

2018 MEIEA Summit

Academic Papers

Version: March 6, 2018

Friday March 23, 2018

Session 1 – 8:00-9:00 am - Onyx

Melissa Wald, Moderator

Lifewriting by Noted Entertainment Figures and Humanities Learning for Creative Students

Beverly Schneller

Professor of English

Belmont University

This presentation will describe how I created and teach an 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 AET, MBU, EIS, 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, Franklin, D’Amboise, Jackie Robinson, L. Russell Brown, and others). The first edition of the course was a stand-alone 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 journals 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.

Do Lyrics Objectify Women? A Textual Analysis

Alyssa Klinksiek

Graduate Student

Radford University

Timothy L. Channell

Associate Professor and Music Business Program Director

Radford University

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, Hasiam, Munane, Vaes, Reynolds, & 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, and 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.

References

Gervais, S. J., & Eagan, S. (2017). Sexual objectification: The common thread connecting the myriad forms of sexual violence against women. *American Journal of Orthopsychiatry*, *87*(3), 226-232.
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Loughnan, S., Hasiam, N., Munane, T., Vaes, J., Reynolds, C., & Suitner, C. (2010). Objectification leads to depersonalization: The denial of mind and moral concern to objectified others. *European Journal of Social Psychology*, *40*(5), 709-717.

Session 2 – 8:00-9:00 am - Pearl

Stan Renard, Moderator

What Music Industry Education Can Learn from Threshold Concept Theory

Julie Viscardi-Smalley

Assistant Professor, Department of Sports, Entertainment, & Event Management
Johnson & Wales University

In music industry education, like most academic disciplines, there exist concepts that may be “difficult” or “troublesome” for students to grasp. How and why might we identify such concepts? Might considering such content as threshold concepts illuminate strategies for both teachers and students to cross such thresholds with greater understanding of these concepts? In this presentation, 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 Meyer & Land (2003; 2005) 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 post-secondary music industry education in the United States and worldwide.

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

Kim Wangler

Director of Music Industry Studies
Appalachian State University

James Douthit

Dean, Hayes School of Music
Appalachian State University

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. We will also investigate the unique relationship the orchestra has with the Musician’s Union, the state of North

Carolina and its people, and reference current political implications for an arts organization that operates “under the auspices” of the State of North Carolina.

Session 3 – 9:15-10:15 am - Onyx

Eric Holt, Moderator

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

Fabiana Claire

Director of Career Development and Entrepreneurship in Music
University of North Texas

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 (2017)—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.

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

Joe Bogdan

Associate Professor
Columbia College Chicago

Experiential learning, as such, is not new. It has its roots with early Greek philosophers like Socrates, Aristotle, and Plato, and research argues that it builds knowledge base, skills, confidence and career-related relationships better than classroom learning. Two popular types of experiential learning in higher education are internship and practicum. Yet, virtually all of the scholarship focuses on internship rather than practicum. This suggests that a far larger 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 music-industry-related offering of practicum courses, including *Club Management: Practicum*, in which students run a local, privately-owned nightclub for a series of at least six shows each semester. By providing *Club Management: Practicum* as a case study, the author: (i) argues that practicums are “better” than internships; (ii) urges the professoriate to devote more of both their course development and their scholarly research to practicum courses; and (iii) provides professors teaching and/or desiring to teach practicum courses with advice and stemming from experience, as well as sample documents, for use in their courses.

Session 4 – 9:15-10:15 am - Pearl

James Tealy, Moderator

Road to Somewhere: Understanding Factors Influencing Study Abroad Participation

Darren Walters

Associate Teaching Professor

Drexel University

This presentation 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 own study abroad programs.

Bridging the Gap: Music Business Education and the Music Industries

Andrew Dyce

Music and Music Business Lecturer

University of the Highlands and Islands, Perth College

Richard Smernicki

Music and Music Business Lecturer

University of the Highlands and Islands, Perth College

This research analyses the key challenges in developing a contemporary music industry project as part of music business educational programs based in the UK. It will identify the key challenges of understanding and implementing industry related projects into educational programs. This also includes the analysis of the outcomes of these projects and the employability benefits they provide to students. This study will be presented in two main areas, the first of which includes an analysis of current research and policies from government/industry bodies including UK Music and the Scottish Music Industry Association. 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 case studies across six UK higher education institutions. This provides a snapshot of current issues including access, experiential education and employability. These case studies will include interviews with lecturing staff, students and record labels based in the UK. 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. Finally, this research aims to highlight best practice and will propose producing a toolkit to support new providers of music business education.

Session 5 – 2:45-3:45 pm - Onyx

Keith Hatschek, Moderator

The Impact of Recent Tax Code Changes on Arts Organizations

Courtney Blankenship

Assistant Professor & Director of Music Business

Western Illinois University

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 presentation 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.

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

Andrew Surmani

Assistant Professor, Music Industry Studies and Academic Lead, Master of Arts in Music Industry

Administration

California State University, Northridge

Carl Anderson

Instructor, Music Business, Music Entertainment Industry

Bradley University

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.

Session 6 – 2:45-3:45 pm - Pearl
Christopher Reali, Moderator

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

Waleed Rashidi

Assistant Professor

California State University, Fullerton

This research was funded by a MEIEA Research Grant

Cassette tape music album purchases in the United States increased by 35% over the previous year, with 174,000 units sold in 2017, according to news reports citing Nielsen Music. Both brand-new titles from contemporary artists and reissues of classic, popular albums are being released on cassette in increasing numbers, with teens and young adults as some of the recent users of this vintage technology. The purpose of this qualitative study is to describe the experiences of millennials' recent purchases and playing of cassette tapes. While some research exists on this re-emergence of the format, this study will offer detailed insight on how millennials purchase cassettes, what their uses of cassettes are, where and how they play their recently purchased cassettes, and the attractive qualities of engaging with an older music format. In-depth interviews are currently being conducted, with pilot interviews completed. Participant criteria includes an age minimum of 18 years (1983 to 1999 birth years), who have purchased and played at least one cassette tape in the last two years. Responses are audio recorded, transcribed, and are validated via member checking of the transcripts. Once validated, transcripts will be coded with expected emergent themes.

Anticipated findings include anecdotes from millennial participants on learning about the cassette format, the cassette purchase decision process, type(s) of music genre(s) and associated artist(s) listened to via cassette, socialization about cassettes through online channels and amongst peers, memories or stories regarding cassette use, and opinions on the unique qualities of cassettes. It is hoped that the study will better inform the music industry and academy by providing a focus on cassette tape use by these young adults, further explaining reasons of cassette tapes' recent popularity and perhaps assisting in trend forecasts of the medium as a significant format. Future studies can include record labels' experiences of releasing cassette tapes of current artists, record retailers' experiences in the recent sale of cassette tapes, and contemporary artists' experiences of releasing new works on cassette.

Selling Out or Buying In?: Archival Research of Consumer Discourse about Christian Record Label Consolidation

Andrew Mall

Assistant Professor of Music

Northeastern University

This research was funded by a MEIEA Research Grant

In 1992, EMI acquired Sparrow Records, at the time the largest and most successful label in the Christian record industry. Sparrow was not the first big Christian label to be acquired by a larger non-Christian label—in the contemporary era, that distinction likely belongs to Word Records, which was acquired by ABC in 1976—nor would it be the last. Indeed, in the following decade, the major labels invested heavily in the Christian market: EMI acquired additional labels to accompany Sparrow in the new EMI Christian Music Group (now Capitol CMG, a division of Universal after the EMI acquisition); Warner ultimately acquired Word's music businesses; before its merger with Sony, BMG acquired the Provident Music

Group, which Zomba had launched in 1997 to oversee its Christian label acquisitions Benson, Brentwood, and Reunion.

Like in other sectors of the music and entertainment industries, reactions to corporate consolidations are mixed. Some observers argue that such acquisitions are necessary to ensure the financial health and continued relevance of the individual businesses; others are concerned that the original missions and priorities of the smaller companies will be diluted, subordinated, and ultimately ignored in favor of their new corporate parents' objectives. This issue is particularly fraught in the Christian industry, in which the relationship between financial and theological priorities was tense long before its incorporation into the secular industry. Discourses of "selling out" acquire new significance when participants and observers fear that the Christian faith itself might be a casualty of corporate consolidation.

How did these discourses manifest in public? What significance did they have for fans, artists, and cultural intermediaries? *CCM* magazine, for decades the primary source of information about and for the Christian record industry, provides a unique opportunity to observe and analyze reactions to these mergers and acquisitions. *CCM* was widely read by professionals and consumers, published relatively objective news items alongside more subjective editorializing, and its letters section enabled an engaging exchange of opinions (well before these conversations largely moved to online chat rooms, discussion forums, and comments sections). In this paper I consider the role of archival research in music industry studies to address fan discourse as a barometer of anxieties over corporate consolidation. As a result of MEIEA-funded research into *CCM* magazine (at Middle Tennessee State University's Center for Popular Music), I discuss methodological approaches for discerning the diverse range of opinions expressed by committed fans (as a kind of historical ethnography and reception study) and present my findings not only in light of their importance to the historical record but also in terms of their practical significance to music and entertainment industry decision-makers considering an acquisition today.

Session 7 – 4:00-5:00 pm - Onyx

Bruce Ronkin, Moderator

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

Joseph (Joe) Miglio

Associate Professor, Music Business Management
Berklee College of Music

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 with 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.

What Can We Learn From Location Intelligence? A Concert Industry Mapping Framework for the City of San Antonio

Stan Renard

Assistant Professor of Music Marketing
The University of Texas at San Antonio

This research was funded by a MEIEA Research Grant

Live music is an ever-evolving sector. It 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 the span of this industry many cities around the world have committed

resources to conduct and 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 and funding partners, cultural, 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 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 for the City of San Antonio.

Session 8 – 4:00-5:30 pm - Pearl

Robert Willey, Moderator

Equilibrium Ticket Pricing in the U.S. Concert Industry

Terry Tompkins

Assistant Professor and Program Coordinator, Music Business
Hofstra University

The concert ticket industry has experienced a huge boom growing from a \$1.7 billion (US) industry in 1990 to a \$7.3 billion (US) industry in 2017. In 2016, over 40 million concert tickets were sold in the US.; more people are attending concerts than ever before. Along with this unprecedented growth, the average concert ticket has risen from \$25.00 per ticket (1996) to \$75.00 (2016). Despite the rising cost of concert tickets over the past two decades, economist 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.

The Value Gap, YouTube's Content ID and Antitrust Law

Victoriano Darias

Instructor at Berklee College of Music
Program Director of the IP/IT Law Master Program at UNIR

The International Federation of the Phonographic Industry (IFPI) has described the value gap as “the biggest threat to the future sustainability of the music industry,” making it “the industry’s single highest legislative priority.” Yet, the recording industry has so far been unsuccessful in amending what it claims to be outdated online liability laws. These laws, which exist in many countries in the world, including the US and Europe, have allowed user upload services, such as YouTube to successfully claim that they are not legally responsible for the music distributed on their platforms. This has prevented record labels from licensing music to these services on what it considers to be fair terms, thus creating a “growing mismatch between the value that user upload services, such as YouTube, extract from music and the revenue returned to the music community,” according to the IFPI. However, in September 2016, the European Commission, in its Proposal for a Directive on Copyright in the Digital Single Market, included an obligation for user upload services to introduce effective content recognition technologies to prevent the availability on their services of content identified by rights holders. Given that this has been the only legal tool that rights holders have so far been granted to address the value gap, this paper assesses the effectiveness of this measure from a technological, strategic and legal perspective.

Taking YouTube's Content ID technology as a reference, the paper includes the opinions of industry professionals on the effectiveness of this technology in identifying, not only sound recordings, but also musical works, for example in the form of covers performed by amateur artists. It then analyses how rights holders are currently using ContentID 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, that are addressed in the paper. 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 amongst 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.

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

Rob Cannon

Head of School, Production & Stagecraft

Australian Institute of Music

In any performance discipline, a key question is how to ensure that performers are equipped to perform at their peak, and to do so time and time again. What are the conditions in which their performance thrives? How does 'the magic' happen? And what are the processes they can undertake to further enhance the peak aspects of their performance? This paper aims to apply models of peak performance – many of which have been generated in the field of sports psychology – to the field of music performance. The paper discusses a case study concerning a performing musician and explores ways of employing coaching to enhance 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.

In the pre-performance phase, Loehr & Schwartz's High-Performance Pyramid provides a useful framework for assessing and enhancing the cognitive, affective and physiological states that lead to peak performance. A mindful approach to the performance phase, using Gardner & Moore's 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 motivation, 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 may provide a useful preparation tool for future shows.

Saturday March 24, 2018

Session 9 – 9:15-10:15 am - Onyx

Julie Viscardi-Smalley, Moderator

Guided by Commercial Motives: Examining Early-20th Century How to Write 'Hit Song' Manuals

Christopher M. Reali

Assistant Professor of Music (Music Industry)

Ramapo College of New Jersey

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, therefore, in no way decreases their historical importance. Examining these overlooked 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 origins of popular music's cultural dominance in the 20th-century; and the ancillary business practices of the music publishing industry.

A close reading of these texts brings the relationship of the popular song composer to their craft into tighter focus. The book titles often include the phrase "popular song" or "hit song" in an effort to attract attention to the potential financial rewards for the budding songwriter. Highlighting the organization of these "how to" books demonstrates the emphasis the authors placed on the business of songwriting. This paper surveys the ways in which various authors address the compositional process and the language they use to express their musical ideas. Instructions on how to compose melodies are closely scrutinized. The analysis of musical examples, or in some cases the lack of examples, offers insights into how these authors demonstrated the practical creation of a popular song. Ultimately, examining these how-to books provides a glimpse into Tin Pan Alley from a music industry insider's perspective.

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

James Tealy

Lecturer in Songwriting

Mike Curb College of Entertainment and Music Business at Belmont University

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.

Session 10 – 9:15-10:15 am - Pearl

Don Gorder, Moderator

Institutionalizing the Internship

Robert Garfrerick

Professor and Chair, Department of Entertainment Industry
University of North Alabama

Janna Malone

Instructor, Department of Entertainment Industry
University of North Alabama

“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 & Williams 1994). There are many examples of experiential learning such as internships, practica, co-ops, directed research, capstone projects, field work, and study abroad. Many MEIEA schools require an internship or other experience, 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 or additional resources 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 has begun including the internship experience in the teaching load of the supervising faculty member. The university has also 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.

Need a Job? The Changing Landscape of Careers in the Music Business

Shawn David Young

Director, Music Industry & Recording Technology
York College of Pennsylvania

While the outlook on careers in the music industry is very good, the data on *specific* jobs is 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.

Session 11 – 10:30-11:30 am - Onyx

Jeffrey Izzo, Moderator

Team Teaching Artist Management

Rush Hicks

Associate Professor, Curb College of Entertainment & Music Business
Belmont University

Dwayne O'Brien

Instructor of Music Business, Mike Curb College of Entertainment and Music Business
Belmont University

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 area 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 future artists they may represent in their career.

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.

Using Radio as a Tool for Teaching Music Industry

Robert Willey

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Like the entire music industry, radio has undergone major changes in the last 20 years brought about from advances in digital technology, including the proliferation of the Internet and cell phones. Listeners

have many more options for entertainment today, yet radio in all its forms still remains a vital part of the entertainment scene. It also provides many opportunities to help students get practical experience and make contacts. This report will cover some of the activities that have been developed for an introductory course for majors and non-majors using a variety of platforms delivering a sit-back experience for the listener.

Students are developing a website (Middletownmusic.org) devoted to the promotion of Midwestern music (Minnesota, Wisconsin, Indiana, Illinois, Ohio, Ontario, Missouri, Iowa, and Michigan). One of their assignments is to conduct two interviews, one with someone currently working at a radio station in order to find out what jobs are performed and the skills required to do them, what they look for in new employees, and opportunities for internships. The second interview is with someone who has retired, to ask them about what has changed since they began their career. These interviews are posted on our website's blog. Preparing work for public display motivates students to do their best work, and gives an incentive to community partners to share their knowledge.

We define "radio" broadly to include both terrestrial and streaming. Middletown Radio, our Internet station, streams original music from the region along with half-hour packages of shows and interviews recorded live at venues throughout the state by our music production students in cooperation with Indiana Public Radio. Students are developing a network of Midwest college, listener-supported, network, and independent stations that are described on our website, and whose Internet streams are available through our Midwest Radio Player app on the Google and Apple play stores. The interface resembles a car radio, allowing users to scan through stations in our database and save favorites as presets. Students 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.

Session 12 – 10:30-11:30 am - Pearl

Victoriano Darias, Moderator

Amplify Your Brand! An Entrepreneurial Approach to Old School Audio

Paul Linden

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Butler University, College of Communication

This presentation considers branding from two primary perspectives. Music products and applied audio technology represent growth areas for music industry programs managing their own brand identities. We will use this initial perspective to explore ways of integrating applied audio tech into the music industry curriculum based on existing institutional models. These include disciplinary overlap with coursework based in physics, theater and live event management/production programs. For a more detailed understanding of the pedagogical value of this type of approach as applied to the music products sector, we will use instrument amplifier design and marketing to consider branding from an entrepreneurial position. Given that the vast majority of instrument amplifiers are designed for guitar, the idea of modifying circuits for instruments such as violin, banjo, harmonica or mandolin is one that allows entrepreneurs to exploit opportunities within the marketplace. Historical referents like Fender Music Instruments Corp. and Marshall Amplifiers provide contrasting examples of music product branding that continue to inspire the current era of boutique amp builders.

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

Jonas Bjälesjö

Music & Event Management Program

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This paper will present some of the results and the outline for 2 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) have 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 centre 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 1980's and the 1990's. 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)?

Session 13 – 2:45-3:45 pm – Onyx
Chandler Bridges, Moderator

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

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Tyler Franz
Senior Business Analyst
Charlotte Hornets

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 their multipurpose black box theater to ballet and theater performances in their 961-seat main-stage auditorium. To better understand SMDCAC's patrons and their purchase behavior, an online survey was sent out to all active patrons (i.e., those who had bought tickets online and supplied an email in recent years). Of those who responded ($n = 829$), email marketing lead 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.

Other Approaches to Enhancing a Community's Music Economy

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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 implication 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.

Session 14 – 2:45-3:45 pm – Pearl

Robert Willey, Moderator

Noise & Neurons: Effects of Background Music on Reading Comprehension

Olivia Adams

Undergraduate Student

Belmont University

Meredith McNair

Promotions Coordinator

Cold River Records

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, there were eight small focus groups held where an experiment was conducted. Each focus group ranged in size from two to eight participants, aged 18 to 25. 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. As in the Tze (2009) study, this study used practice tests for the Test of English as a Foreign Language test to measure reading comprehension. To try and create the most accurate test results, all quizzes across different groups were the same in silence and with music. The same songs were played during each session and were in the same order.

In total, 33 people, 17 males and 16 females, took part in this research study. The quizzes each had a maximum score of 11 points. The mean for each quiz is as follows: silence 8.09, classical 8.76, and pop 8.27. Out of these 33 individuals in this study, 31 of them had at least one score affected by music playing in the background. The most astounding correlation is that with the Price (2014) study, which claimed that experience listening to music while studying would keep results constant, or possibly improve them, and the opposite with inexperience. The most phenomenal new finding in this study was the comparative change in scores between males and females when pop music was playing. While pop music was playing, male scores improved, on average by 0.41 points, but the average female score decreased by 0.13 points in comparison to the silent score. It was concluded that music does have a measurable impact on reading comprehension scores. The amount of impact, however, depends on the individual and their study habits.

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

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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.