

# The Next Big Thing for Online Networking in the Entertainment Industry or a Fleeting Online Platform: A Case Study on Clubhouse

Jeff Apruzzese  
Drexel University

This paper was presented at the [2021 International Summit](#) of the Music & Entertainment Industry Educators Association  
May 17-18, 2021

<https://doi.org/10.25101/21.11>

View the Summit presentation at:

<https://www.youtube.com/watch?v=dFYh1b7jzvY>

## Abstract

Over the past year while most of the world has been sheltering at home and quarantining, we have seen a significant increase of listenership of podcasts and audiobooks. Instead of reaching to turn on a playlist on Spotify or Apple Music for passive listening experiences, many people are turning to conversational platforms to provide their background noise. Enter Clubhouse, one of the newest and most talked about audio-only social media platforms. The invite-only platform is built around hosting audio conferences from one or several users on a topic of their specialty. Live programming is available 24/7 and the discovery process to uncover new content and conversation is powered by sophisticated algorithms, similar to TikTok, to create endless recommendations.

The user experience is set up to mimic the atmosphere of attending a conference where attendees can enter and leave the live conversations as they please and “raise their hand” to ask questions or interact with the hosts. Music Industry programming has ranged from conversations with labels, sync, concert promoters, and booking agents, to a conversation between Elon Musk and Kanye West. In a period in which we are all experiencing “zoom fatigue” and burnout, it can be somewhat perplexing as to why this platform has seen massive growth from its early user base and is currently valued at \$1 Billion. Is this the future of audio creation and consumption or a technology that will get left behind post-pandemic? This presentation provides an in-depth analysis of the platform and argues the benefits for music industry leaders and educators to host panels, networking/recruitment events, and educational experiences.

Keywords: Clubhouse, social media, TikTok

**Jeff Apruzzese** has over a decade of experience in the music industry and is a graduate of Berklee College of Music. Upon receiving his diploma, he became the bassist of Passion Pit (signed to Columbia Records) and was a member of the band for eight years. During his time in Passion Pit, he toured the world extensively, performed at some of the largest festivals (Lollapalooza, Coachella, Summer Sonic, Austin City Limits, Glastonbury, Made in America), and played on some of the highest profile late night shows (Saturday Night Live, David Letterman, Jimmy Kimmel).



Apruzzese also has experience in PR and marketing and spent time working in New York City at the boutique agency Girlie Action Media with such clients as Surfer Blood, Kate Pearson (B-52's), Holy Ghost!, Mitski, Hop Along, Palehound, and many more. He returned to Berklee College of Music in 2015 to help establish the Berklee Popular Music Institute (BPMI) which provides students with experiential learning in live music and performance. Under his guidance, BPMI booked major festivals including Lollapalooza, Outside Lands, Osheaga, Essence, Governors Ball, Chicago Open Air, and Music Midtown. Career highlights include selling out the iconic Madison Square Garden in New York on February 12, 2013 during a blizzard and having the Passion Pit record *Gossamer* debut at number four on the Billboard 200 chart.



**MUSIC & ENTERTAINMENT INDUSTRY  
EDUCATORS ASSOCIATION**

**PROCEEDINGS  
OF THE  
2021 INTERNATIONAL  
SUMMIT  
  
OF THE  
MUSIC & ENTERTAINMENT  
INDUSTRY EDUCATORS  
ASSOCIATION**

**– MAY 17 & 18, 2021 –**

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

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

© Copyright 2021 Music & Entertainment Industry Educators Association  
All rights reserved