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Exploring the Teaching Experience of Audio Engineering Faculty During the COVID-19 Pandemic

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Abstract

In fall 2020, the COVID-19 pandemic created a sudden transition to emergency remote teaching for faculty and students in Audio Engineering Technology (AET) degree programs. This qualitative study explores the experience of AET faculty who used synchronous and asynchronous video tools to deliver studio and live sound reinforcement education during both spring and fall 2020. This study utilizes the Community of Inquiry (COI) theoretical framework to explore the teaching strategies of AET faculty in response to the pandemic. Qualitative data analysis was performed and responses were interpreted through the three COI elements of teaching presence, social presence, and cognitive presence. An online survey was conducted with twenty-five full-time audio engineering faculty, and five follow-up focus group interviews were conducted. These focus group meetings provide additional details about the teaching strategies faculty used during this shift to emergency remote teaching. The results of this study add to the body of knowledge around creating communities of inquiry in AET courses. This study also provides findings, recommendations for future research, and important implications for AET departments and faculty who want to build effective communities of inquiry for their courses, whether in-person or online.

Keywords: remote teaching, audio engineering technology, Community of Inquiry, COVID-19

Nathan “Adan” Adam is an award-winning audio & video producer, TedX speaker, and university professor. As a professor of Cinema, Television & Emerging Media at Belmont University, he has taught thousands of passionate students about the power of new media technology. Featured on MSNBC’s Tonight with Deborah Norville (~820,000 Youtube views) he has engineered and edited projects including the orchestral score for “Peter Pan with Cathy Rigby”, along

with tracks, TV episodes and radio spots for national artists including Vince Gill, Paul Franklin, Bill Medley, Collin Raye, Debbie Boone, Earl Scruggs, Neal McCoy, the Oak Ridge Boys, Rhonda Bennett, the Grascals, Jim Stafford, Larry Gatlin, Clay Cooper, Barbara Fairchild, Mickey Gilley, Dusty Rogers Jr., Moe Bandy, Carrie Tillis, Buck Trent, Les Brown Jr., and many others.

As an educator, he has worked with the GRAMMY Foundation, Belmont University, and the University of Southern California’s Pop Music program to coordinate and teach audio engineering for over forty GRAMMY Camps around the country, alongside sponsors from the Best Buy Foundation, Journeys, Hot Topic, the Boys and Girls Club, the GRAMMY Museum, and Converse RubberTracks Studios. In addition, he has hosted discussion panels alongside GRAMMY-winning artists and producers including Shannon Sanders (India.Arie, Jonny Lang, John Legend), Dave Haywood (Lady Antebellum), and many others. Nathan has co-authored two books including the internationally distributed “Pro Tools 9: the Mixers Toolkit”, and the “Multi-Platinum Pro Tools” book and DVDs. As a video professional, he has served as post producer and editor for series including the Telly Award winning “Learn and Master Guitar”, for Legacy Learning Systems, selling over 70,000 courses to guitar students around the world. He has also served as Post Producer and editor for 140 Episodes of the “Presley Country Music Jubilee” TV series for RFD Networks, which air in thirteen countries and are viewed by an audience of over 500,000 people per week. He is co-founder of Multi-Platinum.com and the co-owner of the Walnut House event complex in Murfreesboro, Tennessee.



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

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Abstract

This paper presents some of the findings from a completed research project and from an anthology (published in the spring 2022) about 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 was 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, published in 2013, *Rock'n'roll i Hultsfred – ungdomar, festival och lokal gemenskap* examined how this development was possible.

The presentation focuses on how the love of music and friendship created an entrepreneurial mindset and social capital/social networks that lay the foundation for all the accomplishments mentioned above. How the symbiosis between music and friendship created both the possibilities and limitations for all these achievements. How people became cultural and/or social entrepreneurs. What kind of skills they learned and developed through their practice. How some became cultural entrepreneurs inside the music industry and some outside in other professions. I discuss

entrepreneurial mindset, entrepreneurship, and entrepreneurs in relation to DIY-attitude and ideology, local embeddedness, friendship vs. profession, cultural entrepreneurship, and social entrepreneurship, to “feel” and “do” vs. to “think” and “plan” from a phenomenological perspective.

Keywords: cultural entrepreneurship, Rockparty, Hultsfred Festival



Jonas Bjälesjö is Associate Professor and the head of two music business programs (Music Production and Music Management) at Inland Norway University of Applied Sciences, Inland School of Business and Social Sciences, Department of Organization, Leadership and Management. He teaches the subjects Music and Culture Theory and Event Management with focus on cultural and social aspects of music, music events/festivals and music industry. His research is focused on 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.

Sales, Streams and Socials: The Impact of Touring on the New Music Economy

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Abstract

In the traditional model of the recorded music industry, artists were encouraged to tour in order to help drive album sales. As the industry has slowly shifted away from a focus on physical product to that of digital music and streaming in particular, touring has been increasingly viewed as the primary way for artists to generate revenue. Record labels who have secured 360 type deals with artists often get a piece of this revenue. In the current environment of the music business, what is the impact touring has on sales, streaming activity, as well as social media metrics for artists? Does touring still drive enough music sales and streaming activity to positively impact revenue for artists? This study samples artists' touring activity and explores the impact it has on sales and streaming of their music by territory/location. A broad range of artist tours is examined. Additionally an analysis of the social media activity of the artists in the sample provides greater insight into a broader impact that touring has on an artist's fanbase development and career trajectory.

Keywords: live music, touring, music industry, music streaming

Jerry Brindisi's passion for the music industry evolved from his great love of popular music. His interest and experience has progressed from a desire to perform, write songs, record, and ultimately create music product. Mr. Brindisi is an Associate Professor and Interim Chair of Business and Entrepreneurship

at Columbia College Chicago. Mr. Brindisi has an extensive background working in the music industry. He has been employed by Sony Music Entertainment Inc. as a Sales and Marketing Research Analyst in its Global Digital Business Group. He has also worked for the executive offices and the A&R departments of Warner Music Group's Asylum Records and Atlantic Records. As the studio manager for Ander's Music, he has had the opportunity to work closely with top industry leaders, attorneys, artists, managers, producers, and songwriters. Additionally, Mr. Brindisi has advised and counseled music artists and industry executives on various industry issues including career advancement, publishing, marketing, promotion, and artist branding.

His experience and research interests include record label operations, music publishing administration, audio production, and artist development. He previously served as a full-time faculty and program supervisor for the music business program at the State University of New York, Fredonia where he taught courses such as Music Contracts, Music Copyright and Publishing, Music Marketing and Promotion, and The Business of Music. Mr. Brindisi earned a Master's degree in Music Business from New York Univer-



sity. He holds a Bachelor's degree in Communication from SUNY at Buffalo with concentrations in public relations and advertising. Mr. Brindisi is a member of the Music and Entertainment Industry Educators Association (MEIEA) and is a recipient of the State University of New York Service to Students Award.

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). Career highlights for Jeff 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 #4 on the Billboard 200 chart. He is the current Program Director/Assistant Professor in the Music Industry Program at Drexel University.

What's Going On? Current Economic and Cultural Influences of Black Music in the Music Industry

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Abstract

Black music, primarily the hip-hop and R&B genres, is prominent at the forefront of the U.S. and global music landscapes, evidencing an influential cultural footprint. Black music refers to music that is innovated by African American people in the United States, derived from Black experiences, stories, and culture, is created to speak to Black audiences, and is created or performed by a Black composer, artist, producer or other Black music creative. Gaps in the collective music business narratives of America fail to acknowledge the critical role African Americans play in shaping our country's heritage and culture. The National Museum of African American Music (NMAAM) commissioned an analysis as part of its annual State of Black Music programming, in concert with its mission to tell the story of the role of African Americans in creating America's Soundtrack. In doing so, NMAAM and the authors recognize that this is a story of both business enterprise and artistic endeavor.

Keywords: Black music, National Museum of African American Music, music industry



Cheryl Slay Carr is an Attorney and a Professor of Music Business at Belmont University in the Mike Curb College of Entertainment & Music Business. Dr. Carr earned her Bachelor of Arts degree from the University of Michigan, received a Master of Public Administration from Clark-Atlanta University, earned her Juris Doctor degree from The University of Maryland School of Law, and earned her Doctorate of Education in Higher Education at Fairleigh Dickinson University. Her research and writing emphases include equity and justice in law, arts and entertainment, and career and leadership empowerment narratives. She is an author of published articles and books, including *Music Copyright Law* and *Music Business Careers: Career Duality in the Creative Industries*. In addition to her publications, she teaches, speaks, and writes extensively on commerce in the music industry, diversity in the business of jazz, and marginalization in the entertainment industry. She is founder of Minding the Gap, a Diversity in Entertainment Indus-

try Symposium, which facilitated an annual dialogue on a range of equity issues in the entertainment industry. As an attorney and entrepreneur, she founded and managed her own law firm, practicing law as an entertainment and intellectual property attorney representing a range of businesses, filmmakers, authors, record companies, musicians, technology companies, and visual artists. She completed the Harvard Law School Program of Instruction for Lawyers in International and Comparative Intellectual Property, is a Maryland Bar Foundation Fellow, and an alumna of Leadership Music. She has been honored as a recipient of the Nashville Business Journal's Women of Influence award and Nashville Business Journal Women in Music City award. She is an experienced singer and producer of *Invocation*, an EP of her jazz-inspired recordings.

than thirteen years of professional experience in consumer market research and strategic decision analysis with several Fortune 500 companies and government agencies prior to her career in academia. She also serves as the Vice Chair of the Board of Directors for the Give A Note Foundation, a national non-profit organization supporting the provision of music education in culturally diverse, underserved, and Title I K-12 schools throughout the country.



Morgan M. Bryant is an Assistant Professor of Marketing and Faculty Liaison for Diversity, Equity, and Inclusion, at The Haub School of Business at Saint Joseph's University (SJU). In this role, Dr. Bryant teaches Marketing Research, Marketing Analytics, and Principles of Marketing at the undergraduate and graduate level. Prior to joining the faculty at SJU, she taught entertainment economics and social media analytics at Belmont University. Her research focuses on social commerce, at the intersection of online, social media, and consumer purchasing behavior and often features entertainment contexts. Bryant has presented her research in a variety of professional and academic organizations including the American Council for Consumer Interests, Society for Marketing Advances, Music and Entertainment Industry Educators Association Summit, and the Marketing and Public Policy Conference. She holds a PhD in Consumer Economics from the University of Georgia, an MS in Healthcare Financial Management from Temple University and an MBA in Finance and BS in Business Administration from Florida A & M University. Dr. Bryant has more

Songs for Social Change: Pro-Social Lyrics in Commercial Music in the U.S., 2017-2022

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Abstract

This paper reports preliminary results of research on pro-social content in commercial songs (Songs for Social Change) released between 2017-2022 in the U.S., and music industry awards that recognize these songs through the case study of the Grammy Special Award for Best Song for Social Change. Songs for social change can be defined as compositions and performances created spontaneously with a pro-social narrative that promotes empathy and activism about specific issues that are perceived to affect society at large. The questions guiding this research are: What types of pro-social content are being used to create commercial songs? And, does the pro-social content in a song contribute to increased consumption of the song? The hypothesis is that, in an attention economy paradigm, pro-social narratives enable fans to identify themselves with the values expressed in songs which helps build a stronger sense of identification between artists and fans, and this identification acts as an attention-grabbing factor that has influenced contemporary compositional practices.

I employed a participatory action research methodology with my students at the NYU Music and Social Change Lab to create a database of commercial songs with salient pro-social lyrical content using a criterion based on social change indicators outlined by the UN's Sustainable Development Goals (SDG's) that were refined through guided discussions to recognize social change issues specific to the U.S. context. Simultaneously, I reflected on my role as co-author of the proposal submitted to the Recording Academy to create the Special award for Best Song for Social Change. The paper explores pro-social content in songs and music awards in the context of challenges to implement diversity, equity and inclusion (DEI) strategies in the music industry, and music industry recognition of the craft of songwriting for social change. To conclude, the paper provides reflections on the theoretical implications of the research and the pedagogical challenges to integrate participatory re-

search methodologies and social impact curricula in music and entertainment higher education programs.

Keywords: songs for social change, sustainable development goals, Recording Academy, Best Song for Social Change



Carlos Chirinos-Espin is Assistant Professor and Director of the Music and Social Change Lab at New York University. Dr. Chirinos-Espin's research explores how commercial music impacts human behavior, particularly in the areas of public health and social change, through the lens of music business as a social and economic practice. He has extensive experience working in the music industry and conducting research in Africa and Latin America, and his work has been published and covered by international media outlets. He is a programming consultant to the Lincoln Center for the Performing Arts in New York, advisor to the Recording Academy, and is the development editor of a book by the artist and social activist Rubén Blades. Dr. Chirinos holds a Master's degree in Ethnomusicology and a Ph.D. from the University of London, United Kingdom.

Scaffolding as a Roadmap: Guiding and Supporting Student Learning

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Abstract

If there ever was a time to create a flexible structure for student learning and success, the time is now. One of the most empowering and compassionate practices that we can integrate into our classrooms is scaffolding, an instructional strategy that provides students with a framework to guide and support their learning. The Internship Seminar is a 400-level undergraduate course offered in the music and performing arts management program at Hartt School. Scaffolding the writing process in this course has transformed the research paper assessment in more ways than one. The course aids students as they delve deep into writing a comprehensive analysis of an arts organization.

The creation of a research paper can become a daunting and challenging task for students. Add in pressures from the COVID-19 pandemic, and the benefits of giving students structure and support through this scaffolded assessment becomes invaluable. Through this process students have more clarity because they understand exactly what they need to do. The presentation will look at four ways to create a strong scaffolded structure for teaching including organizing a large assessment with a matrix and research organizer, mind map and brainstorming tools, and offering clarity through templates, exemplars, and rubrics.

Keywords: music industry pedagogy, student learning, scaffolding



Mehmet Dede is an internationally recognized, award-winning music curator, festival producer, and tour promoter with twenty years of experience in the culture space. Since 2005, he has produced and booked hundreds of nationwide concerts, including collaborations with Lincoln Center, Central Park SummerStage in New York and the Kennedy Center in Washington, DC. He currently serves as Director of Programming at Drom, a 300 people-capacity club in New York which the *Wall Street Journal* describes as “New York’s premiere venue for world music.” Dede is also the curator of the NY Gypsy Festival. Previously, Dede worked at concert promoter Giant Step and Universal Music Group. Dede is the author of “Make It Live: The Handbook for Getting Gigs” to coach artists on strategies for booking and marketing live concerts. The recipient of the 2021 globalFEST Impact Award, Dede was profiled in *The Wall Street Journal*, PBS and *Forbes* magazine. His bylines appear in *Rolling Stone*, *PollStar*, and *International Arts Manager*. Dede holds an M.A. in Music Business from New York University.

The Impact of the COVID-19 Pandemic on Musicians and the Music Industry

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Abstract

This article explores the effect of the COVID-19 pandemic on musicians and the music industry. It also describes the possible changes and evolution in the industry as the world emerges from the pandemic's devastating implications.

Keywords: COVID-19 pandemic, coronavirus, music industry, music artists, live performance, music concerts, streaming services, ticket sales, live bands, concert halls, Apple Music, Spotify, Universal Music Group, Live Nation Entertainment, Sony Music, Warner Music, music promotion, music producers, music streaming, music downloads

Introduction

The emergence of COVID-19 has had a significant effect on the worldwide economy. While the pharmaceutical and cloud security businesses, for example, have gained from the epidemic, others have lost significantly. Travel and aviation companies and resorts fall within this category. This unexpected crisis in the creative economy, notably for live shows and so many other modes of distribution and consumption, was caused by government limitations throughout the globe. Live music events, and digital and physical music marketplaces, are examined in this paper, based on the impact of the COVID-19 epidemic. In addition, this paper focuses on consumer purchasing and music consumption patterns in the aftermath of the pandemic outbreak.

The Business Model of the Music Industry

There are two key sources of revenue in the worldwide music industry, namely licensing and streaming. Over half of all income is generated by selling tickets to live concerts, which are the primary source of live music's first revenue stream. Both online downloads, streaming, and hardcopy purchases are included in the second kind of income, recorded music earnings. As a result of the increasing use of streaming platforms by music companies and customers, recorded music is now near to its pre-piracy high. Present-

ly, more than half of the revenue produced from the sale of recorded music is derived through streaming.

The Impact of the Pandemic

The music business was caught off guard by the pandemic's first effect. Singing opera on a tiny Italian terrace is only interesting for so long, so broadcast stats were certain to skyrocket while everyone was stuck indoors. In spite of this, Spotify streaming of the greatest singles was down 11 percent by April 2020, more than six weeks after worldwide lockdown restrictions went into effect.

Live Performances

Live performance income has been the music industry's largest loss due to the coronavirus outbreak. There were several temporary closures of concert halls throughout the globe due to the COVID-19 outbreak and the ensuing severe lockdowns that numerous nations adopted. Artists in niche genres who rely heavily on live performance earnings stand to lose the most in such a circumstance, especially impacting financial stability. Even if it didn't immediately affect the economy, removing the option of physically present/live music concerts undoubtedly affected how performers and audiences related to music, our overall cultural experience, and music's role in the entertainment sphere and society as a whole. It is also important to note that the demise of live entertainment harmed not only musicians but the hundreds of individuals who work around and with them, including road crews, music producers, security staff, transportation firms, vendors, and the list goes on, not to mention the secondary and ancillary earnings derived by restaurants, bars, etc. operating within the proximity of performing venues.

One can easily argue that the confinement situation of 2020 impacted not only our experience inside the confines of the lockdown, but also our perspective of what live concerts represent in all its dimensions, social, financial, and all other aspects. Since the vast majority of traveling bands make their living by performing live, this had a direct effects on their financial well-being as well as their emotion-

al well-being. A new audience-performer connection was possible, but certain features of that interaction had been overlooked in the new medium of live streaming music. For example, approximately 30 million people tuned in to see a Fortnite rap performance live. Since streaming rose from 9 percent to 47 percent of total income in only six years, the turmoil was expected to exacerbate structural tendencies in the music business.

Regardless of the genre or content of the show, the coronavirus pandemic wreaked havoc on concert halls around the country. As a result of the cancellation of music concerts, the U.S. entertainment industry's \$26 billion in sponsored pledges for 2020 were effectively frozen. Since almost no one would profit from this "endorsement ambiguity," it was a massive waste of money. It was estimated that if all major events were to be halted for six months, the industry would lose \$10 billion in revenue. This projected loss was expected to rise if additional tours were postponed in the autumn and winter months, based on the then early trend of the pandemic in the United States. In other words, if the \$10 billion had been put to better use by sponsoring firms instead of sitting in empty stadiums, there would have been an enormous opportunity cost.

Sales and Streaming

With retail outlets closing throughout the United States, it was hardly unexpected that physical sales would drop by a third since the outset of the outbreak into the duration of 2020, while internet sales would drop by roughly 10 percent. This statistic was in line with the overall decline in personal spending. There is additional evidence to suggest that, as a result of coronavirus, individuals also altered their listening habits. Also, in the first quarter of 2020, Spotify highlighted a shift in consumer patterns, indicating that people were more likely to listen to music on the weekends and that tranquil music categories became and are becoming more popular.

Preliminary statistics showed a 7 to 9 percent decrease in streaming in some nations, but this precipitous decline appears to have bounced back since then. In addition, the pandemic brought an upsurge in on-demand music video streaming. The underlying causes had to do with a shift in habits. For instance, typically individuals listen to music on their drive to and from their workplace, while working out at the gym, or while engaging in such activities and in related places. Nevertheless, many if not most of these sites were shut down during the epidemic, and individuals redirected their attention to video streaming services. In other words, the pandemic impacted people's listening habits, particularly when they were listening to the news as well as when they were not.

Spending on Advertisement

Advertising budgets throughout the globe were being slashed, which also affects the music business. According to a poll by the Interactive Advertising Bureau, nearly one-quarter of media consumers and businesses had suspended all marketing for the first half of 2020. In essence, this, coupled with an estimated one-third decline in digital advertising investment, impacted the overall industry income for creators and personal income overall. In addition, due to a reduction in Spotify's advertising expenditure, the company stated that it had failed its first-quarter advertising objectives.

Distribution

An increasing number of musicians postponed the release of their albums in the year on the utility side. As already demonstrated, live music, in particular, had been severely harmed, partly because tours could not be used to advertise new albums. Live performance income was eventually deemed nearly nonexistent, reducing the industry's overall income by half as long as restrictions on mass gatherings remained in place. Over \$10 billion in endorsements were predicted to be lost in the initial six-month closure, and lengthier delays were expected to be much more disastrous. Live music's growth expectations were also projected to be drastically altered due to the post-pandemic prognosis. It was believed that it would be tough to restore customer trust in the industry. Fewer than half of U.S. customers said they would return to live events, movies, sporting events, and recreational places once a vaccine had been developed. Musicians, who rely on live performances for around three-quarters of their income, were particularly hard hit given that overall the richest or most successful one percent of musicians rake in the overwhelming share of the money generated by the industry.

Furthermore, as a consequence of the pandemic, there was a decrease in the amount of music being produced and released. As a result, consumers' overall consumption and expenditure risked being substantially lowered given that music enthusiasts prioritize listening to newer releases as opposed to older ones.

The coronavirus pandemic affected even the schedules of music producers and musicians. Less important is the creation of the music itself, since much of it is now created in smaller and personal studios. Marketing is the problem in both production and releases. To succeed in the online era of music, musicians need to promote themselves, particularly those without a large fan base on traditional social media. Among the primary methods to promote their new album, touring was and still is a major component of the launch schedule for many musicians. Nevertheless, as discussed previously herein, artists were forced to postpone

their tour dates, for what then seemed indefinitely, making it difficult for record companies to plan their release promotional strategies.

When promoting an artist, the problem becomes much more fundamental. Consider late-night television, particularly. As per Nielsen ratings, media appearances by musicians are most effective in the initial eight to twelve weeks after a single or album is released. Most artists, however, choose to do it sooner. Artists who want to get exposure via television are not the only ones affected by the difficulties that were brought on by the pandemic. Even pop-up product shops are a typical way for bands to promote themselves outside traditional media outlets. Artists and acts that don't have a large online audience, and musicians who get the most of their money from selling physical copies, are particularly vulnerable when these live and other venues vanish. Advertising and marketing are also part of a promotional campaign. Many media companies decided to suspend their advertising campaigns for the first six months of the pandemic, with an additional 46 percent substantially downsizing their ad budgets. However, COVID-19's impact on the release dates of aspiring musicians who rely heavily on social media were less impacted by the above.

Public-Private Assistance Programs for Artists and Their Teams

The business sector banded together to help those whose earnings had been most adversely impacted by the epidemic. Live Nation Entertainment, Universal Music Group, and streaming corporations like Apple Music, Amazon Music, Spotify, YouTube Music, TIDAL, and numerous others contributed to this effort. In addition, numerous operators established methods that let customers make direct contributions to charities of their choosing; additional examples were interest-free loans on royalties for situations of hardship arising from interruptions in album and live events production.

The public administration, too, took action. It's estimated that governments throughout the globe spent billions of dollars on relief plans for sectors and people impacted by the turmoil. There were no specific incentives for the music business in these stimulus packages. However, most of them did include some funding for the media, the arts, and the employees impacted by the recession.

Innovative Methods to Connect with Fans

The music industry, however, retaliated with novel strategies and new methods to commercialize music consumption. Numerous venues allowed live broadcasting of shows and artists to become more efficient at communicating with their fan base. Individualized contact with fans, which had already been underway prior to the pandemic, accel-

erated. Therefore it's no longer uncommon for musicians to communicate directly with their followers through sites such as Instagram, Twitch, etc. However, the pandemic did increase public accessibility, and record companies are continuing to encourage this by supplying musicians with live broadcasting technology. Additionally, new monetization tactics, such as subscriptions to artist platforms that offer early or individualized access to material and also online meetups and paid-commenting functionalities, have been made possible by streaming services.

On top of that, when looking at the big picture, all artists began redeeming previously acquired show tickets for the rescheduled dates and issuing refund policies for individuals who couldn't make it to those rescheduled events. During the quarantine period, the music business devised innovative ways to keep fans interested and involved. Virtual concerts became more popular as ticket providers and live facilities teamed together with an increasing number of musicians.

These new interaction methods between artists, companies, venues, and fans have proven effective in building long-term relationships with said fans. Moreover, these initiatives were and are fully backed and supported by the industry as a whole. So while an organization like Vivendi doesn't generate any revenue directly from music it nonetheless still does so tangentially via royalty payments and endorsements from performers using it in their performances, in interacting with fans, and in distributing the material. Verizon and Live Nation Entertainment also organized online performances and video series related to music from which they derived revenues.

Long-term Consequences

As a result of the pandemic, there is a lot of discussion about how the business has evolved and the long-term effects on the industry. Regardless of how you look at it, the environment is and has changed substantially, and these changes will and have led to a new wave of invention and creativity, as other innovations have done in the past. Artists are now more conscious than ever of the worth of their creative work. Due to the absence of revenue from live performances, musicians migrated to more artist-friendly streaming services like Spotify and Apple Music. New approaches and systems have and continue to develop that are more beneficial to artists, but entering into a discussion as to the merits of those aforementioned sites should be left for another more in-depth analysis. The thinking is that the companies that provided more equitable yields thrived as broadcasting became more prevalent in the absence of live-generated income brought about by the advent of covid, and the trend will continue even when full pre-covid normality is achieved.

The music industry's primary value structure is expected to stay substantially intact in the long run. Professional musicians either distribute their music through one of the three major record companies—Sony Music, Warner Music, or UMG—or via alternative publishing companies. This business model accounts for 97 percent of recorded music sales, and although there may be variations, major changes are improbable. It seems unlikely that the way composers, songwriters, and post-production technicians are integrated into music creation will alter, even if more labor is done from a distance. Online streaming services, venue owners, and event planners will continue to play an important role in music distribution for labels and artists.

As the number of people utilizing premium streaming sites has risen, record companies have recently seen a boost in their values, and some are now ready to go mainstream. Consumption has led to a shift in people's spending patterns. Subscriptions are more popular with certain users, while others are cutting down due to rising costs. For as long as it takes for the economy to grow, businesses that use a twofold business strategy may keep their customers while transitioning to a free-to-use, advertising-funded model. Device- and platform-agnostic solutions were capable of following consumers when consumption habits changed throughout the covid-created economic crisis.

Ensuring flexible commercialization tactics could lead to new collaborations between the industry and other industries. For instance, in video games and television, compositions, songs, and musical compositions are integrated into the material. Nevertheless, only 2 percent of commercial music income is generated via synchronization. A lack of established economic structures for synchronization arrangements means there is room for expansion, even if it will take some time before it can fully compete with streaming, in terms of revenues.

In an age when music is consumed more and more digitally, third-party channels play an increasingly important role in determining how music is distributed, discovered, and used by consumers. For example, during the outbreak, Fortnite's virtual rap event demonstrated the prospect of cross-industry collaborations to engage players and showcase musicians in a novel manner. Similar practices are expected to continue by rights holders and marketers.

In addition, it shows that the industry is considering alternatives to broadcast and live concerts to achieve this goal. Live broadcasting is a great way to get their content in front of an audience, but it makes content owners more dependent on third-party channels. However, a peculiarity in the broadcast business strategy shows how the partnership with these suppliers could shift in the future. Generally, platforms compensate content owners with a minimum share of subscriber income and extra payments depending

on the number of streams.

This approach has two ramifications for the sector. Firstly, it actively encourages broadcasting providers to shift usage towards non-licensed audio formats, like podcasts. Data shows the change has begun. Since 2014, music as a percentage of audio access has declined roughly 5 percent, while spoken-word use has climbed throughout every age category. If the share of music streaming drops, it gives space for sites to restructure their arrangements with record companies. The second possibility pertains to the substance itself. Research has indicated that songs are increasingly shorter and crisper, mostly due to the desire to increase the number of actual listens.

Most large social transformations or global events lead to new ideas and innovations. For example, the covid-generated economic crisis spawned the creation or growth of firms like Uber, which provide an alternative, low-cost mode of transportation. Or consider the 1920s, for instance, when the first surge of interconnected houses appeared. Due to this epidemic, there will be a new era of inventions and innovations in the music industry. For the music business, this could be a chance to find new approaches to bring performers nearer to listeners, without really getting them geographically nearer, and fresh ways to build enthusiasm for music and ensure that the live performance experience endures, but in modified ways. It will not necessarily be a simple matter for the music industry to take advantage of the opportunity(ies) that the covid crisis inadvertently brought about, but the music industry has always been resilient and has made the most of a bad situation through the use of emerging technologies and methodologies. The objective was and is to not only survive, but as much as feasible, thrive during the pandemic and come out on the other end more resilient and enduring as an industry.

There was a real fear, founded on what seemed Covid's unpredictable circumstances, that there would be less engagement between artists and fans and less discretionary cash in the near future. Therefore performers and the businesses of music in general, it was believed by many, would have to deliver more to the customer as a concrete payoff for customer loyalty and their expenditures on music products. Diversification and investments in technology that will permit the industry to grow and thrive requires a good deal of effort. Perhaps music will become a more immersive art form altogether. Nothing is more rewarding than seeing the industry come together in solidarity during the epidemic. Artists could instill a sense of optimism in their fans via social media campaigns and combined live streaming events.

Conclusion

Even during a disastrous situation, or perhaps even more so in such circumstances, many people turn to music for a sliver of comfort and escapism. Even though online music consumption had been widely predicted to rise when concert venues were shut down, and tangible commodities were no longer available, the compiled data actually reveals that online music consumption decreased in most, if not all, of the months in 2020 compared to equivalent months in 2019. This is not to minimize the role that streaming played during covid and continues to increasingly play. In fact the use of streaming services is increasing significantly as well as the sale of vinyl records, a nostalgic format that is making a big comeback, as well as the growth in the consumption of on-demand music products.

As a consequence of the covid pandemic, no business across the globe was unaffected in one way or another. The music business was of course no exception. The music business had been steadily increasing its revenues until the coronavirus struck. Still, when streaming numbers dropped and live performance income dwindled due to social isolation and quarantines that ensued, the music industry initially took a significant financial blow. A new reality had emerged where standing shoulder-to-shoulder at a live show was no longer feasible, and fans became less interested in the trendiest artist than making sure they had the financial means to make their purchases of food, staples, and other essentials. However as other industries did, the music industry quickly explored how to operate and generate profitability in the time of the covid-imposed reality. However that crisis is now almost totally in the rearview mirror and the music industry is still standing, and in many respects sturdier and equipped with a better set of tools than prior to the pandemic, and these new tools, techniques, and approaches bode well for the industry to keep growing, expanding, and innovating in ways that may not be obvious today, but are undoubtedly forthcoming.

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Learnings From the Creation of a Free Music Business Program for Local Musicians

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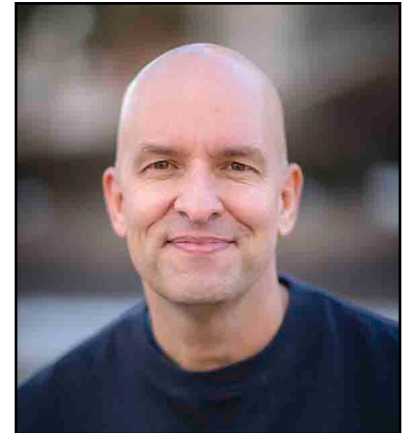
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Abstract

Perhaps it goes without saying that in any community musicians are the central component of a local music ecosystem. Their ability to thrive as creators and performers is a basic necessity in building, sustaining, and growing a city's music economy. The reality, though, is that to maintain their livelihood, whether as a part- or full-time endeavor, musicians have an abundance of needs, including an understanding of the business aspects of their art.

With that need in mind and through research funding from a President's Grant, students at the University of Colorado Denver developed and taught a series of music business education sessions with the goal of providing knowledge of the music business to local musicians who may not have the time or the resources to enroll in a formal program. The cohort of students, most of them enrolled in the College of Arts and Media's music business program, created and developed the recruiting, marketing, and curriculum creation for two iterations of the program: an eight-week series in the spring of 2021 and a six-week program the following fall. Their intention was to identify not only the viability of such a program, but the value as well. Students also gained valuable instructional experience while researching how well the program met the participants' needs and expectations. Data was collected weekly throughout the programs, as well as after their culminations. It provided insights into best practices in establishing and delivering the program, as well as its effectiveness. This presentation provides an overview of those findings from this research project.

Keywords: musicians, music ecosystems, professional development, music cities, music business education



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Students, Mental Health, and Working in the Music Industry: Are University Music Business and Recording Industry Programs Doing Enough to Prepare Students for the Psychological Impact of a Career in the Music Industry?

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Abstract

According to the U.S. Department of Health & Human Services, mental health refers to a person's emotional, psychological, and social well-being. It affects how a person thinks, feels, and acts; as well as how they handle stress, how they relate to others, and how they make choices.

Mental illnesses are mental health disorders that affect a person's thinking, mood, and/or behavior. Many factors contribute to mental health conditions, including biological factors, life experiences, having feelings of loneliness or isolation, and a family history of mental health problems. Mental health problems can also be related to excessive stress due to a particular situation or series of events.

Mental Health America, the nation's leading community-based nonprofit dedicated to addressing the needs of those living with mental illness, reports that nearly one in five American adults will have a diagnosable mental health condition in any given year. Further, 46 percent of Americans will meet the criteria for a diagnosable mental health condition sometime in their life.

In the 2018 annual report from the Center for Collegiate Mental Health at Penn State (CCMH), an international practice-research network of nearly five hundred colleges and universities focused on understanding and describing college student mental health, anxiety and depression continued to be the most common concerns of students, as assessed by university clinicians. "While counseling centers treat dozens and dozens of complex mental health concerns, the data increasingly suggest that the demand created by anxiety and depression dramatically exceeds all oth-

er concerns—and is continuing to grow," said Ben Locke, senior director of Penn State Counseling and Psychological Services, and executive director of the CCMH. "Colleges and universities are currently grappling with the question of how to respond effectively and efficiently to the rather sudden and dramatic increase in demand for mental health services nationwide," said Locke.

Between Fall 2009 and Spring 2015, university counseling center utilization increased by an average of 30 to 40%, while enrollment increased by only 5%. Increase in demand is primarily characterized by a growing frequency of students with a lifetime prevalence of threat-to-self indicators.

Research from the American College Health Association (ACHA), which conducts surveys and collects data about college students' health and wellness, reported in their Fall 2018 Executive Summary that over 40% of college students said they had felt so depressed within the past twelve months that it was difficult for them to function. Over 62% reported that they felt "overwhelming anxiety" within the last twelve months, and nearly 68% felt very sad.

While the 2019 ACHA's National College Health Assessment (NCHA) surveys the general college student population, music business, recording industry, and entertainment majors are included.

At Middle Tennessee State University (MTSU), data gathered from the NCHA included a custom question regarding the MTSU college the student was enrolled. At MTSU, students majoring in Recording Industry, which includes Audio Production, Commercial Songwriting, and Music Business, are part of the College of Media and Entertainment (CME), which also includes Media Arts, and the School of Journalism and Strategic Media. The data analysis of those

students, compared to the general student population at MTSU revealed the following:

- 72.5% of CME students report feeling things were hopeless at some point in the previous twelve months, compared to 58.5% of the total student population
- 80.6% of CME students report feeling very lonely at some point in the previous twelve months, compared to 65.1% of the total student population.
- 80.6% of CME students report feeling very sad at some point in the previous twelve months, compared to 71.8% of the total student population.
- 66.3% of the CME students report feeling so depressed it was difficult to function at some point in the previous twelve months, compared to 49.4% of the total student population.
- 85.6% of CME students report feeling overwhelming anxiety at some point in the previous twelve months, compared to 72% of the total student population.
- 28.9% of CME students report seriously considering suicide at some point in the previous twelve months, compared to 16.9% of the total student population.

Because the competitive, and oftentimes, subjective nature of succeeding in the music industry can exacerbate feelings of anxiety, depression, and loneliness, the question to be asked is should university music business and entertainment programs offer curriculum that specifically addresses the realities of working in the music industry, and its potential impact on one's mental health.

Keywords: mental health, University students, music industry education, Middle Tennessee State University

Introduction

According to the National Institute of Mental Health (NIMH), Any Mental Illness (AMI) is defined as a mental, behavioral, or emotional disorder, and can vary in impact, ranging from no impairment to mild, moderate, and even severe impairment. Serious Mental Illness (SMI) is defined as a mental, behavioral, or emotional disorder resulting in serious functional impairment, which substantially interferes with or limits one or more major life activities. Just as with physical health, the objective is for all people to have good mental health.

In 2021, the NIMH reported there were an estimated 57.8 million adults aged 18 or older in the United States with AMI, with the prevalence of AMI higher among females than males. Young, college-aged adults aged 18-25 years had the highest prevalence of AMI (33.7%) compared to adults aged 26-49 years (28.1%) and aged 50 and older

(15%).

That same year, there were an estimated 14.1 million adults aged 18 or older in the United States with SMI. As with AMI, the prevalence of SMI was higher among females than males. And young, college-aged adults aged 18-25 had the highest prevalence of SMI (11.4%) compared to adults aged 26-49 (7.1%) and aged 50 and older (2.5%).

The Music Industry

"The industry is brutally competitive and only a very few make it to a successful career," says Peter Leigh, CEO of the charity Key Changes, which provides music engagement and recovery services in hospitals and communities for young people and adults affected by depression, anxiety, PTSD, bipolar disorder, schizophrenia and other mental health disorders. "Some of the triggering factors of the problems we see in the music community include self-doubt and stress brought about by rejection and failure, poor decision making based on bad advice and exploitation."

I kept having doors slammed in my face. I felt like nothing was working. I had moved out on my own, and here I was thinking I'd have to go home. It was just one dead end after another. *At one point, I was like, "What would happen if I just didn't wake up?"* That's how I felt. (Nicki Minaj, *Cosmopolitan*, November 2011)

In recent years, a number of high-profile music artists and musicians have begun publicly sharing their mental health struggles and the impact they attribute to being a part of the music industry. While the media, fans, and the general public have for years made inferences about the state of some artists' mental health, many artists, including Britney Spears, Demi Lovato, Halsey, Justin Bieber, Lady Gaga, Selena Gomez, and others, including the aforementioned Nicki Minaj, have taken the narrative of their mental health issues into their own hands, and spoken openly about it through their social media as well as interviews with various media outlets. The most common struggles, as reported by these artists, is with anxiety, depression, loneliness, and the stress associated with constantly being in the public eye.

You get lonely, you know, when you're on the road. People see the glam and the amazing stuff, but they don't know the other side. This life can rip you apart. (Justin Bieber, *NME*, November 13, 2015)

In the article, *Musicians and Mental Health: What is Being Done to Help*, by the Musicians' Union, a United Kingdom trade union for all musicians across the U.K. working in all sectors of the music business, the author noted, "Not

only are we losing talented artists to suicide and overdoses, but the lives of many more musicians are being made miserable by anxiety, depression, addiction and other psychiatric conditions.”

In 2016, the charity Help Musicians noticed a 22% rise in the number of people seeking help for mental health crises. The charity commissioned a survey of more than 2,000 self-identified professional musicians across the United Kingdom music industry, carried out by researchers at the University of Westminster. The results showed that seven out of ten were musicians with social anxiety who had suffered panic attacks, while just over two-thirds had experienced depression—three times more than the general population.

A 2019 study by the Swedish digital platform Record Union produced similarly worrying results. The survey concluded that 73% of independent musicians struggle with mental illness. This figure climbed to 80% when researchers focused solely on the 18-25 age group.

It’s important to note that these survey results were reported and gathered prior to the 2020 global pandemic, which not only further highlighted many of the mental health challenges among college students, but whose impact made some mental health disorders worse. But to look at the mental health issues impacting young adults today only through the lens of what happened during the COVID-19 years, would mean to ignore the growing research showing the rise of mental health disorders among the 18-25 year old age group, which was being documented for years prior to the pandemic.

In a survey administered by *Morning Consult* from November 1 to 7, 2022 among working adults ages 22-28, a substantial number of young people in their early careers reported poor mental health, particularly anxiety and burnout. According to the administrators of *The Mental Health and Well-Being of Young Professionals Survey*, these results suggest that mental health issues college students have reported over the past decade, endured well into their twenties.

Another key finding from this survey was that those who participated did not perceive colleges as doing enough to prepare students emotionally for the workforce, while nearly half of the 1,005 young professionals surveyed perceived their jobs as worsening their mental health.

For college students planning a career in the music industry, being emotionally and mentally prepared to enter a non-traditional work environment may prove even more challenging, especially for those working in the live entertainment side of the industry. With many of these jobs requiring long days, late nights, being away from home for weeks, and sometimes months, at a time, along with the demand for a high level of performance, regular scrutiny,

and ongoing competition, colleges and universities offering music business and recording industry programs should consider requiring their students take courses that focus on the importance of maintaining good mental health, and offer skills on taking care of themselves emotionally, mentally, and physically while working in the music industry.

As the founding drummer of *Maroon 5*, I endured physical and psychological injuries from the relentless touring in support of our album *Songs About Jane*, and in those days, there wasn’t a whole lot I could say to prevent the problem from escalating to the disastrous point that it did.

We were in the middle of a four-year, global promotional campaign, during which we were instructed to “say yes to everything,” and any breaks in our schedule quickly evaporated as our album blew up on a massive scale. Just when it was time to enjoy the fruits of our labor, my body and mind gave out on me, and this breakdown proved devastating not only to my career but to the very fabric of my being. (Ryan Dusick, *Variety*, October 26, 2022)



Gloria Green is an Associate Professor in the Music Business program at Middle Tennessee State University where she teaches live entertainment and music publicity courses. Prior to teaching, Green was a music agent at the William Morris Agency (now WME) where she negotiated concert bookings for a diverse roster of faith-based artists including CeCe Winans, Jaci Velasquez, Joy Williams, Kirk Franklin, Out of Eden, Switchfoot, Take 6, and others. After leaving WMA, Green launched her own faith-based entertainment company, providing artist development and pub-

lic relations services, before transitioning into academia. She earned her Bachelor's and Master's degrees from the University of South Carolina. While there, she interned in the University of South Carolina Sports Information Office and worked part-time as an assistant to the press secretary in the South Carolina Lieutenant Governor's office. Following graduation, and after a short stint as a writer with the South Carolina Forestry Commission, Green worked as the Public Information Officer with South Carolina State Parks for several years before moving to Nashville to work at WMA.

Green remains active in the music industry as an alumni member of the Women in Music Business Association, and as a member of the National Association of Black Female Executives in Music & Entertainment, and the International Entertainment Buyers Association, where she spent three years on the IEBA Educational Outreach Fund board. Green is also a member of the Music and Entertainment Industry Educators Association where she was recently re-elected to the board of directors and is a long-time member of the Gospel Music Association where she served over nine years on the GMA Foundation board of directors.

Let's Clear the Smoke: Fifty Years of *Smoke on the Water* in Music Education

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Abstract

In December 1971, the British rock band Deep Purple recorded *Smoke on the Water*, which became a global hit and significantly contributed to the band's popularity. This study aims to investigate the reasons behind the song's success, such as its inherent values, composition, lyrics, or music production design, as well as other potential explanations. We also study *Smoke on the Water's* impact on music education. We interviewed music teachers, producers, students, and musicians from different countries to accomplish this. The study also relies on insights from interviews with Deep Purple members, observations made during concerts and study visits, and external sources. The study finds its theoretical basis in cultural psychology, education, economics, sociology, and musicology theories. The findings highlight the significance of understanding the fundamental elements of a song, which aspiring artists, musicians, and music producers should consider if they want to reach a broader audience.

Keywords: higher education, mobile recording, music education, music industry, music production, *Smoke on the Water*

Introduction

On December 4, 1971, the casino in Montreux caught fire. During a concert with the American artist, songwriter, and music producer Frank Zappa, a concertgoer shot a pyrotechnic projectile. Although the reason for this action is unclear, its impact was severe. The flare gun ignited parts of the concert hall's interior, and the venue burned down. Fortunately, there were no casualties.

The fire at the Montreux casino significantly affected many, including the British rock band Deep Purple. They had planned to record their new album in the concert hall destroyed by the fire. As a result, they had to reschedule their recording sessions. During their stay in Montreux in December 1971, the band members composed and produced the song *Smoke on the Water*, which was included in

their album *Machine Head*. The song lyrics clearly describe the circumstances surrounding the production work:

We all came out to Montreux on the Lake Geneva shoreline
To make records with a mobile, we didn't have much time
Frank Zappa and the Mothers, were at the best place around
But some stupid with a flare gun, burned the place to the ground

Smoke on the water
a fire in the sky
Smoke on the water

They burned down the gambling house, it died with an awful sound
Funky Claude was running in and out, he was pulling kids out the ground
When it all was over, we had to find another place
But Swiss time was running out, it seemed that we would lose the race

Smoke on the water...

We ended up at the Grand Hotel, it was empty, cold and bare
The Rolling truck Stones thing just outside, making our music there
With a few red lights and a few old beds, we made a place to sweat
No matter what we get out of this, I know, I know we'll never forget

Smoke on the water...

(Lyrics by Jon Lord, Ritchie Blackmore, Ian Paice,
Ian Gillan, and Roger Glover)

Initially, *Smoke on the Water* was not a hit. The record label did not promote it, and Deep Purple did not consider it an important song. After the album *Machine Head* was released in March 1972, they rarely included it on the set list in their concerts. But *Smoke on the Water* reached a turning point when Deep Purple recorded a live album in Japan in August of 1972, which featured the song. Initially produced for the Japanese market under the title *Live in Japan*, this album was later released as *Made in Japan* in December 1972 in the U.K. and April 1973 in North America and thereafter worldwide. It received widespread praise from both audiences and critics. The album achieved high chart positions in numerous countries and enjoyed widespread distribution worldwide. Later the famous track

Smoke on the Water was globally released as a single in both studio and live versions.

Smoke on the Water may have been created long ago, but it remains a popular song. Deep Purple is still active today in 2023 in recording and touring. Three of the original five band members who recorded *Smoke on the Water* in 1971 in Montreux and 1972 in Osaka are still performing with the band. *Smoke on the Water* has been played at over 2,100 concerts, including their most recent show in Sweden on October 6, 2022, where it was played before the band was called back for an encore by an enthusiastic audience.

Considering the circumstances, it's essential to understand why *Smoke on the Water* became so widely loved. Is it due to its inherent qualities? Perhaps it's the riff, the melody, or lyrics, or how the music was produced. Could it be a combination of these elements? Are there any other reasonable explanations? Furthermore, it's worth examining the influence of *Smoke on the Water* on music education and determining if there are any beneficial insights for future music production and educational endeavors that can be gained from studying it.

A significant challenge in studying completed music productions is the need for more sufficient documentation. Many professionals, including music producers, sound engineers, artists, musicians, composers, lyricists, arrangers, publishers, and record company representatives, contribute to the design of a record production. Unfortunately, documentation is rarely done systematically, and source material is often incomplete. Even if it's possible to interview those involved, there is a risk that they may consciously or unconsciously omit essential aspects. Hence, analyzing a music production in-depth, like in this study, is a real challenge.

Together with my colleagues at the Royal College of Music in Stockholm, I have conducted this study on *Smoke on the Water*. This paper delves into some essential elements of our research. The study finds its theoretical basis in the American psychologist Jerome Bruner's nine tenets, all highly relevant for research in music education (Bruner 1996), supplemented by other theories in economics, sociology, and musicology. The empirical design includes interviews with music teachers, producers, students, and musicians from different countries. The information presented here is primarily based on my interviews with Deep Purple members and observations made during concerts and study visits. We have also supplemented this with external sources.

The Lyrics and Music in *Smoke on the Water*

I began studying the topic because I frequently use *Smoke on the Water* when teaching music production. This

is because the lyrics describe a music production. On many occasions, in different countries, I have asked students, often in large groups, if they know the *Smoke on the Water* song. Almost everyone has raised their hand. When I ask if they have played it, many have raised their hands, and when I have asked if they have sung the song, many often show that they have done it. But when I've asked what the lyrics are about, virtually everyone immediately takes their hands down. Only on a few occasions have participants been able to reproduce the lyrics or tell us what the lyrics are about. This indicates an approach expressing a value hierarchy between parts of the artistic content. The students have shown that they know the musical content but don't know the lyrics. Also, on a few occasions, students have even said that the lyrics in *Smoke on the Water* have no meaningful content and that it consists only of words that sound good in themselves and are fun to sing but lack meaning. Many have shown and said they were surprised when they read and analyzed the lyrics and understood that the song is about producing a record.

When I started doing this exercise many years ago, I didn't think it would lead to research. Instead, it was a rhetorical trick that I used in my teaching to focus on different parts of the content of a record production. Gradually, I began to see a pattern. And this pattern indicates that music production students often focus on the musical content rather than the whole, including the lyrical content and the meaning of the text as well as the possible connotations of the text or how the lyrics and music are connected. When considering students' perspectives, it's crucial to analyze the underlying reasons for their beliefs. It's worth recognizing that their music education, particularly for those with comparable educational experiences, may have had a significant impact on their viewpoints. And even if artists, musicians, and music producers are well-educated, they may find it challenging to gain a larger audience beyond their social circle if they fail to recognize that a song, like *Smoke on the Water*, is a complete work of art that should not be broken down into its individual musical or lyrical components.

The Recordings in Switzerland 1971 and Japan 1972

A *Smoke on the Water* project sub-study focuses on the importance of technical equipment for the sounding result. The equipment used in Montreux in the recording of *Machine Head* was of the absolute highest class: the Rolling Stones Mobile Studio. This mobile recording studio, the first of its kind, was primarily used to record the Rolling Stones but was also used in other recording projects.

The Rolling Stones Mobile Studio, which was effectively a control room mounted on a truck, was designed acoustical-

ly by Sandy Brown, who was acoustic chief designer at the British public broadcaster BBC at the time. The technical equipment was exceptional. The mixing desk was specially built by Dick Swettenham at Olympic Studios/Helios. The collection of microphones comprised over one hundred high-quality models like Shure SM58s, SM81s, and SM7s, AKG D25s and C34s, Neumann U47s, U67s, U87s, and a stereo SM69, among others. Additionally, there were two tape machines, a 16-track 3M M56 2" multi-track recorder, and an Ampex AG440 8-track, which served as a backup. The Rolling Stones Mobile Studio was used in many live recordings from concerts and in many so-called studio productions where concert halls or other acoustically suitable rooms were used as recording spaces. Assuming there was an excellent venue to record from, the Rolling Stones Mobile Studio provided everything else needed to make high-quality recordings.

The casino fire on December 4 made it impossible to make any recordings there. On December 6, the recording team gained access to *Le Pavillon*, a smaller venue in downtown Montreux, near the burnt-down casino. Recording began in the evening and continued through the night of December 7. Unfortunately, neighbors were disturbed by the noise, and the police were called to interrupt the work. Before being forced to stop, the recording team managed to capture an ensemble take with drums, bass, organ, and guitar. The song idea was based on a simple riff contributed by the band's guitarist, Ritchie Blackmore. Although the recording had no title, it was referred to as *Title No:1* and put aside. Later, it was used as the basis for *Smoke on the Water*.

To ensure no neighbors were disturbed, the continued recording operations were moved to the slightly more remote Grand Hotel, temporarily closed for the season. In addition, the acoustics of the room used for the recording were a real challenge for the participants. Equipment was rigged up in one corridor, and the acoustics were improved with mattresses and other sound-absorbing materials. All the songs on the *Machine Head* album were recorded at the Grand Hotel, except for the ensemble take of *Smoke on the Water*.

In the final stages of the production work, ahead of the mixing, Deep Purple's recording engineer Martin Birch noticed that the record was relatively short and suggested they make something of *Title No:1*. Singer Ian Gillan wrote the lyrics in the verses. Bassist Roger Glover provided the chorus lyrics: "Smoke on the Water". After that, the vocals were recorded. The guitar solo was also recorded in the Grand Hotel. It is worth mentioning that Martin Birch accomplished the mixing of the entire album *Machine Head* within only two days, on December 20-21, 1971. He did this on-site in Montreux using the Rolling Stones Mobile Studio.

The album *Made in Japan* was recorded in Tokyo and Osaka in August 1972. However, the technical equipment available in Japan was of lower quality, unlike the recordings made in Switzerland. Additionally, the recording conditions were challenging. As a result, the recording engineer, Martin Birch, had serious concerns about the quality of the recordings. However, this uncertainty may have contributed to the high artistic quality of the album. The band members showed little interest in the result, and the plan was to publish the album only for the Japanese market. Instead of worrying about the recording quality, they focused on delivering good concerts to their audience. This attitude contributed to the spontaneity of the performances and the interaction between the band members being well captured on the recording. It was the first live rock album of its kind, and it clearly shows the difference between a band in the studio and a band live. *Made in Japan* was successful in many countries and is still considered by many as one of the best live rock albums. It ranked 32nd on the list of the fifty best live albums ever by the American music magazine *Rolling Stone* in 2015 (Currin 2015).

The analysis of the two music productions mentioned above suggests that the quality of technical equipment plays a crucial role in the final sound and can impact the overall artistic outcome. However, it does not necessarily mean that there is a direct correlation between the two. For us teachers, it is essential to consider how our students navigate different perceptions of equipment quality. This can come from the media, fellow students, and even us teachers. It can be challenging for students to discern what is good and what is not. Our objective is to assist students in acquiring independent skills to assess technical and artistic quality, enabling them to make reliable decisions. This can be achieved by empowering them to take control of their thinking.

Smoke on the Water in Music Education

Smoke on the Water is also relevant to music education in more ways. The basic guitar riff of the song is easy to learn and has attracted many, especially boys and young men, to play the guitar. And even today, fifty years later, it is common for pupils and students to know this riff and happily show it to their teachers when they start taking music lessons. How can that be? What about the musical structure of that riff makes it so enjoyable to play?

In interviews, members of Deep Purple revealed that the completion of *Smoke on the Water* was almost compromised because the iconic riff was deemed too simple. Ritchie Blackmore, the guitarist who came up with the riff, may have been reluctant to play it because he felt it was too simple or thought others might view it that way. There is evidence that *Smoke on the Water* caused problems for

Ritchie Blackmore. During a Deep Purple concert in Malmö on June 18, 1985, *Smoke on the Water* was played as the final encore, but to the surprise of many, Blackmore exchanged instruments with bassist Roger Glover, and there was no guitar solo. Similar incidents occurred during three shows in Stockholm a few days earlier. In one of these concerts, Blackmore was absent during the performance of the song.

To better understand why some musicians, producers, and others in the music industry may view more straightforward music as less valuable, it's essential to explore the underlying reasons. Is there any research to support this belief? Has it become a common practice in certain music education circles? Are there any cultural traditions that may contribute to this perception?

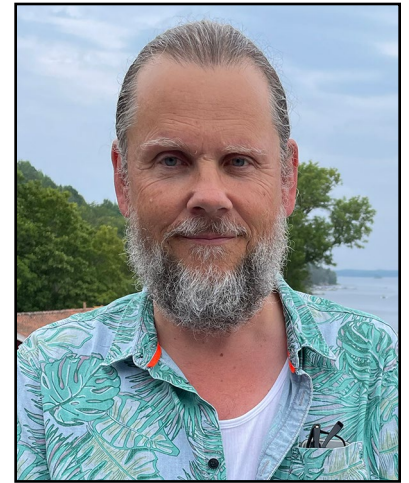
Final Reflections

For many of us music production teachers, and probably for many other enthusiasts, learning about the history of essential music productions can significantly enhance our understanding and skills. When examining older music productions, we must ask what we can learn from their methods. This is especially relevant when studying music productions that gained significant popularity. Which aspects played a crucial role in their success? Are there any lost techniques or approaches that can be applied today? By analyzing these methods from a subject-didactic learning perspective, we can gain knowledge that will benefit current music production students.

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A Musician's Livelihood: Bringing Together Educators and Leaders to Examine Perceived Barriers to Profitability Through Musicians' Lens

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Abstract

Building, maintaining, or scaling a sustainable music ecosystem business can be challenging due to a lack of resources to improve business operations, a lack of consistent goals, or know-how to capture and enhance customer value in an oversaturated and competitive music industry. According to Amy Wang, most musicians in the United States make \$25,000 a year or less, and Next Big Sound follows up by stating that approximately 91 percent of artists go undiscovered. This study interviewed twelve independent musicians and used four common themes of the business of music, access to resources, digital technology, and performing rights organizations to examine perceived barriers to profitability and understand why they have an unworkable business model. The findings will teach students and assist musicians on how to implement the domains associated with Daniel Isenberg's entrepreneurial ecosystem framework so they can work towards establishing a sustainable music ecosystem and reducing perceived barriers to profitability. Educators, leaders, and individuals concerned with the music and entertainment industry, or the education side will be able to analyze the musicians' imbalanced resource allocation.

Keywords: music business, music industry, music industry education, business models and innovations, entrepreneurial ecosystem, profitability, music business sustainability

Introduction

The music business is one of the most complex and challenging businesses that exists today. For approximately 143 years, or since around the 1880s, money has been in

or around the music business.¹ However, the present-day challenge lies in the fact that there is a disconnect between musicians and the music business on how to make consistent money. Why is there a disconnect? It is often overlooked by many that music has never truly been sold or marketed as a standalone product. For example, during the 1920s, businesses aimed to increase radio sales by adding sponsored musical segments, classical music shows, and weekly concerts on the radio because they recognized that music played a significant role in driving up their sales.² Another example is the jukebox. Initially created to be a voice recorder for office dictation, the jukebox gained popularity as a cheap version of musical entertainment featuring popular songs. Fast forward, many musicians are struggling financially today because they fail to realize or understand the evolution of the music business and that they are a business. Therefore, many musicians have turned their music into a liability instead of an asset.

The Struggle

Countless independent musicians struggle with making consistent money because of innovation in technology and the disrupted music industry supply chain. Therefore, several musicians deal with foreseeable and unforeseeable challenges in trying to have a sustainable career in music.³ Also, some independent musicians have not gained knowledge or enough experience on how to use their skill sets or leverage to work in and out of the industry.⁴ Furthermore, they have also not discovered how to profit from their music and brand with entrepreneurial competencies to create or keep a sustainable career.⁵ Frequently, when musicians lack strategies, consistent branding, or knowledge of how to capitalize on their music, they tend to deal with low economic growth in their business, possible unemployment at

times, or they may have to change their music career altogether.⁶

In addition, nearly 91 percent of artists go undiscovered and never truly monetize their value because of the barriers to profitability that they may encounter.⁷ So, why do they have to deal with this problem at such a high percentage? First, we should comprehend that some barriers will automatically come with trying to have longevity in the music industry because of factors such as knowledge, skill sets, and influence play a factor. Also, dealing with other factors such as musical barriers, ethical barriers, or structural barriers such as cost advantages, working relationships, access to distribution, or regulation such as intellectual property to finding a customer base or having startup money impact whether or not musicians are able to be discovered or create profitability.⁸ For many, the common factors may have included being a barrier to themselves and their lifestyle habits and choices that caused them to not be as successful as they could have been coming out of the gate. Some said they used too many drugs or drank too much alcohol, dealt with people who did not have their best interest at heart, had a child or two which made them lose focus or change their priorities, had bad relationships, or worked a full-time job while pursuing music as a weekend side hustle.

The Challenging Setbacks

As musicians are on their journey to try to build, maintain, or scale their music business, many deal with problematic factors at some point in their life. They are either dealing with a fixed mindset which limits their growth, imbalanced resource allocation due to not knowing how to leverage what they do have so they can get to what they want, or an unworkable business model which leads to unstable income, systems, and processes, among other things. Additionally, a lot of musicians have no idea how to cope with things going on in their daily lives, how to anticipate worst-case scenarios and have a plan of action to deal with the obstacle, how to build or utilize a team, and most importantly, how to ask for help when they are facing a hindrance. It is a continuous and sometimes cruel cycle for many musicians trying to find their way in a cutthroat industry.

Why The Negative Outcomes?

So, why do independent musicians experience negative outcomes when trying to minimize perceived barriers to profitability? The two most common themes that we found during our research based on conversation as it relates to negative outcomes when dealing with perceived barriers to profitability, revolved around understanding the business of music and having access to resources. Many musicians felt that there was too much information and they were not sure which resources were credible or the information

did not provide enough detail for them to gather a complete understanding of the information that they needed at that time such as learning the breakdown of music royalties, finding opportunities, and making consistent money. Other musicians felt their resources were limited in what they wanted or needed to do as far as creativity or expanding their brand was concerned. Other factors not explored, but heard during conversation, consisted of mental health issues, not having revenue generating activities, and/or no action-oriented tasks.

Overcoming Negative Outcomes

After we were able to gain an understanding of why a handful of independent musicians experience negative outcomes when trying to minimize perceived barriers to profitability, we wanted to know how musicians were able to overcome those negative outcomes. The two most common themes that we found during our research based on conversation consisted of digital technology and performing rights organizations. They used YouTube, social media, and networking to break barriers. Also, they made sure to register their music as well as learn and understand paperwork when it came down to the business side of music. Other factors not explored, but heard during conversation, consisted of having a positive mindset, unwavering strength, and being creative.

A Problem-Solving Strategy

No matter the situation, most musicians will eventually face a problem that they will have to deal with at some point in their life. Therefore, they will need an effective strategy or an action plan to solve the problem. Although this problem-solving strategy does not guarantee a solution for every musician, this strategy should be able to help guide musicians through the process of finding an answer that will work best for them at that time. One problem-solving strategy to use could be the Daniel Isenberg's Entrepreneurial Ecosystem tied with Resourceful Prosperity. Together these two components can help musicians find a come close to solution that would be faster than finding a perfect solution as well as provide complex opportunities to possibly reach economic success and resource allocation.⁹

Learn, Create, and Grow

To create a sustainable music business, musicians must realize that most of their learning is going to come from experiences, other people, and other types of education such as books and courses. Therefore, they must be willing to find mentorship through community and collaboration and through mentors who have expertise in their particular field or industry. Also, musicians should always work on or towards their portfolio career training and development because that is how they will increase their income over

time. Lastly, for musicians to create, maintain, or scale their music business for sustainable growth, they must nurture their fans and their personnel.

Conclusion

There is no one path to possibly creating a sustainable music business. There will always be struggles, challenging setbacks, and outcomes whether good or bad that may affect a musician. The reason we say *may affect* is because each musician has a different tolerance level when it comes to winning and losing at the game of life and business. But it will take a musician to have the right mindset and resourcefulness in everything that he or she does in or around music to make things work long-term.

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The Rise of Color and Diversity in Country Music

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Abstract

In recent years, the lack of female artists in the country genre of music has been an important and prominent topic of discussion among not only music industry members but also fans. As a result, examinations and initiatives aimed at diversity within the market have heavily focused on gender. In addition to the increase in record labels signing, developing, and releasing more female acts, the industry has also seen a significant increase in the number of African American country artists hitting the charts. African American artists are finding a foothold in country music and building successful careers in a market that has been dominated traditionally by Caucasian artists. This paper explores the historical context of gender and ethnic diversity within Nashville's country music genre and the evolution of the market to the current era where there are efforts to release more female artists, and walls are being broken down allowing new African American artists to find commercial success and sustainable careers.

Keywords: diversity, country music, country artists of color, female artists, African American artists, equity, equality

The Rise of Color and Diversity in Country Music

Over the past few years, there has been an abundance of discussion and articles written about the lack of female artists in the country genre of music. As a result, examinations and initiatives aimed at diversity within the market have been heavily focused on gender. In addition to a rise in record labels signing, developing, and releasing more female artists, there has also been a significant increase in the number of country artists of color. Black artists are finding a foothold and building successful careers in the market that has been historically dominated by white artists. This paper explores the historical context of ethnic and gender diversity within Nashville's country music genre, the barriers

that women and black country artists have faced, and the evolution of the market to the current era where there are efforts to increase the number of female artists in the market, and walls are being broken down allowing African American artists to find commercial success and sustainable careers.

Female Country Artists

Historical Perspective

The country music industry has a long history of strong female artists representing the genre on radio and awards shows. Artists such as Tammy Wynette, Reba McEntire, Carrie Underwood, Loretta Lynn, Taylor Swift, and Miranda Lambert have been praised and honored for their achievements and contributions to country music. While it is true that there have been female superstars in the genre, the number of male artists has far outweighed the number of females. This disparity became even more evident in recent years. From 2000 to 2018 the percentage of women represented on country radio dropped from 33.3 percent to just 11.3 percent, which was a decline of 66 percent (Moss 2019). In 2019, NBC's *The Today Show* featured a story on the disparity in its *Sunday Spotlight* segment. The story was an attempt to dispel the myth that women, the primary consumers of country music, do not want to listen to other women on the radio and that they prefer to listen to males (Hudak 2019). Before the story, the lack of women in country music was common knowledge to those in the industry but was not a major topic of discussion.

Current Perspective

After the story on *The Today Show*, the issue became public and helped to create an outcry, within, and outside the industry, for equality and equity towards females on radio and streaming playlists. Record labels seem to have taken notice and have been signing more females in recent years. Republic Records is having success with artist Lily Rose, whose song *Villain* reached #1 on the iTunes all-genre chart in 2020. Big Loud Records signed newcomer

Ashland Craft, who is making strides, and Monument Records is focused on developing the new female sister duo Tigirlily. Independent artist Tenille Arts, previously known for her live performance on ABC's *The Bachelor*, has also recently reached #3 on country radio and was certified platinum by the Recording Industry Association of America (RIAA) with her hit song *Somebody Like That* (Goldstein 2021). In response to the growing call for more females in country music, and finding out that 84 percent of listeners want females to have equal representation, Country Music Television (CMT) has instituted a 50/50 play for female artists across CMT and its web platforms (Goldstein 2021).

From 2018 to 2019, the percentage of females on country radio rose by 1.2 percentage points from 8.9 to 10.1 percent (Watson 2020). While strides are being made toward elevating females in the country genre, there is still more progress to be made for equity and equality. A little over 10 percent is far from CMT's goal of 50/50 representation. A 2023 study published in *Billboard* showed that major country stations preferred not to play songs by females back-to-back, while this is not an issue with songs by male artists (Nicholson 2023). If one listened to a station for twenty-four hours, one would likely hear three back-to-back songs by women and 245 back-to-back songs by men (Nicholson 2023). In conclusion to the discussion on female artists in country music, the recent awareness of the disparity is a solid first step in the inclusion of more female country artists, but the initiatives and efforts to increase female numbers within the genre have not yet begun to take hold.

Country Artists of Color

Historical Perspective

During the recent outcry for equality for women in the country music format, a less discussed and debated topic emerged: the successes and opportunities for artists of color within the genre. While a significant number of superstar artists through most of the decades since the inception of country music have historically been women, the same cannot be said of black country singers. There have been very few successful black country artists through the years despite the fact that country music might not even exist if black music had not served as a source and inspiration in the beginnings of the genre (Cantwell 2019).

DeFord Bailey, known as the harmonica wizard, was the first notable artist of color in the country genre (Jones 1990). Despite the fact that fans flocked to Grand Ole Opry shows to see Bailey, he regularly experienced racism while on the road in the form of not being allowed in hotels and restaurants (Snethen 2009). Charley Pride was the first black artist to achieve monumental success and a long career in the genre of country music. In his early career, due

to the racism still present in the United States during the 1960s, Pride's record label felt it needed to hide the fact that he was black and sent his debut single to radio without a photo (Boone 2020). Pride soon found support from white country artists of the era who stood up to those who refused to play his music. This support reflected what Hodges (2022) described as the camaraderie that the Nashville country industry traditionally displays. Faron Young threatened to pull his own music from radio if they would not add Pride's single, and Willie Nelson famously kissed Pride on stage to show his support (Boone 2020).

Cleve Francis was another black artist who tried to break through the perceived color barrier of the genre in the early 1990s. Francis did not achieve the same level of success as Pride or Bailey, but he did bring into focus that 24 percent of black adults listened to country music (Yahr 2022) and encouraged labels to pursue the black demographic as well as inspired young African American artists to pursue country music. In 1995, Francis spearheaded the creation of the Black Country Music Association (BCMA) (Bernstein 2020). The mission of the organization was to educate the public on the history of black artists in the genre and provide a resource for current black artists to support each other. In addition to Bailey, Pride, and Francis, other early African American country artists included Big Al Downing, who left the genre after Warner Brothers' refusal to put out an album, and Linda Martell, who left the genre after describing the racism she felt in being signed to a record label called Plantation Records (Harrington 1998; Morenz 2020). The historical context of black artists within the country genre and how those artists influenced and inspired the current generation provides a good foundation for examining what is happening in the country genre today.

Current Perspective

Due to trails that were blazed by artists of the past and a shift in the demographic of country music listeners, current artists of color are increasingly finding footholds in today's country market (Jones 2022). One of the most successful black country artists in today's market is Darius Rucker, who founded Hootie & the Blowfish and went on to release country albums as a solo artist and watched his first three country singles climb to number one ("Darius Rucker" 2018). Rucker is a member of the Grand Ole Opry and won a Grammy Award for "Best Country Solo Performance" for his song, "Wagon Wheel," which was certified eight times platinum by the Recording Industry Association of America (RIAA) (Wick 2021).

Following in Rucker's footsteps are artists like Blanco Brown, whose viral hit, "The Git Up," was certified 11 times platinum across three countries and claimed the number-one spot on the *Billboard Hot Country Songs*

chart for twelve weeks (“Blanco Brown” n.d.). Jimmie Allen was nominated for Best New Artist at the 64th Annual Grammy Awards and appeared as a special guest on Carrie Underwood’s *The Denim & Rhinestones Tour* on all 43 United States arena dates (“Jimmie Allen: About” n.d.). Lil Nas X won Grammy Awards for Best Pop Duo/Group Performance and Best Music Video for his viral hit “Old Town Road”, which smashed country charts in his remix with Billy Ray Cyrus (“Lil Nas X: Biography” 2022).

Other artists, including Mickey Guyton and Kane Brown, have used their platforms to speak out about the lack of inclusion for black artists in country music even while experiencing success in the genre. Brown was the first artist to have simultaneous number one songs on all five main *Billboard* country charts (Alexander 2021). Guyton was nominated for New Female Vocalist at the Academy of Country Music Awards and performed during CMT’s *Next Women of Country* (Alexander 2021).

Conclusion

While the country music industry has begun to recognize that the genre has an important place for African American artists and female artists, much progress stands to be made in order to level the playing field for women and black artists. We have seen industry partners like CMT take steps to level such playing field in its 50/50 initiative; however, other partners like digital service providers can and should do more. Up-and-coming female artists can look to powerhouses like Carrie Underwood and Miranda Lambert to see what success looks like in the genre. Similarly, rising African American artists have models like Kane Brown and Darius Rucker. As an industry, we must consciously continue making strides toward creating an environment that supports all types of artists in the celebrated country music genre.

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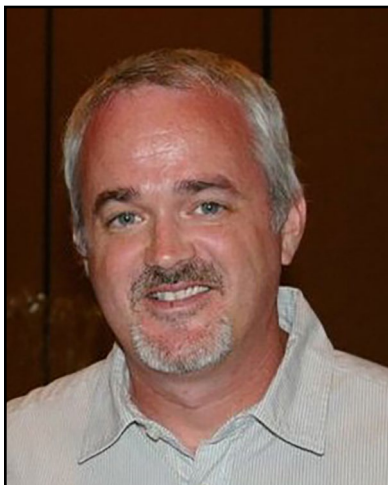
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In his thirty-year career in the music business, **Dan Hodges** has worked for BMG Music Publishing, Rick Hall's FAME Music, and Murrah Music. As a songplugger, Hodges successfully placed songs on albums generating over 10 million units in sales in his career, including the hits "Where Would You Be" by Martina McBride, "I'm A Survivor" by Reba McEntire (TV theme for REBA), Billy Currington's ASCAP 2008 Country Song of the Year "Good Directions", and songs recorded by many other major label acts. In addition to being a publisher, Dr. Hodges co-produced the XM Radio top 5 hit "Mandolin Rain" for Josh Kelley and discovered and signed to their first publishing deals country hitmakers



Josh Kear (multi-grammy winner and 2013 ASCAP Songwriter of the year) and Chris Tompkins (multi-grammy winner and writer of numerous #1 Country Songs), among other successful Nashville writers.

From 2008-2022, Hodges operated his own music row-based publishing company, Dan Hodges Music, LLC.

The company has enjoyed two #1's and had songs recorded by many Nashville country artists including Rascal Flatts, Martina McBride, Keith Urban, Brad Paisley, Chris Young, Reba McEntire, Lee Brice, and Kelsea Ballerini (her #1 "dibs"), to name a few. DHM also opened a virtual branch of the company in Australia in 2015, where the company enjoyed six #1 country songs and over thirty major label cuts in the Aussie country music scene. Dan has been a regular attendee of the international music publisher conference, MIDEM, which has led to subpublishing relationships all over the world and DHM songs being placed on major label acts in multiple countries including Italy, France, Sweden, Ireland, South Africa, U.K., and Germany.

Hodges earned his Doctor of Business Administration/International Business degree from Liberty University and taught as an adjunct and lecturer at Belmont University from 2016-2022. His recent research includes publications in the *College Music Symposium*, Liberty University's Digital Commons and presentations at MEIEA's 2022 and 2023 Summits. In the Fall of 2022, Hodges assumed the role of Associate Professor at the University of Colorado Denver.

Mary Lauren Teague

is Assistant Professor of Music Business at Belmont University and Owner of Dotted i Entertainment, LLC, where she manages and advises Nashville creatives. Previously a full-time entertainment attorney at Loeb & Loeb, LLP and currently Of Counsel, she brings her experiences of representing recording artists, legacy artists, songwriters, publishing companies, producers, and other entertainment and media companies to the table in her professor, manager, advisor, and attorney capacities in order to provide exceptional service to her students and clients. Teague serves as a Board Member of SOURCE (Nashville's longest running organization for women in the music business) and as Chair of the Troubadour Society Advisory Committee at the Country Music Hall of Fame and Museum. She has been honored by the *Nashville Business Journal* as one of Nashville's "Top 40 Under 40" and named to the "Up Next" list of emerging leaders in entertainment law in *Variety's* "Legal Impact Report".



Music Branding in Esports

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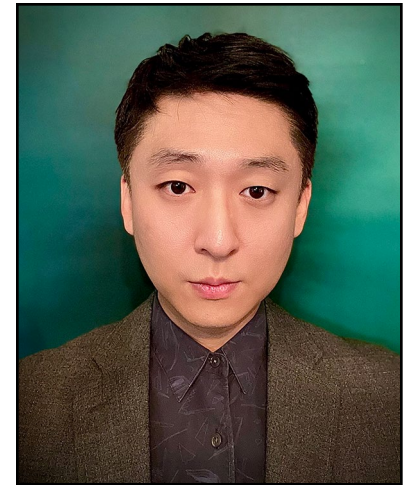
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Abstract

Music has been widely used as an effective means to increase customer engagement in a variety of industries. In the context of esports, video games and music create a natural synergy as gaming is rich in sounds and video games often commission big-budget composers to create gameplay soundtracks. For individuals, music can generate different emotions such as excitement or suspense when playing a game but for organizations, it can also serve to develop an organizational identity via a unique sonic (audio) signature. Accordingly, it is no surprise to see how esports entities have recently developed their sonic identity using meticulously composed theme songs. For example, ESL, the world's largest esports company, developed its brand anthem in collaboration with international music agency MassiveMusic. The League of Legends World Championship also releases an official league song every year with the intent of sonically portraying the image of the league. A sonic brand is a novel way to cement an organization's brand image and position in the market. However, the field lacks theoretical and methodological direction in the evaluation of music as a means of branding. Research is needed to inform academics and practitioners on how to effectively design and create sonic signatures. Therefore, this study proposes a conceptual model that systematically tests the effectiveness of sonic branding in esports.

Keywords: esports, music branding, sonic identity, sonic brand

Yongjin Hwang is an associate professor in Sport and Entertainment Management at the University of South Carolina. He received his bachelor's degree in business administration from Sungkyunkwan University in South Korea, after which he moved to the United States to become an audio engineer. While working in the recording studio, Flux Studios in New York City, Hwang completed a master's degree in music technology at New York University. As a result of his educational experience, Hwang decided to combine the two-degree subjects together as a doctoral student at the University of South Carolina in the Department of Sport and Entertainment, where he now serves as an assistant professor in the department researching entertainment-related topics such as consumer behaviors in music and esports.



Armen Shaomian is an associate professor in Sport and Entertainment Management at the University of South Carolina. He is a pianist and educator, with an extensive background in performing arts, education, and arts management consulting. An active concert pianist, he was one of the youngest students accepted



at the Royal College of Music in Stockholm, Sweden, by the age of seven. He has performed concerts at venues in Europe and the United States, including the Royal Concert Hall and the Globe Arena in Stockholm, the Sibelius Academy in Helsinki, Finland, Hill Auditorium in Ann Arbor, Michigan, Orchestra Hall in Detroit, Michigan, and the Gusman Concert Hall in Miami, Florida. His dissertation on Swedish National-Romantic Music is published by VDM Verlag, and his piano recordings of composer Hugo Alfvén are featured on Vax Records' *Vaxholm - Ett Dubbelnöje* and are available on Spotify, Apple Music, and Amazon. Dr. Shaomian currently serves as the Faculty Principal of Preston Residential College at the University of South Carolina and is the Immediate Past President of MEIEA.

Justification of Existence: Music Business Management Programs in a Historical and Industry Perspective

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Abstract

Objectives of the Research and Research Question

The lecture aims to explore and introduce the history of management programs in Europe and the U.S. and their critique, and then compares these sources to the critique of tertiary music management programs in the United Kingdom. It will also look into the scientific background of managerial success and present knowledge management theories and its links to management and music management. As a summary, the lecture will also look into the characteristics of the music industry labor market with a strong focus on precariousness and limit case (Stahl 2013).

Brief Description of the Theoretical Background

Management programs were launched in the nineteenth century in Germany and France, as well as in the United States (Kaplan 2014). At their inception, industry representatives criticized these programs, claiming that management could not be taught but only learned in practice. More than 150 years later, in a report sponsored by UK Music, industry professionals had very similar concerns when it came to U.K. music business programs (Bennett 2105). British music business programs have been subject to constant, determined and loud criticism since their inception (Bennett 2015). Research has also exhibited the lack of skills of music business program graduates (Frenette 2013)—not only in case of the U.K. Due to that deficiency, most students have a post vocational need (Guile 2010). This also has an effect on social equality—it is proved that creative industries employees tend to come from upper classes (O'Brien, Laurison, Miles, and Friedman 2016) as they are more likely to be able to afford working for fee or very low salary for a longer period of time. At the same time, German music management education seems to be very successful (Siebenhaar and Müller 2018) and in case of U.S. programs, several music business companies consider a music business degree as a condition of an intern-

ship (MEIEA Summit 2022).

The reception of the two kinds of management programs in the past can be explained in the present by using knowledge management expressions and notions such as tacit knowledge, codified knowledge, and with the theory of practical intelligence (Sternberg 1985). According to these studies, 75% of the factors that constitute a successful performance is based on tacit knowledge that is very hard to be articulated (Nonaka and Takeuchi 1995). At the same time, expertise and professional recognition, and respect of an individual within an industry is also based on the level of tacit knowledge that particular person possesses. Tacit knowledge is hard to be articulated and passed on (Sólyom 2012) and strongly tied to practical and on-the-spot experiences (Nonaka 1995).

As most of the knowledge music industry relies on is tacit (Jones 2012), this is a factor that must be taken into consideration when one designs a music management program syllabus. Music management educators may be aware that tacit knowledge can only be gained in practice and through music business professionals who have this knowledge, and at the same time trust and want to help the student with whom they are sharing their special industry (tacit) knowledge with (Levin and Cross 2004). According to several studies and also a PhD research (Frenette 2014), when industry representatives are unsure of the quality of a certain music management program, the level of tacit knowledge students can gain there and the skills of graduates, they tend to hire them as interns instead of employing them right after graduation (Frenette 2013). This is very different in the case of Yale and Harvard students where North American banks trust in the level of education (management programs) and hire recent graduates from these schools right after finishing their training.

Data and Methods

The lecture builds on a review of the literature and uses this opportunity to look into the history of management education, knowledge management, the scientific literature of practical intelligence, critiques of music manage-

ment education, different employability theories and the precariousness of the music business labor market.

Expected Contribution

The lecture raises and makes an attempt to answer questions such as why, when, and under what circumstances were management programs launched? What aspects of management programs were criticized and who were the sources of such comments? How are these different notions and critiques connected to tertiary music management education? When tertiary music business management education is criticized, what aspects are emphasized? Why do industry representatives require tertiary music business programs to train employable graduates? Why is it hard to achieve this goal? These questions will be answered during the presentation with the help of research and literature.

The examples given in the theoretical section raise the question: what advantages and benefits can a music management program provide—once it is not respected by the industry? How could music industry educators cause industry representatives to hire their graduates over people without any music business qualification?

Main References

The lecture will build on studies from Ashton, D. (2009), Ashton (2013), Banks (2019), Banks, Lovatt, O'Connor, and Raffo (2000); Bennett (2015); Cianciolo, Matthew, Sternberg, and Wagner (2006); Clarke (2017); Cloonan and Williamson (2018); Cloonan and Hulstedt (2013); Dyce and Smernicki (2018); Frenette (2013); Frenette (2014); Granovetter (1973); Granovetter (1983); Gu and O'Connor (2019); Guile (2006); Guile (2010); Harte, Long, and Naudin (2019); Hauge, Pinheiro, and Zyzak (2016); Hedlund, Forsythe, Horvath, and Williams (2003); Hedlund (2020); J.-C. Spender (2005); Jones (2017); Jones (2012); Kaplan (2014); Levin and Cross (2004); McNay (1973); Nonaka and Takeuchi (1995); Pool and Sewell (2007); Sternberg (1985); Sternberg (1988); Sternberg (1997); Sternberg (1999); Sternberg and Grigorenko (2001); Sternberg and Grigorenko (2003); Sternberg, Forsythe, Hedlund, Horvath, Wagner, Williams (2000); Sternberg (1984); Sternberg, Wagner, Williams, and Horvath (1995); Strasser (2015); Watson (2008); Watson (2020).

Keywords: music business management education, management education, practical intelligence, tacit knowledge



Fruzsina Morcz has been a music business professional for sixteen years and has worked in music business education for thirteen years now. She graduated with an Aesthetics and a Hungarian Language and Literature MA degree at Eötvös Loránd University of Sciences (ELTE). Later on, she gained a music business management degree in the United Kingdom. While living in London, Fruzsina did her internships at world famous music business companies in London: World Circuit (the record label of Buena Vista Social Club) and the international booking agency, The Agency Group. Later on, Fruzsina established the first higher education music business module at International Business School of Budapest and half a year later at Corvinus University of Budapest.

She founded her own music business school in 2013 in order to train adult learners in the field of music business. Graduated students work for music business companies and bands such as Sziget Festival, Artisjus - Hungarian copyright office, the KEXP guest and Eurosonic showcase talent The Qualitons or the Budapest Showcase Hub festival. Her industry interests are music business conferences in Europe, artist and band management, concert organizing, and touring.

In 2023 she researched U.S. music business education as a Fulbright Visiting Student Researcher hosted by The Ohio State University. Fruzsina has been pursuing her PhD since 2019 on the relationship between the U.S. and the European higher education music business programs and their relationship with the labor market at ELTE University, Faculty of Humanities, Doctoral School of Philosophy, Film, Media and Culture Theory Doctoral Program.

Indie Folk and Americana Triggers: An Analysis of Streaming Music, Audience Behavior, and Global Opportunity

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Abstract

This paper is a study of eleven indie folk and Americana artists from a database of 2,501 tagged artists in Chartmetric, the music industry's leading data analytics platform. The study assesses music streaming, geographic location of fans, and opportunities to grow audiences in the global music marketplace. The findings will assist artists to assess the music streaming landscape and explore prospects to grow audiences. Educators will be able to utilize this research as a model in the classroom to teach data analytics and marketing strategy.

Keywords: trigger cities, indie folk, Spotify, data analytics, global music marketplace, Chartmetric

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Ulf Oesterle has been teaching about the music and media business for nearly two decades with courses touching on all aspects of recorded and live music, social media strategy, data analytics, and emerging technologies within the music business. Dr. Oesterle is also a TikTok content creator where he has over 250 million views of his original content.

Outside of academics, Oesterle is an accomplished paratriathlete, earning the Ironman All World Athlete ranking of Gold three times, which puts him in the top 1 percent of athletes in his category. He's a two-time ParaDuathlon National Champion and four-time state champion in cycling.

Oesterle completed his doctorate in Mass Communications from the Newhouse School at Syracuse University in 2007, spent several years as the Music and Entertainment Industries Department Chair and was the Interim Director of the Bandier Program (B.S.) and Audio Arts (M.A.). Oesterle is an educator and practitioner, having operated a small record label, an artist management company, and has history with radio programming and hosting a commercial specialty show for several years. Dr. Oesterle currently sits on the board of the Music and Entertainment Industry Educators Association (MEIEA), speaks at conferences regular-



ly and consults about music business education and social media strategy.

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 spent five 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. Currently Associate Professor and Program Coordinator of Music Business at Hofstra University, Tompkins' career as an educator also includes serving as a professor of music industry at Millersville University, Saint Joseph's University, and Drexel University where he developed the curriculum teaching twelve courses and supervising MAD Dragon Records, a nationally recognized award-winning student-run record label. Tompkins' area of expertise as a researcher includes analytics which have been published in the *Journal of the Music and Entertainment Industry Educators Association*, *The International Journal of Music Business Research*, and the *Journal of Instructional Pedagogies*. Tompkins earned a BA from Temple University and an MBA at St. Joseph's University.

Charles Alexander is an independent singer/songwriter, digital music and media strategist, and music technology educator. He is the founder and owner of Launcher, a label services company specializing in streaming marketing and strategy, and



Outside The Box Music, a management and digital services company. He is also the cofounder and former owner/partner of Streaming Promotions. He managed the career of Keeley Valentino, whose song "Nashville" has garnered over 14 million spins on Spotify and indie pop phenom Jilian Linklater. He also has worked with such diverse artists as Ryan Cabrera, Keb' Mo', SHEL, Gabe Dixon, and Noah Guthrie. He has been quoted in *The Washington Post*, NPR, and *The Tennessean* and featured on the front page of the international music technology blog, *HypeBot.com*. He has been a speaker and panelist at SXSW, Music Biz, CD Baby DIY Conference, Leadership Music's Digital Summit, Americana Music Conference, The International Folk Alliance, and has contributed to the national discussion on SOPA, the online piracy bill.

The Importance of Teaching Tour Management

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<https://doi.org/10.25101/23.24>

Abstract

Over the past several years, musicians and bands have relied on income generated from live shows and tours to make up for shortfalls from revenue earned from decreasing recording royalties. But the shutdown of the live music industry because of the pandemic cut off a significant income source for musicians who made money primarily from touring. The easing of pandemic restrictions reopened the national and international touring markets, but at the same time increased the traffic for and intensified the competition in those same markets. Soaring fuel costs compounded by political uncertainty in parts of Europe, the mental and physical strain of doing live shows, and a still-skittish public have caused some artists to rethink, reschedule, and even cancel their tours. Touring has always been hard work, even for bands and artists who spend an enormous amount of time on the road. Touring is even harder for musicians and their teams (if they even have them) who have little to no experience planning such an undertaking.

Successful tours do not happen by accident. With some touring budget margins getting thinner and thinner, it's imperative that educators teach entertainment industry students how to plan and execute a tour. Tour managers or musicians planning their own tours oversee many tasks, including creating budgets, preparing spreadsheets and financial reports, planning the route, booking accommodations, marketing, hiring crew members, and preparing itineraries and day sheets. Tour managers also serve as the primary point of contact while an act is on the road. Using case studies from the Australian and United States markets, this talk presents an overview about how to teach touring. Whether it's a weekend-long run of shows or national tour, many of the skills required to plan and undertake such an endeavor have applications in other areas of the music business.

Keywords: music business, tour management, music business education

United States

Ramapo College of New Jersey - Christopher Reali

Imagine this scenario: You're in a band that's attracting people to shows in your region, and the group's social media following grows every week. One of the band's songs lands on a well-known playlist, and their overall stream counts keeps going up. The band members are getting more-and-more excited about the possibility of moving to the next level; they're itching to break out of their local scene. The drummer says, "We should go on tour!" and everyone agrees. Yes, this is it! There is only one problem: nobody in the band has any idea how to book a tour.

Over the past several years, musicians and bands have relied on income generated from live shows and tours to make up for revenue shortfalls from decreasing recording royalties. But the shutdown of the live music industry because of the pandemic cut off a significant income source for musicians who made money primarily from touring. The easing of pandemic restrictions reopened the national and international touring markets, but at the same time increased the traffic for and intensified the competition in those same markets. Soaring fuel costs compounded by political uncertainty in parts of Europe, the mental and physical strain of doing live shows, increased costs for travel visas, and a still-skittish public have caused some artists to rethink, reschedule, and even cancel their tours.¹ Touring has always been hard work, even for bands and artists who spend an enormous amount of time on the road. Touring is even harder for musicians and their teams (if they even have them) that have little to know experience planning such an undertaking.

Successful tours do not happen by accident. With some touring budget margins getting thinner and thinner, it's imperative that educators teach entertainment industry students how to plan and execute a tour. Tour managers or musicians planning their own tours oversee many tasks, including creating budgets, preparing spreadsheets and financial reports, planning the route, booking accommo-

dations, marketing, hiring crew members, and preparing itineraries and day sheets. Tour managers also serve as the primary point of contact while an act is on the road. This paper presents an overview about how to teach touring in the United States.² Whether it's a weekend-long run of shows or a national tour, many of the skills required to plan and undertake such an endeavor have applications in other areas of the music business.

At Ramapo College of New Jersey where I teach, there is no class dedicated to teaching touring or tour management. Students learn about these topics spread across several of my courses: one day in a 200-level course, and two days in a 300-level course. The specific duties of a tour manager are covered in another class that addresses numerous aspects of management. All three of these courses, which I teach, are required for music industry majors. But my background as a tour manager informs nearly every aspect of my teaching. For example, in the intro-level Business of Music course, I teach a multi-day unit on personal finances and budgeting. The assignment for this unit has every student track their expenses over a ten day period. It's no secret that musicians are notoriously bad at finance, so this lesson serves multiple purposes: it provides students the opportunity to review their spending habits and to let them see if any changes are needed, which has long-lasting benefits regardless of what career students enter. But for students interested in any aspect related to management, this assignment reminds them that they need to keep their financial house in order if they have aspirations to handle their client's finances.

Tour managers need to possess numerous skills, including the ability to quickly adapt in a fluid situation and expert time management. In another course, I require students to keep track of how they spend their time over a ten-day period. I stress to all my students that my success as a tour manager was rooted in not only in my ability to tell time, but to respect the time I had. With this assignment, my goal is to help students differentiate between what's important that needs to get done, and what's not urgent, and what could either be delegated or eliminated. For every assignment, I require students to write self-reflections about what they learned while doing the work. Raising students' self-awareness is baked into all my courses.

For the one-day overview about touring, students read "Why, When and Where to Tour," in *The Business of Concert Promotion and Touring*.³ This 2007 source is a bit dated, but the reading concisely addresses a few essential ideas about touring, as the chapter title suggests. I require students in all my classes to answer a discussion forum questions before coming to class. For this particular day, students answer these questions:

1. What are the steps/considerations that take place before planning a tour?;
2. What are the necessary skills to coordinate a tour?;
3. Once a tour is planned, what are some fundamental concerns that all musicians should address before hitting the road?

This very-brief touring summary also addresses the main reasons to go on tour: to promote new material, to make money, to build the fan base, or a combination of all three. Most of this particular day in class focuses on "Touring and the Indie Artist," so I divide the lesson into numerous parts: I first discuss preproduction (is the band/act actually ready to perform?) and finances. I often ask my students how much money are they willing to lose on their first tour? The second topic is the "art" of booking shows: finding the "smaller" rooms in an area to increase the potential for higher turnout or the reasons why an act might play just outside the "big" markets, for example. Third, I talk about actually being on tour and the importance of having reliable transportation, instrument insurance, sticking to a budget, advancing shows, and getting resourceful about accommodations.⁴ Finally, this lesson concludes with addressing what to do and expect at the actual show, such as arriving on time; have merch to sell and hang out before and after the show to meet with fans; and perform a good show even if the room is empty.

In my advanced music business class, I spend two days on touring. Students read chapters written by Ari Herstand, and Stephen Marcone and David Philp.⁵ For the first day, I typically talk about my time on the road working as an instrument technician and tour manager, and then review some of the ideas discussed the previous semester. The second day is focused on routing the tour, essential contract provisions, and the technical and hospitality riders. I provide students itineraries from my time on the road and map out one summer tour I was on where we traversed thirty states in thirty-four days. My goal for these two days is to remind students that touring is very hard work and that it's part of a process connected to other areas of a band/artist's career.

The signature assignment for my Advanced Business of Music course is having the students create an itinerary for a seven-day, at least six-show tour. The goal for the assignment is to have students simulate the numerous responsibilities that often fall on the tour manager. I give very specific parameters for the students to work, such as imposing a fifty-mile radius clause; no multiple dates at the same venue; the itinerary must include at least three actual venues with phone numbers, addresses, and website information; the venues have capacity limits and they must match the band's style of music; students have to include the dis-

tances between each gig, as well as figure out the cost of gas for the tour. I repeatedly have students comment on how long this project took them, even though they didn't have to actually contact a single venue.

I address the specific roles of tour management in a separate class. For this day, the students read "Finalizing the Production" in *The Business of Concert Promotion & Touring*, a chapter that provides a breakdown of the personnel who typically work on mid-to-large-scale tours.⁶ I review some terms common to touring such as "advance the show," "settlement," "per diem," and the differences between "sound check" and "line check." Even though I worked as a tour manager, this particular lesson seems more effective when somebody else tells my students about how hard it is to shepherd musicians around the country in a twelve-passenger van. David Scheid, tour manager for Girl Talk and others, described his job like this, "Your boss is hiring you to tell them what to do." I often use this phrase when describing other aspects of management. But the single most effective tool for teaching tour management that I've found has been showing my students a twenty-minute documentary about a day in the life of Charlie Caruso, tour manager for Can't Swim, a New Jersey-based band.⁷ What I particularly like about this documentary is that it reveals the demanding role of being a tour manager, and it quickly dispels the glamor of being on the road, especially considering the level Can't Swim was at at that time.

Conclusion

Teaching tour management is essential because it provides students with practical skills and knowledge to better equip them to navigate the complexities of the music industry. Tour management involves planning and executing all aspects of a live performance, including booking venues, managing budgets, coordinating travel arrangements, and handling logistics on the road. This complex and multifaceted process requires an understanding of the music industry, strong organizational skills, and the ability to think creatively and adapt to changing circumstances. These skills are transferable to other areas of the music industry, such as event management and artist management.

Touring is a vital part of the music industry ecosystem, and one of the most important sources of income for musicians. Learning the skills required to be a tour manager will help our students become better collaborators and more valuable members of any team they join. As educators, we have a responsibility to prepare our students for the realities of the music business, and teaching tour management is important for any musician or future manager who wants to build a successful career in the music industry.

Australia

Australian College of the Arts (Collarts) - Katy Richards

Touring serves as a significant source of income for an artist as well as an opportunity to connect with fans and make new ones. Recognizing the importance of touring as an income stream, the tour management class at Collarts is a core unit studied by Entertainment Management students and an elective for other students within the Entertainment faculty. The course aims to equip students with a basic understanding of the various aspects of touring including planning the touring route, venue selection, travel, logistics, budgets, and production requirements.

Over the course of twelve weeks students learn about a different component of touring each week and then apply that knowledge to their evolving tour plan of their chosen artist. By the end of the course students complete a thorough tour plan that they are assessed on. The criteria for the tour plan is to develop a mock tour of Australia for an artist of their choice. The touring act must have at least four performing members, play at a minimum of 1,000-capacity venues and go to at least five states in the tour itinerary.

The benefit of setting such parameters to the assessment is that there are sufficient ticket sales to allow a budget for travel, touring crew, production, and freight. Setting a minimum number of performers increases the number of people on the tour and adds to the complexity of the production. Touring to five states in Australia challenges the students to consider the logistics of moving people and freight around a vast country that would include either crossing the desert to Western Australia or the ocean to Tasmania.

The hypothetical approach extends beyond the mock tour into some of the intricacies of the tour plan. For instance, production riders are quite complex and it is unrealistic for students with little knowledge of production to know the exact requirements for their artist's tour. Therefore, students are provided with a range of examples before completing their own hypothetical rider for their artist. The rider is assessed not for the accuracy of its contents, which is also beyond the teacher's knowledge, but rather for the inclusion of key rider elements such as audio, backline, lighting, and consumables. Students are also provided with additional resources such as budget templates, tour budget examples, daysheet templates and access to stage plot generators. These resources, along with the hypothetical approach and the emphasis on understanding the components of touring, allow students to create a professionally presented tour plan without the pressure of absolute accuracy.

By planning a tour of their favorite artist, students have

an instant interest in the class and are motivated to know more about how their chosen artist would tour. They begin the class with a basic understanding of what types of venues the artist would play, the performers on stage, and a fair idea of a tour schedule. This gives them a foundation before embarking on the more complex elements of tour planning such as travel, budgets, and production. While the hypothetical approach has its limitations, such as the exclusion of how to book shows or low budget touring, in-class scenario exercises have been introduced to address these shortcomings. These exercises require students to cut the budget due to poor ticket sales, forcing them to reconsider crew roles, production priorities, alternative touring routes, and venues.

At the end of the twelve weeks, students present a well formulated tour plan for their artist that includes a tour itinerary, flights, accommodation, ground transport, crew list, budget, production and hospitality rider, security brief, and day sheets. They complete a tour plan in the same format as any tour plan would be presented in the real world. For instance, they must use Excel or Google Sheets to present information such as flights, accommodation, and budgets. The students therefore develop practical soft skills such as the ability to think logistically as well as hard skills such as competency in Excel and stage plot generator software.

Student feedback indicates that the hypothetical approach adds an element of enjoyment to the learning process as they research the touring life of an artist of their own choice. All the while students appreciate the practical skills they develop and their real-world relevance. Furthermore, anecdotal evidence suggests that students have successfully utilized their tour plans to secure internships or paid employment with festivals, promoters, and management companies, highlighting how the course prepares students to enter the live music sector.

It is important to teach tour management to performers and Music Business students as touring is a significant income stream for artists. By engaging students in the development of a mock tour plan for their favorite artist, the course fosters practical skills and a comprehensive understanding of the complexities involved in organizing a tour. The progressive structure of the twelve-week course, where students learn about different components of touring each week and integrate them into their evolving tour plan, allows a practice-based approach to their learning.

Endnotes

1. See Rufus Sivaroshan, "Price Hike for Touring Visas is a Bad Idea Coming at the Worst Time," *Hypebot*, March 8, 2023, <https://www.hypebot.com/hypebot/2023/03/price-hike-for-touring-visas-is-a-bad-idea-coming-at-the-worst-time.html>; Bruce Houghton, "More Musicians Are Canceling or Rethinking Tours," *Hypebot*, November 9, 2022, <https://www.hypebot.com/hypebot/2022/11/more-musicians-are-canceling-or-rethinking-tours-here-are-6-reasons-why.html>; Bruce Houghton, "Santogold [sic] Says Performing Live is Now 'Unsustainable,' Cancels US Tour," *Hypebot*, September 27, 2022, <https://www.hypebot.com/hypebot/2022/09/santogold-says-performing-live-is-now-unsustainable-cancels-us-tour.html>.
2. This paper was originally presented jointly by Chris Reali and Katy Richards at the 2023 MEIEA Summit. Katy's summary appears in this article immediately following Chris' summary.
3. Ray D. Waddell, Rich Barnet, and Jake Berry, "Why, When, and Where to Tour," in *The Business of Concert Promotion and Touring: A Practical Guide to Creating, Selling, Organizing, and Staging Concerts* (New York: Billboard Books, 2007), 41. There are actually very few book-length resources dedicated to teaching touring and tour management.
4. See Randy Chertkow and Jason Feehan, "Avoiding Hotels: How to Save Money While Touring," *Disc Makers Blog*, June 15, 2022, <https://blog.discmakers.com/2022/06/avoiding-hotels-how-to-save-money-while-touring/>.
5. Ari Herstand, "Touring," in *How to Make It in the New Music Business: Practical Tips on Building a Loyal Following and Making a Living as a Musician*, 3rd ed. (New York: Liveright Publishing, 2023), 351; Steve Marcone and Dave Philp, "Touring" in *Managing Your Band: A Guide to Artist Management*, 7th ed. (New York: Rowman & Littlefield Publishers, 2021), 155.
6. Waddell, Barnet, and Berry, "Finalizing the Production" in *The Business of Concert Promotion and Touring*, 87.
7. Andy Kamen, "A Day in the Life of an Indie Tour Manager," *YouTube*, accessed July 3, 2023, <https://www.youtube.com/watch?v=mTc9dSn9aZo>.



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An International Student and Staff Exchange: A Project Based Approach

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Abstract

This paper describes an ongoing exchange program between universities from the United States, China, Australia, and Norway. This partnership is unique in that it is grounded in project-based learning with local industry partners. We describe these experiences along with the ongoing benefits and obstacles to learning, having students work in multi-cultural teams, and the obstacles of overcoming academic teaching and coordination with the various educational systems.

Keywords: music business education, project-based learning, team learning, student exchange program

David Schreiber is an Associate Professor and Chair of the Media & Entertainment Department at Belmont University in Nashville, Tennessee. He has published on topics related to decision-making practices and identity construction within the creative industries. He has co-authored two books *Managing Organizations in the Creative Economy: Organizational Behaviour for the Cultural Sector*, 2nd Ed. and *Transformational Innovation in the Creative Industries*, both through Routledge Publishing. Schreiber is a member of the International Music Business Research Association (IMBRA), 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*, has served as an Associate Editor of the *MEIEA Journal*, and has held the position of President of Faculty Senate at Belmont University. Prior to his time in academia, Dr. Schreiber was an independent musician and teacher before moving into a Regional Sales Manager position at Schmitt Music. He has also held positions as Marketing and Business Development Manager for Shiny Penny Productions, Licensing Coordinator at Miami Records, Business Development Manager at Pivot Entertainment and Manager for artist Dean Fields.

As the Managing Director of Collarts, **Ben O'Hara** provides leadership and oversees the academic and operational running of the college. Dr. O'Hara has taught music business at a number of institutions across Australia, including the Sydney Institute of TAFE Ultimo, The University of Tasmania, EORA College, and JMC Academy in Sydney and Melbourne. His most recent position saw him working as the Head of Higher Education (Music Business) at Box Hill Institute in Melbourne. O'Hara has a broad range of experience in the music industry, having worked in music publishing and licensing as well as event and artist management. He has also been a performer for over fifteen years, and runs his own booking agency. Ben also runs thebiz.com.au, an online music business resource center and has published six textbooks on the music industry.



What is Behind the Vinyl Record Boom and What Does It Mean for Artists and Record Labels?

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Abstract

It has been well documented that since 2007 sales of vinyl records have risen around the United States culminating in December 23rd, 2022 being the biggest week of sales for the format in the modern era and 2021 being the best year for vinyl sales in thirty years. Dozens of articles, documentary films, books, television, and radio pieces have charted the rise in vinyl sales as a format. However, the dynamics of this rise in sales has remained underexplored, specifically as they relate to the role of a small number of “hit” titles selling at exponentially increasing numbers.

While these findings echo the top-heavy nature of the music industry as a whole (e.g., the top one percent of artists generate ninety percent of music streams), it is vital for independent labels and artists to make good decisions involving vinyl due to the format’s increasingly high costs. The research discusses implications, best practices, and strategies for artists and labels in the current environment.

Keywords: record industry, vinyl records, independent artists, record labels

Introduction

It has been well documented that since 2007 sales of vinyl records have risen around the United States culminating in December 23rd, 2022 being the biggest week of sales for the format in the modern era (Caulfield 2022) and 2021 being the best year for vinyl sales in thirty years. Dozens of articles (Sisario 2021), documentary films (Smokler and Boone 2020), books (Paz 2015), television, and radio pieces (Radde 2023) have charted the rise in vinyl sales as a format. However, the dynamics of this rise in sales has remained underexplored, specifically as they relate to the role of a small number of “hit” titles selling at exponentially increasing numbers.

While overall format sales trends can be useful, when it comes to artists and labels making key business decisions it is critical to have a more nuanced understanding of what is driving those trends. For example, in a hit-driven “long tailed” environment, it is possible for overall album sales to increase at the same time that sales are decreasing for the majority of titles. Whereas in a landscape with a more normal distribution of sales, an increase would represent a sales increase for the majority of all releases. This research examines a decade of vinyl sales data combined with qualitative interviews with record store employees in charge of buying vinyl for the store to explore the statistical distribution of sales across the entire format and what it means. Specifically, we explore the following research questions:

RQ1: What proportion of new vinyl sales are accounted for by top selling titles?

RQ2: How has the proportion of new vinyl sales accounted for by the top selling titles changed over the last decade?

RQ3: How has the vinyl buying audience changed over the last decade?

Method

Study One

The data used to measure album sales was obtained from Luminate. Luminate (formerly MRC Data) is a leading music industry data company whose data is used to compile the Billboard charts and merged previous data from Nielsen SoundScan and BuzzAngle Music. This research used a complete census of vinyl sales and top album sales data for the years studied, which means no sampling occurred and thus no *p* values or sampling related variables are reported in the results.

Study Two

In order to fully understand United States vinyl sales as they relate to best practices and business decisions for artists and labels, in-depth interviews were conducted with vinyl buyers at U.S. record stores. This approach was selected because it allowed for the gathering of descriptive data from the participants, giving the research a deeper understanding of the industry than a survey would yield (Hesse-Biber and Leavy 2006). This level of depth is especially important in understanding why sales may have shifted over the years and how consumers have changed.

Sampling frame

A mix of both purposive and convenience techniques were used in creating the sample. The sample was purposive, as the research is only concerned with employees at record stores who make the vinyl buying decisions and not owners or employees in general. It was a convenience sample though, as it was limited to record stores who responded to cold calls and emails about being interviewed.

Participants were screened to make sure they were actively involved in the vinyl buying decisions for the store, but not for any other criteria such as store ownership, years of experience, or size of store.

The final sample of sixteen vinyl buyers ranged in age from 30 to 54 with an average age of 41. There were three women and thirteen men in the sample.

Interviewing

Interviews were conducted between 2022 and 2023 by telephone and recorded. Each interview began with an informed consent protocol and general expectations of the qualitative interview format. Each interview was a series of semi-structured, open-ended questions with follow-ups at the discretion of the interviewer (Hesse-Biber and Leavy 2006). Member checks were performed during the interviews to make sure that the interpretations of what was being shared was what the participants intended (Maxwell 1996). At the end, the participants were asked a series of demographic questions. The average length of an interview

was 41 minutes. All of the interviews were recorded, and then fully transcribed.

The interview transcriptions were analyzed using an iterative approach to data collection and analysis. Starting after the transcription of the first interview, themes were created and the field notes and transcriptions were coded accordingly. This was done in an effort to be able to make meaningful comparisons between the participants. In between interviews, the questions asked were evaluated and altered based on the themes being observed in order to gain a deeper insight into them (Hesse-Biber and Leavy 2006). Ultimately, the codes that best answer the research questions posed are the ones reported in the results section.

Results

Study One

In order to examine the longitudinal relationship between the sales of best-selling vinyl record titles and vinyl record sales as a whole, Luminate sales data was analyzed over a ten-year period using IBM SPSS Statistics version 28.

Proportion of New Vinyl Sales Accounted For by Top Selling Titles

In 2022 43,500,000 new vinyl records were sold in the United States. Sales of the top two hundred best-selling vinyl records accounted for 31.92% of all vinyl records sold, sales of the top ten vinyl records accounted for 7.06% of all albums sold, and sales of the best-selling vinyl record of the year accounted for 2.17% of all vinyl records sold (see Table 1).

Ten years prior in 2012 4,600,000 new vinyl records were sold in the United States. Sales of the top two hundred best-selling vinyl records accounted for 28.59% of all vinyl records sold, sales of the top ten vinyl records accounted for 4.98% of all albums sold, and sales of the best-selling vinyl record of the year accounted for 0.74% of all vinyl records sold.

This represents a 12% change in the proportion of sales accounted for by the top two hundred best-selling vinyl records between 2012 and 2022, a 41.77% change in the proportion of sales accounted for by the top ten best-selling vinyl records between 2012 and 2022, and a 193.24% change in the proportion of sales accounted for by the best-selling vinyl record of the year between 2012 and 2022.

Study Two

From the interviews with record store employees tasked with making vinyl record purchasing decisions for their stores (vinyl buyers) it became clear that the shift in what proportion of new vinyl sales were accounted for by the best-selling titles was having a significant impact on the

Year	New Vinyl Records Sold in U.S.	Top 200	Percent of Sales Accounted For	Top 10	Percent of Sales Accounted For	#1 Album	Percent of Sales Accounted For
2012	4,600,000	1,314,912	28.59%	229,000	4.98%	34,000	0.74%
2013	6,100,000	1,766,598	28.96%	283,000	4.64%	49,000	0.80%
2014	9,200,000	2,655,128	28.86%	422,600	4.59%	87,000	0.95%
2015	11,920,000	3,596,879	30.18%	562,300	4.72%	116,000	0.97%
2016	13,100,000	3,711,787	28.33%	537,000	4.10%	54,000	0.41%
2017	14,320,000	4,094,888	28.60%	586,000	4.09%	72,000	0.50%
2018	16,800,000	4,526,291	26.94%	698,000	4.15%	84,000	0.50%
2019	18,840,000	5,626,191	29.86%	1,241,000	6.59%	246,000	1.31%
2020	21,500,000	8,811,522	40.98%	1,571,000	7.31%	232,000	1.08%
2021	41,720,000	13,217,988	31.68%	2,400,000	5.75%	318,000	0.76%
2022	43,500,000	13,886,949	31.92%	3,071,000	7.06%	945,000	2.17%

Table 1. Proportion of vinyl record sales accounted for by top selling titles.

way they do their jobs. Their ability to take risk on smaller titles was limited by rising wholesale costs, especially for hit pop vinyl records released by major labels. Record Store Day was an important part of their retail store’s year, however there was a perception that customers may be starting to get burnt out by the amount of Record Store Days per year. Buyers also perceived changes in vinyl consumers, with younger audiences perceived as buying less vinyl than older consumers, but being willing to pay more for something they believed to be an expression of fandom or a status symbol.

Ability to Take Risk

For all of the participants in this study, properly managing a monthly budget was the most important part of their jobs. A key element of budget managing involves managing “risk” regarding how likely a title is to sell relative to the title’s cost. This is not always as obvious as it seems, as the owner of the only record store in a small New York town explains:

You may wonder why we don’t just bring in Taylor Swift and Pink Floyd records we know that we can sell and sell quickly, but it’s not that simple. Sometimes I’ll take a risk on a record that I know will be hard to sell but will look great in my shop.

Other buyers expressed similar sentiments regarding building an interesting store and one that customers want to spend time browsing:

If someone walks in looking for a Kendrick Lamar record and they leave with a Don Cherry record or a Funkadelic record I feel like I’ve done my job that day.

However, rising wholesale costs have made these risk decisions even more difficult, as a Michigan buyer explains:

We can sell hit titles quickly and in volume you couldn’t imagine even just a few years ago, but the costs have become so high that we have to decide between not bringing in enough copies and losing a new customer to Amazon, or disappointing a longtime loyal customer who may be coming in and looking for something more obscure that we couldn’t afford to bring in that week.

High prices frustrating store owners and vinyl buyers was a theme that permeated all parts of the interviews and came up over and over again.

Record Store Day

While not explicitly stated in the interview questions, Record Store Day came up in every interview as it represents an important part of a retail store’s year and a buyer’s job. So much so that it influences decisions in the weeks surrounding Record Store Day:

I have so much money tied in our Record Store Day order this year that I am not able to bring in as many albums in the weeks prior.

However, many buyers expressed that they are not sure how their store would survive without it despite the challenges and frustration it can bring. In recent years, Record Store Day has expanded from being a single day to being a brand encompassing multiple days throughout the year, a trend that has some buyers concerned about customer fatigue:

I never know how many albums to bring in for the

[Record Store Day] Drops or Black Friday. Sometimes I'll pass on something and have people coming in looking for it, other times I'll bring something in which feels like a sure thing and have copies sitting there forever.

Changes in Vinyl Consumers

Buyers expressed the importance of knowing their audience, and it became clear from the interviews that while there are many things these stores have in common, there are also significant differences from store to store. Some stores are part of a multi-store chain with a buyer for the entire chain, others are the only store in a small town, and some are a destination where people travel to shop. Stores with online components to their business also tend to make different buying decisions than those without.

Knowing your customers is the most important part of running a shop. You need to know what they like and what they are likely to buy. Sometimes you get the luxury of having them come in and ask if you are going to get something in or ask you to hold a copy, but usually you just have to have a good sense of what people are going to come in and buy and that takes time and energy. But if you bring in the wrong records too often, you won't last very long.

Changes in their customer's wants and needs have shifted the way they do their buying for the shops. An industry veteran who has been working in retail for over thirty years explains:

I think kids see buying vinyl as an expression of fandom and are collecting them for different reasons than we were growing up. We sell a ton of vinyl frames. Kids wanna hang them on their walls. They don't even own record players. They see them as art and not something they are going to listen to and don't seem to mind the higher prices. I don't get it.

Another buyer expressed similar sentiments:

They aren't buying records for the same reasons anymore. People used to value an original pressing or a really good playing copy. No one seems to [care] anymore. They'll pay more for a cheaply pressed reissue on color vinyl than an original pressing.

Discussion

The results of the two studies provide a number of interesting implications about the resurgence of vinyl records and what it means for artists and labels making decisions about what formats to release music on and in what quan-

ties. Examining the proportion of new vinyl sales accounted for by top selling titles (RQ1) shows a vinyl industry that is quite top-heavy. According to public data obtained from Discogs (CITE) an average of 2,277.80 titles were released on vinyl each year for the last decade. This includes reissues and catalog titles given new pressings in addition to new releases. This implies that the top 200 best-selling titles represents approximately 8.8% of all albums released and the top 10 represents 0.44% of all albums released in a given year. What this means, for example, is that in 2022 less than 9% of the albums released accounted for nearly 32% of the sales, and less than one half of a percent of all albums released accounted for nearly 7% of the sales.

Not only does the data illustrate a lopsided sales landscape for smaller titles, it also suggests an acceleration of the proportion of new vinyl sales accounted for by the top selling titles (RQ2). In 2012 the top 200 album sales accounted for 28.59% of all sales and the top 10 accounted for 4.98%. Ten years later in 2022 the top 200 album sales accounted for 31.92% and the top 10 accounted for 7.06%. Figures 1 through 3 illustrate these changes over time and suggest a sharp increase in the dominance of a relatively small number of titles.

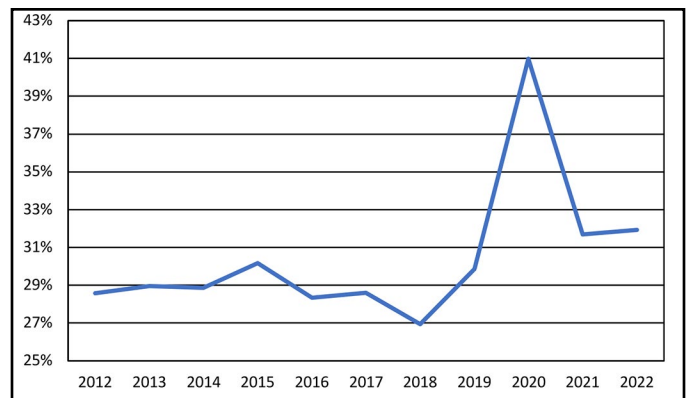


Figure 1. Proportion of vinyl sales accounted for by top two hundred titles over a ten year period.

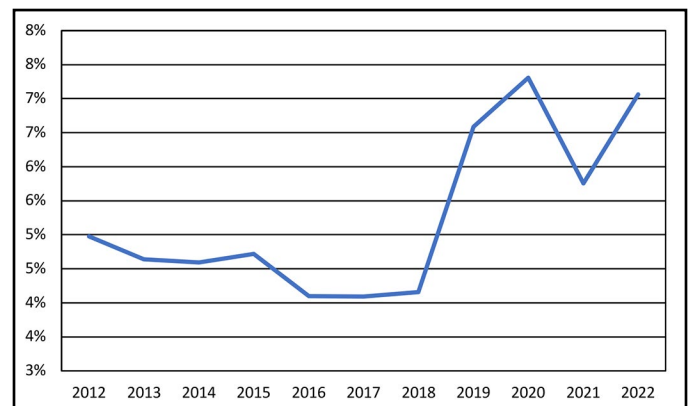


Figure 2. Proportion of vinyl sales accounted for by top ten titles over a ten year period.

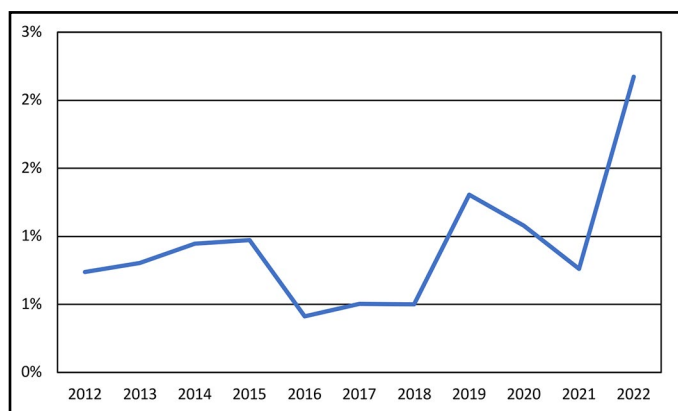


Figure 3. Proportion of vinyl sales accounted for by best selling album over ten year period.

These changes may be due to changes in the vinyl buying audience explored in the interviews with record store buyers (RQ3). Historically, once vinyl was no longer the main format of music consumption, it became central to underground music communities like dance, house, punk, indie rock, dub, and others as well as a format prized by a certain type of collector often characterized by an interest in audio fidelity or obscurity. The current vinyl resurgence leading to record sales of the format, however, seems to be driven by a new type of consumer with different interests at heart.

In an age of infinite ephemeral online content, new audiences may be looking for ways to express a more meaningful connection with music that they feel is an important part of their identity. The result is an interest in a physical manifestation of an album they find special that they can hold or display even if their engagement with the music is through another medium such as a streaming music service. Consumers purchasing vinyl for these reasons may not be interested in sonic qualities of vinyl, and employees interviewed in this research report people purchasing vinyl while proudly stating they don't own a turntable to play it on.

While there are "right" or "wrong" reasons to purchase something that brings enjoyment, changes in the type of vinyl-buying consumer help explain the increasing dominance of best-selling pop records where audiences may be more likely to form parasocial relationships and build emotional connections with artists.

Conclusion and Future Research

These studies represent a very early attempt to dig deeper into the numbers regarding the resurgence of vinyl. As such they may raise as many questions as they provide answers. The findings suggest that while sales of the format as a whole are increasing, most titles released on vinyl during a given year may be selling either the same or less than they were selling previously. While a hard pill to swallow, this may be vital to understand for labels, artists, and

distributors making decisions about pressing numbers and formats in an industry with increasingly thin margins and less room for error. Over-pressing vinyl doesn't just have financial implications, it has environmental implications as the PVC plastic used in vinyl production is not able to be recycled.

These two studies have a number of advantages and disadvantages when it comes to making key decisions about vinyl pressing. While the results clearly illustrate a growing proportion of sales made up by a small number of titles, what is less clear is what is happening to the other titles year over year. Future research could dial into the data even further to help understand better how average releases and different types of titles (i.e., reissue vs. new release) and different genres are performing. While the interviews with vinyl buyers at record stores were illuminating regarding how some of these sales trends play out on the front lines, it was clear from talking to employees and owners that there was a lot that could be learned from speaking with customers and other key vinyl industry workers like distributors and manufacturers. Future research in this area would benefit greatly from a deeper understanding of consumer behavior and other vinyl industry workings.

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Joe Steinhardt is the owner of Don Giovanni Records, a label that he co-founded in 2003. Initially, the intent was to document the independent music scene then emerging from New Brunswick, New Jersey. However, the label's focus has since broadened to include a geographically diverse community of artists, including Screaming Females, Moor Mother, Mal Blum, Native American Music Award "Best Artist" winner Keith Secola, and Holy Modal Rounders founder, Peter Stampfel. It has also released formative works by nationally recognized groups like Mitski, Waxahatchee, Priests, Downtown Boys, as well as the comedian Chris Gethard. Don Giovanni Records remains committed to furthering alternative culture and independent values, providing resources for artists who prefer to work outside of the mainstream music industry. Steinhardt studied at Boston University and earned a Ph.D. in communication at Cornell University. He currently resides in Philadelphia, where he is an Assistant Teaching Professor at Drexel University's Music Industry Program.

Social Media Shenanigans and the Struggling Artist

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Abstract

This article examines how the role of the recording artist has changed in recent years, including, but not limited to, the requirement that most artists must be content creators and have supportive digital metrics prior to signing a record deal; the push of labels and managers to have artists engage online and increase impressions; and the resulting impact on the artist, such as mental health issues. The article concludes with a “how can we do better” section, which includes an onboarding document for newly signed recording artists (akin to an employee manual for new employees) to use and refer to, including social media training, mental health awareness training, other education opportunities, and a listing of “do’s and don’ts.”

Keywords: recording artists, social media, record deals, music industry

Mary Lauren Teague is Assistant Professor of Music Business at Belmont University and Owner of Dotted i Entertainment, LLC, where she manages and advises Nashville creatives. Previously a full-time entertainment attorney at Loeb & Loeb, LLP and currently Of Counsel, she brings her experiences of representing recording artists, legacy artists, songwriters, publishing companies, producers, and other entertainment and media companies to the table in her professor, manager, advisor, and attorney capacities in order to provide exceptional service to her



students and clients. Teague serves as a Board Member of SOURCE (Nashville’s longest running organization for women in the music business) and as Chair of the Troubadour Society Advisory Committee at the Country Music Hall of Fame and Museum. She has been honored by the *Nashville Business Journal* as one of Nashville’s “Top 40 Under 40” and named to the “Up Next” list of emerging leaders in entertainment law in *Variety’s* “Legal Impact Report”.

Amy Bryson Smith is Assistant Professor of Music Business and Entertainment at Belmont University. A native of Tennessee, she earned her Bachelor of Business Administration at Belmont University and her doctorate of jurisprudence at Nashville School of Law. She has taught at Belmont University in some capacity for almost twenty years. Prior to teaching full-time, she practiced law in Nashville representing many in the entertainment industry in both business transactions and litigation. At Belmont, she teaches or has taught the courses Music Industry Contract Law, Copyright Law, Intellectual Property Law, Music Business Survey, Business Law I, and Business Law II. She is a member of the inaugural class (2021-22) of the Nashville Entertainment & IP Law American Inn of Court. Among other journals, she has been published in the *Journal of Critical Incidents*, *Journal of the Music & Entertainment Industry Educators Association*, *Midwest Law Journal*, *Southern Journal of Business & Ethics*, and *Southern Law Journal*. She has also worked with PBS creating educational resources to support *Country Music: A Film by Ken Burns*.



Do What Works: Using the Scholarship of Teaching and Learning to Improve Student Perceptions of Their Own Intercultural Knowledge and Sensitivity

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Abstract

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

During the 2020-2022 academic years I was awarded a Fellowship from the Davis Educational Foundation. I participated as vice chair in a faculty learning community (FLC) with an interdisciplinary team of scholars to examine our teaching practices and how they impact student perceptions of their own intercultural knowledge and sensitivity. Our Collaborative FLC was comprised of a chair, vice chair, and four professors from various colleges at the university. The Davis Foundation supported our FLC to integrate intercultural knowledge and competence (as defined by the Association of American Colleges and Universities IKC Value Rubric) modules into our course learning objectives to inform the greater University of Hartford community on ways to assist students in becoming more responsive regarding issues of diversity.

The purpose of this study is to examine the effect of intentional integration of Intercultural Knowledge and Competence focused course objectives on student perceptions and student learning outcomes. The ability to communicate and interact across cultures is critical to all disciplines and particularly vital to interpersonal professions including education, journalism, legal studies, and physical therapy. This study captured and assessed the change in students' perceptions of their ability to interact with cultures that are not their own. Additionally, data from course projects and

assessments offers insight to students' growth.

For my particular class, Introduction to Performing Arts Management, I was interested in exploring the What Works question: Will introducing students to intercultural concepts through data, anecdotal accounts, and personal interaction increase their perceptions of their intercultural awareness?

To gather data on student attitudes regarding group project participation, we created a pre-project survey comprised of Likert scale questions (quantitative) and a post-project survey that included both Likert scale and open-ended questions (qualitative).

An initial (non-statistical) review of my class' data suggested that students reported a relatively high level of intercultural knowledge and sensitivity at the start of the semester that showed little change after exposure to intercultural concepts introduced into the curriculum as the semester progressed. However, this initial finding changed slightly towards greater expressed confidence once final data analysis was conducted.

Keywords: SoTL, Scholarship of Teaching and Learning, IKC, Intercultural Knowledge and Competence

Background

During the 2020-2022 academic years I was awarded a Fellowship from the Davis Educational Foundation. I participated as vice chair in a faculty learning community (FLC) with an interdisciplinary team of scholars to examine our teaching practices and how they impact student perceptions of their own intercultural knowledge and sensitivity. Our Collaborative FLC was comprised of a chair, vice chair, and four professors from various colleges at the university. The Davis Foundation supported our FLC to integrate intercultural knowledge and competence (as defined by the Association of American Colleges and Universities IKC Value Rubric) modules into our course learning objectives to inform the greater University of Hartford community on ways

to assist students in becoming more responsive regarding issues of diversity.

The purpose of this study is to examine the effect of intentional integration of Intercultural Knowledge and Competence focused course objectives on student perceptions and student learning outcomes. The ability to communicate and interact across cultures is critical to all disciplines and particularly vital to interpersonal professions including education, journalism, legal studies, and physical therapy. This study captured and assessed the change in students' perceptions of their ability to interact with cultures that are not their own. Data from course projects and assessments offered insight to students' growth. The study was aimed at informing instructors of effective pedagogical methods and possible impediments to students achieving essential learning outcomes. The study was approved and the FLC was initially formed in spring 2020, but the time frame was extended into 2021 due to the onset of the COVID-19 pandemic.

Scholarship of Teaching and Learning

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

The Davis grant supported faculty recipients in the design of a SoTL project to study effectiveness of new or revised course activities, assignments, assessments, and/or syllabi. Our FLC was tasked with introducing the high impact practices (HIP) of Intercultural Knowledge and Competence (IKC) into our courses. For a particular assignment or assessment to be considered an IKC HIP, the University of Hartford requires it to be embedded in a credit-bearing course and count for at least 25 percent of the final grade in that course. The assignment should explore complex issues of race, ethnicity, gender bias, sexual orientation, gender identity, class, disability, religion, human rights, freedom, empowerment, or the continuing struggles around the world for social equality. Additionally, students should have significant opportunities to reflect on diversity issues.

Our FLC used the definition of IKC as described by the Association of American Colleges and Universities (AACU) in the Intercultural Knowledge and Competence Value Rubric. Intercultural Knowledge and Competence is "a set of cognitive, affective, and behavioral skills and characteristics that support effective and appropriate interaction in a variety of cultural contexts" (Bennett 2008).

Scope of SoTL Inquiry

The taxonomy of SoTL questions generally falls into four lines of inquiry. "What works" questions seek data regarding the effectiveness of different teaching practices and pedagogical approaches. "What is" questions seek to describe features of a particular event or phenomenon such as students' learning, students' prior knowledge, characteristics of a pedagogical approach, a problem a teacher has encountered in a classroom, etc. "Visions of the Possible" questions focus Inquiry on what might be in various scenarios or under certain conditions. "Formulating New Conceptual Frameworks" questions posit theory building questions seeking to build new conceptual frameworks that lead to new inquiry questions (Hutchings 2000).

As a group, our FLC explored the "What Works" question: "Does introducing intercultural material into the curriculum work to change students' perceptions of their own intercultural knowledge and sensitivity?" Our FLC replaced "competence" with "sensitivity" to acknowledge possible limitations of achieving universally agreed-upon levels of competence in cross cultural understanding.

Scope of Study

Our study consisted of 84 students across five classes that were offered in fall 2021. Students participated in pre- and post-IKC intervention survey administrations. We harvested complete data sets from 54 students. The courses involved were:

- MUM 120 - Introduction to Performing Arts Management
- LAH 201 - Introduction to the Legal System
- DPT 516 - Professional Practice II (Physical Therapy)
- EDE 339 - Elementary Mathematics Methods of Instruction
- CMM 583 - Entrepreneurial Journalism

Our FLC faced several limitations while conducting the study. Since the study was conducted among one section of an active course per instructor, we had a relatively small sample size. In turn, it was difficult to get a representative cross sample of all University of Hartford students. Additionally, the study was tied to classes being offered in fall semester, so some participating faculty were constrained by subject matter and essential learning outcomes present in the particular course. Lastly, differences between disciplines necessitated different types and numbers of interventions, so it's difficult to draw direct correlations between interventions and student responses among the five classes.

Class Makeup and Interventions

My class, MUM 120 Introduction to Performing Arts Management, is an entry-level course that serves as the prerequisite to all subsequent department courses. The fall 2021 class was comprised of 18 first-year students: 10 male, 7

female, and 1 nonbinary. Represented majors and minors included Performing Arts Management, Music Production and Technology, Musical Theater, and Dance. Six of nine students who completed both pre- and post-intervention surveys identified as a person of color. Demographic data was not required of students to participate. Some respondents in the larger study declined to answer demographic questions. All nine students who completed pre- and post-surveys in my class offered demographic data.

Students were exposed to intercultural and diversity topics by way of three interventions including lectures, guest speakers, and guest performances. In October 2021, the class attended a guest artist lecture and performance by LADAMA, an international touring group of four women of color from four countries who write and sing in three languages. Band members are from the United States, Columbia, Brazil, and Venezuela. They perform songs in English, Spanish, and Portuguese. The band members spoke with students about career and life issues they face as international musicians who are also women. Various songs and musical numbers were interspersed throughout the talk. Students provided oral reflections during the next class meeting after the guest appearance.

In November 2021, I presented an in-class lecture on diversity, equity, and inclusion statistics within the music business that was based on a 2021 study by the Annenberg Inclusion Initiative (Smith 2021). Students were presented with recent data on the disparity between white males, white females, and BIPOC holding executive and managerial positions at mainstream music business corporations.

Also in November 2021, I presented a lecture on gender issues and sexual harassment in the performing arts industries. Students were informed of the existing pay gap between women and their male counterparts in the music business. Students also discussed the recent #metoo movement and high-profile cases of alleged sexual harassment and assaults.

Methodology

Participation in the survey was voluntary and students were given the opportunity to opt out if they chose. Although the assignments involved were graded, students were not graded on their participation, or lack thereof, in the survey itself. Students were given surveys by professors other than the professor for the course in which they were enrolled. A pre-intervention survey was administered during the first week of October 2021. The survey harvested student impressions of their own intercultural knowledge and competence prior to the three interventions. A post-intervention survey was administered on November 11, 2021, after the completion of all interventions. Data compilation was conducted during December 2021.

The IKC measure administered to students consisted of fourteen survey questions (which worked across disciplines) modeled from the AACU IKC Values Rubric. Survey design was adapted from the Purdue University Center for Instructional Excellence A.S.K.S Survey. The survey questions were:

1. I welcome and initiate interactions with people who are culturally different from me.
2. I reserve judgment during interactions with people culturally different from me.
3. I ask questions about other cultures different than my own.
4. I seek answers to questions about cultural differences.
5. I understand differences in forms of verbal communication in different cultures.
6. I understand differences in forms of non-verbal communication in different cultures.
7. I use a world view different from my own to interpret the views and actions of persons from different cultures.
8. I act in a supportive way that recognizes the feelings of other cultural groups.
9. I understand the importance of politics, history, beliefs, values, economics and communication styles to members of other cultural groups.
10. I differentiate the complex beliefs, values, communication styles, customs, politics, history and economics of other cultural groups.
11. I am aware of my own cultural rules and biases.
12. I can describe my personal cultural rules and biases.
13. I actively seek to improve my understanding of the complicated differences between cultures.
14. I am aware of how my own experiences have shaped my personal rules or biases about cultural differences.

Additional demographic questions on the post-intervention survey included:

1. Which race/ethnicity best describes you?
2. What is the primary language spoken in your childhood home?
3. What is your gender identity?

We used a six-level, Likert items ordinal data ranking system of:

1. Not at all
2. Low degree
3. Somewhat low degree
4. Somewhat high degree
5. High degree
6. Very high degree

ATTITUDES, SKILLS & KNOWLEDGE SHORT SCALE		BEFORE EXPERIENCE				
As you begin this experience, please respond to the following statements using the 6 point scale by rating the degree to which the statement represents your behaviors:						
AS YOU BEGIN...	1: not at all I am not aware of or do not recognize this behavior.	2: low degree I am only aware of and recognize this behavior.	3: somewhat low degree I cooperate or comply with this behavior if required by others.	4: somewhat high degree I recognize the value of and prefer this behavior.	5: high degree This behavior is an important priority to me.	6: very high degree This behavior is natural to me, is habitual to me, and embodies who I am.
1. I welcome and initiate interactions with people who are culturally different from me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. I reserve judgment during interactions with people culturally different from me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. I ask questions about other cultures different than my own.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. I seek answers to questions about cultural differences.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. I understand differences in forms of verbal communication in different cultures.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. I understand differences in forms of non-verbal communication in different cultures.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. I use a world view different from my own to interpret the views and actions of persons from different cultures.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. I act in a supportive way that recognizes the feelings of other cultural groups.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. I understand the importance of politics, history, beliefs, values, economics and communication styles to members of other cultural groups.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. I differentiate the complex beliefs, values, communication styles, customs, politics, history and economics of other cultural groups.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11. I am aware of my own cultural rules and biases.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12. I can describe my personal cultural rules and biases.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13. I actively seek to improve my understanding of the complicated differences between cultures.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14. I am aware of how my own experiences have shaped my personal rules or biases about cultural differences.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

These are voluntary but add additional context to the study

1. Which race/ethnicity best describes you? _____

2. What is the primary language spoken in your childhood home? _____

3. What is your gender identity? _____

Unique ID: _____

This survey adapted from Purdue University Center for Instructional Excellence ASKS Survey
Items 1-14 were adapted from the AAC&U Value Rubric: <https://www.aac&u.org/value/rubric/inter-cultural-know>
Developers: Horane A. Holgate, M.A., Charles A. Calahan, Ph.D, Heidi E. Parker, Ph.D.

UNIVERSITY OF HARTFORD

Figure 1. Pre-intervention survey.

Quantitative Results

Answers from pre- and post-surveys were compared to examine positive, negative, or no change increments after interventions. As of the time of this presentation, we have

not conducted a Wilcoxon Signed-Rank test to determine if there are statistically significant differences between pre- and post-intervention responses. Accordingly, we only have averages calculated thus far (see figures 2, 3, and 4).

I welcome and initiate interactions with people who are culturally different from me.	-0.11
I reserve judgment during interactions with people culturally different from me.	0.11
I ask questions about other cultures different than my own.	0.39
I seek answers to questions about cultural differences.	0.11
I understand differences in forms of verbal communication in different cultures.	0.02
I understand differences in forms of non-verbal communication in different cultures.	0.17
I use a world view different from my own to interpret the views and actions of persons from different cultures.	0.59
I act in a supportive way that recognizes the feelings of other cultural groups.	0.17
I understand the importance of politics, history, beliefs, values, economics and communication styles to members of other cultural groups.	0.28
I differentiate the complex beliefs, values, communication styles, customs, politics, history and economics of other cultural groups.	0.31
I am aware of my own cultural rules and biases.	-0.04
I can describe my personal cultural rules and biases.	0.04
I actively seek to improve my understanding of the complicated differences between cultures.	0.19
I am aware of how my own experiences have shaped my personal rules or biases about cultural differences.	-0.17

Figure 2. Average change across all classes.

	MUM04	MUM05	MUM06	MUM10	MUM11	MUM12	MUM13	MUM14	MUM15	
I welcome and initiate interactions with people who are culturally different from me.	5	5	6	6	6	6	5	4	6	5.44
I reserve judgment during interactions with people culturally different from me.	6	5	6	6	4	2	6	5	6	5.11
I ask questions about other cultures different than my own.	5	5	5	5	6	4	5	4	6	5.00
I seek answers to questions about cultural differences.	5	5	5	6	6	4	5	4	6	5.11
I understand differences in forms of verbal communication in different cultures.	6	4	6	5	5	5	4	4	6	5.00
I understand differences in forms of non-verbal communication in different cultures.	6	4	5	6	5	3	4	4	6	4.78
I use a world view different from my own to interpret the views and actions of persons from different cultures.	5	4	5	5	5	6	5	5	5	5.00
I act in a supportive way that recognizes the feelings of other cultural groups.	6	5	5	6	6	6	5	4	6	5.44
I understand the importance of politics, history, beliefs, values, economics and communication styles to members of other cultural groups.	6	5	6	5	6	6	5	5	6	5.56
I differentiate the complex beliefs, values, communication styles, customs, politics, history and economics of other cultural groups.	6	4	6	6	6	4	5	5	6	5.33
I am aware of my own cultural rules and biases.	5	6	6	5	5	5	5	4	6	5.22
I can describe my personal cultural rules and biases.	5	6	5	5	6	5	5	4	6	5.22
I actively seek to improve my understanding of the complicated differences between cultures.	6	6	5	6	6	5	5	4	6	5.44
I am aware of how my own experiences have shaped my personal rules or biases about cultural differences.	6	6	6	6	5	5	5	5	6	5.56
Questionnaire Average by subject	5.57	5	5.5	5.57	5.5	4.71	4.93	4.36	5.93	

Figure 3. Performing Arts Management pre-intervention scores.

	MUM04	MUM05	MUM06	MUM10	MUM11	MUM12	MUM13	MUM14	MUM15	
I welcome and initiate interactions with people who are culturally different from me.	0	1	0	0	0	0	0	0	0	0.11
I reserve judgment during interactions with people culturally different from me.	0	1	1	0	0	1	1	0	1	0.56
I ask questions about other cultures different than my own.	-1	0	0	1	0	0	1	0	1	0.22
I seek answers to questions about cultural differences.	-1	0	0	2	0	0	1	0	2	0.44
I understand differences in forms of verbal communication in different cultures.	0	-1	2	-1	-1	1	-1	0	0	-0.11
I understand differences in forms of non-verbal communication in different cultures.	0	-1	1	2	-1	-1	0	0	1	0.11
I use a world view different from my own to interpret the views and actions of persons from different cultures.	0	0	1	1	1	2	1	1	0	0.78
I act in a supportive way that recognizes the feelings of other cultural groups.	0	1	-1	0	0	2	0	0	2	0.44
I understand the importance of politics, history, beliefs, values, economics and communication styles to members of other cultural groups.	0	0	1	0	0	2	0	0	1	0.44
I differentiate the complex beliefs, values, communication styles, customs, politics, history and economics of other cultural groups.	0	0	1	1	0	0	1	1	1	0.56
I am aware of my own cultural rules and biases.	-1	0	0	0	0	1	0	0	0	0.00
I can describe my personal cultural rules and biases.	-1	0	0	2	1	1	1	0	1	0.56
I actively seek to improve my understanding of the complicated differences between cultures.	0	1	0	1	0	1	0	0	0	0.33
I am aware of how my own experiences have shaped my personal rules or biases about cultural differences.	0	0	0	1	-1	1	0	1	0	0.22
Questionnaire Average change by participant	-0.29	0.14	0.43	0.71	-0.071	0.79	0.36	0.21	0.71	

Figure 4. Performing Arts Management average changes.

Quantitative Results

Overall, most reported scores started considerably high at 4.29 or greater. This tends to suggest a somewhat high to high level of confidence among students in their own intercultural knowledge and sensitivity. Nineteen of fifty-four respondents who completed both pre- and post-surveys reported lower averaged total scores (reduced confidence) after intervention. Two of nine respondents who completed pre/post surveys in MUM 120 Introduction to Performing Arts Management reported lower averaged total scores

(reduced confidence) after the series of three interventions. Across all classes, three of the fourteen questions yielded negative scores (reduced confidence) after interventions.

Demographic Data

Providing demographic data was optional and 12 of 54 (22%) of students who completed pre- and post-surveys declined to provide demographic data concerning race. Genders of respondents were reported as: female - 44, male - 9, and nonbinary - 1.

For the 42 respondents who provided data on race, the

responses were: White - 33, Asian - 2, Hispanic - 1, Black/African American - 3 (all in MUM 120), and Multiracial - 3 (all Asian/White).

Considering the forty-two respondents who provided complete demographic data, the most diverse class recorded was MUM 120 Introduction to Performing Arts Management. Six of nine respondent identified as BIPOC and there was one male, one nonbinary, and seven females. The least diverse class recorded was EDE 330 Elementary Mathematics Methods of Instruction. One of fourteen respondents identified as BIPOC and all students in the class were female.

Findings and Data Interpretation

Overall, students expressed greater confidence in their own intercultural knowledge and sensitivity after experiencing the interventions. This is suggested by increased averages on eleven of the fourteen survey questions, with positive average changes ranging from 0.02 to 0.59. Respondents in MUM 120 Introduction to Performing Arts Management reported increased average changes from 0.11 to 0.78.

Respondents reported reduced confidence on three of the fourteen survey questions, with changes ranging from -0.17 to -0.04. However, a finding of a negative change isn't necessarily a negative outcome. The reported change could signify a revealed awareness of cultural blind spots or insensitivities among respondents. Additionally, a negative trend could offer insight into more effective measures to increase IKC content into course learning outcomes.

There were no qualitative assessments conducted. So, in cases where there were multiple interventions introduced into the curriculum, it's not possible to know which interventions were responsible for reported changes in student perceptions. Future studies such as this would require a post-survey to be administered after each intervention in addition to the final post-survey at the conclusion of all interventions.

Courses of Action

The current political environment surrounding Critical Race Theory and DEI in higher education has the potential to greatly impact how institutions may implement AACU IKC Values into curriculum. In some cases, administrators and teaching faculty will be required to devise culturally neutral learning activities that demonstrate object lessons through inclusive means. In other instances, only the direct approach will suffice.

There are various methods of course and program design which could effectively introduce IKC concepts into curriculum. Individual courses may feature specific lectures, activities, events, or object examples designed to expose student learners to cultures dissimilar to their own. In a

content-based course, students could be exposed to IKC concepts through a designed DEI lecture or guest appearance. In a skills-based course, students could be exposed to IKC concepts through the use of diverse object specimens. For example, in a course on composing popular music, students can typically learn the same concepts just as effectively from dissecting a Stevie Wonder composition as they can from examining the Beatles.

Intercultural Knowledge and Competence skills are considered a high impact practice and therefore are expected to take time for most students to develop and master. Accordingly, the skill could be seen and treated like a program learning outcome that is threading into scaffolded courses over a four-year degree program. Scaffolding would ensure that students are exposed to the concepts and should aid in their retention of the material by presenting it in introduction, reinforcement, and mastery courses.

Rather than completely outsourcing IKC learning to other academic units, individual departments should design industry-specific courses for their disciplines. This would require departments to take some responsibility for developing cultural awareness and sensitivity in their students. It also conveys to students that the department is serious and sincere about IKC issues present in their industry.

In addition to developing IKC support courses within area curriculum, programs could require students to take a specified number of interdisciplinary courses that feature IKC content. This not only spreads the burden of IKC instruction across the institution, it also demonstrates to students how IKC concepts are present across different disciplines and how they are often interrelated.

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Building Generational Wealth Through Intellectual Property

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Abstract

This paper discusses ways in which creators can maximize the potentiality of their intellectual property to create value, and how that value can build wealth for the next generation. Findings from this research support the importance of acquiring vast knowledge to gain a competitive advantage in the marketplace, close equity gaps, fuel the economy, stimulate further innovation, and thrive in the changing landscape of the music industry in the twenty-first century. Recommendations for future research on these phenomena are also provided.

Keywords: intellectual property, entrepreneurship, innovation, music industry, music business, music law, arts management

Introduction

A great deal can be learned from the tragic and mysterious cautionary tales in the music industry known as the 27 Club. Blues and rock and roll luminaries such as Robert Johnson, Jimi Hendrix, Amy Winehouse, and others died sooner than expected, leaving their estates in nebulous conditions, which many times may result in legal battles that span over decades.

The term became widely known after Kurt Cobain's death in 1994. With rock fans connecting his age with Jim Morrison, Janis Joplin, Brian Jones, and

Jimi Hendrix—though it was notable to fans in the 1970s when those visionaries died within just two years of each other. When Amy Winehouse passed away at age 27 in 2011, it attracted even more attention to the significance of the age. While the club has been largely connected to musicians, it has expanded since, as many young actors and artists have lost their lives due to everything from addiction to suicide to freak accidents.”¹

We also find problematic aspects with trusts and estates in the world of hip-hop. “Some of the most interesting modern estates have been those of hip-hop music stars. Whether it is Tupac Shakur's parents fighting as to inheritance rights or Biggie's estate suing entities for unauthorized use of his image.”²

The amassing of property and the exploitation of that property has been a chief component of wealth building since the inception of the United States of America. Intellectual Property is no different in a sense that it can be a proponent of wealth. Much like the property rights you can obtain in physical property, with intellectual property you also have the right to exclude others from benefiting from the use of the property, you can exercise dominion over it and control the monetization of it.³ When a person is the only one who has rights to property, that person can determine the price someone else must pay to utilize or profit from that property. This is what creates value, and the same concept is true for intellectual property. According to the 2022 report, *Intellectual Property and The U. S. Economy*, third edition, intellectual property intensive industries accounted for \$7.8 trillion in gross domestic product for

2019, which accounted for 41 percent of the United States domestic economic activity.⁴

Economic, Social, and Cultural Capital

The economic impact of generational wealth spans eras. The accumulation of wealth is greatly based on socioeconomic conditions and planning. Kunjufu (2002) agreed that generational wealth is affected by economic, social, and cultural issues. Root causes of discrepant wealth transfer is likely caused by education gaps, fewer opportunities, theft, and other such inferences.⁵ Pfeffer and Waitkus (2021) argued that “Understanding how wealth is passed down through family lineages requires understanding which ancestors’ wealth contributes to an individual’s wealth position.”⁶ Generational wealth processes can involve the transfer of assets after death through inheritance, execution of a will, and if the giver is still alive.

Pfeffer and Killewald (2019) added that generational wealth is extended to generational wealth and should include a multi-generational component as the parent-child relationship is more feasible given the depth and type of wealth being transferred. Intellectual property, real estate, gold, and other wealth is often maintained throughout generations.

At the household level, wealth provides a source of future consumption, as well as insurance against adverse economic shocks, at the aggregate level, wealth finances domestic and foreign investment, affects current consumption spending, and influences the efficacy of monetary and fiscal interventions.⁷

Assets passed on from generation to generation are often subject to many legal, budgetary, and sometimes unobtrusive components. The economic impact on generational wealth usually adversely affects certain ethnic groups. The literature supports the ambiguous nature regarding the financial impact on generational wealth as marginal or even antithetical to less educated or informed groups. Pfeffer (2019) agreed that economic well-being is a desired level of achievement for most; however, inequality and disparity exist among certain ethnic groups. Brown (2016) argued that inequalities among race and ethnicity in wealth have existed over the last several decades, especially in the United States. Access to economic resources and capital is partitioned by race and ethnicity.

Social capital constitutes the systems and networks of relationships brokered among communities harnessed for support. Gilbert et al. (2022) states, “Social capital describes the collective actual or potential resources available through social connections or durable networks that individuals or groups can access as well as features of organizations that make it possible to achieve some coordinated or purposive action”⁸ Social networks and resources are

essential in wealth generation stemming from intellectual property.

Vital relationships achieved through strategic communication between people and organizations are crucial to growth. Wealth generation can be achieved through people networks grouped with shared goals. Information, along with established lines of communication, is an essential tool in the social networking construct. “Social capital is defined as an intangible asset available to community members based on reciprocal goodwill and trust.”⁹ Such investments are vital in building generational wealth as socially unified groups are more efficient in achieving goals. Pyo et al. (2023) found that social capital stimulates a greater spread of online music communities. Reaching a certain level of social capital helps in music promotion or suppression of in-group dissemination. Gilbert et al. (2022) recalled a staunch example of the disruption of social capital and mobility in the racially charged destruction of Black Wall Street in Tulsa, Oklahoma, where over three hundred people were killed and the destruction of thirty-five city blocks burned by a white mob.

Theoretical Framework

Kotter’s 8-Step Change Model is a process devised to assist managers in effectuating organizational change. John Kotter developed Kotter’s 8, which consists of an eight-step process designed to affect restructuring, organizational effectiveness, managing, and sustaining change. Kotter’s 8-Step Model provides a logical pathway for helping solve current strategies for changing generational wealth-building behavior. The organizational perspective from Kotter’s 8-Step Model, applied to groups, reflects relevant and recommended processes for change.

Black artists innovated virtually every genre of popular music in the United States, going back to the ragtime era of the late 1800s to hip-hop music today. The influence of Black artists is so vast that describing the African American influence on American music in all its glory and variety is so fundamental to American music that there would be no American music without them.¹⁰ A number of antecedents, including missed opportunities, theft, and insufficient education, play a part in generational wealth challenges regarding intellectual property; however, that is beyond the scope of this study and should be investigated in future research. A systematic approach to address needed changes will be discerned through Kotter’s 8-Step Change Model.

Kotter’s 8-Step Change Model consists of eight operations: creating urgency, creating a team, developing a vision and strategy, communicating the change and vision, removing obstacles, creating short-term goals, maintaining momentum, and stabilizing the changes within the culture.

Creating Urgency

Kotter (2008) defined a sense of urgency as people observing an opportunity or significant problem and immediately acting, matching the effort with positivity and highly focused attention. Most persons involved in generational wealth transformation should all feel a sense of seriousness and an urgent desire for change. Creating such a sense of urgency is the first step in changing the psyche of the current generation. “Establish a sense of urgency about the need to achieve change—people will not change if they cannot see the need to do so.”¹¹ Widespread support and embracing the relevant issue of changing the status quo must be understood by all involved as a critical cause. The large population of people historically affected by the challenges of wealth accumulation by intellectual property is African Americans, as earlier generations were not afforded protections under the patent/copyright clause for Article 1, Section 8 until the passing of primary civil rights legislation (Green 2007). Kotter (2008) maintained that properly motivated groups could possess and maintain the desire to achieve goals once established. Organizing and mobilizing dedicated people with similar goals connected to a compelling cause would help create a sense of urgency. Generational wealth achievement through intellectual property reclamation efforts would influence future and possible recipients to seek remedies to create venues to capture future payments.

Creating a Team

Kotter (2008) asserted that effective teams possess individual task-related skills and function to coalesce with other members forming an efficient and effective group to accomplish a common goal. Such teams require accountability, problem-solving, strong communication skills, conflict resolution, and trust. Cross-functional and problem-solving team structure would effectively address these level change strategies. Creating special teams with the necessary qualifications to address legal and accountability issues is essential. Scholars, legal experts, and industry professionals would be likely candidates to form special teams. As discussed, generational wealth building through intellectual property attainment is fraught with legal, discriminatory, and educational issues. The widespread nature of generational wealth through intellectual property requires a network of people and teams to mitigate the many unsolved issues. Connected teams require political platforms to address legal and discriminatory issues historically associated with intellectual property rights.

Developing a Vision and Strategy

Kotter (2008) argued that vision and strategy development requires understanding the goals of change management and creating an effective strategy to accomplish

them. Developing a vision and strategy requires alignment with goals, such as the movement of behavioral change in generations of people. “Attach every change initiative to a clear purpose and or goal.”¹² The vision of addressing generational wealth in intellectual property should address the future course in contrast to current conditions.¹³ A strong vision tends to motivate and guide the actions of a team. The sheer size and processes in behavioral changes of this magnitude require a broad, widespread buy-in of a robust and achievable vision. Fishbein (1995) agreed, “First, research has demonstrated that behaviors that were assumed to be difficult to change can be changed.”¹⁴ Developing vision and strategy require high levels of communication that permeates everyone associated with the movement (Welch and Welch 2005). Levy (2017) agreed that successful organizations have a solid vision, achievable goals, and beliefs that attract attention and focus the firm’s actions.

Communicating the Change Vision

Communicating vision involves strategically disseminating information that is influential to others. Given the nature of the affected group, effective communication requires intensive effort and is of utmost importance as deeply embedded changes could be rooted in cultures that are neither easy nor practical to change.¹⁵ Achieving buy-in and enthusiasm requires leadership and motivational efforts. Davidson (2013) recommended organizational change agents use a practical vehicle and viable source and manage the frequency of communicative efforts, it is essential that leaders take every available opportunity to communicate the vision and encourage feedback.¹⁶ Ivancevich et al. (2013) states, “Effective managers must view managing change as an integral responsibility rather than as a peripheral one.”¹⁷ Hearty communication efforts are essential in vision changes due, especially in complex, subject-specific issues. Given current technological advances, electronic media can also be used to facilitate mass communication to the target group. Kotter (2008) agreed that “Using words, deeds, and new technologies to unclog communication channels and overcome confusion and distrust” is essential.¹⁸ Presenting clear, trustworthy, and fervent messages regarding the “why” is critical as building genuine buy-in from generations of people is demanding but essential work.

Remove Obstacles

Kotter (2007) maintained that removing obstacles is inevitable, and communication alone was insufficient in change efforts. The complexities involved in generational wealth through intellectual property are most likely rooted in the psychology of the target group, their opportunities, external economic conditions, and other issues recommended for further research. Obstacles include but are not limited

to culture, communication barriers, legal issues, training, and education. Clear vision and the removal of antiquated processes ultimately crafted for illegal intellectual property assimilation, namely, music publishing and ownership need to be addressed. Training regarding court actions, case law, and policies, as remedies, should be available and implemented throughout the community.

Creating Short-Term Goals

Creating a sense of accomplishment is essential when implementing change as visible success and speaking to what people care about is vital. (Kotter 2007) Short-term goal setting is a powerful tool in motivating people. Achieving short-term goals is essential as celebrating them while engaged in the change process inspires others to join the cause. "Celebrating makes people feel like winners and creates an atmosphere of recognition and positive energy."¹⁹ Increasing generational wealth-building prowess regarding intellectual property matters hinges on setting and achieving short-term goals.²⁰ Initiatives to rebuild culture and create wealth-building strategies with estate-building and transfer implications derive from short-term objectives.

Maintaining Momentum

Eliminating arduous regulations and processes is essential in maintaining the momentum of a movement of this magnitude. As discussed earlier, legal action is pertinent in the change process. Identifying the wins and losses during the process also allows for improvement and forward momentum. Acquiring knowledge and maximizing strategies obtained from quick victories allows for opportunities for change.

Stabilizing Changes within the Culture

Creating culture is not an easy thing to achieve.²¹ However, stabilizing changes is a primary and essential goal. Assessment of societal norms and values regarding generational wealth as African Americans and other ethnic groups are severely lacking.²² The burgeoning wealth gap has left a far more precarious financial debacle and economic condition for African Americans than for Whites. Centuries of such a gap have led to a difficult-to-change culture.²³ Dissemination and discussion of the current wealth gap situation with the intent to educate and train for change is essential. Solidifying such changes requires cultural acceptance, employment, and advancing pioneering ideas for future generations.

Copyrights, Trademarks, Patents, and Trade Secrets

Intellectual property pertains to copyrights, trademarks, patents, and trade secrets. Copyrights, trademarks, and patents are governed by federal law, while trade secrets are

often subject to contract principles. "Many people confuse copyright with other types of intellectual property. Each category of intellectual property law is aimed at a particular type of creation or information, but there is a degree of overlap between these categories. For example, some patentable materials may be protected by trade secret law before a patent is granted, and although song titles are not protected under copyright law, they may be protected as trademarks under limited circumstances."²⁴

Major developments in copyright law and expansions of rights for creators were key components that cultivated generational wealth for creators. The 1976 Copyright Act refers to works created on or after January 1, 1978. The term of protection shifted from an initial 28-year and 28-year renewal period under the 1909 Act, to one term based on the life of the author plus 50 years, which has subsequently been extended to life of the author plus an additional 70 years. The United States joined the Berne Convention in 1989. The Digital Millennium Copyright Act was passed in 1998. The Orrin G. Hatch-Bob Goodlatte Music Modernization Act of 2018 is a package that combines the CLASSICS Act, which extends copyright protection to pre-1972 sound recordings and the AMP Act (Allocation for Music Producers Act), which ensures that producers and engineers receive credit and compensation for their creative contributions.

Ownership of Compositions and Master Recordings

Maintaining ownership of compositions and master recordings is essential to generating revenue through the exploitation of songs and building leverage to negotiate favorable terms that result in a long sustainable career and residuals that can be passed along to the next generation. Intermediaries are independent consultants or companies that sit somewhere between the artist's creation of a song and the consumer's ears and provide expertise and services for artists.²⁵ Companies such as The Harry Fox Agency, Mechanical Licensing Collective, performance rights organizations, SoundExchange, Songtrust, independent public relations, independent radio stations, artist aggregators, digital service providers, among others provide creators with expertise and services that allow them to maximize the potentiality of their works while maintaining ownership of their compositions and master recordings. Infinite possibilities derive from music licensing. There is a wide range of ways to create derivative works from a copyrighted work such as arrangements, samples, interpolations, remixes, mashups, and cover songs, which all need to be licensed. Musical compositions are licensed in theme parks, restaurants, films, television, commercials, and video games among numerous other mediums. As new mediums

develop, they represent new ways to exploit the rights of reproduction, performance, and distribution protected by copyright.

Streaming

Streaming refers to the method of delivering and consuming media content, such as music, videos, or movies, over the internet.²⁶ It allows individuals to enjoy their favorite songs or watch videos without having to download them fully onto a device.²⁷ Music streaming platforms like Spotify, Apple Music, and Amazon Music offer vast libraries of songs that users can access instantly, eliminating the need to buy individual albums or songs.²⁸ When a user selects a song on a streaming platform, the audio data is retrieved from the platform's servers and sent to the device in real time. Advanced compression techniques are employed to ensure audio quality is preserved while minimizing data transfer.²⁹ This convenience allows users to access a virtually unlimited catalog of music with just a few taps or clicks, creating personalized playlists and exploring curated recommendations based on their preferences.³⁰

Streaming offers flexibility and accessibility as users can listen to music on various devices, as long as there is an internet connection. Features like offline listening enable users to download songs or playlists for temporary storage when internet access is limited ("Bad rap; Music streaming" 2018). However, the financial model behind streaming has sparked discussions about fair compensation for artists and the sustainability of the music industry.³¹

In the context of intergenerational wealth, streaming can contribute to the potential for artists, including rap artists, to generate income and build intergenerational wealth.³² By reaching a global audience and earning royalties from streamed music over time, artists can establish a continuous stream of income that can be passed onto future generations.³³ However, the streaming landscape is complex, and financial impacts can vary. Smaller or independent artists may struggle to earn sustainable income due to lower royalty rates and disparities in the distribution of revenue.³⁴

It's crucial to note that streaming income alone does not guarantee intergenerational wealth. Factors like financial literacy, business acumen, and diversifying income streams through merchandise sales, live performances, and investments also play significant roles.³⁵ Rap artists, like other musicians, have faced mistreatment in the streaming space, such as unequal promotion and visibility, limited control over content, and disputes over ownership rights.³⁶ Calls for greater transparency, equitable compensation, and improved artist rights have emerged within the industry.³⁷

While streaming has provided unprecedented convenience and access to media content, challenges persist in terms of fair compensation for artists, including rap artists,

and mistreatment within the streaming ecosystem. Addressing these concerns requires collaboration among artists, labels, streaming platforms, and industry regulators to create a more equitable environment.³⁸ By fostering transparency, fair compensation models, and artist empowerment, the streaming landscape can support the growth of intergenerational wealth and a sustainable music industry.³⁹

Necessary Steps to Maximize the Potentiality of Your Creative Works

A very important step in monetizing and maximizing the potentiality of creative works would be to establish a music publishing entity. Creating a music publishing entity is vital for the reason that new works need to be identified within an entity specific to the author of the work. "Publishing is one of the easiest music businesses to get started and can be the least expensive to finance."⁴⁰ Baskerville and Baskerville (2019) provide a step-by-step approach to setting up a music publishing company in the popular music field. You must acquire copyrights (property rights in musical compositions); structure your finance and business entity; search ASCAP, BMI, and SESAC and tentatively choose a company name; register your firm name; establish your bank account; acquire a business license; arrange outside services; prepare your materials; get material recorded and released; obtain forms and contracts through [copyright.gov](https://www.copyright.gov); set up subsequent companies with remaining performance rights organizations; build catalogs; and exploit the rights.⁴¹

Establishing Ownership

It is important to establish ownership to determine whether or not a work is a work for hire. Works are either the product of authors or prepared as a work for hire. This distinction is significant, as works made for hire are subject to a different copyright term (95 years from publication or 120 years from creation).⁴² Understanding key provisions in contracts is of great importance. It is essential that creators understand the rights they are giving the other party. Key provisions included in contracts can affect the ownership of intellectual property which in turn will affect the creator's ability to transfer their intellectual property to the next generation.

The Importance of Estate Planning

Estate planning is the process of making arrangements and plans for the transfer and control of your property after you die.⁴³ Every person alive that owns something in their name has an estate.⁴⁴ Thus, every person can have an estate plan. An estate plan can consist of different types of documents such as a will, trust, or life insurance policy. The estate plan is an opportunity to make the intent known of how you want your heirs to benefit from the property

you have acquired in your lifetime, and to select who will be in control after you pass.⁴⁵ When you have worked your whole life to accomplish your goals and own the things you have worked so hard for, you have a different perspective and value of the things you have obtained. Generations that come after the original property owner may not have the same reverence for the things that their predecessors worked their whole lives to obtain.

It is important to create a plan and keep an inventory of everything you own with value so that your future generations will have the opportunity to benefit. This is what creates generational wealth. If a person does not create a plan while they are living, it will create additional challenges for the heirs to receive the benefit of the estate without incurring more costs. When a person dies without a will, trust, or any plan in place for the distribution of their property it must be transferred under a generic set of laws that vary from state to state in a process known as intestate succession.⁴⁶ If you do not create a plan, the state will make one for you. Probate is the general administration of a deceased person's will or the estate of a deceased person without a will.

A will is a document that formally states all the property a person owns and identifies what should be left to each beneficiary or group of beneficiaries identified in the will. The will must meet certain requirements to be deemed valid legally. The will must be in writing, signed by the testator, the owner of the estate, and signed by at least two witnesses. Once a person dies, their will has to be presented to the Court and a probate case must be filed. Many states have a limitation on how long a will remains valid after the death of the testator. If the will is not presented in a probate case within the time allotted it can be treated as invalid and the distribution of the estate will have to be done according to the state intestate laws.

A trust is an entity that is operated by an appointed trustee to manage and control the assets held by the trust for the benefit of the named beneficiaries. One of the major benefits of a trust is that it does not have to be administered through the court system. There are different types of trusts which accomplish different objectives. "From its simplest form to the most complex, every trust is based on the same principles and contains the same basic elements: a settlor, one or more trustees, some property, and one or more beneficiaries."⁴⁷

Intellectual Property and Estate Planning

Just as personal or real property can be transferred as a part of an estate plan, copyrights, patents, and trademarks, can as well. Because of the nature of intellectual property, it can have unique challenges in the estate planning process. Depending on the type of intellectual prop-

erty, there may be a bundle of rights and specific administrative requirements to maintain those rights. Each right may be transferred or retained separately by contracts and the contracts can be limited to a geographical area or time limit (Masterson 2019). The estate plan must account for registration requirements, enforcement requirements, and contracts affecting the intellectual property held in the estate.⁴⁸

The most current iteration of copyright law allows exclusive rights to the copyright for the life of the author plus seventy years after the death of the author. Generational transfer is baked into copyright law because the rights and protection granted in copyrights specifically outlives the author. This would mean the rights would pass to the heirs of the author whether it is through a will, trust, or intestate succession. When an original work of authorship is created, (fixed into a tangible medium of expression) the copyright exists. Thus, one of the difficulties with copyrights and estate planning is that unless the author is intentional about making the location of their copyrighted material known it can be difficult to find after their passing if it has not been registered with the Library of Congress. This is why it is important for creators to think about the future and be organized.

Copyrights and trademarks are very common forms of intellectual property held by artists and creators in the music industry. Copyrights and trademarks can exist without being registered, so the estate plan not only needs to list registered copyrights and trademarks, but also needs to list and provide the location of any that have not been registered.⁴⁹ In the process of creating the estate plan and thinking about the next generation, it forces the creator to establish a system for how these works will be transferred and maintained. This will allow the value that has been created or can be created in the future to reach the next generation, thereby building generational wealth.

Conclusion

Acquiring vast knowledge of the music and entertainment industry is essential to monetizing the potentiality for success of your intellectual property and passing it along to the next generation. The implementation of music and entertainment industry education and research programs in academic institutions around the world have allowed creators the opportunity to obtain a formal education in music business. As previously mentioned, maintaining ownership of compositions and master recordings is essential to generating revenue through the exploitation of songs and building leverage to negotiate favorable terms in contracts that result in a long sustainable career and residuals that can be passed along to the next generation. Future research in intellectual property as it pertains to generational

wealth include generative artificial intelligence and blockchain as burgeoning phenomena in music copyright law.

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