a university arts management setting," "Translating race and genre in popular music" and "Malcolm Chisholm: An Evaluation of Traditional Audio Engineering." Dr. Linden's research has been cited in the recent authoritative history of Fender amplifiers, *The Soul of Tone: 60 Years of Fender Amps* (Hal Leonard 2007) and *Vintage Guitar Magazine*. He is also a regular contributor to magazines like the *Tone Quest Report* and the French-based magazine, *Blues & Co*.

After Hultsfred: Cultural Entrepreneurship in the Aftermath of the Hultsfred Festival

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This paper was presented at the 2018 International Summit of the
Music & Entertainment Industry Educators Association
March 22-24, 2018

https://doi.org/10.25101/18.33

Abstract

This paper will present some of the results and the outline for two articles that will be included in the research project's final product: an anthology scheduled for release at the turn of the year 2018. The research project (started in January 2015) has had its focus on cultural entrepreneurship in relation and as a result of a popular music festival that took place in the southeast part of Sweden from 1986 to 2009. The project is funded by the Kamprad Family Foundation.

In the autumn of 1981, a group of music-loving young people met in Hultsfred, a small municipal community of about 5,000 inhabitants, situated in the northeastern part of the county of Småland, Sweden. Fed up with the fact that nothing seemed to happen, they put up posters and on December 16, 1981 a large group met at the local community youth center and founded the rock association, Rockparty. In 1986 Rockparty launched the Hultsfred festival that would become the largest and most important popular music festival in Sweden during the late 1980s and the 1990s. The association developed from being a small voluntary-based rock association to becoming Sweden's largest festival promoter creating a lot of cultural activities and creativity, businesses, concerts, festivals, education, research, etc., especially in the project Rockcity, launched in the year 2000. My doctoral thesis "Rock'n'roll i Hultsfred – ungdomar, festival och lokal gemenskap" examined how this development was possible. This research project is to some degree an extension of my doctoral thesis.

One issue I have investigated is how people and their cultural entrepreneurship seems to be founded on different aspects of *friendship* and the creation and maintenance/support or loss/lack of *social capital*. How did friendship and social capital work together to create the social networks crucial for the cultural activities mentioned above? Another issue I have investigated is what kind of skills they learned and developed through the cultural practices they were involved in. With today's viewpoint the persons *learning processes* have been researched and analyzed. I have tried to reconstruct the learning trajectories. That is, the birth, journey and meaning of their activities and learning processes connected to these activities. How have these cultural entrepreneurs understood and used those driving forces of meaning, learning processes, knowledge and experience, their friendship and social networks (social capital)?

Keywords: Hultsfred Festival, cultural entrepreneurship, Rockparty, Rockcity, youth culture, music festivals

Jonas Bjälesjö, PhD, is subject teacher at the Music & Event Management Program, Linnaeus University School of Business & Economics, Kalmar & Hultsfred, Sweden. He teaches the subjects Music & Event Management with focus on cultural and social aspects of music and music industry. His research is focused around popular music, youth culture, music festivals, local music life and music tourism with focus on the festival phenomena and the landscape of Scandinavian music festivals. His doctoral thesis *Rock'n'roll i Hultsfred – ungdomar, festival och lokal gemenskap* was published in 2013. He is also on the board of the *Swedish Rockarchives*.

The Results Are In: Identifying Marketing Demographics for a Mid-sized Performing Arts Venue in Multicultural Miami

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This paper was presented at the 2018 International Summit of the
Music & Entertainment Industry Educators Association
March 22-24, 2018

https://doi.org/10.25101/18.34

Abstract

In 2011, the South Miami-Dade Cultural Arts Center (SMDCAC) opened its doors in a community that had been devastated almost twenty years earlier by Hurricane Andrew. Built in the southern part of Miami-Dade County, this brand new, state-of-the-art venue plays a key role in the economic and cultural development of the area. The venue serves a predominantly African-American and Hispanic community, including a large Caribbean population. The venue is a county-managed building that serves a multidisciplinary and community-gathering role, and it acts as a presenting organization, with performances taking place weekly that range from jazz acts in its multipurpose black box theater to ballet and theater performances in its 961-seat main-stage auditorium. To better understand SMDCAC's patrons and their purchase behavior, an online survey was sent to all active patrons (i.e., those who had bought tickets online and supplied an email address in recent years). Of those who responded (n=829), email marketing led as patrons' most preferred marketing methods (83.2%). Further research is necessary to determine bias levels from a strictly online survey, however, those who responded provided a substantial base in determining popularity and patron willingness to spend on various live entertainment program options.

Keywords: performing arts, venue management, arts programming, audience survey, cultural development, ticket management, audience marketing, arts patrons

In 2011, the South Miami-Dade Cultural Arts Center (SMDCAC) opened its doors in a community that had been devastated almost twenty years earlier by Hurricane Andrew. Built in the southern part of Miami-Dade County, this brand new, state-of-the-art venue plays a key role in the economic and cultural development of the surrounding area. The venue serves a predominantly African-American and Hispanic community, including a large Caribbean population. The venue is a county-managed building that serves a multidisciplinary capacity and a community-gathering role, and it acts as a presenting organization, with performances taking place weekly that range from jazz acts in its multipurpose black box theater to ballet and theater performances in its 961-seat main-stage auditorium. To better understand SMDCAC's patrons and their purchase behavior, an online survey was sent to all active patrons (i.e., those who had bought tickets online and supplied an email address in recent years). The survey rubric asked respondents to answer questions centered around five key areas: 1) attendance frequency, 2) amount spent at the venue, 3) advertising and media consumption, 4) commute time, and 5) which shows were most enjoyed. The intent of these questions was threefold. First, they were intended to provide a complete patron overview by providing insight into who comes to the shows. Second, they reveal consumer perception, or what they think of the venue, shows, production, etc. Finally, they illuminate potential next steps by revealing consumer needs and wants, and provide a foundation of ideas for new opportunities.

After gathering a significant amount of data from a sample comprising 829 survey participants, we were able to determine that this venue attracts a very diverse range of consumers. Based on our data, this is an educated consumer base who appreciates learning and culture, even though over twenty-five percent of them have no background in music or arts education (see Figures 1 and 2). Looking at hard evidence from survey responses, it can be seen that the large majority of participants prefer to receive correspondence from the venue via email. More than half of the respondents use Facebook, and the median time spent on TV/Radio/Magazines/Internet consumption was roughly twenty-five hours per week (see Figure 2). Lastly, over three-fourths of the venue's consumers live within a thirty-minute commute to the theater (Figure 2).

Looking at customer perception, the sentiments of the local community towards SMDCAC are overwhelmingly positive. Customers experience joy and anticipation when engaging with the venue, and they trust that they will always have positive experience when in attendance (see Figure 3).

To determine next steps, we first analyzed consumer attendance and spending. Almost seventy-five percent of survey participants attended an event last year, and roughly forty-four percent attended at least three times (Figure 4). While these are excellent statistics, our goal is to find ways

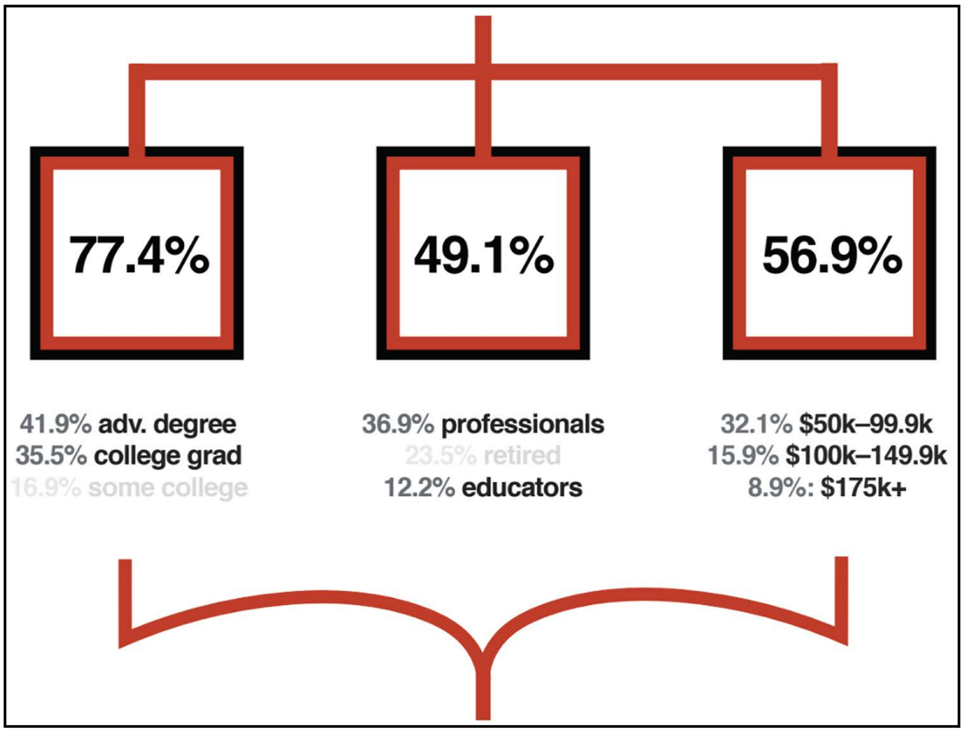

Figure 1. Survey of consumers.

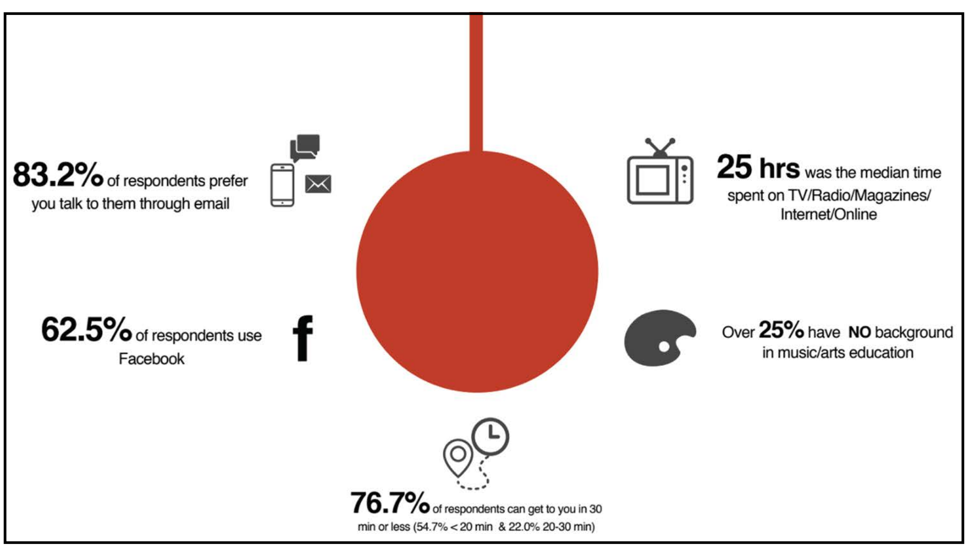

Figure 2. Survey of consumer behavior.

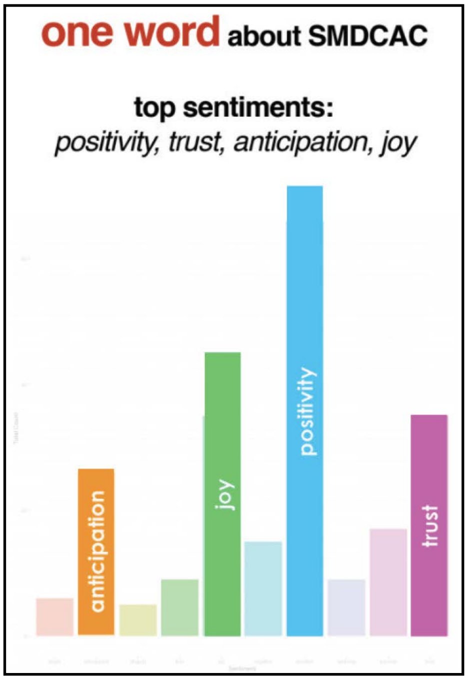

Figure 3. Customer perception.

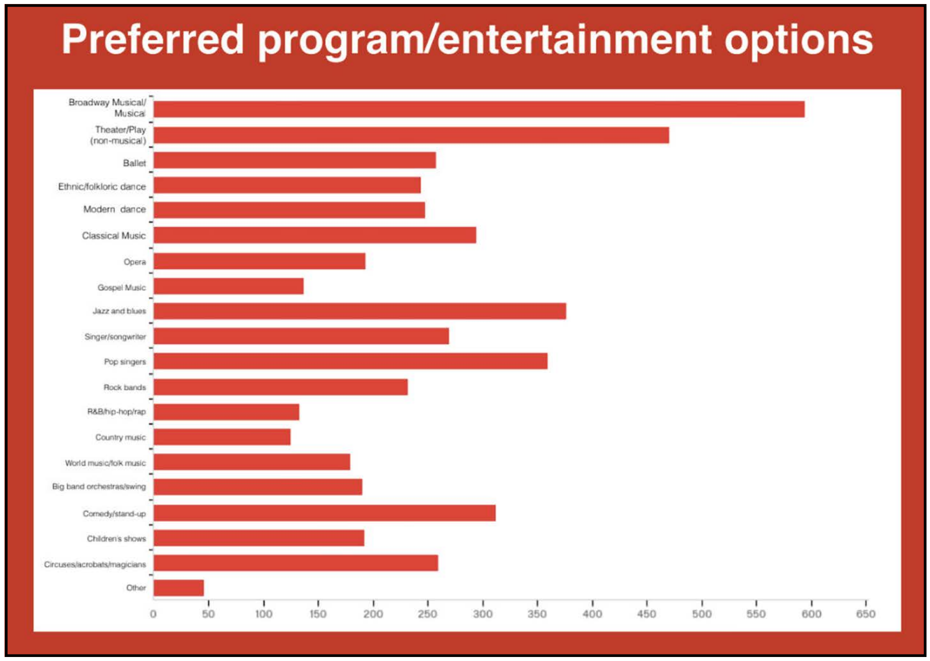

Figure 5. Preferred program/entertainment options.

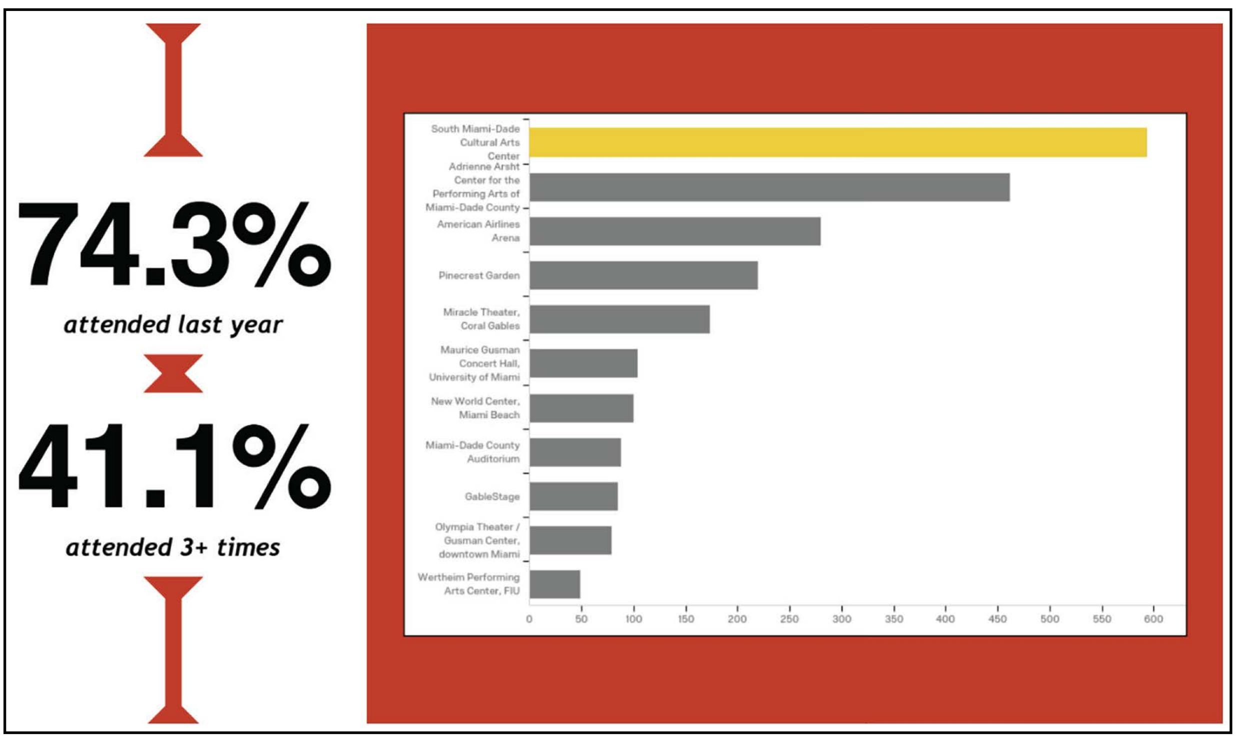

Figure 4. Event attendance.

to continue boosting engagement and attendance by the local community, as this is a demographic that is willing to spend on entertainment—over sixty percent of participants spend more than two hundred dollars per year on entertainment. The survey data will also help us determine potential price points for new shows and ticketing. Participants also indicated what type of program or entertainment options they prefer when attending venue events, and of those types of events, the categories were broken down even further to distinguish which shows specific to each variety were most preferred by consumers (Figure 5). This information will have a great impact on future programming decisions, as taking consumer preference into account when engaging artists will likely boost attendance and spending at the venue. Further research is necessary to determine bias levels from a strictly online survey, however, those who responded provided a substantial base in determining who SMDCAC's consumers are, what attracts them to certain events and gets them excited about going to the venue, how much they are willing to spend on various live entertainment program options, and which options they are more willing to engage with in the future

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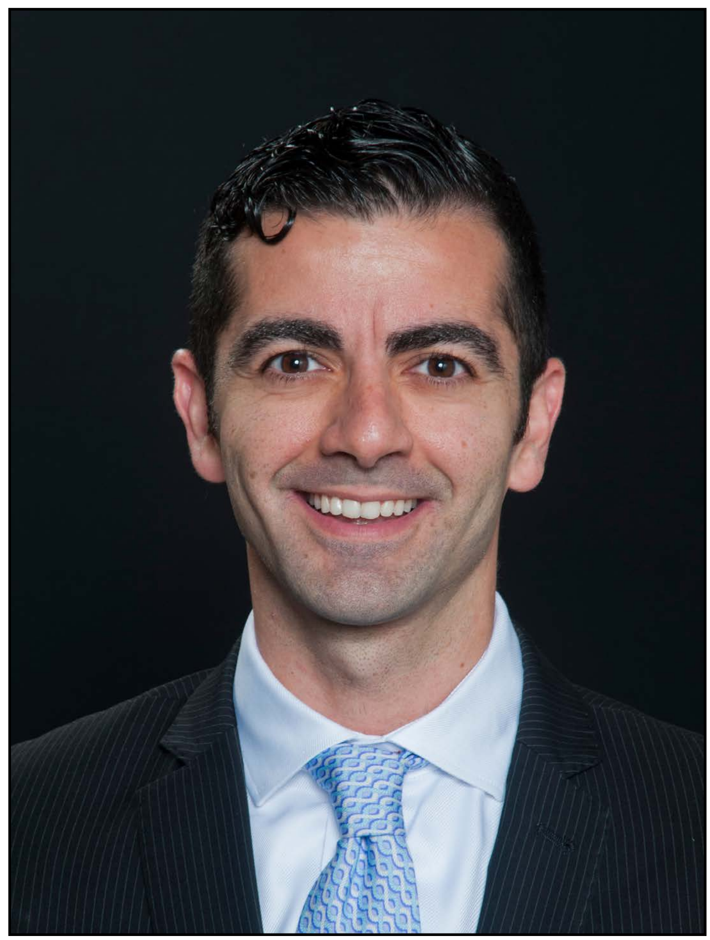

Challenges in Quantifying a Community's Music Scene

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Abstract

What music has done for cities like Austin, Texas, Nashville, Tennessee, and Seattle, Washington, is widely known. The economic impact of the various events, institutions, and their respective "scenes" has been most assuredly positive. In addition to the more obvious benefits to a community, what other intrinsic value does a vibrant and sustainable music economy add to a city's economy and well-being? How can it be measured, and how can it be effectively managed? Scholars like Richard Florida and Steven Tepper have expounded on the importance and implications of a healthy creative economy, and the value of the arts in general, both to a community and to the individual. Organizations such as Sound Diplomacy and the Alliance for the Arts in Research Universities have concentrated their efforts on both the recognition of the valuable artistic assets within a community and the activity of effectively supporting and managing those assets. As a part of those assets, music, as a business and as an art form, is certainly a part of the conversation, to varying degrees and depending on the particular community. There are certain practices and initiatives within this segment of the creative economy that go beyond purely monetary impacts that must be part of the measurement of what they contribute to a thriving city.

This research paper identifies these benefits to communities utilizing case studies and identification of successful initiatives while also analyzing the various modes of measuring impact, effectiveness, and vitality of creative economies. The presentation will focus on particular examples and background information on the research and data behind these activities.

Keywords: creative economy, music economy, music scenes, music cities, Richard Florida, Steven Tepper, Colorado music economy, Youth on Record, Illegal Pete's

Introduction

What's the music economy like where you reside? How "great" is your music scene? Those are two of many questions researchers, scholars, and the popular press address from a myriad of perspectives. There is also the matter of whether one is assessing their local music industry as simply a citizen, a music fan, or a formal stakeholder (policymaker, a music-related business owner, etc.). Indeed, it can be difficult to quantify the viability of a city's music economy. While there are documented statistics and reports that can identify the strength and impact of a music economy to a community, some music-related assets can be difficult to define in terms of impact.[1] What are some examples of music-related entities or activities within a community for which the impact can be challenging to measure?

Existing Approaches

A wide range of valuating and ranking music economies has been utilized. Existing data, however generated or interpreted, can provide a basis. There do even exist indexes available to assess music and creative economies.

Many research and scholarly activities have focused on music "scenes" or economies in terms of economic impacts of activities.[2] The impact of festivals on local economies, for example, have been determined in reports analyzing the Coachella Festival (Indio, California) and Bonnaroo (Manchester, Tennessee), among others.[3] Research in 2017 found that Austin's annual South by Southwest conference contributed $349 million to that city's economy in that year alone.[4]

Other impact data can serve as a basis of comparing music scenes, and such rankings are thus open to interpretation. As an example, Richard Florida, well known for his influential book *The Rise of the Creative Class*, ranked U.S. music scenes by their Metro Music Index.[5] That index was essentially generated by "…Bureau of Labor Statistics figures on the concentration of musicians and U.S. Bureau of Economic Analysis stats on music and recording industry business establishments.[6] Though its use extends beyond just the music art form, the Creative Vitality Suite software platform, developed by the Western States Arts Federation, can generate a CVI (Creative Vitality Index) to assign values to creative economies.[7] Developed in cooperation with the Washington State Arts Commission and the Seattle Office of Arts & Culture, the CVI "helps communities understand and articulate their creative status…"[8]

In contrast to more scholarly and data-tested deliveries, the basis for other rankings and evaluations of music scenes seems far more anecdotal and subjective to various extents. A ranking of the ten best music cities by Livability.com was determined after "we researched other music and travel media rankings with accolades about scenes, venues, and record stores…then we asked for more direction from musicians who've toured the country extensively and gave nominations and tips."[9] A 2015 report on travel site Destination Tips titled "10 Cities with the Hottest Music Scenes in the USA" made no reference to any data or substantiation whatsoever, though the author certainly describes the various cities' music-related activities and attractions, appropriate to the website's focus.[10]

Challenging Examples

While accurately and reasonably assessing an area's music and/or arts economy in general might be difficult, an exacerbating factor is that the benefit or effect of certain assets within the economy might be even more difficult. A few music-related assets within the state of Colorado might provide examples of such measurement challenges.

Youth on Record (YOR) is a Denver-based non-profit that, "with the help of Colorado's most talented and willing musicians…inspires at-risk youth to see the potential for a better life."[11] YOR meets its commitment to ensure these youth graduate high school and improve their lives through music education and hands-on experiences with the training from professional musicians in the community.[12] Their recording studio and learning space was purposely established in 2015 in an area and town with dropout and crime rates above state and national averages.[13] The establishment of YOR not only helped revitalize that neighborhood, but their music service "has inspired over 700 students to increase their high school attendance and grades."[14] The organization's success could very well be achieving what Denver Housing Authority Executive Ismael Guerrero described in reference to its opening, when he stated that "if we want to break the cycles of generational poverty, we've got to get that next generation to finish school and not become our next generation of residents living in subsidized housing."[15] Though Youth on Record employs and pays local musicians as instructors, which is measurable data to an extent, the value of what it is accomplishing as part of its key mission of music education for youth in order to improve their opportunities, while certainly good, might be difficult to precisely quantify.[16] Moreover, any such organization, while also serving a societal good, might easily be classified as a valuable asset when comparing one music city to another.

Illegal Pete's is a "Colorado-based group of quick-service 'Mission Style' burrito restaurants."[17] In recent years the restaurant has established a Starving Artist program, which provides free food to artists traveling through cities where they are located.[18] They've fed artists such as Elton John, Morrisey, Portugal. The Man, Weezer, and many others through the program.[19] Though certainly a nice gesture, an advertising opportunity, and likely a good public relations policy, there is no precisely direct benefit to local musicians. Considering that Illegal Pete's would likely be classified as a food establishment and not a music venue, per se, (though locations do include staging and feature local musicians playing) one could argue there's no economic contribution to an entity classified as an arts or music business. Yet surely the Illegal Pete's Starving Artist program should be considered an asset in identifying the caliber of a music city.

After Colorado Amendment 64 was passed in November 2012, the commercial sale of marijuana to the general public began in January 2014.[20] Speculation arose soon after as to what effect this would have on the music economy in the state.[21] Within the first year, it was opined that at least in the live music sector there were "a ton of extra shows featuring weed-loving headliners."[22] Snoop Dogg played there "at least four times" in the first year of legalization, for instance.[23] At the same time, however, rising rents based on "an influx of demand for real estate…due in part to the cannabis industry" was said to have been "hitting musicians particularly hard."[24] In this case a general determination of the value of the music economy before legalization versus after might say something about the correlation. However, the challenge here is that Colorado's legalization of marijuana could change at any time.[25] Beyond the challenge of determining causality or the real value of marijuana legalization to music, what, if any, risk factors should be assigned to any assessment of the strength of Colorado's music economy, given that reality?

Conclusion

These are but a few examples of contributing factors that can make it challenging to accurately quantify a music economy or compare it to any others. Certainly, there are others. In his "Measuring the Cultural Vitality of Scenes: the Music Scene in Chicago" presentation, Lawrence Rothfield, one of the authors of the *Chicago Music City* report, outlines some characteristics of a scene that required distinct approaches to ascertain.[26] For example, he and his co-authors developed means to address how "good" the music is, how much variety exists, and the "walkability" of the scene as well.[27] Even so, the report identifies data points that were tougher to generate.[28] Numbers pertaining to self-employed musicians, for instance, have a limitation when "viewing the music industry as a set of firms" as they do in the report.[29] Nevertheless, the detailed report was recognized as "impressive…with hard, cold numbers" and was indeed very substantive and informative.[30]

Music scenes are certainly not alone as economic indices that can be difficult to measure. Perhaps it would seem inconsequential to some as subjective opinions about music and arts scenes might simply be good enough for most consumers. However, in determining policies and strategies, data that is as accurate as possible is vital. Perhaps general accuracy is sufficient, understanding the margin of error that could understandably exist. There are perhaps no wrong or right solutions or answers to the intricacies of quantifying a music economy, as long as they make sense. Hopefully it is simply ultimately true that a city and its citizens, regardless of the size and ranking versus others, always want it to be better and strive to do so.

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Noise and Neurons: Effects of Background Music on Reading Comprehension

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Abstract

Listening to music is a common activity among young adults, especially while studying or working on other school related activities. It is easy to observe this phenomenon among college campuses: students are sitting with their computers open, earbuds in, and pencil moving. Is it good or healthy for students to have this much noise with their rigorous schedules? Is it possible for them to be more or less productive depending on the genre of music they are listening to while working? Or does music have little to no measurable effect on the student's productivity? These are the questions that sparked an interest in this topic.

For this research study, an experiment comprised of eight focus groups with 33 people, aged 18-25, was conducted. During the experimental focus groups, three reading comprehension quizzes were administered; one was conducted without any music playing, the second with classical music, and the third with pop music. The quizzes each had a maximum score of 11 points. The mean for each quiz is as follows: silence 8.09 points, classical 8.76, and pop 8.27. Out of the 33 individuals in this study, 31 had at least one score affected by music playing in the background.

Keywords: music and reading comprehension, attention drainage effect, background music and reading, music and studying, college study habits

Introduction

Spotify is playing in the background while you are studying for your chemistry midterm at the kitchen table in your apartment. You're nodding along to the beat of Taylor Swift's newest release while you try to balance the chemical equation that you have been stuck on for a while. You start tapping your pencil to the beat and softly humming along with the chorus as you continue to stare at the page filled with eraser marks, crossed out numbers, and chemical symbols. Before you know it, Taylor's song is over and it's on to the next song while you're still stuck on the same problem. You start wondering how many songs will play before you finish working on this one equation.

Music has many effects on the body, whether it is realized or not. It can change someone's mood and motivate them; it can be used to excite or calm a crowd. With apps like Spotify and Apple Music taking over the music scene, it seems as if people are always plugged in listening to their favorite song, the newest release from an artist, or a random song suggested by the app's algorithm. It is virtually impossible to make it through the day without hearing music in some form, and most people listen to music of their own accord, whenever they want, rather than just passing by and hearing something played.

Is it good or healthy for students to have this much noise with their rigorous schedules? Take a browse through Spotify and there are playlists for every occasion, from parties to workouts to relaxing to studying. Spotify even has ads about studying and partnerships with textbook rental companies like Chegg, showing that the service knows it is popular among the young college demographic and that many students are multitasking while listening.

Listening to music is a common activity among young adults, especially while studying or working on other school related activities. It is easy to observe this phenomenon among college campuses by strolling through the lawn, a common study space in a library, or even around the halls of academic buildings. Students are sitting with their computers open, earbuds in, and pencil moving. But, is the music actually helping students accomplish anything? Is it possible for them to be more or less productive depending on the genre of music they are listening to while working? Or does music have little to no measurable effect on the student's productivity? These are the questions that sparked an interest in this topic as well as the questions that will hopefully be answered by the end of this research study.

Background

This research is based on the Attention Drainage Effect Theory, which uses aspects from Kahneman's seminal research on attention.[1] Kahneman, in his 1973 study, writes of a capacity model of attention where an individual can only exert a certain amount of attention at any given time, and that attention must be split between all tasks the individual is working on at that point in time.[2] This particular research study is looking for data to show whether or not students exert part of their attention listening to the music instead of exerting all of their attention on the single task of taking a quiz. This study will be conducted in hopes of finding a correlation, whether positive or negative, between listening to music and the level of measurable concentration of students while reading. One such study has been published, but only 25 people participated and the focus of the research was more highly concentrated on the volume of the music than the genre.[3] This study is aiming to recreate the Thompson study, but with quantitative data and a larger sample group.

Literature Review:

Listening and Music

Certain studies suggest that there are indeed benefits of listening to music and that music connects both sides of the brain. Listening to music changes or enhances specific neural circuits, including the ones that are connected to the auditory cortex, which can enhance how a person perceives things. In a 2014 study, Price relays the information that listening to music while studying is very similar to riding a bike or learning how to play a musical instrument, in the sense that the younger a person starts to learn, the easier it is to do later and throughout life.[4] The findings state that if someone learned to study or take a test while listening to music in the past, it will be easier, and probably more helpful to them, rather than doing both for the first time as a college student. This finding is corroborated in a different study, which claimed that subjects who tested as more creative, "right brain" people, listened to music more often while completing other tasks, and thus, it was easier for them to concentrate with background music.[5] As a factor of this current study, a brief profile of each participant was used to assess whether or not each participant listens to music while they study and how often they do so.

Listening Styles

Scores could also be affected by the way in which participants listen to the music, which may change across genres. Previous research divides these various listening styles into five categories: associative, cognitive, physical, involvement, and enjoyment. If the student is using the involvement style of listening, their "attention wanders from the music," creating a more "passive" experience. The student could instead use an associative listening style, which is a highly involved listening style, as the listener is experiencing "mental pictures" and connects the mood of the music to "events or objects of interest" to them.[6]

This study presumes that quizzes taken while listening to classical music will have a higher overall score than those listening to popular music. However, if a participant is using a more engaged listening style while classical music is playing and a passive listening style when popular music is playing, this participant's results could deviate from the expected results. This is because the amount of attention spent listening to each genre of music is not what most subjects would typically exert. The same deviation in results could be found if a participant used identical listening styles for each genre of music, that is, exerting the same amount of energy listening to each genre, could make the scores across genres identical. The results would be inconclusive, as there would be no deviation in any scores, meaning this subject could perform equally well under a variety of circumstances. The current study anticipates a minimal number of participants will achieve the same score on each quiz, as the majority of people will listen to different genres of music in different ways.

The experience could also be changed by the listener's preferences in music. They could listen more or less intently, depending on the genre, artist, or song. Previous research has concluded that concentration levels are altered differently based on the subject's likes and dislikes in background music, which led them to hypothesize that differences in test scores "increases with the intensity of listener feelings regarding the background music."[7] This finding will be addressed by the demographic analysis conducted for this study. The subject's profiles will be compared with their scores to determine whether preferences in genre affected test scores, and if so, whether the background music had a positive or negative influence. It is not clear whether a positive or negative emotion associated with the music will have a stronger impact on scores, or if there is little to no noticeable impact on scores.

Personality Traits

A fascinating study that has been recreated multiple times suggests the subject's personality traits could determine whether or not music will affect their test scores. Researchers have found that background music affects introverts and extroverts differently, which leads to differences in test scores, demonstrating scores could actually be improved with specific music for extroverts, while introverts saw an overall decline in test scores of reading comprehension.[8] This factor will also be addressed in a participant profile to help distinguish between introverts and extroverts to see whether or not these results are replicated in the current study.

Hypothesis

The hypothesis for this study, based on previous studies conducted in this area, is that music with lyrics will be the most distracting for students, followed by classical music or music with no words. The main evidence supporting this hypothesis comes from the neurological deficiencies of humans to efficiently multitask. The brain cannot process both the lyrics and the reading simultaneously and still be able comprehend each at the same level as when they are being processed individually.[9] Kiger's study demonstrated that the scores of students listening to "low information-load" music, meaning something less complex for the ear to process, were higher than those with "high information-load" music.[10] Some students are aware that music can serve as a distraction, rather than a tool, while studying. In a qualitative analysis of research subjects, almost half of the students reported music as being their biggest distraction while studying, but there was no significant effect found on test scores.[11] Therefore, for the purposes of this study, it is believed that the test scores in the quiet environment will be higher than those with background music.

Methodology

For this research study, there were eight small focus groups held in which an experiment was conducted. Each focus group ranged in size from two to eight participants, aged 18 to 25. During these experimental focus groups, three reading comprehension quizzes were administered in the following sequence: one was conducted without any music playing, the second with classical music, and the third with pop music. The classical works that were used in the second condition were Debussy's *En Bateau*, Bizet's *Intermezzo* from *Carmen Suite No. 1*, and Chopin's *Nocturne No. 2 in E flat Major, Op. 9, No. 2*, with Debussy's *First Arabesque* and Beethoven's *Moonlight Sonata* as needed for extra time. Finally, the pop songs used as part of the third experimental condition were *Feel It Still* by Portugal. The Man, *...Ready For It?* by Taylor Swift, *Levels* by Nick Jonas, *There's Nothing Holdin' Me Back* by Shawn Mendes, and *What Lovers Do* by Maroon 5 featuring SZA. To try and create the most accurate test results, the quizzes across different groups were conducted the same across both the silence and music conditions. The same songs were played during each session and were in the same order.

As in the 2009 Tze study, this study used practice tests for the Test of English as a Foreign Language, or TOEFL, in order to measure reading comprehension. The TOEFL test measures the English proficiency of students whose first language is not English, but who wish to study at universities that teach in English. Thus, it was an appropriate skill level for students in the 18-25 year old range because they are typically university students, and should have approximately the same level of English proficiency as those who would be taking the TOEFL test. Three practice tests, each with eleven multiple choice questions and between five and ten paragraphs, from the fourth edition of *The Official Guide to the TOEFL Test*, were chosen as the measurement tools for this study.

The tests were administered on Qualtrics, with a paper copy of the readings distributed. Each reading excerpt was printed on its own sheet of paper that was distributed immediately before the beginning of each quiz in order to prevent participants from reading ahead, which could lead to skewed results. A demographic analysis was conducted (Appendix 1) before the experiment began to see if the results were more significant based on sex, race, music interests, whether or not the subject listens to music while studying or taking tests on a regular basis, and personality traits. Participants were also timed to see if certain quizzes took significantly more or less time.

Results:

Subject Profile

In total, 33 people, 17 males and 16 females, took part in this research study. The three quizzes used each had a maximum score of 11. The mean score for the quiz taken in silence was 8.09 with a standard deviation of 1.85 (see Figure 1 on the next page). For the classical music quiz, the mean score was 8.76 with a standard deviation of 1.72 (Figure 2). The mean for the pop music quiz was 8.27 with a standard deviation of 2.06 (Figures 3-5).

Nineteen people reported regularly listening to music while studying. The values were almost evenly spread among the individuals in terms of the years spent training themselves to listen to music as a study tool (Figure 6).

There were slightly more people who reported listening to music while studying for one to three years, which aligns with the beginning of college for most, if not all of the respondents, suggesting that it is possible these students begin listening to music while studying more regularly when they become independent college students. In regards to person-

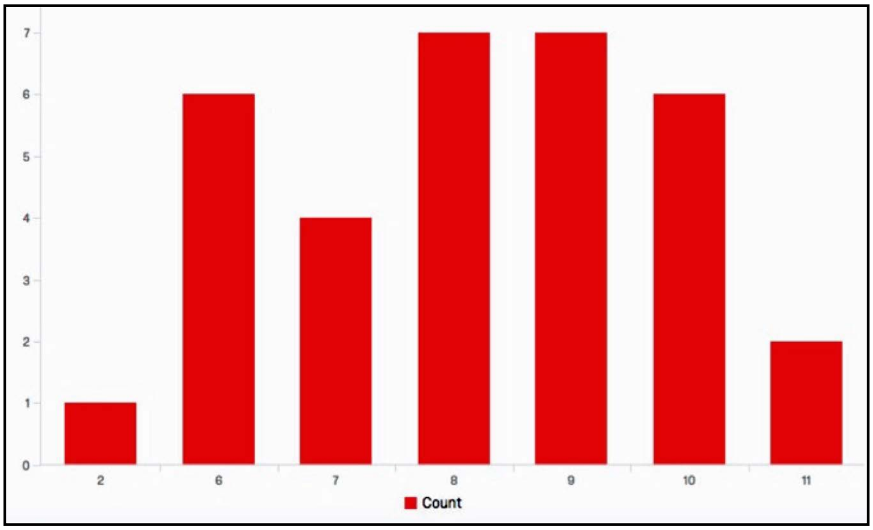

Figure 1. Score results from Quiz 1: Silence (x-axis represents score, y-axis represents number of participants). *Mean*: 8.09 *SD*: 1.85.

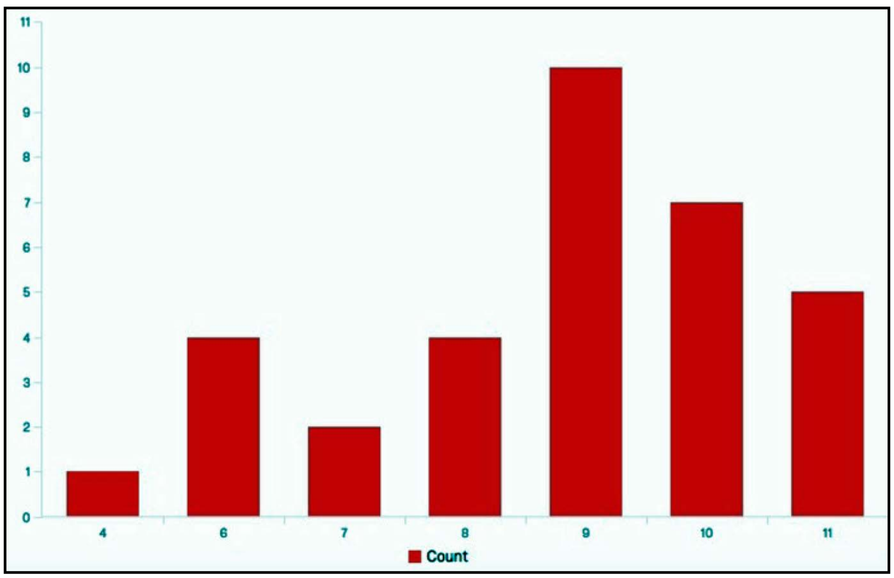

Figure 2. Score results from Quiz 2: Classical music (x-axis represents score, y-axis represents number of participants). *Mean*: 8.76 *SD*: 1.72.

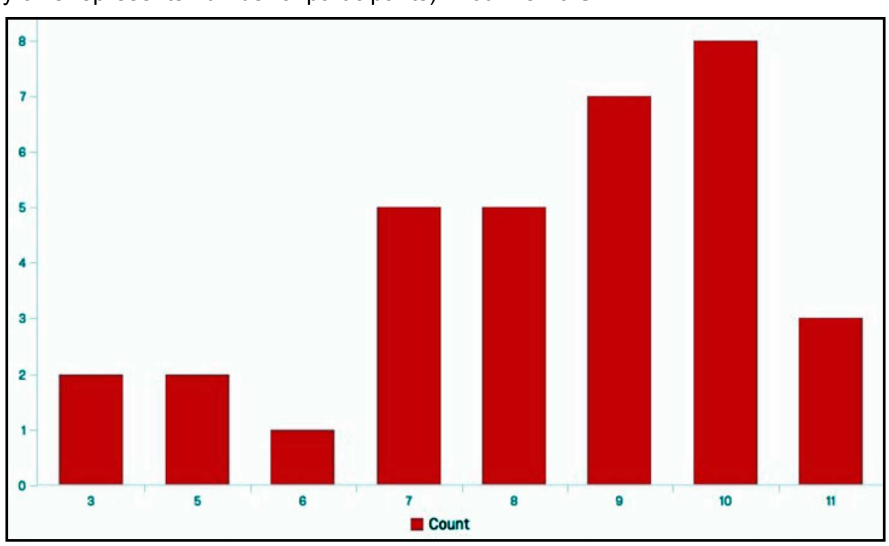

Figure 3. Score results from Quiz 3: Pop music (x-axis represents score, y-axis represents number of participants). *Mean*: 8.27 *SD*: 2.06.

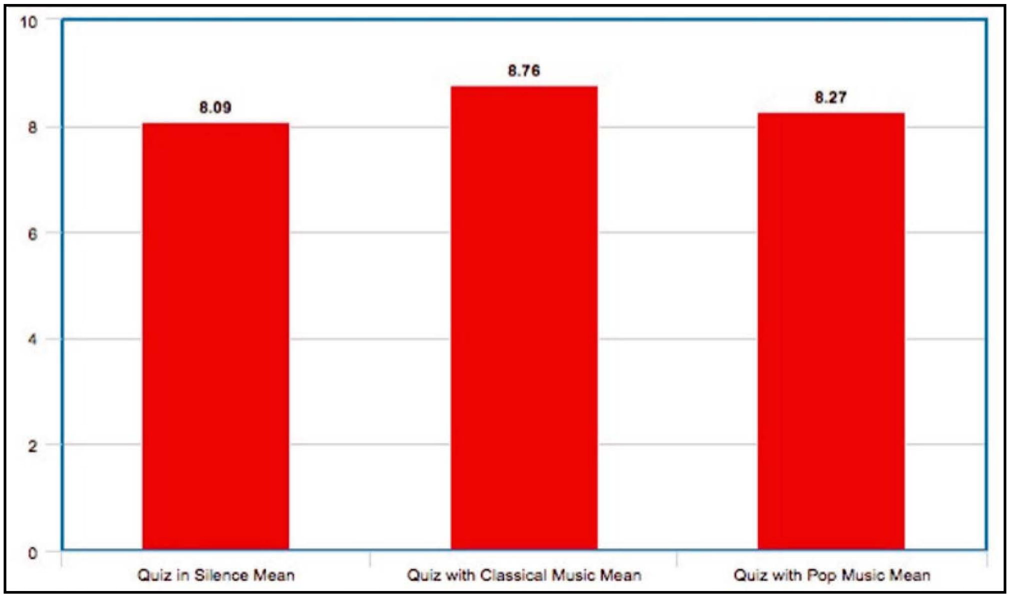

Figure 4. Comparison of Means.

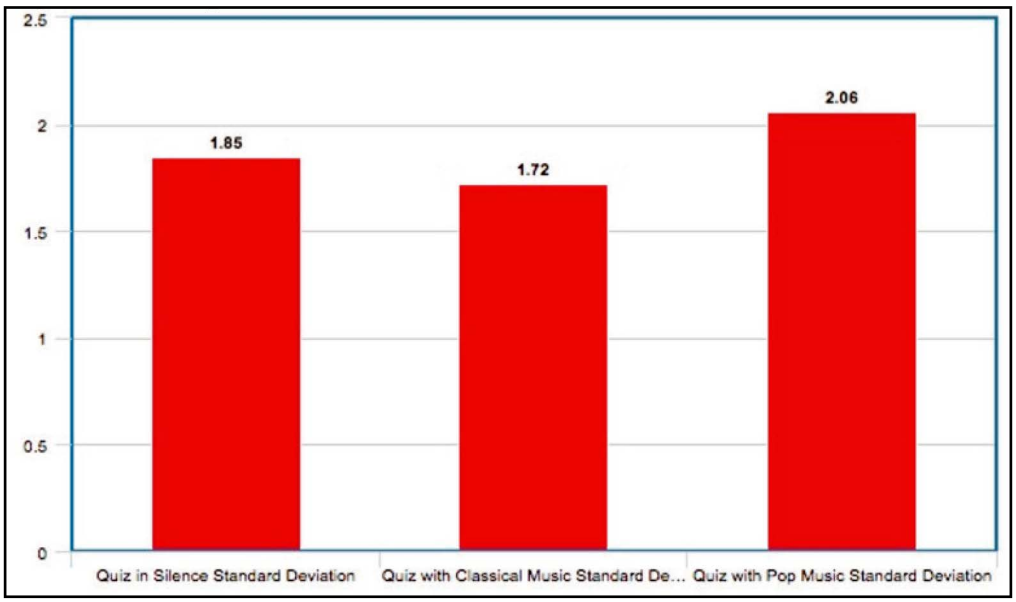

Figure 5. Comparison of Standard Deviations.

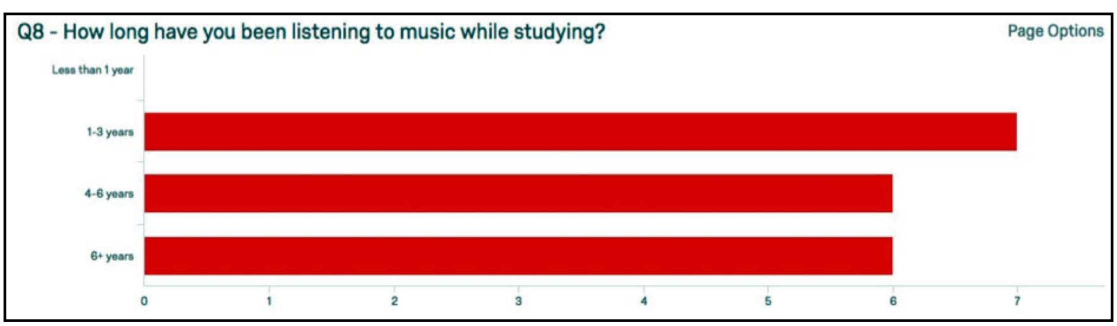

Figure 6. Years spent listening to music

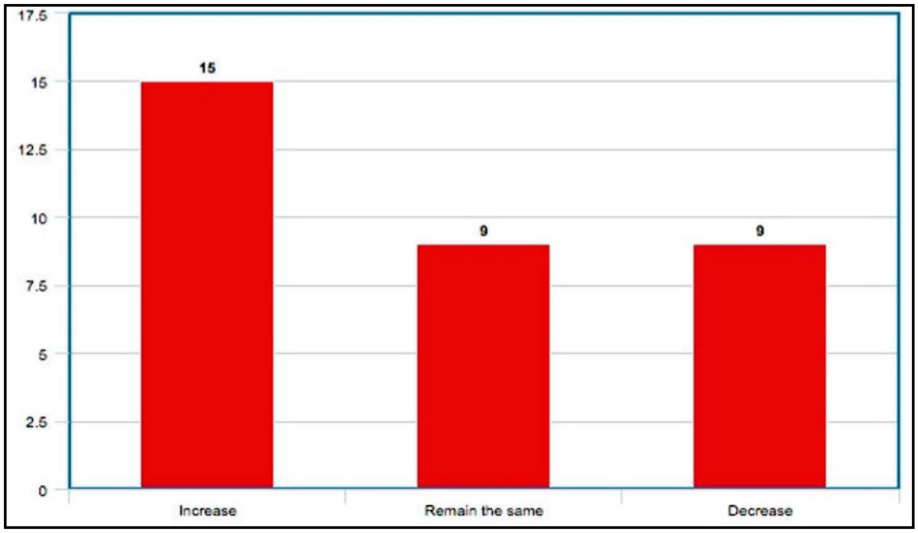

Figure 7. Classical scores compared to silent scores.

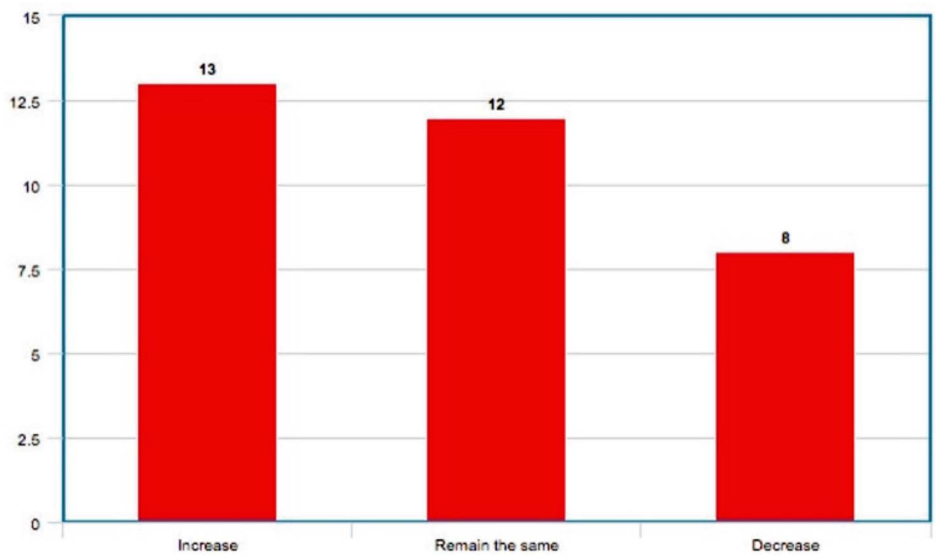

Figure 8. Pop scores compared to silent scores.

ality traits, 23 people reported being introverted, while only 10 identified as being extroverted.

Music Listening Conditions

Out of the 33 individuals in this study, 31 of them had at least one score affected by music playing in the background. During the classical music section of the study, as compared to the results in a quiet environment, 15 scores increased, 9 remained the same, and 9 decreased (Figure 7). In the pop music section, relative to the scores in a quiet environment, 13 scores increased, 12 remained the same, and 8 decreased (Figure 8).

Only two participants had all three scores remain constant during each quiz and, interestingly, neither reported having experience listening to music while performing school-related tasks.

The most astounding correlation is with the Price study, which claimed that experience listening to music while studying would keep results constant, or possibly improve them, and the opposite with inexperience. This study found that out of the 33 participants, 20 showed improvement in their scores, which aligned with this result. More remarkable than this, out of the 19 individuals who reported that they do regularly listen to music while studying, 15 experienced an increase in at least one of their quiz scores when music was playing. This shows a strong correlation and the possibility to train oneself to perform better in certain circumstances, or simply to block out noise better. Because experience listening to music has been shown to be such a large factor in test scores with music playing, the piece of our hypothesis that predicted scores to be highest in silence was, in fact, disproven.

With experience listening to music, scores generally improved during the classical music section, replicating findings in the Kiger study in relation to the effects of "low-information load music" as compared to "high-information load music."[12] Even if participants had no experience listening to music, the average score was higher while listening to classical music than listening to pop music, demonstrating the different impacts each form of music can have. If participants had years of experience listening to high-information load music while studying, such as pop or EDM, their scores generally did not follow this trend, and instead aligned more closely with the results from Price's 2014 study. As predicted, there was a large range in scores during the pop music section of the study. This was the largest variance value in the scores at 4.26 points.

Personality Types: Introvert vs. Extrovert

Each subject was asked on the profile sheet whether they considered themselves an introvert or an extrovert, as this personality trait could possibly coincide with their results. The results in this aspect of the research did not show an overwhelming amount of correlation, as many of the subjects had years of experience studying with background music. This was found to outweigh the implications personality traits could have on music. Only 11 participants, or one third of those tested, exhibited the idea found in the Dobbs, Furnham, and McClelland study that extroverts performed better with fast and loud music (e.g., pop), and introverts performed better with slow or no music playing. Compared to personality traits, experience listening to music while studying seems to be a factor that weighs more heavily on reading comprehension scores. Personality traits, in this study, appeared to merely serve as a buffer that helped keep scores constant. There is a possibility personality traits could improve scores, but this was not found reliable in this study. If there was an increase found in someone's score, the improvement was slight.

Conclusion

The most phenomenal new finding in this study was the comparative change in scores between males and females when music was playing. Since the majority of participants listened to music while studying, most test scores remained constant or improved while music was playing. While classical music was playing, the average score for both males and females increased; the average male score increased by 0.64 points and the female score by 0.62 points, relative to in the silent condition. While pop music was playing, male scores still improved, on average by 0.41 points, but the average female score decreased by 0.13 points in comparison to the silent score (Figure 9).

This finding was not discussed in prior studies, but could be a point of further research. A possible explanation for this finding may be the sociological phenomenon that women are taught to be subdued, while men are encouraged to be loud and outgoing, thus creating a finding that may be similar to that of Dobbs et. al, but instead correlating scores to learned personality behaviors instead of innate personality traits.

No conclusive results were found regarding listening styles and preference of musical genre while studying. The main factor contributing to this is that vast majority of participants indicated their preferred style of music was different than the two played during this study, so this facet was unable to be tested. Out of the few results that were

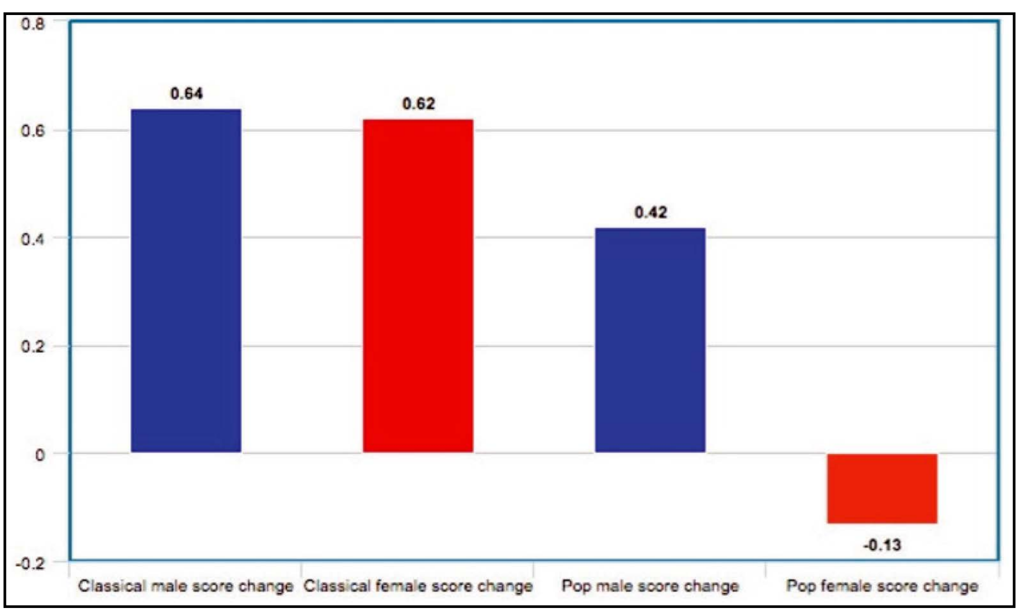

Figure 9. Comparison of Male and Female Scores.

obtained, the data seem to suggest that an interest in the music being listened to can lead the student to be more involved in listening to background music than music they find uninteresting. However, only seven people indicated their favorite style of music was either pop or classical. Out of these seven people, five performed worse when their preferred genre was playing. If this study were to be conducted again, it would be beneficial to inquire about preferred musical styles before the experiment so that this aspect of research could be more accurately studied.

Overall, the findings of this study in regards to those unfamiliar with listening to music while studying are consistent with Kahneman's Theory of Attention, suggesting that a person is only capable of exerting a set amount of attention, and this must be split between all tasks to be simultaneously performed. This finding also lends itself to the Attention Drainage Effect Theory, described in the Tze study, furthering the idea that attention cannot grow, but must rather be split between all possible tasks. Since those who participated in this study were past their formative years, this theory suggests it is unlikely for those who have little to no experience studying while listening to music can improve their skills enough to be comparable to those who have years of experience listening to music and studying.

The last factor studied was the amount of time it took each person to complete the quizzes in each music condition. Even if scores were unaffected, this study was looking for an indication of whether or not people have to work harder to maintain them under different circumstances. The average time for the silent quiz was 9:04. The classical music average quiz time was a bit lower at 8:32. However, the pop music average quiz time was higher than both other conditions at 9:17 (Figure 10).

Thus, even if someone's scores were unaffected by the music, the amount of time spent on the pop music quiz was generally higher. While a student may be able to perform at an equal level to working in silence while music is playing, it may take them longer to do so, making it more efficient for them to work in silence.

This study suggests that whether or not someone has experience listening to music while studying is the most influential factor in determining whether or not their scores will be affected by background music. There may be other factors that play a lesser part in this, such as personality traits, preferences in music, and listening styles, but these were found to have a smaller impact, if any, on the resulting scores of the tested individuals. Although scores may not be affected by music playing, it could take someone much longer to complete a task with background music, even if they do have experience listening to music while studying. The main takeaway from this study is that students should conclude it is best for them to keep their study habits the same. This, rather than trying to change the study methods that they are used to, because noise can indeed affect the work their neurons are doing.

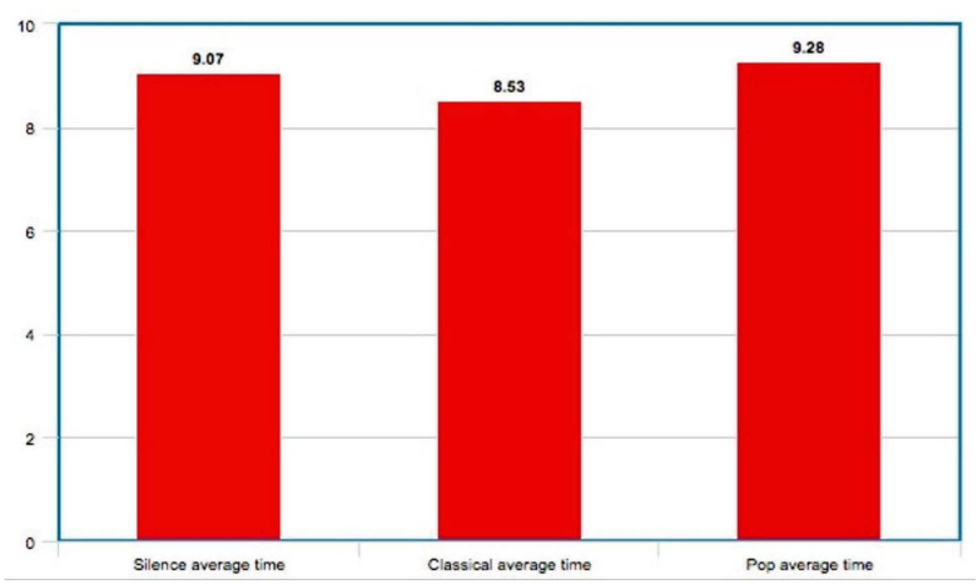

Figure 10. Average quiz times.

Appendix 1. Participant Profile

Q1 What is your name? ________________________

Q2 What is your age?
- ☐ 18-19 (1)
- ☐ 20-22 (2)
- ☐ 23-25 (3)

Q3 What is your gender?
- ☐ Male (1)
- ☐ Female (2)
- ☐ Non-binary (3)
- ☐ Other (4) ________________________________

Q4 What is your race?
- ☐ American Indian or Alaskan Native (1)
- ☐ Asian (2)
- ☐ Black or African American (3)
- ☐ Native Hawaiian or Other Pacific Islander (4)
- ☐ White (5)
- ☐ Mix of 2 or more (6)
- ☐ Other (7) ________________________________

Q5 What is your favorite type of music to listen to?
- ☐ Classical (e.g., Beethoven, Mozart) (1)
- ☐ Country (e.g., Blake Shelton, Carrie Underwood) (2)
- ☐ Folk (e.g., Alison Krauss, Bob Dylan) (3)
- ☐ Pop (e.g., Nick Jonas, Taylor Swift) (4)
- ☐ Rock (e.g., AC/DC, Rolling Stones) (5)
- ☐ Other (6)

Q6 Do you regularly listen to music while you study?
- ☐ Yes (1)
- ☐ No (2)

Skip To: Q9 If Do you regularly listen to music while you study? = No

Q7 What is your favorite type of music to listen to while studying?
- ☐ Classical (e.g., Beethoven, Mozart) (1)
- ☐ Country (e.g., Blake Shelton, Carrie Underwood) (2)
- ☐ Folk (e.g., Alison Krauss, Bob Dylan) (3)
- ☐ Pop (e.g., Nick Jonas, Taylor Swift) (4)
- ☐ Rock (e.g., AC/DC, Rolling Stones) (5)
- ☐ Other (6)

Q8 How long have you been listening to music while studying?
- ☐ Less than 1 year (1)
- ☐ 1-3 years (2)
- ☐ 4-6 years (3)
- ☐ 6+ years (4)

Q9 Are you an introvert or extrovert?
- ☐ Introvert (1)
- ☐ Extrovert (2)

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Managing Organizations in the Creative Industries: Organizational Behavior for the Cultural Sector

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This paper was presented at the 2018 International Summit of the Music & Entertainment Industry Educators Association
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Abstract

The increased use of blended and online delivery is resulting in greater integration of video resources in educational materials. The authors recently published a textbook where they were encouraged by the publisher (Routledge) to provide online companion materials. The book features case studies, including a number of short vignettes of creative workplace conflicts. With the financial assistance of a MEIEA grant, the authors commissioned videos of "expert managerial perspectives" as responses to six of these cases. The authors provide concrete examples, show how it is intended to be used in course delivery, and seek feedback on the strengths and weaknesses of this approach to encourage continual improvement.

Keywords: creative industries, creative industries pedagogy, organizational behavior, managing organizations, workplace conflicts

This project was funded by a MEIEA research grant.

Paul Saintilan is CEO of Collarts and Macleay Colleges in Australia. He recently co-authored a textbook with Dr. David Schreiber on *Managing Organizations in the Creative Economy: Organizational Behavior for the Cultural Sector* through Routledge Publishing in the U.K. He is completing a PhD at Deakin University on "Managerial orientations, thought worlds and underlying beliefs in large music

organisations." Before undertaking his CEO role Saintilan served as Dean of Collarts and Head of Arts and Entertainment Management at the Australian Institute of Music. He is a member of The College of Teachers, London, the Editorial Review Board of the *MEIEA Journal* and the International Music Business Research Association. Prior to his time in academia, Saintilan trained as a music composer, before graduating with an MBA degree and pursuing a career in recorded music. In the 1990s he held international marketing director positions with EMI Music and Universal Music in London.

David Schreiber is an Assistant Professor and Chair of the Entertainment Industry Studies program at Belmont University in Nashville. His research interests include the influences upon strategic decision-making practices within music industry micro-enterprises and the role of strategic sexual performance as it is used in creative and cultural industry organizations. He recently co-authored a textbook with Paul Saintilan on *Managing Organizations in the Creative Economy: Organizational Behaviour for the Cultural Sector* through Routledge Publishing in the U.K. He is also working on a textbook titled *Principles and Practice of the Global Music Business* through Kendall Hunt Publishing. Furthermore, Schreiber is a member of the Academy of Management (AOM), European Group of Organization Studies (EGOS), the Music and Entertainment Industry Educators Association; is a reviewer for the *Journal of Small Business Management* and recently served as an Associate Editor of the *MEIEA Journal*. Prior to his time in academia, Schreiber began his career as an independent musician and teacher before moving into a Regional Sales Manager position at Schmitt Music. He later took positions as a Marketing and Business Development Manager for Shiny Penny Productions, in the licensing and royalty department of Miami Records, as Business Development Manager at Pivot Entertainment, and managed artist Dean Fields.

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