



**FALL 2017:**

Substantive Change Request:  
**Online Master's Degrees**

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**Online Master's Degrees**

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**NEW ENGLAND ASSOCIATION OF SCHOOLS AND COLLEGES**  
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**COVER PAGE FOR SUBSTANTIVE CHANGE REQUESTS**

Name of institution	Berklee
Type of proposed change	Berklee proposes to establish an online degree program at the master's degree level. Berklee presently is accredited to offer bachelor's degree programs on campus and online; and to offer Master of Arts, Master of Music, and Master of Fine Arts programs on campus; as well, Berklee is accredited to offer one low-residency Master of Arts in Music Therapy program; this request seeks accreditation to offer Master of Arts and Master of Music programs fully online.
Effective date of implementation	August 1, 2018
Date of institutional governing board approval	Berklee Board of Trustees, September 23, 2016
Is state approval required?	<input checked="" type="checkbox"/> No
Contact person	Camille Colatosti, PhD Dean, Institutional Research and Assessment/Graduate Studies 617-747-2421 (Phone) 617-747-6082 (Fax) ccolatosti@berklee.edu
Please summarize the proposed change.	Berklee seeks to offer master's degrees fully online.
Signature of CEO	
Date	August 10, 2017

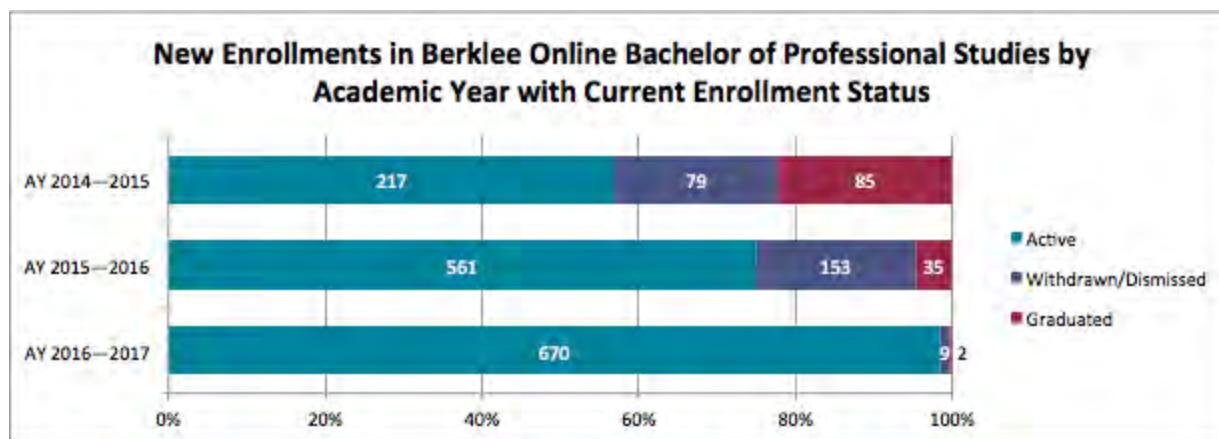
## Proposal Summary

Beginning in fall 2018, Berklee proposes launching two online master's degree programs—a Master of Arts in Music Business and a Master of Music in Music Production. These graduate programs, modelled after Berklee's successful one-year, full-time residential master's degrees, are also designed to be completed in one year or four semesters of study, if students enroll in three courses a term for four semesters (fall, winter, spring, and summer). These programs ladder with Berklee's successful online Bachelor of Professional Studies programs, which were launched in fall 2014, largely to expand the college's reach and to provide opportunities for students for whom full-time residential study is not the best option.

This report describes the graduate programs, the proposed curriculum, and the intended student body, and discusses how the programs and students will be supported.

Berklee has been offering courses online since 2003 to tremendous success. More than 30,000 students from over 90 countries around the globe have taken Berklee Online courses. Berklee has been honored by the University Professional and Continuing Education Association (UPCEA) with awards for outstanding online courses regularly since 2005. In 2015, Berklee received the award for strategic innovation in online education from UPCEA. The award recognizes an institution of higher education that has, at an institutional level, set and met innovative goals focused on online education, and has been strategic in planning, development, implementation, and sustainability. That same year, Berklee won the arts and humanities discipline award from Reimagine Education for its online programs. Berklee Online instructors Loudon Stearns, Brad Hatfield, and Neil Diercks have each won UPCEA's national excellence in teaching award (in 2012, 2014, and 2015, respectively), with instructor Tom Rudolph winning the UPCEA regional continuing education faculty award in 2016. Also, in 2016, Berklee was recognized for the marketing of its online programs, winning the UPCEA gold award for the strategic recruitment marketing plan category, and silver awards in the categories of brochure/booklet and online display ads. In 2017, Berklee received the UPCEA International Program of Excellence for its grant-funded work (in partnership with the Inter-American Development Bank) to deliver massive open online courses (MOOCs) in Spanish and Portuguese in an effort to reach at-risk youth in Latin America. More detail about Berklee Online can be found on the Berklee Online website: [online.berklee.edu/about/berklee-online](http://online.berklee.edu/about/berklee-online). Berklee provides public access to sample lessons so that potential students can see the award-winning design and explore before they register: [online.berklee.edu/sample-a-lesson](http://online.berklee.edu/sample-a-lesson).

In fall 2014, Berklee launched online Bachelor of Professional Studies degrees. These have also experienced success, with over 79 percent of students continuing or graduating each year. Of the first entering year's 381 students, 22 percent, or 85 students, graduated within three years, and 57 percent, or 217 students, remain active, for a total of 79 percent continuing or graduated. Thirty-five of the students who started in academic year 2015–2016 have graduated, and 561 are still active, for a continuing or graduating rate of 80 percent. Two of those who started in the 2016–2017 academic year have graduated, and 670 of the 681 who began that year are still enrolled, for a 99 percent rate of continuing or graduating. As the chart shows, demand has continually increased, with over 1,500 students enrolling since 2014.



Each year, more than 200 online students come to Berklee’s Boston campus for optional “Berklee Onsite” residencies: two days of on-campus meetings, seminar sessions, workshops, jams, and concerts. These provide an on-campus experience for students in the online program. Berklee also provides graduating online students the opportunity to participate in commencement. At Berklee’s most recent graduation in Boston in May 2017, 65 of those who completed the online bachelor’s degree walked in the ceremony.

Berklee’s online offerings enable the institution to reach the world beyond the confines of the physical campuses in Boston, Massachusetts, and Valencia, Spain. This has expanded Berklee in ways that are essential to the institutional vision: to “transform arts education and empower artists to better our world.”

### Introduction to Berklee

Berklee College of Music was founded on the revolutionary principle that the best way to prepare students for careers in music is through the study and practice of contemporary music. Since its founding in 1945, the institution has evolved to reflect the state of the art of music, performing arts, and the entertainment business.

Berklee College of Music has been continuously accredited in the United States through the Commission on the Institutions of Higher Education of the New England Association of Schools and Colleges (NEASC) since 1973. In 2012, as the college opened the Valencia, Spain, campus, NEASC approved that campus as well as the college’s request to add master’s degrees to its educational offerings. At the same time, NEASC also approved the college’s request to offer bachelor’s degree programs online. In 2016, as Berklee College of Music merged with the well-regarded Boston Conservatory, the institution received authorization to offer all the degrees that had been approved and accredited separately at the two institutions: Bachelor of Music, Bachelor of Professional Studies, Bachelor of Fine Arts in theater and/or dance, Master of Arts, and Master of Music as well as Master of Fine Arts in musical theater and/or dance.

With a diverse and talented student body representing more than 100 countries and a music industry “who’s who” of alumni, Berklee is the world’s premier learning lab for the music of today—and tomorrow. *Newsweek* recently ranked Berklee College of Music as third among all U.S. colleges that “offer an exceptional artistic atmosphere.” In 2016, *Billboard* listed Berklee as one of 12 “Elite Music Business Schools Shaping the Industry’s Future,” highlighting Berklee’s growth in Valencia and its music business degree programs. The *Luxonomist* ranked Berklee’s campuses in Boston and Valencia as the top two music colleges in the world. The *Hollywood Reporter* ranked Berklee College of Music as the number eight music school in the world. Berklee’s Valencia campus recently earned the Fundacion Excelentia Award for the most innovative education project in Spain.

Berklee's annual fall enrollment snapshot shows a student body of just over 6,400 students, 909 of whom were enrolled in online bachelor's degree courses in fall 2016. This enrollment makes Berklee one of the world's largest music and arts institutions. The student body is also among the most diverse in the United States, with 30 percent of the students being from outside the United States.

Berklee's graduates are prepared for success. Berklee alumni have earned 275 Grammy Awards, 88 Latin Grammy Awards, 25 Emmy Awards, eight Oscar Awards, and five Tony Awards. Some of the best known alumni are Paula Cole B.M. '90, Melissa Etheridge '80 '06H, Juan Luis Guerra '82, Quincy Jones '51, Diana Krall '83, Branford Marsalis '80, John Mayer '98, Danilo Pérez B.M. '88, Esperanza Spalding B.M. '05, Alf Clausen '66, and Howard Shore B.M. '69 '08H. Alumni have also gone on to win the Thelonious Monk International Jazz Competition, the world's most prestigious jazz competition, and to win admission to the Thelonious Monk Institute of Jazz Performance.

Adding a master's degree offering online will expand Berklee's ability to foster success among musicians, entertainment industry professionals, and performing artists around the world, and will enable Berklee to expand opportunities for students for whom full-time residential study is not the best option.

## Standard 1: Mission and Purposes

Berklee is a unique 21st-century educational institution that provides students a complete array of opportunities upon which to build the foundation of their life's work and discover their authentic artistic voices. Berklee provides creative opportunities that characterize the 21st century's new artists and hybrid art forms. Graduates are prepared to succeed in careers ranging from performance to production and from composition for contemporary media to music education, music therapy, music technology, and the business of music. The goal of Berklee is simple and ambitious: to attract the most talented, creative, and motivated students in the world; to offer them a challenging and satisfying experience while they are students; and to give them the best possible platform for success as the next generation of leaders in every aspect of performing arts endeavor. Berklee seeks to provide students, both on campus and online, as many educational opportunities as possible while also offering flexibility in educational delivery and multiple pathways to earn their degrees. Offering bachelor's degree programs online has added to the options students have. Adding and expanding online master's degrees will further those options.

Berklee's commitment to students and to arts education is clear in our mission, vision, and purposes.

### A Vision for Berklee in 2025

On September 23, 2016, the Board of Trustees voted unanimously to approve a revised vision for Berklee in 2025:

*As the preeminent institute of contemporary music and the performing arts, Berklee will transform arts education and empower artists to better our world. Building an inclusive culture that promotes diversity in all its forms, we will nurture the growth of the world's most inspired artists in music, theater, and dance, so they may fully realize their creative and career potential. Berklee will forge new connections among art forms, musical traditions, technologies, and institutions, creating a dynamic global network that fosters innovation, collaboration, and community.*

### Mission Statement

Berklee College of Music

*Berklee's mission is to educate, train, and develop students to excel in music as a career.*

*Developing the musicianship of all our students is the foundation of our curriculum. We believe that the lessons and qualities derived from that work—the self-discipline needed for excellence, the empathy required of music making, and the openness and curiosity essential to creativity—are critical to achievement in any pursuit, musical or otherwise. We also believe that music is a powerful catalyst for the kind of personal growth central to any collegiate experience.*

*Founded on jazz and popular music rooted in the African cultural diaspora, our comprehensive curriculum is distinctly contemporary in its content and approach, and it embraces the principal musical movements of our time. Through a course of scholarly and practical learning experiences integrating performance and writing, our curriculum covers the variety of influential styles, relevant technologies, and career opportunities open to today's music professional.*



## Standard 2: Planning and Evaluation

### Planning

Focusing on the institutional mission, Berklee uses a 10-year vision-planning horizon supported by multiyear strategic plans. As mentioned, the Vision for Berklee in 2025 states:

*As the preeminent institute of contemporary music and the performing arts, Berklee will transform arts education and empower artists to better our world. Building an inclusive culture that promotes diversity in all its forms, we will nurture the growth of the world's most inspired artists in music, theater, and dance so they may fully realize their creative and career potential. Berklee will forge new connections among art forms, musical traditions, technologies, and institutions, creating a dynamic global network that fosters innovation, collaboration, and community.*

The president's cabinet met for a strategic planning retreat on March 11, 2016. This retreat focused on priorities for the next three-year period and directed Berklee's senior vice president for innovation, strategy, and technology to complete a draft strategic plan for community review and input by the end of April 2017. President Roger H. Brown used the foundational work of the strategic planning process to build his State of the College and Conservatory addresses, held November 4, 8, and 17, 2016. While summarizing the planning work to date, these addresses included a call to action to respond to online surveys requesting community input into the final stages of the process.

The full draft plan is available in appendix 2.1. The plan explains that "pathways" is the overarching theme for Berklee over this next period:

*The completion of the merger with the Conservatory in June 2016...set the stage for creating a transformative model for performing arts education, one that provides students with a wide range of flexible and experiential options for achieving their educational goals. By creating learning pathways among the Boston and Valencia campuses, Conservatory programs, online programs, study abroad, internship opportunities, and educational partners, we are positioned to create the world's most dynamic and comprehensive program for music, dance, and theater education.*

The following principles define the plan:

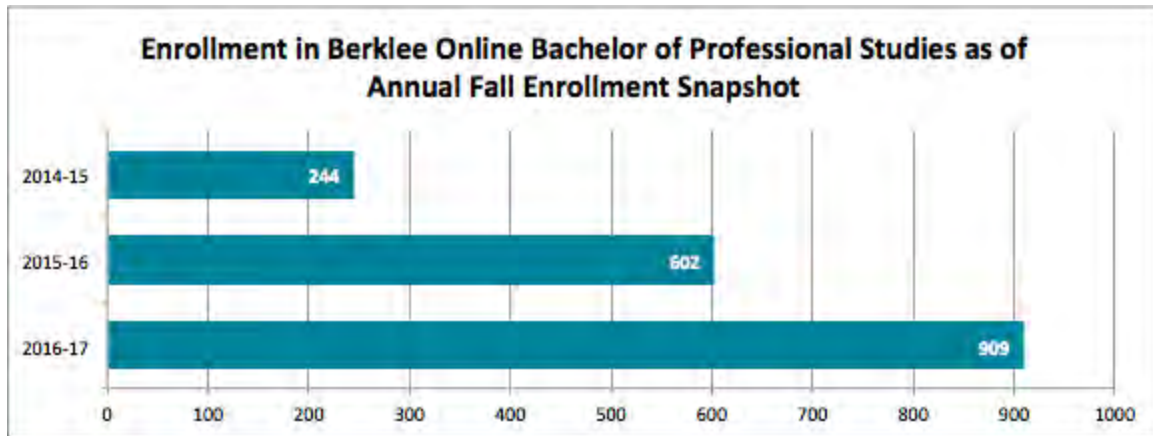
- Commit to providing high-quality student experience in everything we do.
- Think globally about access to Berklee's educational programs.
- Realize the artistic, creative, and career potential of our community members.
- Evaluate new initiatives from the business process, capacity, demand, and resource perspectives.
- Make affordability, retention, and graduation a key focus in all planning and operational decisions.

The plan will officially launch at the institution's Opening Day event in fall 2017. Special attention will be placed on communications to the Berklee community to ensure that we all have the new vision and strategy as guides to focus our work.

Offering master's degrees online follows Berklee's strategic priorities and principles. This initiative responds to a strategic priority to offer innovative programs in support of student success, and it expands Berklee's reach by providing graduate programs to students who are not able to come to campus. As well, it enhances affordability as the online programs have a tuition cost that is approximately 70 percent of the cost of the on-campus programs (the one-year online master's degree programs will have a tuition cost of \$33,120 a year while the one-year on-campus programs range in annual price from \$41,510 to \$47,500).

Planning for the online master's degree programs has been careful and thorough. As mentioned above, Berklee College of Music launched online bachelor's degrees in fall 2014 to great success and rapidly increasing enrollment. In the 2014–2015 academic year, the year the online bachelor's degrees launched, there were 244 students in the program as of the annual fall enrollment snapshot. By the fall of 2015–2016, the annual fall enrollment snapshot showed an increase of almost 150 percent, to 602 students. In this past academic year, 2016–2017, the fall enrollment snapshot showed an increase again to 909 students.





### Berklee Online's Undergraduate Enrollment Trends

	2012–2013	2013–2014	2014–2015	2015–2016	2016–2017
<b>Bachelor of Professional Music Enrollment</b>	<b>n/a</b>	<b>n/a</b>	<b>255</b>	<b>602</b>	<b>909</b>
Electronic Music Production and Sound Design	n/a	n/a	n/a	32	80
Music Composition for Film, TV, and Games	n/a	n/a	n/a	54	80
Interdisciplinary Music Studies	n/a	n/a	n/a	104	201
Music Business/Management	n/a	n/a	85	136	210
Music Production and Engineering	n/a	n/a	174	246	269
Songwriting	n/a	n/a	n/a	5	51
Guitar	n/a	n/a	n/a	n/a	35
Full-time	n/a	n/a	-	190	206
Part-time	n/a	n/a	-	412	703
U.S. students	70%	69%	69%	68%	68%
International students	30%	31%	31%	32%	32%
Total enrollment (FY non-unique registrations)	10,403	10,063	9,977	13,097	17,148
Total degree and nondegree students (fall)	2,204	2,189	2,632	2,553	2,563

Note: Students with dual majors are listed once for each major. Undeclared students are not included in the major breakdown. Values shown as a dash are not available at this time.

The number of majors offered in the bachelor's degree program online has increased as well, including music business/management and music production and engineering, the first two majors and the ones that remain the most popular. Other majors include electronic music production and sound design; music composition for film, TV, and games; interdisciplinary music studies; songwriting; and guitar.

Consistently, Berklee online undergraduate students have asked for master's degrees to be offered online. In a recent survey to these students, 68 percent, or 927 out of the 1,357 surveyed, indicated interest in online graduate programs from Berklee. Berklee's academic advisors confirm this information. Of those students surveyed, the majority, or 63 percent, were interested in a master's degree focusing on music production; 40 percent were interested in a master's degree focusing on music business; 36 percent were interested in a master's degree in composition; and the remaining students expressed interest in master's degree programs in performance, music education, or other subjects. Given the great interest in music business and music production, and the fact that these two programs were the first undergraduate majors, Berklee plans to expand its online graduate offerings with a Master of Music in Music Production and a Master of Arts in Music Business.

We use the word “expand” here as Berklee has entered the online graduate studies space already in two ways. Berklee has a successful relationship with Southern New Hampshire University (SNHU), offering an online Master of Business Administration in Music Business. The degree, conferred by SNHU, is built around an M.B.A. curriculum complemented by business courses that are specific to the music industry. Nine core courses at SNHU instill the solid business education students need to succeed, while four courses from Berklee bring knowledge and skills needed specifically for the music industry. This relationship with SNHU and this degree will continue even as Berklee launches its own online master’s degree programs.

As well, Berklee’s Master of Arts in Music Therapy, launched in fall 2015, is designed as a low-residency program. All of the courses are online, with students coming to campus once in the fall and once in the spring for two four-day residencies. This program, too, has been successful, with the first class completed in spring 2017 and with a graduation rate of 92 percent.

Berklee’s decision to expand its online offerings in graduate education has been planned carefully and has the full support of the institution. Discussions began with the Berklee Online board committee in July 2016 and continued in October 2016, February 2017, and May 2017. As well, the entire Board of Trustees reviewed and discussed the proposal in September and December 2016, with approval on September 23, 2016. Prior to the discussion at the board meeting, the president and the president’s cabinet reviewed and supported the plan. Since that time, the vice president of online education, working with the dean of institutional research and assessment/graduate studies have convened faculty groups who worked throughout the spring 2017 semester to design the curriculum. The curriculum was presented before and approved by the graduate studies committee and the provost in July 2017. Curriculum development is ongoing as the courses are being designed to be run fully online. Additionally, the institution has hired two new course designers and a video editor who will be dedicated to preparing the online master’s degree programs. They will be working with the existing staff to have everything fully ready by summer 2018 for a fall 2018 launch. Berklee fully expects that additional program concentrations will be added as Berklee’s online graduate offerings mature.

## **Evaluation**

Over the past few years, Berklee has placed increasing focus on how we collect, process, and analyze data to assist with ongoing evaluation and strategic planning. A position at the dean level for institutional research and assessment as well as several new data analyst positions, including a data manager/analyst and a data visualization specialist, have allowed us to strengthen processes for data-driven decision making. An institutional process for academic program review has been in place since 2010.

In addition to strengthening the Office of Institutional Research and Assessment, a data governance council was founded, sponsored by the senior vice president of technology resources, who was hired in fall 2015 to improve Berklee’s technology infrastructure in support of this focus on data and assessment. This council brings together leaders from all areas of Berklee to share information about business processes and data as the institution continues to improve and streamline its operations.

In addition, Berklee’s new strategic plan includes an entire section on infrastructure to improve business processes that support evaluation and planning based on strengthened data management and assessment. This includes, as the strategic plan states, undergoing “a systematic business process review with the end goal of providing a higher level of customer support using modern approaches supported by appropriate technology.”

## **Standard 2 Appendix**

- [2.1 Draft Strategic Direction for Berklee 2017–2020](#)

### **Standard 3: Organization and Governance**

The systems of organization and governance at Berklee facilitate the accomplishment of the mission and purpose of the institution. The organizational design and governance structure enable the institution to create and sustain environments that encourage teaching, learning, service, scholarship, research, and creativity.

All academic programs are, ultimately, led by President Roger H. Brown and Lawrence J. Simpson, senior vice president for academic affairs/provost. Provost Simpson reports directly to President Brown.

#### **Berklee's Academic Leadership**

As provost, Simpson oversees all faculty. He leads four vice presidents (vice president for academic affairs/vice provost, vice president for curriculum and program innovation, vice president for special programs, and vice president for academic affairs of Boston Conservatory at Berklee); the associate vice president for global initiatives; the deans of Berklee's three academic divisions (Professional Education, Professional Performance, and Professional Writing and Music Technology); the executive director of Berklee's campus in Valencia, Spain (who has a dual report to the provost and the president); and the director of academic budgeting and administration. Additionally, the dean of institutional research and assessment/graduate studies, the dean for faculty development, the dean of learning resources, and the assistant vice president for academic operations all report up to the provost, as do all academic associate deans, program directors, and chairs. The deans of the Music, Musical Theater, and Dance divisions at Boston Conservatory at Berklee report to the vice president for academic affairs of the Conservatory, and, through him, also report up to the provost.

#### **Berklee Online's Academic Leadership**

The senior vice president of online learning and continuing education reports directly to President Brown. She supervises the online campus. The vice president of online education, who serves as the online campus academic dean, reports directly to the senior vice president of online learning.

The vice president of online education supervises the online education and, ultimately, all faculty who teach online. She oversees the curriculum development, teaching, and implementation of Berklee's online programs, including the bachelor's degrees and the proposed master's degrees. She is ultimately responsible for the student experience and for student success in online education. Additionally, the dean of institutional research and assessment/graduate studies works directly with the vice president of online education to ensure quality as well as student learning and success. As dean of graduate studies, she oversees all graduate education, whether in Valencia, Boston, or online.

#### ***Program Director/Lead Faculty Facilitator***

On Berklee's residential campuses, each graduate program is led by a program director who reports directly to the division dean of his or her area and functionally to the dean of institutional research and assessment/graduate studies. This program director serves as a leader of the program curriculum as well as a key instructor; provides program oversight, ensuring overall program quality and the integrity of the learning experience; serves as a resource for the enrollment team with regard to application review and recruitment activities; and responds to press inquiries, as needed.

This will be the same for the online master's degree offerings. Online, this position will be titled slightly differently. Online faculty are entitled "facilitators," who are contracted to teach particular courses. This program director role for the online master's degree will be titled as the "lead facilitator."

For the Master of Arts in Music Business online, the lead facilitator will be John Kellogg, the recently retired assistant chair of Berklee's Music Business/Management Department. In addition to his 10 years as assistant chair at Berklee, he has been a practicing attorney, specializing in artist representation and music publishing for many years. He has represented recording artists the O'Jays, Levert, Eddie Levert Sr., LSG, Stat Quo of Shady/Aftermath Records, and G-Dep of Bad Boy Records. He also served as a member of the management team for the late R&B recording star Gerald Levert, whom he represented throughout his career. Kellogg is former president and member of the Board of Directors of the Music and Entertainment Industry Educators Association (MEIEA) in addition to being a former board member of the Black Entertainment and Sports Lawyers Association (BESLA) and a 2005 inductee into the BESLA Hall of Fame. He is the author of the book *Take Care of Your Music Business: The Legal and Business Aspects You Need to Know to Grow in the Music Business* as well as numerous legal articles and editorials. A former vocalist with the group Cameo, Kellogg has been profiled in *Billboard*, *Ebony*, *Black Issues*, and *In the Black* magazines. He holds a Juris Doctor degree from Case Western Reserve University, where he also attended the Weatherhead School of Management. In addition, he holds a Master of Science degree in television and radio from the Newhouse School of Communications and a Bachelor of Arts degree in political science—both from Syracuse University. He has authored a course for Berklee's online undergraduate degree and is the author of the [Music Business Foundations](#) Coursera course. He will be authoring and teaching the OMBUS-505 Music Business Revenue Streams course in the graduate program as well as providing overall program leadership.

For the Master of Music in Music Production online, the lead facilitator will be Enrique Gonzalez Müller, associate professor at Berklee, housed in the Music Production and Engineering Department on the Boston campus. Gonzalez Müller started his career as a music producer and engineer at the Plant Studios, working with artists like the Dave Matthews Band, Joe Satriani, Joan Baez, Les Claypool, and members of Metallica. In his home country of Venezuela, he's produced many chart-topping albums for Caramelos de Cianuro, Viniloversus, and Desorden Publico, and in 2009, his collaboration with Los Amigos Invisibles won the band a Latin Grammy Award for their album *Commercial*. In Italy, among many collaborations, Gonzalez Müller has produced, arranged, and mixed albums for L'Aura and scored a number one hit with "Teach Me Again" from Elisa and Tina Turner. In the U.S., he has recently worked with the Kronos Quartet and Nine Inch Nails, and toured with Wynton Marsalis as well as many up-and-coming artists. In 2015, Gonzalez Müller was the recipient of Berklee's Distinguished Faculty Award for his innovative work as an educator. He earned a Bachelor of Music from Berklee College of Music and has completed filmmaking and professional photography studies at the San Francisco Art Institute, Massachusetts College of Art, and the Museum School at the Museum of Fine Arts in Boston. He is the author of one of Berklee's Coursera courses offered in the Spanish language, [Producción Musical y su Efecto en la Composición](#), which was the recipient of the 2017 International Program of Excellence Award from the University Professional and Continuing Education Association (UPCEA). He will be authoring and teaching OMPRD-577 Music Production: Maximizing Emotion through Performance, Arrangement, and Sound, and OMPRD-588 Creative Recording Techniques courses in the graduate program as well as providing overall program leadership. (See **appendix 6.1** for the full curriculum vitae for both Kellogg and Gonzalez Müller.)

See the organizational chart for Berklee Online in **appendix 3.1**. This shows the academic, enrollment, support, and technical staff for the online campus.

## Curriculum and Policy Committees

Berklee's academic curriculum and policy committees oversee curriculum, pedagogy, and policy issues for all of Berklee's programs, and have representation from all areas for the institution, including the online campus. All of these committees, ultimately, report to the provost.

### *Institution-Wide Committees*

Berklee's **academic leadership team (ALT)**, the institution's highest academic body, is chaired by the provost. Serving on this body are the deans who lead all of the academic divisions of the institution. As well, the academic leadership team includes the four academic vice presidents (the vice provost, vice president for academic affairs/dean of Boston Conservatory at Berklee, the vice president of curriculum and program innovation, and the vice president for special programs); the associate vice president for global initiatives; the dean of institutional research and assessment/graduate studies; the vice president of online education; the dean of learning resources; the dean of faculty development; the dean of Berklee City Music; the assistant vice president for academic operations; and the executive director and academic dean of the Valencia campus.

The **college curriculum committee (CCC)**, chaired by the vice president for curriculum and program innovation, has representation from all areas of the institution, including the online campus, and comprises academic deans, chairs, program directors, faculty, and representatives from student affairs, including enrollment and admissions. It has broad oversight over the undergraduate curriculum. The committee reviews revisions to the curriculum, including course and program proposals as well as deletions and additions. The committee makes recommendations to the provost for consideration and approval. The committee also receives findings from the institution's quality system, the academic program review process, which is a comprehensive review system that assesses all courses and programs.

The **graduate studies committee**, chaired by the dean of institutional research and assessment/graduate studies, focuses on curriculum and policy issues germane to graduate studies. All graduate programs and courses are reviewed, discussed, and approved for recommendation to the provost. Membership for the committee is drawn from all levels of the institution—faculty, chairs, program directors, deans, and vice presidents—and includes representatives from the online campus, the college's Boston and Valencia campuses, Boston Conservatory at Berklee, student affairs, and enrollment areas. Findings from the academic program review (the institution's quality system) for graduate studies programs are brought before the graduate studies committee.

The **committee for academic policies (CAP)** considers the relevance and effectiveness of academic policies and processes, with the objective being to support the experience of students. Led by the vice president for academic affairs/vice provost, the committee includes representation from all areas of the institution, including the online campus, and inclusive of academic senior leadership, program directors and chair representatives, representatives from the student affairs and enrollment areas, and students. The committee makes recommendations to the senior vice president for academic affairs/provost and, where appropriate, to the senior vice president for student enrollment and engagement.

The **assessment committee**, chaired by the director of institutional research and assessment, is an institution-wide committee whose charge is to support and guide the collection and sharing of data, and the ongoing assessment of every aspect of the institution. The committee meets monthly and has representatives from across Berklee, including representatives from the online campus.

### ***Online Campus Committee***

The **academic advisory committee** is the curriculum committee of Berklee's online campus. It is chaired by the vice president of online education and comprises the provost and senior vice president of academic affairs; the senior vice president of online and continuing education; the dean of institutional research and assessment/graduate studies; the deans of the academic divisions; academic chair representatives; and faculty representatives.

The committee's charge is to review program and course proposals to ensure academic quality. When issues require institutional input, such as curriculum changes or policy issues that go beyond the online campus, these are funneled to the appropriate pan-institution committee, mentioned above.

### **Conclusion**

Berklee has an effective system of leadership and organization. The commitments to academic excellence, student quality, and student experience have always been demonstrated in coherent, intentional, and participatory structures.

### **Standard 3 Appendix**

- [3.1 Organizational Chart for Berklee Online](#)

## **Standard 4: The Academic Programs**

### **Curriculum Design**

Berklee offers a curriculum that is outcomes based. Each academic program, regardless of delivery format, demonstrates coherence through its learning outcomes, goals and objectives, structure, content, policies and procedures, admissions criteria, retention practices, assessments of student learning, instructional methodology, and more. The expectations for student achievement, independent learning, and skills in inquiry and critical judgment are graduated by degree. The bachelor's degree program—designed to give students a substantial and coherent introduction to the broad areas of human knowledge with a special focus on music, dance, or theater—provides education at a very high level. The master's degree program elevates education beyond the baccalaureate level, providing true mastery of a specialized and complex field.

Berklee also fosters the idea that college education has at least two purposes: preparing students directly for careers and readying students for a life that is about more than work. All of the undergraduate and graduate programs provide space for students to reflect on their own goals, development, growth, and creativity. College undergraduate programs provide options to complete both major and minor areas of study. At the undergraduate level, the liberal arts program provides students the opportunity to explore a wide range of disciplines.

At the graduate level, the programs provide students the opportunity for deep study of a particular field and to master a discipline while also developing and completing a culminating experience or thesis project that is uniquely theirs and offers them the opportunity to make an original contribution to their chosen area of study.

Berklee offers the following degrees on campus:

- Bachelor of Music
- Bachelor of Fine Arts in theater and/or dance
- Master of Arts
- Master of Music
- Master of Fine Arts in musical theater

Additionally, Berklee offers the following degrees online:

- Bachelor of Professional Studies (fully online)
- Master of Arts (low-residency; courses are fully online; students complete two four-day residencies each year)
- Master of Business Administration in alliance with Southern New Hampshire University (degree issued by SNHU, fully online)

As mentioned above, Berklee has been engaged in extensive planning to offer Master of Arts and Master of Music degrees fully online beginning in fall 2018. Under the leadership of the vice president of online education, and in close collaboration with the dean of institutional research and assessment/graduate studies, chairs and faculty from across the institution have determined which programs best meet student needs and fill important demands. The online master's degree offerings will begin with the development of a Master of Arts in Music Business and a Master of Music in Music Production. Additional programs are likely to be added in subsequent years, as appropriate and feasible.



## **Overview of Graduate Programs**

All of Berklee's graduate programs are designed to provide students a mastery of a profound area or complex field of study. The graduate curriculum is competency and outcomes based, and designed to align with the institutional mission. Additionally, graduate study takes students to a high level of excellence musically, artistically, and professionally. Through focused and rigorous study enhanced by close mentoring relationships with exceptional faculty, students reach their professional and artistic goals while gaining the knowledge and skills needed to prepare for careers and serve as leaders in today's creative industries and beyond. Regardless of the program of study, the master's degree works to create the leaders of today and the innovators of tomorrow. Through study, students research, anticipate, and prepare to lead industry trends and developments.

The Master of Arts and Master of Music programs offered online will follow the organization, curriculum, admission standards, faculty, and leadership structure of the on-campus offerings.

## **Design and Administration**

### *One Year of Study*

The master's degree programs online will, like the programs on campus, be designed to be completed in one year of study. On campus, programs are three semesters, or 36–37 weeks, of study (two 15-week [fall and spring] terms and one intensive six- or seven-week summer term). Online, the programs will follow the academic calendar of the online campus: four 12-week semesters for a total of 48 weeks of study. The on-campus programs range in size from 30 to 39 credits. The online programs will be 36 credits each. Courses in the on-campus and online programs are three credits each. Online, the programs will each have 12 courses. The expectation is that most students will take three courses per 12-week semester. This is the average course load completed by the students in the online Bachelor of Professional Studies program. The programs are also designed to be aligned with existing on-campus graduate programs, with the Master of Arts in Global Entertainment and Music Business as well as the Master of Music in Music Production, Technology, and Innovation, respectively. In this way, online students who chose to do so would be able to spend a semester on campus for a residential experience. While many are not able to do this, Berklee has had a few students each semester from the online bachelor's degree program who have chosen to study on-campus for a semester.

### *Internship Options*

Just as the on-campus master's degree programs offer students the opportunity to spend an additional semester completing internships, online students will also have this option. The Career Center on Berklee's Boston campus supports internship and job opportunities for students around the nation and the world. Its online database is searchable by all Berklee students, regardless of delivery or location. Students interested in internships will be able to enroll in the internship course that exists at the master's degree level for all students, regardless of location. Berklee has implemented a similar internship option for its undergraduate programs. Many online students are older, returning students, who may already be working full-time. For them, the internship option may be of lesser interest. However, many online students lack work experience or are earning degrees to facilitate a career change, and engaging in an internship is an important option for them.

### *Cohort Based*

Like the on-campus master's degree, the online programs will be cohort based, with students moving through the curriculum together. However, in order to meet the needs of an older professional returning to school, which is the profile of most of Berklee's online students, the online offerings will be more flexible than those offered on campus. On campus, all students in the graduate programs must begin in the fall semester and conclude in summer. Online,

students may begin in the fall, winter, spring, or summer semesters. They will move forward with others who begin in their same semester. And, while students will be encouraged to complete three courses per semester in order to finish the program in one year, students who choose to move through more slowly will be able to do that.

#### *Program Director/Lead Faculty Facilitator*

As mentioned in standard 3, on campus, each graduate program is led by a program director who reports directly to the division dean of his or her area, and functionally to the dean of institutional research and assessment/graduate studies. This program director serves as a leader of the program curriculum as well as a key instructor; provides program oversight, ensuring overall program quality and the integrity of the learning experience; serves as a resource for the enrollment team with regard to application review and recruitment activities; and responds to press inquiries, as needed. This will be the same for the online offerings. Online, this position will be titled slightly differently. Online faculty are entitled “facilitators,” who are contracted to teach particular courses. This position will be the “lead facilitator” and will serve the program director function. For the Master of Arts in Music Business online, the lead facilitator will be John Kellogg, a lawyer and recently retired assistant chair of Berklee College of Music's Music Business/Management Department. For the Master of Music in Music Production online, the lead facilitator will be Enrique Gonzalez Müller, an associate professor at Berklee, housed in Berklee's Music Production and Engineering Department. (See **appendix 6.1** for their full curriculum vitae.)

#### **Culminating Experience**

All of the Master of Music and Master of Arts programs at Berklee College of Music conclude with a culminating experience. This will be true for the online programs just as it is for the on-campus programs. This experience is meant to be exactly as named: the culmination of a student's work in the program, the experience through which a student synthesizes all he or she has learned. The culminating experience helps to shape students' next steps in the profession and in their career. In short, the culminating experience provides an opportunity for students to complete unique and original professional work. Through the culminating experience, students make a creative contribution to and/or define and solve a problem that exists in the profession. This contribution may take the form of a research project, a creative project, a practical project, and/or another project of the student's devising. Regardless of the form that the culminating experience takes—whether creative, research-focused, or practical in nature—the culminating experience represents the highest expression of students' learning at the graduate level.

Students are required to document their projects with a written proposal. This proposal must be approved by the faculty advisor. Additionally, students reflect on the experience in their final semester. This reflection is in addition to the completion of the project itself.

Likewise, all students are required to present their work to their culminating experience committee and their classmates during their final semester. In the online programs, this presentation will be part of the final culminating experience course.

#### *Graduate Student/Faculty Advisor Relationship*

Graduate students work closely with their faculty advisors in all of their educational work and in conceiving and developing their culminating experiences. This will be true in the online programs as it is in the on-campus programs. In the online environment, these meetings will be virtual and integrated into the course work, especially in the culminating experience proposal course in semester two and the culminating experience courses in semesters three and four. These courses are described in appendix 4.1. During these interactions, students flesh out ideas and receive feedback, advice, support, suggestions, help, guidance, and more from their advisors as they design and execute their

culminating experiences. Advisors guide students in meeting the various deadlines and milestones required as students complete their culminating experiences and prepare for graduation.

### *Culminating Experience Learning Outcomes*

Upon completion of the culminating experience, students will be able to:

- make a creative contribution to the profession and/or define and solve a problem that exists in the discipline of study;
- design and execute an original project;
- produce a professional piece of academic and/or creative work, whether that is a research project, composition, recording or production, performance, practicum, clinical experience that is analyzed and summarized, or other;
- evaluate their experience, assessing the contribution made to the profession; and
- analyze their own artistic, professional, and personal growth as a result of having completed the experience.

### *Culminating Experience Timeline*

1. Semester two: through the culminating experience proposal course, students develop a written proposal for their culminating experience for approval from their faculty advisor; students also form their culminating experience committees.
2. Semester three: through the Culminating Experience 1 course, students revise and refine their proposal, and receive final approval from their advisor. Students also work with their advisor for their project and develop a first, rough draft of their culminating experience.
3. Semester four: through the Culminating Experience 2 course, students refine, complete, and present their final project to the culminating experience committee and to their classmates; they prepare their projects for the college archives, and they plan their next career steps.

Culminating experience documents are archived in Berklee's Stan Getz Library. Students submit a copy of all of their work to the library for archival purposes, and some projects are shown in the institutional repository online. Examples can be found at [archives.berklee.edu/culminating-experience-submissions](http://archives.berklee.edu/culminating-experience-submissions).

## **Curriculum Plans**

The curriculum plan for each online graduate program follows.

### **Master of Arts in Music Business**

#### **Program Information**

Innovation is essential in music business today, shaping the areas of management, marketing, licensing, distribution, touring, and more. The Master of Arts in Music Business prepares students to be leaders in the growth and success of the evolving music business, connecting their passion with advanced knowledge and skills in key industry sectors. Throughout the program, students learn from industry professionals and undertake in-depth analyses of internal and external factors that influence the industry—from technology and data to policy, law, and finance. Coursework prepares students to complete a culminating experience that allows them to define their unique contribution to the music industry and advance business opportunities that present innovative and viable solutions in the marketplace. Throughout the program, students participate in a community of highly engaged and motivated peers and faculty committed to high-level learning and collaboration. Students strengthen their analytical and leadership skills as well as their written and oral communication skills. As they advance their professional skills and knowledge, they grow and excel as leaders of the global music industry.

## Program Learning Outcomes

Upon completion of the program, students will be able to:

- synthesize challenges and opportunities for music entrepreneurship;
- create and implement innovative strategic plans to increase the chances of success for artists and their careers;
- conceptualize, build, and execute best-in-class music campaigns for consumer brands in a professional, real-world context through research, analysis, presentation, and critique;
- develop and execute fully timed, integrated, and optimized marketing plans for various segments of the music industry;
- evaluate legal issues and competing arguments involving the music industry in order to author favorable conditions as part of any negotiation;
- analyze the varied and shifting sources of revenue generated in the music business, including touring, copyrights, music products, and artist-branded merchandise and services;
- analyze the roles of venture capital, cash flow, and equity in a music enterprise;
- leverage music industry data to analyze the current market and make informed business decisions;
- apply the critical tools of financial analysis to leverage talent, assess the potential of music enterprises, and drive new music businesses; and
- enhance core leadership competencies, leadership awareness, and change-management techniques to further professional development and gain a competitive advantage in the music industry.

## Program Structure

Below is the program map or grid for the Master of Arts in Music Business.

	Course Semester	Credits
OMBUS-505 Music Business Revenue Streams	1	3
OMBUS-522 Business of Music Marketing	1	3
OMBUS-537 Data Analytics in the Music Industry	1	3
OMBUS-555 Music Business Finance	2	3
OMBUS-595 Music Business Law	2	3
OMBUS-690 Research Methods/Proposal Development for the Culminating Experience	2	3
OMBUS-657 Artist Management	3	3
OMBUS-664 Music Business Policy	3	3
OMBUS-693 Culminating Experience in Music Business 1	3	3
OMBUS-676 Music Strategy for Consumer Brands	4	3
OMBUS-692 Music Business Leadership and Management	4	3
OMBUS-695 Culminating Experience in Music Business 2	4	3
<b>Total</b>		<b>36</b>

## Master of Arts in Music Business Course Information

Course descriptions and learning outcomes for each course can be found in **appendix 4.1**. Sample course syllabi can be found in **appendix 4.2**.

## Master of Music in Music Production

### Program Information

The Master of Music in Music Production combines the most creative, innovative music production techniques with the power of DAW (digital audio workstation)-based music technology tools. The program provides a rigorous education in advanced recording, mixing, and mastering in addition to focused work on critical areas such as vocal production, audio for visual media, and business sustainability for independent producers. Through the program, students develop a professional framework and vocabulary for analyzing production qualities in music and learn how to leverage research into how people perceive sound to strengthen the connection between their music and listeners. The program provides students with the knowledge and skills to achieve professional, effective musical collaborations with high-quality results, often in distributed contexts, from their studio/production company. The program prepares students to be skillful producers in a variety of contemporary styles and formats, with a culminating experience that allows them to define their unique contribution as a music producer and/or advance the field of music production.

### Program Learning Outcomes

Upon completion of the program, students will be able to:

- plan and execute the design of a professional-level critical listening, recording, and music production environment;
- plan, lead, and deliver high-quality, expressive music production projects that maximize the emotional impact of any recording;
- make professional-sounding recordings in any setting, from studio-grade recording environments to portable studios with minimal gear;
- deliver high-quality, professional masters for various platforms including vinyl, lossy codecs, and streaming platforms;
- evaluate music production techniques in a variety of styles using a professional framework and vocabulary;
- analyze the relationship between sound and human perception, and apply this information to enhance engineering and mixing projects;
- apply the advanced skills necessary to produce commercially-viable vocal performances for a contemporary client base;
- apply various income-generating strategies for independent studio production in addition to negotiating the contractual and financial documents required in professional production contexts;
- apply advanced mixing skills that involve deep understanding of balance, EQ, dynamics, spatial effects, automation, pitch/time correction, and mixing for digital streaming services; and
- apply the tools, techniques, workflows, and creative considerations necessary for producing professional audio for film, television, and related visual media.

### Program Structure

Below is the program map or grid for the Master of Music in Music Production.

	Course Semester	Credits
OMPRD-507 Architectural Acoustics and Audio Systems Design	1	3
OMPRD-525 Critical Analysis of Production Techniques	1	3
OMPRD-577 Music Production: Maximizing Emotion through Performance, Arrangement, and Sound	1	3
OMPRD-588 Creative Recording Techniques	2	3

OMPRD-599 Commercial Vocal Production	2	3
OMPRD-690 Business of Independent Music Production/Proposal Development for the Culminating Experience	2	3
OMPRD-637 Psychoacoustics	3	3
OMPRD-650 Advanced Mixing Techniques	3	3
OMPRD-693 Culminating Experience in Music Production 1	3	3
OMPRD-662 Advanced Audio Mastering: Theory and Practice	4	3
OMPRD-677 Audio Production for Visual Media	4	3
OMPRD-695 Culminating Experience in Music Production 2	4	3
<b>Total</b>		<b>36</b>

### Master of Music in Music Production Course Information

Course descriptions and learning outcomes for each course can be found in **appendix 4.1**. Sample course syllabi can be found in **appendix 4.2**.

### Evaluation

#### *Academic Program Review*

All academic programs at Berklee, regardless of location or modality, undertake a complete review every three years. Berklee's program review process asks faculty and academic leaders to assess and improve student learning by developing and/or reviewing clear expectations of what students learn at the institutional, program, and course level, and to ensure that students are meeting these learning outcomes. Academic leaders and faculty are also asked to align these outcomes with the institution's mission and diversity statement. The process asks, too, for academic leaders and faculty to verify learning outcomes with professional standards and external experts. The focus of the review is to improve student learning with a goal of identifying gaps and making revisions to address them. The online graduate programs will be reviewed, as are each of Berklee's master's degree programs, regardless of modality. Additionally, like all Berklee graduate programs, this review will be presented to the graduate studies committee of the institution and will be evaluated in relationship to Berklee's total offerings, contributing to the institution's regular process of review and improvement.

#### *Student Course Evaluation*

Students at Berklee evaluate their courses each semester, including those courses offered online, using the EvaluationKit tool. This evaluation process is helpful in understanding students' perceptions of their learning and their assessment of their faculty and coursework. While student evaluations can never be the sole tool to assess student learning, such evaluations provide information that is useful in determining if a course is or is not resulting in the intended learning.

### Conclusion

Berklee College of Music has undergone a great deal of growth and change in recent years. This growth has led to an institution that is stronger and provides students a richer educational experience than ever before. It has also led to an institution with a wider educational reach. Adding bachelor's degrees online has enabled Berklee to reach students for whom residential study is not a possibility. Expanding online offerings to include master's degree programs furthers the institution's reach and makes it that much more possible for Berklee to realize its vision for 2025: to "transform arts education and enhance the power of the arts to better our world."

### Standard 4 Appendix

- [4.1 Berklee Online Master's Degree Course Information](#)
- [4.2 Sample Course Syllabi](#)

## **Standard 5: Students**

Berklee ensures that all interactions with students and prospective students are characterized by integrity and with a focus on student learning and the student experience.

As Berklee's most recent annual fall count shows, the institution serves approximately 5,050 undergraduate students and 300 graduate students in Boston and approximately 150 graduate students and 150 undergraduate study abroad students in Valencia. As well, Berklee services approximately 900 undergraduate students through the online campus. Berklee's student population is extremely diverse. Among the undergraduate student body at Berklee, 30 percent are international, representing 98 different countries. The largest international populations come from South Korea, China, Canada, Japan, and Mexico. Of the domestic students, the demographic composition is 53 percent Caucasian, 12 percent Hispanic, eight percent African American, five percent Asian American, five percent two or more races, less than one percent Native American, and 16 percent unknown. Women make up 37 percent of the undergraduate student body; 63 percent are men. The graduate population is also diverse: 65 percent of students are from the United States, and 41 other countries are represented, including India, China, Jordan, Mexico, Ecuador, South Africa, and South Korea. Fifty-two percent are men, and 48 percent are women. It is expected that this diversity will be reflected in the population among online graduate students as well.

Berklee has a strategic approach to all student support services, including enrollment management, enrollment marketing, and student engagement, and has implemented a leadership and organizational structure that supports the strategic integration of the student journey, including all functions related to student support such as enrollment, preparation, development, success, and advising, from before the application to after graduation and careers.

The student enrollment and engagement area is led by the senior vice president of student enrollment and engagement, Betsy Newman. She oversees four integrated enrollment and engagement areas: Enrollment Marketing and Management; Student Affairs, Diversity and Inclusion; Student Advising and Success; and Career Services. Each area is led by a vice president or dean. Staff are aligned within these four areas. A student enrollment and engagement leadership council, consisting of the second layer of leadership in each area, is an integrated body that meets regularly to share strategy and updates. The focus of the work is on operational excellence with a goal of supporting institution-wide efforts to advance assessment, business process review, technology, systems, and data governance projects. Berklee's online division is represented on all of these bodies and is fully integrated in this work.

### **Selective Admissions**

Admission to Berklee is highly selective. The institution places a particular emphasis on maintaining selectivity while also emphasizing diversity and admitting the students necessary to support the academic and operational goals. The specific admissions requirements for each graduate program are discussed below. Berklee will hire an additional applicant advisor to support the admissions process for online master's degree programs.

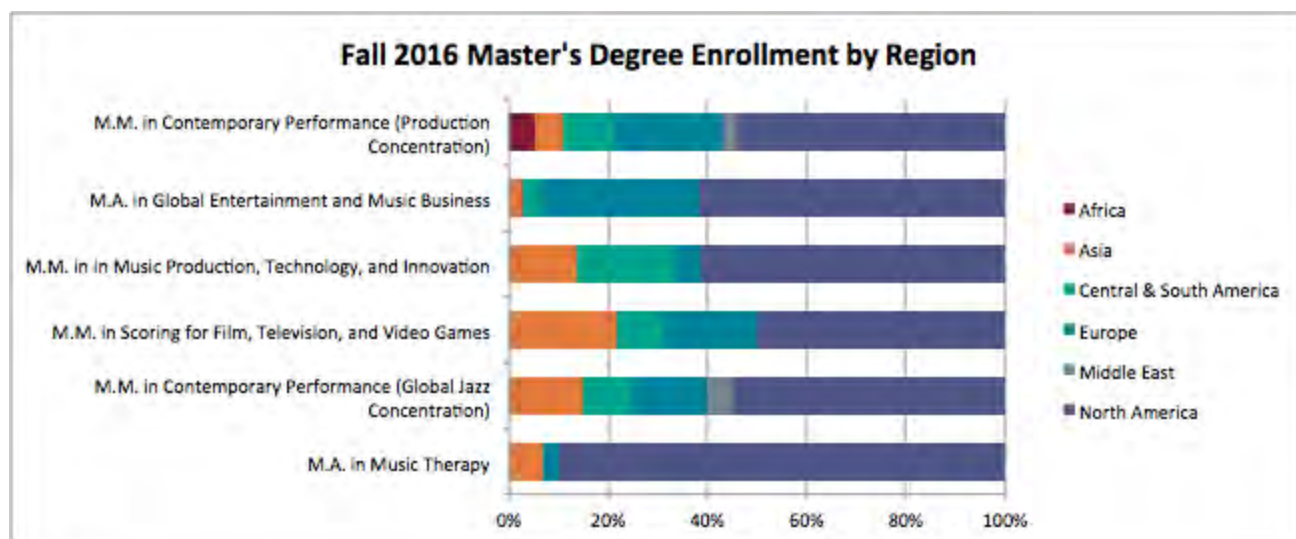
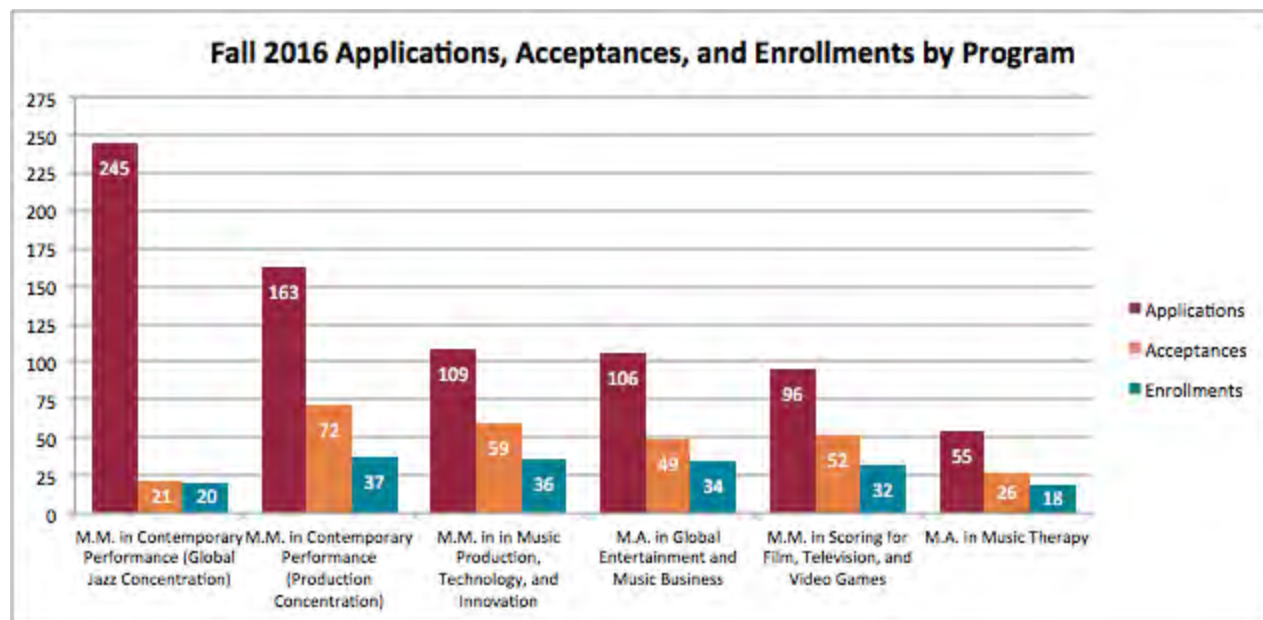
Berklee's foundational belief is that all admitted students are fully capable of realizing their artistic, academic, and professional goals. The institution relies on a strength-based assessment process guided by two key questions:

- Is the applicant ready for the challenges of the program to which he/she is applying?
- If so, what will this applicant bring to the institution that will enhance it?

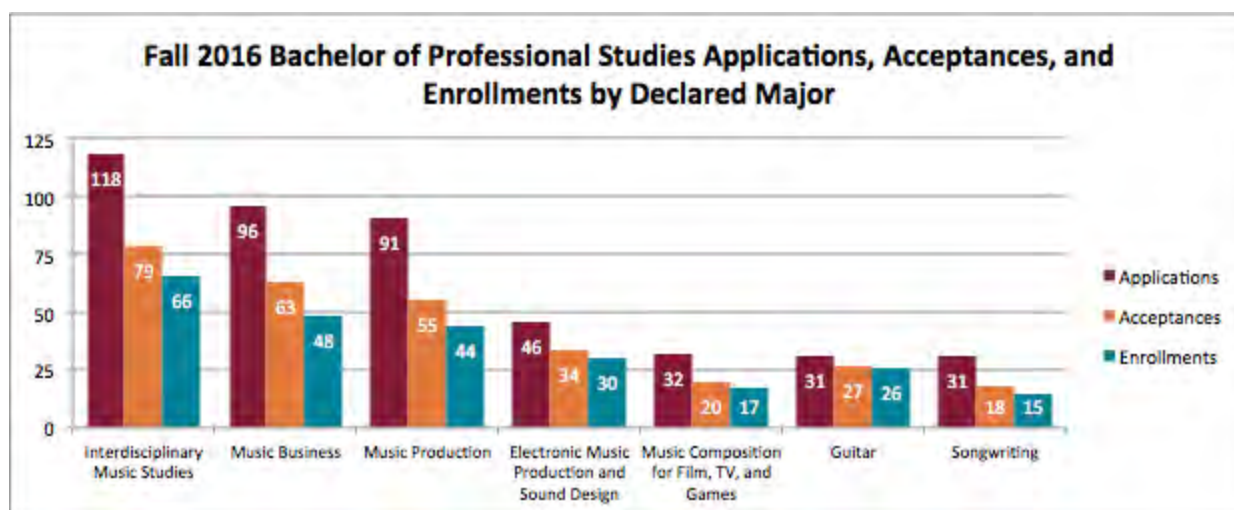
This comprehensive approach to admissions reflects the institution's commitment to enroll the students who are most likely to succeed. The admissions protocol identifies students with a diverse range of talents and aptitudes. As is



evident from the tables below, due to this selective process, 36 percent of applicants to the institution's current graduate programs are admitted. Identifying this diverse and selective group of candidates who meet the program profile is the first step in ensuring student success. The tables below also show the enrollment by geographic region.



It is expected that admissions to the online master's degree will also be selective and diverse, though increasing accessibility through online education is also an institutional goal. For the undergraduate online degree, 66 percent of those who apply are admitted, as the tables below show.



### Admissions Criteria/Enrollment Numbers for the Proposed Master's Degree Programs

The admissions criteria for the proposed online graduate programs will be similar to the criteria for Berklee's comparable on-campus programs. Successful candidates for the master's degree programs are focused, motivated, creative individuals with excellent academic and professional backgrounds who are able to contribute skills that will benefit their program.

Ideal candidates should demonstrate:

- prior academic success;
- prior knowledge and experience in business or production, respectively;
- a good understanding of the current situation of the entertainment and music production industries; and
- leadership in professional and/or academic environments.

Applicants must possess a bachelor's degree in a discipline relevant to the program or any bachelor's degree with relevant business and/or production experience, respectively. They will complete an online application in which they provide a statement of purpose, transcripts, a resumé or CV, and two letters of recommendation. The statement of purpose will describe their background, why they are applying to the program, and how the program fits with their career goals as well as a description of the project they would like to pursue as their culminating experience. While Berklee understands that students' ideas develop as they learn more in their studies and that their actual culminating experience may bear little resemblance to what they discuss in their application, we have also found that students who are able to articulate a substantial idea in their application for admission are the best prepared for success.

Additionally, those applying to the Master of Music in Music Production will be asked to submit a portfolio of at least three recorded examples of recent work, along with explanations of the nature of their work.

As the language of instruction for Berklee's programs is English, candidates for whom English is a second language need to submit the results of one of the following standardized tests and attain the following minimum scores:

- TOEFL: iBT (internet based), 100; computer based, 250; paper based, 600
- International English Language Testing System (IELTS): 7.5
- Cambridge English Language Exams: certificate in advanced English (CAE), business English certificate (BEC), or higher
- Pearson Test of English Academic: 73

These criteria enable students to have the appropriate entry-level knowledge and skills to begin their studies and have success.

The admissions staff are knowledgeable about the criteria and requirements, and will work in alignment with the vice president of online education as well as the director (lead facilitator) of each program to ensure that the selection criteria are met. The admissions team will collect and evaluate all the materials that candidates submit to ensure that potential students meet minimum eligibility requirements. The admissions team will then track supporting materials and mark the items as completed when they have been received and reviewed. Once all program requirements are submitted, candidates will be reviewed for acceptance and passed on to the program directors (lead facilitators) for review, if needed.

Berklee seeks to enroll a maximum of 55 students in each of the two proposed programs each year, or an annual total of 110 for the two programs together, with 25 students starting in each program in the fall semester, 15 starting in each program in the winter semester, and 15 students in each program starting either in spring or summer. These targets align well with research based on enrollments in Berklee's online bachelor's degree program and based on an evaluation of Berklee peer institutions with online master's degree programs. Berklee's on-campus graduate programs have a graduation rate of 97 percent. The low-residency Master of Arts in Music Therapy has a graduation rate of 92 percent. While research shows that online master's degree programs have graduation rates between 54 and 68 percent, depending on area of study, Berklee anticipates a graduation rate of at least 80 percent in its online master's degree programs. This is a reasonable goal given both the success that Berklee has had in its online bachelor's degree program and the success of Berklee's on-campus one year master's degree. As mentioned, while students may progress through the online master's degree at the pace they choose, the programs are designed to be cohort based and to be completed in one year.

### **Financial Aid**

The Office of Student Financial Services at Berklee oversees the administration of financial aid, scholarships, and student employment. This area is responsible for processing all U.S. federal and state funds available to students who complete the Free Application for Federal Student Aid (FAFSA) as well as all private student loans. Additionally, the office administers all institutional scholarships and grants for undergraduate and graduate students. The office makes it possible to streamline processes and leverage strengths while making sure that high-quality student service is maintained. The online campus is fully integrated with Berklee's other programs to award and administer financial aid to qualified online undergraduate students. The same is planned for online graduate students.

### **Academic Advising**

Berklee relies on a combination of professional staff advisors and faculty advisors to guide students. All online degree students, whether undergraduate or graduate, are assigned a professional staff advisor who works with them regularly on their progress. To support online master's degree students, two new academic advisors will be hired. As noted, at the graduate level, all students also work with faculty advisors who guide them through the proposal development and culminating experience courses. As well, all students, including those studying online, have access to a variety of other support services including international student advising, personal counseling, and services for students with disabilities.

### **Student Learning Environment**

Berklee provides a state-of-the-art online learning environment for students, combining the Canvas learning management system with a custom-built front-end web application designed from the institution's many years of

experience in online education and from instructor, staff, and student feedback—in other words, what is uniquely Berklee, what is best for contemporary music education, and what is best in modern web content and communication. The online learning environment emphasizes the synchronous and asynchronous interaction among students and between students and faculty in a course—everything that they are creating and sharing in the experience, merged with music instruction and content presentation. The learning environment is fully accessible and can be used with any device, including mobile, laptop, and desktop devices. The director of technology for Berklee Online, along with eight technical staff, provide system administration, web design and development, and technology project management to support and enhance the learning environment.

### **Student Technical Support**

Students enrolled in Berklee Online undergraduate courses receive technical support by calling or emailing Student Support, or by submitting a support request through their course. Service hours are Monday–Friday, from 9:00 a.m. to 5:00 p.m. Eastern Time, with extended hours during the first two weeks of each semester when the number of support cases typically increases. Student support representatives provide help with a range of areas including registration, course access and navigation, and computer hardware and software issues. They are also responsible for creating video tutorials that guide students through the learning management system and common tasks, such as participating in video conferences and submitting assignments. Students access these video tutorials in the Getting Started area of each course. Support issues are tracked and managed through the customer relationship management tool Salesforce, which provides robust data reporting on number, type, and resolution time of support cases. The same level of support is planned for online graduate students.

### **Career Strategy and Services**

Berklee recognizes the importance of offering career education services for students and has a unified career strategy that supports students throughout the institution with advising, programming, networking, and employer development. These services support online degree students at the undergraduate level and will be expanded to support the online master's degree students as well.

The Berklee Career Center in Boston and the International Career Center in Valencia work in alignment with the vice president of online education to support students in attaining internships and jobs, and in developing their careers.

### **Orientation and Communication with Students**

All Berklee students at the undergraduate and graduate levels participate in a required orientation where they receive a comprehensive introduction to the institution and to their programs. This orientation is virtual for online undergraduate students and will be virtual as well for online graduate students. The orientation includes an overview of a variety of academic and support services as well as an introduction to the program and to online learning.

### **Conclusion**

All students are provided comprehensive services that include advising, counseling, disability services, health and wellness options, student clubs, activities, and recreational offerings. While online students do not often take advantage of on-campus recreation or club activities, they are welcome to do so. Students learn about these opportunities starting during their orientation, and information is presented on Berklee's website. Student academic support services are readily available. Admissions processes and financial aid opportunities are led with integrity and clearly explained to current and potential students. Berklee is committed to recruiting, enrolling, and supporting all of its students, and to creating synergies, collaboration, and parity, always with a goal of enhancing the student experience and improving student learning.

## **Standard 6: Teaching, Learning, and Scholarship**

Berklee has a distinguished faculty dedicated to the education of students. Faculty are more than teachers. They serve as students' mentors and collaborators. They focus on helping students learn and on facilitating students' growth as they work to realize their potential. Faculty not only excel as educators and leaders in their disciplines, but they are also highly connected to areas in and outside of the music, theater, and dance industry as performers, composers, sound designers, music engineers and producers, choreographers, music therapists, musical theater directors and technical consultants, authors, business leaders, and more.

All faculty are experienced and talented professionals in their fields and bring this expertise to the classroom. They inspire students to push their talents and think beyond their limits. Faculty qualifications, numbers, and performance are sufficient to accomplish the mission and purposes of both legacy institutions. Together, the faculty are even more accomplished and powerful.

Berklee's residential faculty consists of 903 members, 364 (or 40 percent) of whom are full time and 539 (or 60 percent) of whom are part time. Sixty-two percent of Berklee's 154 online faculty, those teaching in the undergraduate program as well as those teaching continuing education courses, come from this group. The online faculty are, like all of Berklee's faculty, recognized experts in their respective fields. Berklee has a robust waiting list of qualified instructors interested in teaching online. Should additional online faculty be needed, the vice president of online education proactively recruits Berklee faculty to develop and teach courses based on student demand. This recruitment occurs through outreach to academic department chairs who connect the vice president of online education to Berklee faculty. Academic chairs also offer suggestions for potential new faculty from education and industry contacts. As mentioned, the majority of those who will teach in Berklee's online master's degree program come from Berklee's residential faculty.

All faculty who teach online are required to complete an extensive program of training with a special focus on the unique educational needs experienced in the online environment, how to use the learning management system, and strategies to engage, retain, and assess online students.

Berklee offers support in course development and online pedagogy for faculty who teach online. Faculty work closely with professional course developers, who assist with design and technology. Course developers are trained in instructional design and employ the ADDIE model (analysis, design, development, implementation, and evaluation) in building courses, with an emphasis on project-based learning. Berklee has hired two additional full-time course developers and one full-time video editor to support the design and technology needs for the expansion of master's degree programs online. Course developers work with a supporting team of video producers, video editors, an animator, a graphic designer, a copy editor, and a proofreader throughout the development process. Course developers play an active role in assessing the effectiveness of courses and work collaboratively with faculty to make revisions as needed in order to improve the learning experience.

Below are lists of key faculty for each of the proposed programs. All but one (Stephen Canfield) teach on Berklee's residential campuses and/or already teach online in Berklee's undergraduate and continue education programs. These faculty were identified both for their expertise in the field and for their success as educators. Note that Berklee selects faculty based on their education, degrees, professional training, research, innovation, creative work, professional experience, and artistic success. Some Berklee faculty without advanced degrees join the academic staff because of their professional and artistic experience.

### **Master of Arts in Music Business**

Alhadeff, Peter, D.Phil., Oxford; B.A., University of East Anglia

Canfield, Stephen, B.M., Berklee College of Music (Vice President of Marketing, WeTransfer)

Colatosti, Camille, Ph.D., M.A., University of Michigan; B.A., University of Massachusetts

Harrington, E. Michael, D.M.A., Ohio State University; M.M., University of Maine; B.M., University of Massachusetts  
Kellogg, John, J.D., Case Western Reserve University; B.A., M.S., Syracuse University  
Miglio, Joseph, Ed.D., National Louis University; M.Ed., Boston University; B.A., University of Albany  
Rae, Casey, Certificate, University of Maine (Director of Licensing, SiriusXM; Executive Director of the Future of Music Coalition)

### **Master of Music in Music Production**

Alexander, Prince Charles, M.S., Northeastern University; B.A., Brandeis University  
Müller, Enrique Gonzalez, B.M., Berklee College of Music  
Rogers, Susan, Ph.D., McGill University, B.S., University of Minnesota  
Thompson, Daniel, B.M., Berklee College of Music; A.B., Harvard University  
Webber, Stephen, M.M., Western Kentucky University; B.M., North Texas State University  
Wyner, Jonathan, Advanced Studies, New England Conservatory of Music; A.B., Vassar College (Director of Education and Chief Engineer, iZotope)

See **appendix 6.1** for faculty resumés and/or curriculum vitae.

### **Conclusion**

Berklee features an excellent faculty dedicated to the institutional mission and to student learning. Building a strong faculty throughout the institution, on campus, and online is one of Berklee's strongest commitments.

### **Standard 6 Appendix**

- [6.1 Faculty Resumes/Curriculum Vitae](#)

## Standard 7: Institutional Resources

Berklee has sufficient human, financial, information, physical, and technology resources and capacity to support its mission and to advance the substantive change to offer online master's degrees. Berklee has strong application and enrollment growth, good fiscal discipline through the annual budget process, effective fundraising, and clear guidance from a strategic vision and plan that are developed with strong consensus. The institution has carefully and thoughtfully prepared for expansion of online master's degree programs from both an institutional and financial standpoint.

Berklee's endowment was valued at \$358.7 million as of May 31, 2017. Endowment investment management falls under the oversight of the investment committee of the board and the chief financial officer of the institution with support provided by an independent consultant.

Fiscal year 2017 is the first year that Berklee's consolidated financial results have included both Berklee College of Music and Boston Conservatory at Berklee. Based on preliminary and unaudited results, it is expected that Berklee will generate an operating surplus in excess of the surplus projected in the 2017 operating budget. Although the preliminary revenue results are likely to be 2 percent lower than planned, the preliminary expense results are likely to be 5 percent lower than planned. The combined impact of lower revenue and lower expense results has improved the forecasted operating surplus for Berklee as of the end of fiscal year 2017. Preliminary and unaudited results for Berklee project an operating surplus in the range of \$7–\$9 million in 2017.

As mentioned in standard 2, the institutional leadership gave extensive consideration to planning, including financial planning, for the expansion of online master's degree programs. The general revenues of the institution support the launching of the online master's degrees. General revenues refer to income from residential undergraduate, graduate, and summer programs, and other income including income from the online undergraduate and continuing education programs. The tables below note expected revenue and expense projects for the online master's degree programs. Note that all projections for revenue and expenses assume a 10:1 student/faculty ratio. As well, the following assumptions are made with respect to the online master's degree programs:

- Tuition Cost per Student for the Full Program: \$33,120
- Average Cost per Credit: \$920<sup>1</sup>
- Comprehensive Fee: \$500
- Application Fee: \$75
- Total Cost per Student: \$33,695

It is assumed that 110 students will enroll each year between both programs, starting in the 2018–2019 academic year or fiscal year 2019, with, as mentioned in standard 5, 25 students starting in each program the fall semester, 15 starting in each program in winter, and 15 more starting in each program in either spring or summer. As the tuition for the online master's degree will be 30 percent below the on-campus rate, Berklee does not plan to offer significant institutional scholarships for the program. There is, however, a 3 percent active-duty military discount. As mentioned earlier, two full-time course developers, a video editor, an applicant advisor, and two academic advisors will be hired. These staff costs are calculated along with faculty costs for course development and for teaching.

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<sup>1</sup> Note that additional students may choose to enroll in a course or two, but these revenues are not included in projections. Those who complete three courses will be required to apply to the program if they choose to continue.



**Master of Arts in Music Business Revenue/Expense Projections: Years 1–3**

	Year 1: 2017–2018	Year 2: 2018–2019	Year 3: 2019–2020
<b>Revenue</b>			
Tuition Revenue		\$1,190,886	\$2,595,149
Comprehensive Fee Revenue		\$47,500	\$60,700
Late Payment Fee Revenue		\$6,009	\$11,402
Application Fee Revenue	\$7,500	\$14,250	\$18,210
Tuition Discount		-\$35,726	-\$77,854
<b>Total Revenue</b>	<b>\$7,500</b>	<b>\$1,222,919</b>	<b>\$2,607,607</b>

<b>Expenses</b>			
Faculty Salary Expense		-\$234,135	-\$496,968
Staff Salary Expense	-\$413,441	-\$576,351	-\$744,358
Marketing	-\$300,900	-\$146,750	-\$312,913
Facilities (Office Furniture and Equipment)	-\$25,000	-\$35,000	-\$45,000
General Administrative Costs	-\$98,105	-\$175,820	-\$266,339
<b>Total Expenses</b>	<b>-\$837,446</b>	<b>-\$1,168,056</b>	<b>-\$1,865,578</b>
Incremental Operating Surplus (Deficit)	-\$829,946	\$54,863	\$742,029
<i>Represents incremental operating surplus (deficit) directly associated with the Master of Arts in Music Business</i>			

**Master of Music in Music Production Revenue/Expense Projections: Year 1–3**

	Year 1: 2017–2018	Year 2: 2018–2019	Year 3: 2019–2020
<b>Revenue</b>			
Tuition Revenue		\$1,190,886	\$2,595,149
Comprehensive Fee Revenue		\$47,500	\$60,700
Late Payment Fee Revenue		\$6,009	\$11,402
Application Fee Revenue	\$7,500	\$14,250	\$18,210
Tuition Discount		-\$35,726	-\$77,854
<b>Total Revenue</b>	<b>\$7,500</b>	<b>\$1,222,919</b>	<b>\$2,607,607</b>

<b>Expenses</b>			
Faculty Salary Expense		-\$234,135	-\$496,968
Staff Salary Expense	-\$413,441	-\$576,351	-\$744,358
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Incremental Operating Surplus (Deficit)	-\$829,946	\$54,863	\$742,029
<i>Represents incremental operating surplus (deficit) directly associated with the Master of Arts in Music Production</i>			

## **Research/Information Resources/Library**

Throughout their studies in the online graduate programs, students are heavily engaged in research that is well supported by Berklee on an institutional and program level. Faculty work directly with students on their culminating experience and other projects, and support and guide their research needs. As well, the library provides a center of research support.

Berklee's Stan Getz Library supports libraries on Berklee's campuses in Boston and Valencia, and is available to all students who study online with Berklee. These library facilities, overseen by the dean of library and learning resources and the professional staff supporting the facilities, reveal the institution's commitment to collecting and providing guaranteed access to electronic, print, audio, and video resources, and providing bibliographic, reference, and instructional support to the Berklee community of students, faculty, staff, and alumni for their research and scholarly and creative pursuits. In addition to the physical resources and services that the library provides, a robust web presence is also supported. The starting point for these combined web services is [library.berklee.edu](http://library.berklee.edu).

Library services include:

- online access to and circulation of materials, including borrowing, renewing, and placing holds; in-house use for research and reference collections; and maintenance of confidentiality of library records;
- interlibrary loan and document delivery, including requesting and borrowing from other institutions and borrowing reciprocity through the institutions of the ProArts Consortium of which Berklee is a member, as are Emerson College, Massachusetts College of Art and Design, and the Boston Architectural College;
- bibliographic instruction classes and workshops; and
- Ask-a-Librarian reference interviews via email, chat, phone, and in person.

At Berklee, library and information literacy instruction is well integrated into the curriculum at the undergraduate and graduate levels in on-campus and online programs. This instruction ensures that students use information resources and technology as an integral part of their education and that they attain levels of proficiency appropriate to their degree and field of study. It also ensures that students acquire increasingly sophisticated skills in evaluating the quality of information sources appropriate to their field of study and degree program.

Berklee uses the Evergreen Integrated Library System to catalog and maintain circulation records for all library holdings, including machine-readable cataloging (MARC) and resource description and access (RDA) records for scores and recordings, available via online subscription services. The Evergreen catalog is searchable through the library's website at [library.berklee.edu](http://library.berklee.edu). Also available at this site are more than 120 electronic databases that include encyclopedias, such as Britannica and Grove's Dictionary of Music; 44,165 recordings; 26,368 books; 26,590 musical scores; 8,392 videos and DVDs; an index of more than 70 music fake books; magazine indexes, two of which are exclusive to music; a collection of printable classical music; and a shared collection of electronic books along with audio and media streaming resources.

Berklee provides professionally qualified and adequate staff to administer the library, support the provision of information resources and services, and provide instructional and information technology support functions. A newly defined digital learning librarian position was filled in August 2016. This position was created to provide a specific focus on the utilization of online library resources within Berklee's learning management platform.

**Conclusion**

Berklee has the sufficient and appropriate human, financial, information, physical, and technological resources necessary for the achievement of its purposes, including the launching of online master's degrees. Berklee manages and maintains those resources in an appropriate manner.

## **Standard 8: Educational Effectiveness**

Berklee supports a comprehensive planning and evaluation process to ensure educational effectiveness. The focus of the institution is on the student experience with special emphasis on student achievement. The institution uses evidence about student learning for planning and improvement. The online master's degree offerings will be incorporated into the processes that are well established at the institution.

The Office of Institutional Research and Assessment provides guidance and support for every area of Berklee to engage in continuous, comprehensive research and self-evaluation, gathering the information required for data-driven decision making, policy development, and strategic planning to improve student learning and success. The office supports location of data for analysis, research on institutional issues, design and execution of surveys and focus groups, advanced analysis and interpretation of data, benchmarking of Berklee with peer institutions, and other support of institutional and departmental research and assessment needs. Additionally, the office focuses on making data accessible and usable for all institutional stakeholders.

Berklee's comprehensive system of assessment and evaluation follows students, regardless of campus or modality, from admissions to matriculation to graduation and beyond. The Office of Institutional Research and Assessment website, [berklee.edu/institutional-research-assessment](http://berklee.edu/institutional-research-assessment), highlights assessment information and makes it easily accessible to the Berklee community. The annual factbook summarizes key institutional data; reports on the Common Data Set and the Integrated Postsecondary Education Data System (IPEDS) provide more detailed factual information. Admissions, enrollment, entering student placement, peer comparison, and program review reports, among many others, are also compiled and made available. Key surveys include alumni and exit surveys, course evaluations, department assessments, faculty and staff surveys, and student engagement surveys such as the National Survey of Student Engagement and Noel Levitz Student Satisfaction Inventory. Information from the institution's assessment committee, a pan-institution group of staff and faculty engaged in departmental and institutional assessment, is also found on this site.

As mentioned, Berklee offers a curriculum that is outcomes based. Each academic program demonstrates coherence through its learning outcomes, goals and objectives, structure, content, policies and procedures, admissions criteria, retention practices, assessments of student learning, instructional methodology, and more. The expectations for student achievement, independent learning, and skills in inquiry and critical judgment are graduated by degree. The undergraduate program—designed to give students a substantial and coherent introduction to the broad areas of human knowledge with a special focus on music, dance, or theater—provides education at a very high level. The graduate program elevates education beyond the baccalaureate level, providing true mastery of a specialized and complex field.

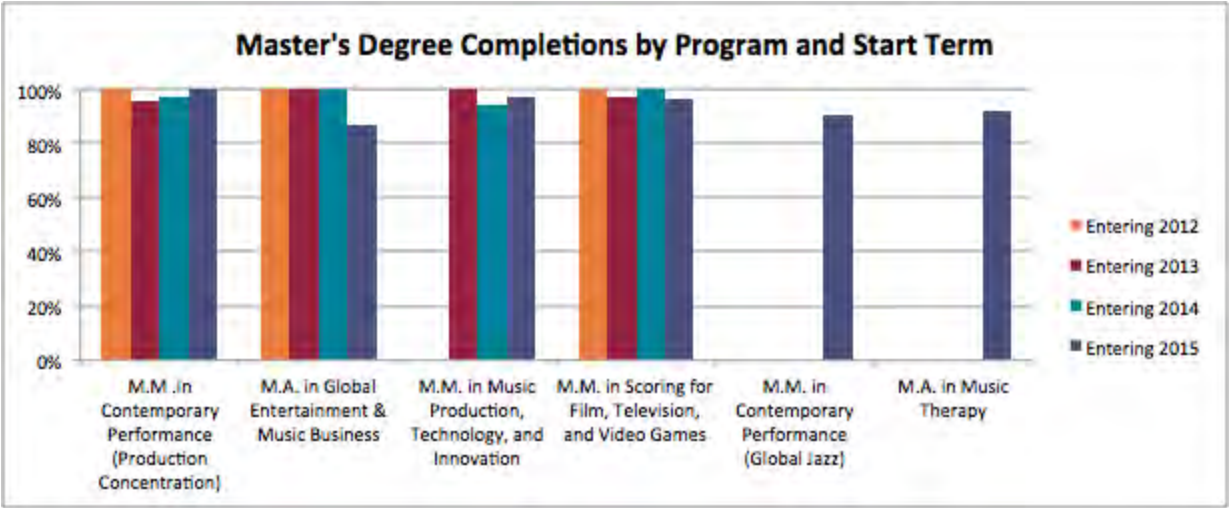
Graduate study takes students to a higher level of excellence musically, artistically, and professionally. Through focused and rigorous study enhanced by close mentoring relationships with exceptional faculty, students reach their professional and artistic goals while gaining the knowledge and skills needed to prepare for careers and to serve as leaders in today's creative industries and beyond. Regardless of the program of study, the master's degree works to create the leaders of today and the innovators of tomorrow. Through study, students research, anticipate, and prepare to lead industry trends and developments. This will be as true for the online master's degree programs as it is for those offered on campus.

**Support for Admitted Students**

As mentioned above and especially in standard 5, to support students once admitted, Berklee uses a multilayered academic advising system to help students achieve. This support is available for all students, regardless of modality. The Office of Retention and Student Success works closely with key personnel across the institution to identify students with academic and other needs, and to connect students with appropriate campus resources. Graduate students meet regularly with a faculty advisor who monitors their progress, supports and guides their culminating experience or thesis project, and helps to address learning issues and concerns as quickly as possible. These same systems are in place for online students.

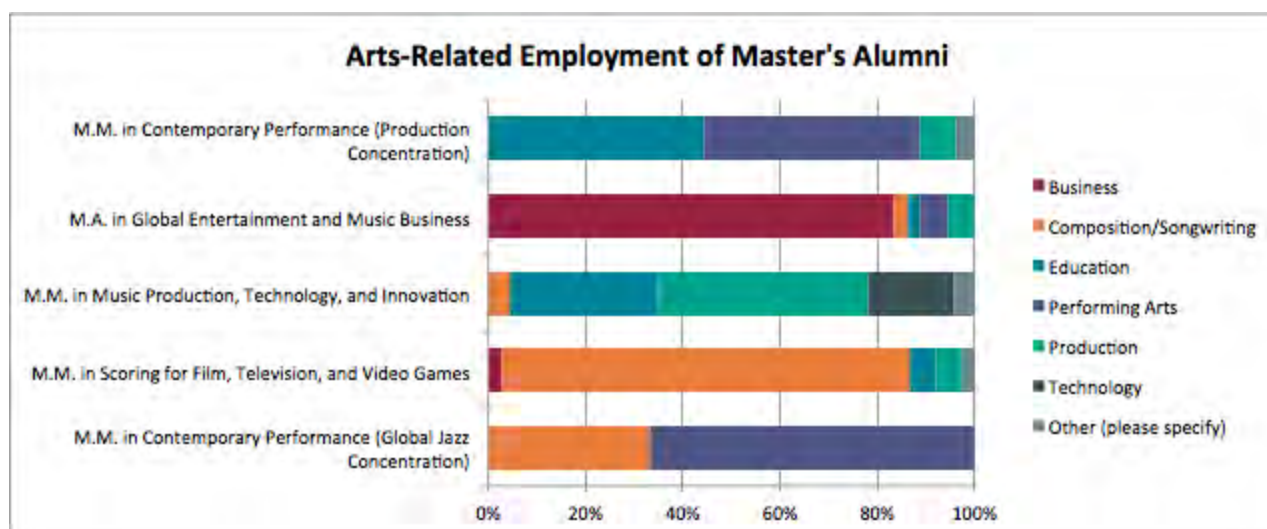
**Graduation Rate**

As mentioned, Berklee College of Music’s on-campus graduate programs have experienced a high graduation rate. As the table below shows, 97 percent of students who begin the existing graduate programs on campus complete them, graduating on schedule. This strong graduation rate confirms student success in learning. As mentioned above, Berklee recognizes that online students tend to have lower graduation rates than on-campus students. However, as 79 percent of students in Berklee’s online bachelor’s degree programs graduate or continue each year, it is reasonable to expect a graduation rate of at least 80 percent for the one-year online master’s degree programs.



**Career Placement**

Berklee’s mission is to educate students for careers in music. The career focus is fundamental to the Berklee education. Information from exit and alumni surveys shows that 79 percent of recent master’s degree alumni who are working after graduation expect to be in a music-related field. Additionally, over 90 percent of recent master’s degree graduates are satisfied with how well their studies prepared them for the next stage in their careers.



### Evaluation of Student Learning/Program Review

All programs at Berklee articulate a unique set of learning outcomes. These are clearly presented to students and the public on the institution's website. The learning outcomes for the proposed master's degree programs are presented in standard 4. Each program of study lists a description; additional entrance requirements, if any; program courses and requirements; departmental policies; course syllabi; faculty information; and more. See the online bachelor of professional studies in music production page as an example: [online.berklee.edu/music-degrees/music-production](http://online.berklee.edu/music-degrees/music-production).

Students' learning is evaluated in terms of their ability to achieve their program's learning outcomes. These assessments are multilayered, primarily course specific, and both formative and summative. Depending on the program of study, students also complete instrumental proficiencies and senior portfolios or master's degree culminating experience projects. The results of these assessments inform the program review process and are used to make revisions to programs to improve student learning. As well, historical data for each course, such as course population and student grades—with special focus on the grades of F, D, and W (withdraw)—are analyzed. These data enable the institution to make decisions about course and program revision, as mentioned above, and to identify potential curricular issues. Similar analyses will be conducted for the two online master's degree programs.

The program review process is reflective and iterative, and led by academic leaders and faculty. The process is completed by using a web-based tool that links directly to tools used to make curriculum revision. The review emphasizes student learning and is directly tied to curriculum (course and program) revision. It is designed to bring the assessment loop full circle: programs are reviewed based on student learning; data regarding the assessment of student learning is analyzed; and courses and programs are revised, deleted, or added to foster improvements to student learning and success.

### Peer Comparison and National Surveys

Berklee assesses its overall work and impact on students by completing peer comparison and other surveys. Berklee participates in national surveys such as the National Survey of Student Engagement and Noel Levitz Student Satisfaction Inventory. These surveys and processes include all students, regardless of modality, and help the institution evaluate students' satisfaction with the institution and especially their perceptions of cocurricular programs and services. Berklee participates in these surveys on a rotation, one every two years. In fall 2017, Berklee will again participate in the Noel Levitz survey and will include all students of the institution—all campuses, all modalities.

These reports present Berklee's strengths and challenges, and help the institution identify areas for further investigation and evaluation.

Along with national surveys, Berklee completes a peer comparison report every two years in which the institution benchmarks itself against peers on key metrics regarding admissions, enrollment, retention, graduation, faculty, endowment, tuition, and financial aid.

### **Conclusion**

Berklee demonstrates its educational effectiveness by ensuring student achievement. The institution works to determine barriers to student success and to overcome those barriers. By assessing student learning and administering a comprehensive program of institutional evaluation, Berklee strives to understand what students have gained as a result of their education. The results of these assessments and evaluations are used for planning and improvement, especially for revising academic and cocurricular programs, and for developing future initiatives. Results of institutional evaluations are used to revise and develop strategic and operational plans, and to increase student success.



## **Standard 9: Integrity, Transparency, and Public Disclosure**

Berklee subscribes to high ethical standards in all of its work with students, prospective students, faculty, staff, the Board of Trustees, other stakeholders, and the general public. It is understood across the institution that integrity and ethics must permeate everything we do. This includes all work on campus and online.

All of the institution's work is informed by Berklee's ethics guidelines.

Berklee is committed to the highest standards of equity and Title IX compliance. Information about the institution's Equity Policy and Process is available publicly on the web at [berklee.edu/equity](http://berklee.edu/equity), and states, in part:

In spring 2017, Berklee administered a campus climate survey to all students on all campuses and all modalities, including online students, to examine both the amount of Title IX/equity-related incidents occurring and the perceptions of the campus environment. Results from this survey, currently being analyzed, will provide data regarding attitudes among all students and will be used for continual improvement of this critically important area.

### **Academic Integrity**

Berklee is committed to the free pursuit and dissemination of knowledge. This commitment assures faculty and students the freedom to teach and study, to question assumptions, to be guided by evidence, and to be creative and innovative.

To further ethical practices in scholarship and research, Berklee established in 2012 an institutional review board (IRB) whose mission is to ensure the enforcement of federal research standards. The IRB provides a central body to review and oversee Berklee-affiliated research involving human participants. The board ensures that such research meets appropriate standards of ethical treatment. The board also assists in developing research-based education for the Berklee community.

### **Transparency and Public Disclosure**

Berklee presents itself to current students, prospective students, and other members of the interested public with complete, accurate, timely, accessible, and clear information. Berklee delivers information to specific audiences (prospective students, current students, alumni, parents, donors, faculty, and staff) as well as to the general public in an intentional and deliberate manner. The institution relies primarily on the web and social media to communicate information, but it also publishes numerous print materials to present broad program information and to address targeted audiences. The alumni magazine, *Berklee Today*, for instance, is published three times a year and is sent to more than 60,000 alumni and others. The biannual newsletter, *Stages*, reaches a readership of approximately 22,000 alumni, parents, donors, and other institutional partners.

Each Berklee location (the main campus in Boston, inclusive of Berklee College of Music and Boston Conservatory at Berklee; an international campus in Valencia, Spain; and Berklee Online) has its own distinct website: [berklee.edu](http://berklee.edu), the main Berklee site; [valencia.berklee.edu](http://valencia.berklee.edu) for the campus in Valencia; and [online.berklee.edu](http://online.berklee.edu) for the online school. [bostonconservatory.berklee.edu](http://bostonconservatory.berklee.edu) was launched in summer 2016. While each of the sites has a distinct URL, they are designed for a seamless experience for the user, and all contain detailed degree, program, and course information. Because of careful attention to search engine optimization, Google searches for "Berklee international campus," "Berklee online," and "Berklee degrees" easily guide visitors to their desired information.

At Berklee, information for current undergraduate and graduate students is also available via login at [berklee.edu](http://berklee.edu). Here, students may view their course schedule, grades, current bill, and more. Students use this site to register for courses and share information with their instructors and fellow students. Berklee Online students have similar access to course, schedule, grades, and billing information through [online.berklee.edu](http://online.berklee.edu).

## **Social Media**

Berklee uses various social media outlets to share and receive information, and as an important source for reaching prospective and enrolled students. Berklee has a dedicated staff member, the associate director of online marketing and social media, who leads the social media committee, which brings together representatives from around the institution to discuss social media use and standards, and share best practices. The institution maintains a prominent presence on Facebook, Twitter, YouTube, Instagram, and others. Berklee YouTube videos are among the top performing college videos nationwide. Over the last several years, Berklee has built its YouTube channel into a resource for prospective students to gain an understanding of life at the college. Berklee videos are viewed more than 60,000 times per day. Likewise, Facebook reaches tens of thousands a day, and Instagram is a growing channel.

## **Bulletins, Registration Manuals, and Viewbooks**

Berklee College of Music publishes online an annual student policy handbook that includes student life and academic policies for both undergraduate and graduate students, as well as a graduate bulletin that includes comprehensive information about graduate curriculum. There are companion books for additional policies at Boston Conservatory at Berklee and Berklee Online. All are available online and provide clear guidance for students. Each is consistent with the mission statement and sets forth the obligations and responsibilities of both students and the institution.

## **Conclusion**

Berklee subscribes to and advocates high ethical standards. There are strong policies regarding integrity as it applies to the practices of students, faculty, staff, and board members. The institution is committed to academic integrity and academic freedom. Likewise, student learning and ensuring the value of the student experience is at the forefront of all Berklee does.

As well, Berklee reviews its print and online publications regularly and applies changes to relevant sites across the spectrum of venues where that information exists. Results of this system of review are consistently used for improvement. These improvements are particularly pronounced as the institution transitions more towards dynamic online content and away from print publications that quickly become dated.

## **Conclusion**

As this report makes clear, Berklee is committed to educational quality and to student learning and success. Berklee's 2014 decision to offer bachelor's degrees online has expanded the institution's reach and spread education in contemporary music performance, composition, technology, and business beyond the physical campus. Offering master's degrees online, beginning in fall 2018, will expand that reach further.

Berklee is committed to its vision for 2025: "Berklee will transform arts education and enhance the power of the arts to better our world."

Through the incomparable energy, talent, and diversity of our multicultural students, faculty, and staff, and the unparalleled depth and breadth of our curricula and programs, we believe that Berklee will continue to be an incubator for creativity and innovation, musical and artistic discovery, and entrepreneurial spirit. The institution offers students unique opportunities to experience and realize their passion for music, theater, and dance, and to nurture their abilities to excel in successful careers in the performing arts.

## **Appendices**

### **Standard 2 Appendix**

- 2.1 Draft Strategic Direction for Berklee 2017–2020

### **Standard 3 Appendix**

- 3.1 Organizational Chart for Berklee Online

### **Standard 4 Appendix**

- 4.1 Berklee Online Master's Degree Course Information
- 4.2 Sample Course Syllabi

### **Standard 6 Appendix**

- 6.1 Faculty Resumes/Curriculum Vitae

## Standard 2 Appendix



**PATHWAYS PART 1**  
**Strategic Direction**  
**for Berklee**  
**2017 to 2020**  
*Current as of June 30, 2017*

Forward: *Pathways*.....1

Vision 2025.....3

Guiding Principles.....4

Strategic Direction.....9

    Infrastructure .....9

    Inclusion.....11

    Innovation.....13

    Integration .....17

Pathways Part 2 .....19



## **PATHWAYS**

The completion of the merger with the Conservatory in June 2016 united two of the world's preeminent music education institutions, and set the stage for creating a transformative model for performing arts education, one that provides students with a wide range of flexible and experiential options for achieving their educational goals. By creating learning pathways between the Boston and Valencia campuses, Conservatory programs, online programs, study abroad, internship opportunities, and educational partners, we are positioned to create the world's most dynamic and comprehensive program for music, dance, and theater education.

With music, movement, and digital technology converging, artists possess powerful new means of creative expression in the theater, on the concert stage, and through emerging platforms. This interplay of artists and modes of expression will position our institution as a leader in exploring new and original art forms, breaking down boundaries that isolate genres, and unleashing the tremendous creative potential of the global arts community.

Evidence of things to come is represented by strong demand for conservatory programs—including a record number of applications for fall 2017—full enrollment by Berklee students in new elective dance courses, including hip-hop dance, and the launch of a Conservatory summer opera program in Valencia, Spain. And we were pleased to announce this year a five-year dual bachelors/masters degree with Harvard, and a first-year abroad program for 40 entering students at the Valencia campus.

This potential is best expressed in the vision statement for 2025 approved in October 2016 by the Berklee Board of Trustees. To achieve it, we will need well-integrated student-centric programs and services, innovative solutions and strategies, and a core infrastructure built on best practices. We will need to guide our decision making with a focus on providing the best student experience, adopting a global mindset, keeping our artistic and

educational values front and center, and maintaining an inclusive culture.

The strategic direction outlined here sets priorities for the years 2017 to 2020 in a quest to achieve our shared vision. They are the product of open discussion within our community, challenging in their scope and ambition, and designed to affirm our leadership in arts education worldwide.

Roger Brown  
President, Berklee

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## **VISION 2025**

As the preeminent institute of contemporary music and the performing arts, Berklee will transform arts education and empower artists to better our world. Building an inclusive culture that promotes diversity in all its forms, we will nurture the growth of the world's most inspired artists in music, theater, and dance so they may fully realize their creative and career potential. Berklee will forge new connections among art forms, musical traditions, technologies, and institutions, creating a dynamic global network that fosters innovation, collaboration, and community.

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## **FROM VISION TO STRATEGY**

The Vision for Berklee in 2025 inspires us to craft a concrete plan for achieving our ambitious goals. We live in a world of accelerating changes and a ten-year planning horizon is too long for effective strategic planning. Therefore we create three-year plans to help us reach our vision, with annual review and assessment to ensure we are making steady progress, and that our plans are indeed moving us toward our goal. This plan then sets the course of direction for the three-year period beginning June 2017 to June 2020. Some of the projects we begin during this planning timeframe may take longer than three years to complete, but we are staging them within the framework of this planning cycle based on our best sense of the time needed to accomplish the tasks, and the priority order that will allow us to build on the successes of each interrelated initiative.

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## **ORGANIZATION OF THE STRATEGIC INITIATIVES**

The strategic initiatives are grouped into four themes: infrastructure, inclusion, innovation, and integration. Infrastructure initiatives lay the foundation necessary to achieve the many strategic initiatives that will help us achieve our vision, including facilities, people, process, and systems that support all our work. Inclusion is a core institutional value and central to our common culture. Innovation initiatives are in two parts: those designed to create innovative programs in support of student success, campus life, and careers; and those that expand the reach of Berklee programs. Integration initiatives are designed to realize the potential of our merged institution. Plans to realize these initiatives are guided by a set of principles, common not just for this strategic planning cycle, but also for guiding our work toward achieving our vision for Berklee in 2025:

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## **GUIDING PRINCIPLES**

- Focus on increasing global access to Berklee educational programs
- Commit to providing a high quality student experience in everything we do
- Realize the artistic, creative, and career potential of our community members
- Evaluate new initiatives from business process, governance, capacity, demand, sustainability, and resource perspectives
- Make affordability, access, retention, and graduation a key focus in all planning and operational decisions
- Be proactive in exploring and, where appropriate, integrating new technologies.



***Focus on increasing global access to Berklee educational programs:***

As early as the 1950s, Berklee welcomed international students to the college—Toshiko Akiyoshi from Japan, Arif Mardin from Turkey, and Mulatu Astatke from Ethiopia among them. In the 1960s-1980s, the college offered a correspondence course that engaged students around the world. The Berklee International Network launched in the 1990s, with member schools in Greece, Israel, and Spain, soon expanding to around the world. And in 2012, the college opened its first international campus in Valencia, Spain.

Today, we will continue to broaden this global reach through new partnerships, programs, and localizations of our online materials, including for theater and dance. We will embrace emerging technologies to help us deliver the most effective, efficient, immersive and accessible educational experiences to a global audience. We will explore ways to expand our physical presence in music capitals nationally and internationally.

***Commit to providing a high quality student experience in everything we do:***

Student experience refers to all aspects of student life and engagement — social, residential, online, academic, as well as emotional, physical and spiritual wellness. A commitment to providing a high-quality student experience means attention to the holistic and unique experience of every single of our students. We acknowledge that a successful and supportive experience can lead to reduced withdrawal rates, improved student progression through the curriculum, betterment of retention and graduation rates, and produce more engaged alumni in the long term.

To achieve this high-quality level, we will provide student-centered programs and facilities for learning, living, and creating, while fostering an environment for creative entrepreneurship throughout the entirety of our

students' experience. We will build flexible programs of study that empower students to achieve their educational and career goals in ways that accommodate their diverse learning styles, personal objectives, financial, and life needs. We will offer new programs of study to address the changing global landscape of music, theater, dance and industry, and fully integrate career education and planning. Upgrading campus facilities to create a world-class learning, collaborating and experimenting environment, and finding ways to better use our existing spaces to maximize educational effectiveness is an ongoing priority.

***Realize the artistic, creative, and career potential of our community members:***

Students come to Berklee because they want to be part of a community that values and shares their creativity and passion. By providing them with a diverse and inclusive environment where the free and open exchange of ideas can flourish, we create learning opportunities both in and out of the classroom, encourage risk taking and experimentation, break down barriers between artistic disciplines, and give them the means to cultivate their originality.

Building this environment requires the development of physical and virtual spaces that inspire creative collisions, and the access to flexible programs that meet the needs of an evolving community, society and industry. It means being intentional in creating awareness among students of the transferable skills they learn through the arts — such as improvisation, collaboration, leadership, and stage presence—that open doors to broad career opportunities.

With this in mind, we will provide greatly enhanced career services, engage alumni as mentors and proactively engage with industry in order to support the increasingly diverse learning styles and ambitions of our students. We

will foster the growth and development of our faculty and staff to remain leaders in their fields by creating avenues for them to stay current with new and emerging music, theater, and dance styles, teaching and learning modalities, technologies, and business models.

***Evaluate new initiatives from business process, capacity, demand, sustainability, and resource perspectives***

As plans are developed to implement these strategic initiatives, it is critical that new initiatives be evaluated from business process, capacity, demand, governance, and resource perspectives.

What is the impact on business process? What impact will it have on other areas? Who are the stakeholders and decision makers? Can we do things in a more efficient way that better serves students? How might we use

technology to increase our effectiveness as educators and administrators?

Do we have classroom, practice room, laboratory space and housing capacity in support of new programs? Is there sufficient demand for the program or service being proposed? Do we fully understand the scope of the financial and human resources required?

By answering these questions, and collaborating effectively across the organization, we will be able to devote energy to the initiatives that will have the greatest impact on achieving the college vision.

***Make affordability, access, retention, and graduation a key focus in all planning and operational decisions:***

The model of higher education based on four years residence at a college campus is resource intensive and expensive to maintain, leading to the high cost of education.

We envision a future model for higher education with access to a range of affordable programs, while still providing students with high quality music and performing arts education. For example, coursework at an articulating

institution, or through a mobile device, study abroad and internship opportunities can be stitched together in creative ways to provide a meaningful and affordable education. New technologies create efficiencies that can lower the costs of program delivery hence making music and performance arts education more accessible and more affordable to more students in more places around the globe.

By accepting a student to the college or conservatory, we are affirming that the individual has the talent to succeed. It is therefore our responsibility to provide the resources and support to retain that student and guide them to graduation.

***Be proactive in exploring and, where appropriate, integrating new technologies***

Advancing new technologies such as mobile connectivity, cloud computing, augmented reality, big data analytics and artificial intelligence are affecting every part of our society from the way we work, connect, create, consume and learn. The rapid change of technological disruption is altering not only the fields in which our students, faculty and staff work and create in, but they also present unique opportunities for more immersive, diverse and personalized learning environments, creative and educational innovation, increasing affordability, accelerating productivity, decreasing costs and generating new revenue streams for the institution.

Conversely, a passive approach to new technologies may pose unique challenges to attaining our vision, successfully executing our strategic direction, and maintaining our position as the preeminent institution for contemporary music and the performing arts.

We will be proactive in exploring and, where appropriate, integrating new technologies within all four areas of our strategic direction: infrastructure, integration, innovation and inclusion, acknowledging that they can be key catalysts for success within and across initiatives.

## STRATEGIC DIRECTION 2017-2020

### INFRASTRUCTURE

Berklee's vision for 2025 is to transform arts education and empower artists to better our world. To enable this, we will need to develop transformational student service systems to support them. With a focus on streamlining operations, strengthening organizational structure, and becoming as efficient an organization as possible, we will undergo a systematic business process review to ensure that Berklee is as affordable and accessible as it can be. We'll also seek to inspire donors to share this vision through philanthropic support.

- By 2020, implement an improved technological ecosystem, supported by "best practice" business processes designed to provide the highest quality experience possible.
  - Replace the Colleague HR, finance, and student information system with new cloud-based Enterprise Resource Planning software to support improved business processes, workflows, reporting, mobile access, and data analytics.
  - Adopt a single online learning environment
  - Unify our approach to student recruitment, advising, success and support using common platforms.
- Initiate a thorough study of contemporary performance venue design - and how lighting, audio, video, multimedia, interactive, immersive, and emerging technologies are integrated -- in order to conceptualize the design and, if appropriate, advance development of 21st century state-of-the-art live performance venue on our Boston campus.
- Provide a world-class environment for learning, working, and living, including state-of-the-art facilities to foster educational effectiveness, promote a student-centric experience, and to best support the institution's enrollment.

- Undertake the development of planning and design for a new residence hall on the Boston campus.
- Complete a space utilization survey to identify potential facility use improvements, and a campus-wide planning process to best meet current and anticipated needs of the merged institution
- Provide enhanced opportunity for faculty and staff retention, growth and development: Leadership Development Program, Professional Development Training, Staff mentor program, and expand Faculty Development programs and build proficiency and capacity in new technologies.
- Formulate an effective governance structure built on collaborative leadership and community interaction.
- Increase fundraising capacity; inspire donors with a transformational and comprehensive model of the 21st century music and performing arts institution.

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## INNOVATION: STUDENT CENTERED

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Berklee's vision describes a vibrant ecosystem of music, theater, and dance, where all programs—from pre-college experiences to lifelong learning—work synergistically to strengthen one another, and align with students' creative, artistic, and career goals. To accomplish this, we will focus innovation on curriculum, career opportunity, campus life, and student success.

- Develop a model for the creation of learning pathways between the Boston and Valencia campuses, Conservatory programs, online programs, study abroad, internship opportunities, and educational partners to create the world's most dynamic and comprehensive program for music, dance, and theater education.
  - Develop programs that embrace ethnic and newly emerging, technology-based instruments.
  - Create online masters programs
  - Expand our education outreach programs in music to embrace theater and dance.
  - Explore the development of new programs in songwriting production, live performance design, software development, creative industries innovation, and electronic performance.
  - Integrate elementary, secondary, higher education, and continued education programs into lifelong learning outcomes.
  - Develop an approach to evaluate the alignment of current programs to our strategic direction.
- Enhance student advising and success programs, services, and supports to advance retention and graduation outcomes for students.
  - Develop a comprehensive and integrated student advising and success model.

- Enhance existing and launch new student success initiatives designed to improve outcomes for targeted student populations.
- Align admission and financial aid strategies to targeted student success and institutional goals.
- Create a residential and campus life experience designed to enhance student engagement, creative inspiration and satisfaction.
  - Develop co-curricular experiences to deepen student learning and development with a new residential curriculum, an integrated approach to the first year experience, and broadened student leadership and experiential opportunities.
  - Implement a comprehensive student health and wellness strategy.
  - Improve satisfaction with student services delivery.
- Align career services with progressive trends in higher education and industry to support Berklee's unique position as the world's leading music and performing arts institution
  - Broaden our students' mindsets of what is possible with a music or performing arts degree
  - Develop communities to engage students, faculty, staff, alumni, industry professionals, and employers to guide career development and broaden paths and connections.
  - Increase subsidized internships and alumni mentorship.
  - Develop a comprehensive plan for employer engagement.
- Create new partnerships for articulation and affordability, including optimizing opportunity for students enrolled in Berklee Online or at Berklee International Network partner schools, and exploring opportunity for expanding articulation partnerships.

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## INCLUSION

Diversity is integral to the mission of Berklee simply because diversity is integral to music and the performing arts. An essential part of a Berklee education is gaining an appreciation of the rich variety and interdependence of the cultural traditions from which the music and the performing arts that students explore originates.

A diverse, inclusive work and learning environment is essential to maintaining our role as a leader in music, dance, and theater education. It is imperative that we take specific steps to attract and retain the widest array of talented musicians and performing artists and provide an environment that supports and nurtures their creative process. To this end, we will implement a comprehensive diversity and inclusion strategy based on the following framework: student success, access and campus culture; recruiting and hiring; training, dialogue and practice; the Conservatory's unique needs; and Berklee Valencia's unique needs.

- Student Success, Access and Campus Culture  
Diversity and inclusion are central to our mission and to the quality and excellence of the services we provide at Berklee. Student success, improved retention and graduation rates, and improvement of the student experience will be our top priorities.
- Recruiting and Hiring  
We have historically had a relatively low turnover of faculty and staff at Berklee—which means that increasing the diversity of the institution requires us to treat every new job opening as a vital opportunity to seek top candidates who better reflect the make up of the student body. It is our responsibility to ensure our diversity and inclusion principles are infused throughout the hiring process for all faculty, staff and students.
- Training, Dialogue and Practice

The institution will strive to create a safe and inclusive campus community by deepening and enhancing the level of dialogue and training around Diversity and Inclusion issues on campus.

- Action Items Tailored for the Conservatory's Unique Needs  
The institution will further evaluate and develop a tailored approach to addressing the unique needs of the Conservatory in relation to those of the College to create a comprehensive plan that addresses equity, diversity, and inclusion.
- Action Items Tailored for Berklee Valencia's Unique Needs  
The institution will further evaluate and develop a tailored approach to addressing the unique needs of the Valencia campus in relation to those of the College to create a comprehensive plan that addresses equity, diversity, and inclusion while paying specific attention to cultural and regional understanding surrounding these topics.
- Additional Initiatives  
We will undertake a number of other steps to improve culture and climate.
- Evaluate the resources needed to implement the six initiatives listed above

Berklee is committed to supporting these initiatives by providing the appropriate resources to fully engage in this important work.

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#### INNOVATION: FULLY FUNDED WITH EXTERNAL SUPPORT

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Berklee's unique standing and global reach positions us well to act as an innovation platform, congregator and accelerator across the music, media and creative industry spectrums. With donor support, we will explore new opportunities for expanding our physical presence in cultural and innovation capitals domestically and abroad; as well as incubate research and development projects that advance innovation and catalyze positive changes in the college, the conservatory, our industry and our world.

Such efforts will not only augment Berklee's reputation as a leading academic institution, but will also bolster the value of creative education, create expanded employment opportunities for our graduates, connect us with new funding sources and donors and develop new revenue streams for the college and conservatory that in turn expand affordability.

- Develop, implement and communicate a campus-wide Intellectual Property policy that encourages creativity and entrepreneurialism in students, faculty and staff;
- Expand philanthropic support for developing research and development capacity and facilities institution-wide; as well as the creation of a Music + Health Institute
- Expand our physical presence in cultural and innovation capitals nationally and internationally, including hubs in cities such as Los Angeles and New York, and/or in countries such as China and India.
- Widen the reach and impact of the Open Music Initiative and accelerate adoption of its open protocol.
- Explore new product, program and platform development using emerging technologies such as virtual and augmented reality, artificial intelligence, blockchain and internet of things for the purposes of increasing online program reach and immersion, generating new

revenue streams for our students and institution, enhancing learning, and promoting innovation across the creative industries.

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## INTEGRATION

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Recruiting and enrolling talented students is central to our institution's success. Educating, graduating, and preparing them for sustained careers is our central responsibility. The merger creates opportunity to unify the enrollment process across all programs, assuring that students find the right program to match their creative and career aspirations.

- Launch a unified enrollment strategy with a vision to build a new enrollment, admissions, and aid awarding system that integrates marketing and application processes for all major programs: college undergraduate and graduate, Conservatory, Valencia, Online, summer, and off-campus clinics and workshops.
- Recruit on a global scale and build on the reputation of Boston Conservatory programs and the brand value of Berklee.
  - Further develop study abroad programs in Valencia, including launching a first year undergraduate experience.
  - Execute communications strategy to increase international visibility for Boston Conservatory at Berklee.
  - Develop integrated recruitment strategy for China
- Enrich the offerings for both current College and Conservatory students by creating more flexibility and additional educational opportunities within existing programs, including transferability between specified Conservatory and College majors.
- Explore programs that build on shared strengths of the College and Conservatory, such as:
  - Comprehensive Conservatory music division strategy
  - Live performance design program
  - Jazz Dance and Dance Pedagogy programs
  - Course offerings in music video, performance acting, and stagecraft skills for musicians.
- Integrate current College and Conservatory summer programs to

leverage strengths of both institutions, evaluate gaps between demand and current offerings and create appropriate new summer, international and inter-session programs, making the best use of both the Boston and Valencia campuses and online offerings, while cultivating future enrollment.

## PATHWAYS PART 2

Pathways Part 1 sets a bold direction for the institution's future by positioning Berklee as the global leader in arts education, driven by a student-centered focus, entrepreneurial spirit, inclusive culture, reimagined student services, transformational customer service technologies, and a career opportunity network. We will accomplish all of this with the talent, dedication, and creative energy of our entire community, as we have done successfully many times since our founding.

Our strategic plans over the last ten years have led to major accomplishments that demonstrate our arts education leadership. We completed the 160 Massachusetts Avenue building in the heart of our campus, vastly improving student life, dining, and recording facilities; and made significant improvements to 150 Massachusetts Avenue. Demand for Berklee programs continues to grow with record applications and increasing selectivity. The online program now offers a bachelor degree program serving more than xxx students, and is about to launch masters degree programs. Scholarship support for students has increased dramatically from \$xxmm to \$xxmm. We launched masters and study abroad programs at a new campus in Valencia, Spain. We created institutes for global jazz, American roots music, and creative entrepreneurship; offer programs in Spanish through Berklee Latino programs; created free massive online enrollment courses (MOOCs) serving x million students, and launched a program for visually impaired students. We completed our first-ever capital campaign of \$xxmm and launched a \$100mm campaign, now at \$xxmm. Most significantly, the merger of Berklee and Boston Conservatory provides us with a truly unique opportunity to create an educational and entrepreneurial environment that will inspire a new generation of creators and innovators in the arts, society and business.

All of these initiatives contribute to meaningful outcomes for our students: a better and deeper student experience through enhanced facilities and systems, improved graduations rates (xx% in 2008 v. xx% in 2017), and an expanded array of options of career opportunities in the creative industries and beyond. In addition to the many successful alumni working in the traditional music industry, Berklee graduates are now making their mark at tech giants such as Apple, Facebook, Google, and Tesla, and at a wide range of startups and venture-funded companies in the technology, healthcare and other leading edge sectors.

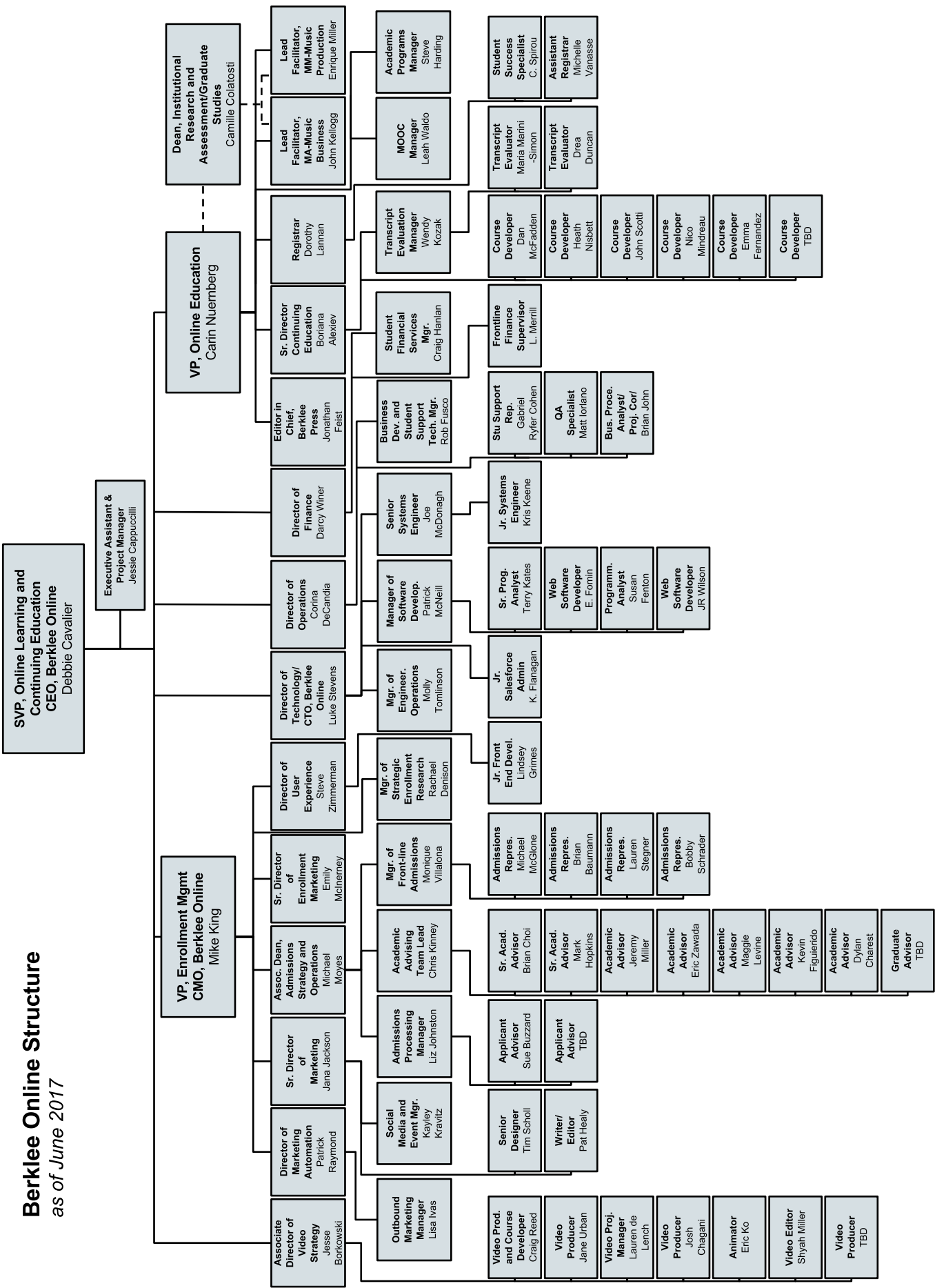
The promise of this strategic plan for 2017-2020 is the capacity it creates to open up flexible educational pathways across college, online, conservatory, Valencia, study abroad, internship, institute, and international partner programs. Furthermore, it can inspire and support our community to create new works, programs and products that help launch the careers of our students, promote the work of our faculty, staff, and alumni and catalyze innovation across the creative and media industries.

As we work to realize the goals of Pathways Part 1, we will look ahead to how we can use these new capacities to form strategies for 2020-2023 that will inspire and ignite the extraordinary possibilities and applications of contemporary music and the performing and creative arts on the global society and industry.



## Standard 3 Appendix





## Standard 4 Appendix



### *Master of Arts in Music Business*

#### **OMBUS-505: Music Business Revenue Streams**

In this course, students evaluate and analyze the sources of revenue generated in the music business. Students examine both the history and current status of the various revenue streams and their impact on participants in the music industry, from entrepreneurs to musicians to music product retailers. While live music continues to provide the bulk of revenue for musical artists, the digital age has brought many changes in the value of copyrights and heightened the importance of cultivating ancillary income sources. Students investigate the legal framework impacting the ability of players in the industry to establish viable careers and businesses, in addition to exploring and imagining new sources of revenue for the music business.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- evaluate the role of sponsorships and endorsements in sustaining the careers of artists and related supporting personnel, such as managers, agents, and attorneys;
- evaluate the sustainability of record labels as viable stakeholders in the digital music business;
- analyze revenue streams for the live music business, including touring, festivals, and merchandising;
- analyze changes in the value of copyrights as a result of the emergence of the digital economy;
- analyze the creation of new ancillary businesses by musical artists and their impact on the broader music industry;
- analyze the effects of crowdfunding as a capital resource for artists and related businesses;
- analyze the sustainability of revenue from the music products field; and
- interpret the role of technology companies in sustaining and expanding the revenue of the recorded music market.

#### **OMBUS-522: The Business of Music Marketing**

In this course, students gain a professional level knowledge of cutting edge marketing techniques essential for any music-centric business. Starting with evergreen marketing best practices, students learn specific approaches for building an engaged community, applying different forms of media for visibility, and utilizing professional marketing tools to plan, execute, and report back on results. Students also learn how to plan and support a product release. Students master marketing philosophy, learn how to create and execute an integrated marketing campaign, and explore ways to create and run a successful music business—critical knowledge and skills for both music product and marketing.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- synthesize web analytics to develop the niche of an artist or music product and target the relevant audience;
- create an effective product and pricing strategy, along with a supporting business plan;
- create a professional music marketing plan;
- analyze marketing segments available to musicians and music products, with a particular focus on online-related initiatives;
- develop sophisticated approaches to marketing and selling music and music-related products online, including implementing web optimization strategies;
- apply the essential pillars of successful music marketing campaigns; and
- implement effective messaging, branding, and communication for artists or music-related companies.

### **OMBUS-537: Data Analytics in the Music Industry**

Through this course, students gain a deep understanding of the role of data in the business of music, balancing theoretical concepts, illustrative case studies, and practical application. When used correctly, data about artists and music serve as invaluable tools, allowing companies to measure performance accurately and understand the current market, informing decisions with real facts and figures, and providing insight into how existing processes may be made more efficient. Students learn how to implement a data strategy, including its benefits and risks, and gauge how difficult it can be to attain accurate data. Students also learn how to represent data visually in ways that help with communication and understanding. Students apply data analysis, extract data, and perform queries.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- select the appropriate methods, fundamentals, environments, and occasions to apply data analysis;
- write SQL (Structured Query Language) and Excel formulas in order to extract and analyze data;
- determine which types of questions it is possible to ask of the data available;
- apply data to the business of music from album releases to promotional strategies and touring;
- analyze statistical concepts;
- assess any available data set, its sources, and suggested application; and
- visually represent and communicate data

### **OMBUS-555: Music Business Finance**

In this course, students explore music business finance as three digestible components: first, determining and understanding financial calculations, both focused on the music industry in particular, as well as used more broadly across industries; second, money, markets, and the music business; and third, funding music. Students learn how to access money, take advantage of micro-finance opportunities, and apply financial tools to assess the financial health of an enterprise. Students explore capital markets, startups, stocks and IPOs, cash flow, balance sheets, price elasticity, and exit strategies. Students also examine nontraditional forms of music funding, such as venture capital and crowdfunding opportunities like Kickstarter and PledgeMusic. Additionally, students learn about bonds, grants, business loans, financing in rounds, and more.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- define equity in a music enterprise;
- evaluate profit and loss statements;
- prepare a pitch for venture capitalists;
- plan entrepreneurial exit strategies;
- assess the role of venture capital for music entrepreneurs;
- assess the cash flow dynamics of music startups and evaluate a company's cash flow statement;
- assess government funding and non-profit grants;
- leverage the loan market for a music business;
- analyze stock indicators to track publicly-traded music companies;
- apply best practices and budgeting in crowdfunding;
- apply bonds to the music business; and
- apply the methodology of price elasticity to music goods.

### **OMBUS-595: Music Business Law**

In this course, students analyze the most important legal issues in the contemporary music industry, including how these issues began, how they have evolved, and where they are headed. Students explore copyright law, including fair use and public domain, and how it affects sampling, interpolation, and mashups. Students also examine contracts related to songwriting, 360 deals, revenue sharing, and more, in addition to legal documents related to bands, booking, and touring. Students explore contemporary and new means of creating and disseminating music, including streaming audio and video, as well as augmented and virtual reality—and the associated legal implications. Upon completion of this course, students will gain the analytical skills needed to evaluate a broad range of issues and assess competing sides in order to negotiate and author contracts.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- evaluate legal issues related to bands, including the role of the manager, what constitutes fair and equitable agreements between artist and managers, responsibilities of departing and remaining band members, and the importance of the band unit and band name;
- evaluate concert riders and contracts, in addition to the legal responsibilities of venue owners and managers;
- evaluate opportunities to resolve conflicts, including summary judgment, mediation, and arbitration
- author favorable conditions for any side in a negotiation involving aspects of the music and entertainment industry;
- analyze legal issues in a broad range of areas connected to the music and entertainment industry, including songwriting, recording, touring, distribution, and technology;
- analyze legal issues that pertain to streaming audio and video, in addition to new technologies such as virtual and augmented reality; and
- assess various songwriting and publishing conditions, terms, durations, compensation, duties, responsibilities, and contracts.

### **OMBUS-690: Research Methods/Proposal Development for the Culminating Experience**

All Master of Arts in Music Business students complete a culminating experience or thesis project. This experience is meant to be exactly as named: the culmination of a student's work in the program, the experience through which students synthesize all they have learned. The culminating experience helps to shape students' next steps in the profession and in their career. In short, the culminating experience provides an opportunity for students to complete unique and original professional work. Through the culminating experience, students make a creative contribution to and/or define and solve a problem that exists in the profession. This contribution may take the form of a research project, a creative project, a practical project, and/or another project of the student's devising. Regardless of the form that the culminating experience takes—whether creative, research-focused, or practical in nature—the culminating experience represents the highest expression of students' learning at the graduate level.

Students begin this experience with a written proposal. This course supports and guides students through the process of developing this proposal. The proposal describes students' intentions regarding the culminating experience, discussing the form the project will take as well as the scope of work. Students also develop a plan of action and timeline, as well as identify the resources needed. They also explore some of the differences between independent research and learning and course work. Additionally, students learn methods for conducting the research needed to realize their projects. Students learn how to frame and evaluate inquiries

using quantitative, qualitative, and mixed research methods; they learn about different research methodologies, including interviews, observational methods, surveys, reflexive methods, case studies, analytical methods, and more. And they learn how to select the methodologies most useful to their line of inquiry. Students also learn about the responsibilities, ethics, and values of research, and ways to use research to draw conclusions. They learn which research requires additional ethical approvals, such as from Berklee's Institutional Review Board. As well, students learn the appropriate formats and styles for their research to follow and learn how to submit their culminating experience to Berklee's archives.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- write their culminating experience proposal in the format and style appropriate for their project and submit the proposal for approval;
- determine the scope of work they will master in their culminating experience;
- develop a plan of action and timeline for the culminating experience, as well as identify and develop a plan to attain resources needed;
- evaluate statistical approaches and results;
- evaluate the credibility and ethics of research conclusions;
- synthesize appropriate data analysis strategies;
- determine which types of research require additional ethical approvals, such as from an Institutional Review Board, and gain familiarity with that application process;
- compare and evaluate research genres and approaches, including interviews, observational methods, surveys, reflexive methods, case studies, analytical methods, and more; and
- understand the process and requirements for culminating experience submission to the Berklee archives.

#### **OMBUS-657: Artist Management**

This course provides an in-depth exploration of the strategy behind effective artist management. Through case study analysis, students learn the key ingredients for successful artist management/artist relationships, in addition to approaches for growing and sustaining artists' careers. Underpinning this work is effective brand management and the development of the artists and their fan bases. Students learn how and when to build out artists' teams and how to leverage financing opportunities, such as crowdfunding, to jumpstart new projects. It is exceedingly rare that artists have a single income stream, so artist managers must be versed in all aspects of the industry to exploit opportunities that align with their artists' goals. The course positions students to identify and leverage potential opportunities, while nurturing industry relationships and negotiating the most favorable outcomes for artists.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- create innovative, multi-dimensional plans to increase the chances of success for the artists with whom they work;
- evaluate important contractual and financial documents required in artist management and help negotiate the most favorable outcomes for artists;
- devise strategies for financing and making connections that support artists' sustainability;
- execute effective strategies for brand management and cultivating fan bases;
- leverage opportunities in touring, recording, licensing, merchandising, and sponsorships that align with artists' goals; and
- build an effective team that coordinates and supports artists' careers.

### **OMBUS-664: Music Business Policy**

Music business policy determines what is possible in the evolving, global marketplace for music, and has a direct impact on the paychecks of working artists and entrepreneurs. In this course, students learn what they need to help them seize opportunities and take a proactive role in the debates that are shaping the future of creativity and commerce. Long-term sustainability in the music industry requires a working knowledge of the laws and regulations around the world. Students expand their knowledge of local, regional, national, and international policies that impact the global music industry. They analyze the challenges to implement music policies that are effective in a global framework. They also analyze the primary stakeholders in music policy, including the historical context and situational framework in order to determine best ways forward. They evaluate how public policy provides for differing levels of equity for artists. They also explore the impact of technology on policy and evaluate where policy changes may still be required. Students learn to demystify complex policy topics, as they gain confidence to engage in these important issues.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- evaluate how international, federal, state, and municipal policies shape the music ecosystem from the local to the global;
- evaluate the ways that new technology developments may reduce the necessity for policy intervention, and evaluate where policy guidance may still be required;
- evaluate how public policy provides for differing levels of equity for artists;
- debate copyright reform from the position of recognizing the basic history of how this specific body of law established the framework for every business directly or indirectly involved with recorded music;
- compare the different standards for setting statutory rates for the use of sound recordings, the rationale behind each, and the practical ramifications regarding modification;
- analyze the challenges to devising and implementing music policy and opportunities to evolve the global framework for music entrepreneurship;
- analyze the zones where policy intersects with music: copyright, digital distribution, telecommunications, broadcast, live performance, and urban development;
- analyze the primary stakeholders in music policy, including their historic emphasis and situational leverage in current debates on issues such as copyright reform, access to audiences, participatory economics, and competition; and
- analyze how bills are drafted, introduced, and passed.

### **OMBUS-693: Culminating Experience in Music Business 1**

All Master of Arts in Music Business students complete a culminating experience or thesis project. This experience is meant to be exactly as named: the culmination of a student's work in the program, the experience through which students synthesize all they have learned. The culminating experience helps to shape students' next steps in the profession and in their career. In short, the culminating experience provides an opportunity for students to complete unique and original professional work. Through the culminating experience, students make a creative contribution to and/or define and solve a problem that exists in the profession. This contribution may take the form of a research project, a creative project, a practical project, and/or another project of the student's devising. Regardless of the form that the culminating experience takes—whether creative, research-focused, or practical in nature—the culminating experience represents the highest expression of students' learning at the graduate level.



In this course, students review and finalize the proposal that was developed in OMBUS-690 Research Methods/Proposal Development for the Culminating Experience. If necessary, students also gain approval for their research from Berklee's Institutional Review Board. As well, students review the culminating experience guidelines that they learned in the Proposal Development course. Students spend the semester developing their projects, following their determined plan of action, and managing organizational and time management skills, to execute their research and work. They finalize their culminating experience committee, developing a plan to communicate with and receive feedback from each committee member. As well, they learn how to respond to, evaluate, and incorporate external feedback. They also learn to compute, interpret, and present data and results to support the project. Upon completion of this course, students will have completed a substantial draft or appropriate portion of their Culminating Experience.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- develop a draft or substantial portion of their culminating experience project;
- execute the research required for their project;
- execute, revising if necessary, the planned scope of work and timeline for their culminating experience;
- synthesize knowledge gained to develop an original contribution;
- assess feedback and incorporate revisions as appropriate;
- determine their culminating experience committee, developing a communication plan and process;
- assess all culminating experience requirements in terms of plans of action, documentation, research, and more;
- compute, interpret, and present data and results to support the project, as necessary;
- apply to and gain approval from the Institutional Review Board, if necessary;
- apply organization and time management strategies to master a long-term project; and
- examine the process of completing the culminating experience project.

#### **OMBUS-676: Music Strategy for Consumer Brands**

Relationships between artists and consumer brands are increasingly symbiotic, helping to strengthen emotional connections with audiences, develop meaningful relationships, and earn revenue. In this course, students learn to make appropriate alignments between brands and artists and devise strategies for campaigns that have measurable outcomes, such as KPIs (key performance indicators) and ROI (return on investment), that inform further investment. Students learn to conceptualize, build, and execute best-in-class music campaigns for consumer brands in a professional, real-world context through research, analysis, presentation, and critique.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- evaluate how brands fit in the music space and how to adapt strategies to increase relevance where it does not exist;
- articulate the value emotion plays in driving purchasing decisions and assess how music can be leveraged to enhance these connections;
- quantify brands' assets that are of value to the artist community and can provide the foundations for a campaign;
- assess artists' communication, team, and brand before considering them for partnership;
- assess ROI of a campaign based on its targets and KPIs;

- develop campaigns that simultaneously deliver value for artists and the brand for authentic ambassadorship;
- develop campaigns through a focus on storytelling across the PESO (paid/earned/shared/owned) model;
- avoid major mistakes that many brands make relating to the artist community relating to payment, approvals, and contracting; and
- deliver concepts and campaigns that go beyond marketing consumer products to impact consumers and the industry in more meaningful ways.

### **OMBUS-692: Music Business Leadership and Management**

In this course, students enhance their understanding of leadership core competencies for professional development, apply that leadership awareness to their managerial capabilities in multiple business environments, and implement change management techniques as tactical strategies for competitive advantage within the music industry. To be successful in leading people, it is necessary to understand yourself, understand the environment, and communicate a vision of where you want to go. Through this course, students gain the analytical, visioning, and communications skills required for leadership. Students gain critical reflection skills through receiving and providing ongoing feedback to their classmates and faculty, as well as completing critical reflection and simulation exercises. Students gain greater mastery of their professional development as leaders and entrepreneurs in the music business.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- synthesize applicable models of leadership into personal approaches;
- synthesize the characteristics of globally engaged business professionals, entrepreneurs, and leaders within the music industry;
- synthesize strategies and tactics for competitive advantage;
- evaluate the leader's role in constructing effective strategic and tactical initiatives;
- assess their own personal orientation and practical approach to leadership and management;
- analyze the role of the situation/context in leadership theory and practice;
- apply leading theories and models of leadership to operationalize a vision in a practical business or organizational context.

### **OMBUS-695: Culminating Experience in Music Business 2**

All Master of Arts in Music Business students complete a culminating experience or thesis project. This experience is meant to be exactly as named: the culmination of a student's work in the program, the experience through which students synthesize all they have learned. The culminating experience helps to shape students' next steps in the profession and in their career. In short, the culminating experience provides an opportunity for students to complete unique and original professional work. Through the culminating experience, students make a creative contribution to and/or define and solve a problem that exists in the profession. This contribution may take the form of a research project, a creative project, a practical project, and/or another project of the student's devising. Regardless of the form that the culminating experience takes—whether creative, research-focused, or practical in nature—the culminating experience represents the highest expression of students' learning at the graduate level.

This course, a continuation of OMBUS-693: Culminating Experience in Music Business 1, supports the completion of the culminating experience. Students work in consultation with their culminating experience

committee to develop their unique projects, and to take them from first draft to finished form. In addition, they prepare for their final presentation and ultimately present their work to their committee and to the online graduate community. As part of their coursework, students reflect on their projects as well as on the knowledge and skills they have attained in the program. Students apply the individual experience, intelligence, organization, creativity, and synthesis of acquired knowledge necessary to complete their unique project. Students analyze the ways in which their culminating experience enriches the discipline of study or the profession, and the ways in which they have changed by completing the experience. Likewise, students determine next steps—what they will do next, if appropriate, to develop the project further. Students also master written and oral communication skills as they present their projects to their committee and to their classmates, and as they prepare their projects for submission to the course and to the Berklee archives.

### *Learning Outcomes*

Upon completion of this course, students will be able to:

- complete their culminating experience project;
- produce a professional piece of work;
- consider project next steps;
- synthesize knowledge gained to develop an original contribution;
- evaluate their experience, assessing the contribution made to the profession; and
- analyze their own artistic, professional, and personal growth, as a result of having completed the graduate program.

## *Master of Music in Music Production*

### **OMPRD-507: Architectural Acoustics and Audio Systems Design**

This course prepares students to design and implement a professional-level critical listening, recording, and music production environment for themselves or for the clients with whom they work, using professional tools, standards, and practice. Students evaluate both theoretical and case study examples of acoustical and audio system design and construction, with a focus on programmatic thinking, application of scientific acoustical measurement, and both traditional and modern solutions in acoustics and audio. Students complete the necessary steps from conception of idea to the final project: a complete production studio design, including site study, internal and external acoustic design criteria, 3D modeling, final acoustic design and implementation, and audio and monitoring system design.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- design and confirm the design of the production space, using AutoCAD and AudioTools;
- plan and execute the design of a professional-level critical listening, recording, and music production environment;
- analyze theoretical and case study examples of acoustical and audio system design and construction;
- solve traditional and modern acoustics and audio problems;
- apply scientific acoustical measurement tools;
- apply acoustical data in the design and implementation process; and
- apply professional practice standards as applied to the production environment.

### **OMPRD-525: Critical Analysis of Music Production Techniques**

Improving the quality of music production projects necessitates strong listening skills. In much the same way that traveling to another country teaches people about themselves, listening to and analyzing others' songs across genres opens people to different techniques and perspectives on how to achieve the best results for conveying the vision or emotional intent of a project and connecting with listeners. In this course, students learn a framework and vocabulary for analyzing music that supports their work in the program, in addition to their professional career. Throughout the course, students dissect music for its use of various production techniques, including arrangement, instrumentation, performance, and mix considerations, with the underlying goal of strengthening their analytical abilities, increasing their versatility as producers, and enhancing the overall quality of their work.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- evaluate musical, emotional, performance and arrangement techniques in top-charting music, in addition to music in diverse musical styles;
- analyze key vocal production techniques, such as doubling, layering, distressing, tuning, compression, echo, and reverb;
- perform high-level analysis of production elements used in songs across genres;
- apply a professional-level framework and vocabulary for analyzing music production techniques; and
- apply findings from analysis to enhance their own music projects.

### **OMPRD-577: Music Production: Maximizing Emotion through Performance, Arrangement, and Sound**

This course is an in-depth, hands-on study of the unique elements involved in the craft of music production. Students learn the fundamental aural and philosophical considerations necessary to achieve

emotionally-impactful and commercially-competitive productions. Students also explore time-based musical and aural tools aimed at maximizing the emotional impact of any song, as well as the elements considered in representing artists, their music, and careers in the best light. Students hone their skills to become high-functioning, self-sufficient producers while working in diverse, collaborative production teams. As well, students hone practical organizational, time management, and budgeting skills to enhance project success.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- achieve professional standards of fidelity and musicality, all in the service of effectively conveying emotion through recorded music;
- plan, lead, and deliver emotionally impactful and commercially-viable music production projects within collaborative and self-contained contexts;
- lead a collaborative creative team, employing appropriate interpersonal communication skills;
- develop greater self-reliance;
- apply budgeting, scheduling, organizational, and time management skills; and
- apply appropriate technology in a variety of production and engineering tasks.

#### **OMPRD-588: Creative Recording Techniques**

This course is a practical, in-depth study of essential and creative recording techniques as well as an exploration of advanced audio editing techniques and considerations. Students learn to maximize the emotional impact of recordings by focusing on the music-driven intersection of the technical and creative skills necessary to achieve professional sounding recordings in any setting, from professional recording environments to portable studios with minimal gear. Students learn core and creative editing techniques meant to expand, repair, and maximize the emotional potential of any recording. They also envision detailed aural objectives and expand their recording vocabulary and expertise in order to determine frequency, dynamic, spatial, ensemble, and arrangement choices in recordings. Students apply multi-microphone recording techniques as well as advanced DAW editing strategies.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- record and edit impactful and commercially-competitive recordings within both collaborative and self-contained contexts;
- achieve professional standards of fidelity and musicality, in service of the project, by applying creative recording techniques;
- envision detailed aural objectives in order to determine crucial frequency, dynamic, spatial, ensemble, and arrangement choices in recordings;
- employ multi-microphone recording techniques; and
- apply advanced DAW editing techniques.

#### **OMPRD-599: Commercial Vocal Production**

In this course, students enhance skills necessary to create vocal-focused recordings that are contemporary and commercially viable. Students explore the voice as an instrument, one that is naturally expressive and harmonically complex, and that can be technologically-processed. They also examine the voice as a commercially connective instrument in modern music. Students learn to master the production of commercially viable vocal performances for a contemporary client base. They also master microphone placement for various types of vocalists, choirs, and backing vocals; analyze the use of phase, panorama, delay, reverb, and vocal modulation in contemporary music compositions; and apply Auto-Tune, Melodyne,

and the vocoder effectively to edit vocal recordings in production. Students develop and implement strategies that enhance vocal performances using natural and artificial techniques and processing.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- evaluate the connectivity and commercial viability of vocal performances;
- develop and implement strategies that enhance vocal performances using natural and artificial techniques and processing;
- analyze the use of phase, panorama, delay, reverb, and vocal modulation in contemporary music compositions;
- apply the most effective microphone placements for recording various types of vocalists, choirs, and backing vocals; and
- apply Auto-Tune, Melodyne, and the vocoder effectively to edit vocal recordings in production.

### **OMPRD-690: Business of Independent Music Production/Proposal Development for the Culminating Experience**

All Master of Music in Music Production students complete a culminating experience or thesis project. This experience is meant to be exactly as named: the culmination of a student's work in the program, the experience through which students synthesize all they have learned. The culminating experience helps to shape students' next steps in the profession and in their career. In short, the culminating experience provides an opportunity for students to complete unique and original professional work. Through the culminating experience, students make a creative contribution to and/or define and solve a problem that exists in the profession. This contribution may take the form of a research project, a creative project, a practical project, and/or another project of the student's devising. Regardless of the form that the culminating experience takes—whether creative, research-focused, or practical in nature—the culminating experience represents the highest expression of students' learning at the graduate level.

Students begin this experience with a written proposal. This course supports and guides students through the process of developing this proposal. The proposal describes students' intentions regarding the culminating experience, discussing the project design and scope of work. Students develop a plan of action and timeline, as well as determine resources needed. They also explore some of the differences between independent research and learning, and course work. Students learn methods for conducting the research needed to realize their projects—artistic, case study, market, interview, quantitative, qualitative, and more. Students learn how to frame inquiries and to investigate the components of their projects. As well, students learn the appropriate formats and styles for their research to follow and learn how to submit their culminating experience to Berklee's archives. While preparing their proposal, students also explore the business aspects of operating as an independent producer or production company, including effective strategies for promoting work through networking and marketing, developing and implementing a business plan with diversified sources of revenue, managing legal and tax affairs, building a team and resources, and leveraging opportunities for growth and expansion.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- write their culminating experience proposal in the format and style appropriate for their project and submit the proposal for approval;

- determine the scope of work they will master in their culminating experience;
- develop a plan of action and timeline for the culminating experience, as well as identify and develop a plan to attain resources needed;
- evaluate a variety of research designs and business plan models, selecting the design and model most appropriate for their project;
- research market potential for professional music production work in their area;
- analyze tax implications for running an independent business and where/when to seek professional help; and
- understand the process and requirements for culminating experience submission to the Berklee archives.

### **OMPRD-637: Psychoacoustics**

This course examines human auditory processing from the eardrum to the auditory cortex. Students learn how speech and music signals are transformed from physical activity in the environment, to sensations in the cochlea, to psychological perceptions in the brain. Students explore the relationship between a sound and its perception in terms of the underlying mechanisms and limitations of our hearing system. Students also analyze the auditory system and pathways, spatial localization, critical bands and masking, temporal resolution, pitch, timbre, and loudness perception, auditory scene analysis, speech and music perception, and noise induced hearing loss. Throughout the course, students learn practical applications for how this information serves the audio arts, especially engineering and mixing.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- synthesize learnings about the human auditory system to understand why people hear what they hear;
- evaluate research in psychoacoustics;
- illustrate how the brain processes pitch, loudness, timbre, and timing;
- apply learning about the human auditory system to enhance production and engineering projects;
- explain the hearing and auditory nervous system, in addition to the physics of sound;
- explain the process by which the human auditory system organizes sound into meaningful elements; and
- explain the origin and consequences of noise induced hearing loss.

### **OMPRD-650: Advanced Mixing Techniques**

Advanced Mixing Techniques is a next-generation music mixing course for students to take their mixing skillsets to the highest level. In addition to an in-depth exploration of traditional mixing topics such as balance, EQ, dynamics, spatial effects, and automation, students explore pitch and time correction and mixing for relevant digital streaming services. Throughout the course, students mix twelve provided recordings in a variety of *Billboard* chart-related styles, including R&B/hip-hop, pop, electronic/dance, country, rock, and emerging artists. This work requires students to organize, implement, and execute large multi-track mixes in a DAW mixdown environment, in addition to executing technically and creatively advanced mixing techniques and preparing mixes for contemporary streaming formats.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- organize, implement, and execute large multi-track mixes in a DAW mixdown environment;
- execute technically and creatively advanced mixing techniques;
- mix for contemporary streaming formats;
- execute advanced mixing techniques, such as pitch and time correction; and



- produce a professional mix across a number of popular musical genres.

### **OMPRD-693: Culminating Experience in Music Production 1**

All Master of Music in Music Production students complete a culminating experience or thesis project. This experience is meant to be exactly as named: the culmination of a student's work in the program, the experience through which students synthesize all they have learned. The culminating experience helps to shape students' next steps in the profession and in their career. In short, the culminating experience provides an opportunity for students to complete unique and original professional work. Through the culminating experience, students make a creative contribution to and/or define and solve a problem that exists in the profession. The work involved in the culminating experience represents the highest expression of students' learning at the graduate level.

In this course, students review and finalize the proposal that was developed in OMPRD-690 Business of Independent Music Production/Proposal Development for the Culminating Experience. As well, students review the culminating experience guidelines that they learned in the Proposal Development course. Students spend the semester developing their projects, following their determined plan of action, and managing organizational and time management skills, to execute their research and work. They finalize their culminating experience committee, developing a plan to communicate with and receive feedback from each committee member. As well, they learn how to respond to, evaluate, and incorporate external feedback. They also learn to compute, interpret, and present data and results to support the project. Upon completion of this course, students will have completed a draft of their project. For recording projects, a draft generally means completion of recordings and rough mixes.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- develop a draft or substantial portion of their culminating experience project;
- execute the research required for their project;
- execute, revising if necessary, the planned scope of work and timeline for their culminating experience;
- synthesize knowledge gained to develop an original contribution;
- assess feedback and incorporate revisions as appropriate;
- determine their culminating experience committee, developing a communication plan and process;
- assess all culminating experience requirements in terms of plans of action, documentation, research, and more;
- compute, interpret, and present data and results to support the project;
- apply organization and time management strategies to master a long-term project; and
- examine the process of completing the culminating experience project.

### **OMPRD-662: Advanced Audio Mastering: Theory and Practice**

In this course, students develop their analytical and practical skills to be able to tackle the demanding signal processing challenges presented to professional mastering engineers. They learn theory and techniques to deliver high-quality masters for various platforms, including vinyl, lossy codecs, and streaming platforms. They learn to analyze audio according to its technical attributes and musical style. They evaluate audio according to audience and market expectations; they develop and execute strategies to adapt mixed audio to fit those expectations; and they learn to output flawless masters for various distribution channels.



### *Learning Outcomes*

Upon completion of this course, students will be able to:

- create flawless masters for various distribution channels;
- synthesize mastering strategies to solve signal processing challenges;
- select techniques to deliver high-quality masters;
- analyze audio according to its technical attributes and musical style;
- evaluate audio according to audience and market expectations; and
- develop and execute strategies to adapt mixed audio to fit those expectations.

### **OMPRD-677: Audio Production for Visual Media**

This course is an in-depth exploration of the tools, techniques, workflows, and creative considerations in producing audio for film, television, and related media. Students explore the history of film as a medium, through the development of technology for synchronizing audio to moving picture, to modern-day practices in audio post-production. Students explore the process and technique of creating sound for picture. They gather, craft, edit, and mix sound effects, backgrounds, and Foley that would be applied to visual media. They prepare for and explore techniques for managing a large ensemble recording session for recording score. They learn the process of submitting audio stems to the final mix, and they learn the final mix itself. Students also create a film clip with their own custom-created soundtrack as they hone their skills in audio post-production and work through an authentic, real-world post production process.

### *Learning Outcomes*

Upon completion of this course, students will be able to:

- create sound for picture, applying audio post-production skills;
- gather, craft, edit, and mix sound effects, backgrounds, and Foley;
- prepare for and explore techniques for managing a large ensemble recording session for recording score;
- prepare a film mix “pre-dub,” submit audio stems to the final mix, and complete the final mix, itself; and
- create a film clip with their own custom-created soundtrack using the techniques presented throughout the course.

### **OMPRD-695: Culminating Experience in Music Production 2**

All Master of Music in Music Production students complete a culminating experience or thesis project. This experience is meant to be exactly as named: the culmination of a student’s work in the program, the experience through which students synthesize all they have learned. The culminating experience helps to shape students’ next steps in the profession and in their career. In short, the culminating experience provides an opportunity for students to complete unique and original professional work. Through the culminating experience, students make a creative contribution to and/or define and solve a problem that exists in the profession. The work involved in the culminating experience represents the highest expression of students’ learning at the graduate level.

This course, a continuation of OMBUS-693: Culminating Experience in Music Production 1, supports the completion of the culminating experience. Students work in consultation with their culminating experience committee to develop their unique projects, and to take them from first draft to finished form. In addition, students prepare for their final presentation and ultimately present their work to their committee and to the online graduate community. As part of their coursework, students reflect on their projects as well as on the

knowledge and skills they have attained in the program. Students apply the individual experience, intelligence, organization, creativity, and synthesis of acquired knowledge necessary to complete their unique project. Students analyze the ways in which their culminating experience enriches the discipline of study or the profession, and the ways in which they have changed by completing the experience. Likewise, students determine next steps—what they will do next, if appropriate, to develop the project further. Students also master written and oral communication skills as they present their projects to their committee and to their classmates, and as they prepare their projects for submission to the course and to the Berklee archives.

#### *Learning Outcomes*

Upon completion of this course, students will be able to:

- complete their culminating experience project;
- produce a professional piece of work;
- consider project next steps;
- synthesize knowledge gained to develop an original contribution;
- evaluate their experience, assessing the contribution made to the profession; and
- analyze their own artistic, professional, and personal growth, as a result of having completed the graduate program.

**Berklee College of Music**  
**Master of Arts - Music Business**  
**OMBUS-505**  
**Music Business Revenue Streams**  
***3 credits***

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Phone:  
Course Website: online.berklee.edu  
Program Director: John Kellogg, Esq.

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**Course Description**

In this course, students evaluate and analyze the varied sources of revenue generated in the music business. Students examine both the history and current status of the various revenue streams and their impact on participants in the music industry, from entrepreneurs to musicians to music product retailers. While live music continues to provide the bulk of revenue for musical artists, the digital age has brought many changes in the value of copyrights and heightened the importance of cultivating ancillary income sources. Students investigate the legal framework impacting the ability of players in the industry to establish viable careers and businesses, in addition to exploring and imagining new sources of revenue for the music business.

**Course Learning Outcomes**

Upon completion of this course, students will be able to:

- evaluate the role of sponsorships and endorsements in sustaining the careers of artists and related supporting personnel, such as managers, agents, and attorneys;
- evaluate the sustainability of record labels as viable stakeholders in the digital music business;
- analyze revenue streams for the live music business, including touring, festivals, and merchandising;
- analyze changes in the value of copyrights as a result of the emergence of the digital economy;
- analyze the creation of new ancillary businesses by musical artists and their impact on the broader music industry;
- analyze the effects of crowdfunding as a capital resource for artists and related businesses;
- analyze the sustainability of revenue from the music products field; and
- interpret the role of technology companies in sustaining and expanding the revenue of the recorded music market.

**Course Materials**

- All You Need to Know About the Music Business (9th Edition)- Donald S. Passman (Passman)
- Money, Music and Success, (7th Edition)-Jeffrey and Todd Brabec (Brabec)
- Take Care of Your Music Business-2nd Edition: Taking the Legal and Business Aspects You Need to Know to 3.0-John P. Kellogg (Kellogg)

Access to the following websites

- Billboard
- Pollstar
- Hypebot.com
- Billboard.com

**List all recommended course materials—books, scores, films, etc.**

N/A

### **Grading Criteria**

#### **A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

#### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. However, some errors are present in select assignments.

#### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

#### **B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

#### **B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

#### **C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

#### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear in at least half all assigned material.

#### **C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of the course objectives and the methodology associated with each task. Few assignments are without problems.

#### **D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student

appears to have a below average/basic level of understanding of the course objectives and the methodology associated with each task. Most assignments contain flaws.

#### **F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

**Policy for Submitting Late Assignments:** Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

#### **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

#### **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. The faculty member may also provide more specific information on attendance/participation policies.

#### **Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

#### **Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college's role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff

from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as “protected characteristics”). If you have concerns about a possible violation of the college’s Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

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### **Course Outline**

List a detailed week by week outline. List topics for the week, as well as required readings, music, assignments, and assessment.

Week 1: Introduction (the 3 Big P’s) and the development of modern music revenue streams.

Week 2: The Live Music Industry (Part 1)

Week 3: The Live Music Industry (Part 2)

Week 4: Branding: Coupling parties of like minds, means, and/or needs.

Week 5: The importance of copyrights creating revenue and asset value (Part 1)

Week 6: The importance of copyrights creating revenue and asset value (Part 2)

Week 7: Merchandising beyond the tour: How to generate revenue from the sale or use of non-entertainment artist branded merchandise or services.

Week 8: Revenue generated from teaching the next generation of musicians and music business professionals the ins and outs of music and business.

Week 9: Union musician and vocalist sources of revenue and related benefits.

Week 10: The changing landscape of crowdfunding as a source of revenue for musical artists.

Week 11: The wide world of music products.

Week 12: Issues and concerns influencing the sustainability of certain music business revenue streams.

**Berklee College of Music**  
**Master of Arts - Music Business**  
**OMBUS-522**  
**The Business of Music Marketing**  
**3 credits**

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Instructor's Name: Mike King

E-mail: [mking@berklee.edu](mailto:mking@berklee.edu)

Phone:

Course Website: [online.berklee.edu](http://online.berklee.edu)

Program Director: John Kellogg, Esq.

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### **Course Description**

In this course, students gain a professional level knowledge of cutting edge marketing techniques essential for any music centric business. Starting with evergreen marketing best practices, students learn specific approaches for building an engaged community, including applying different forms of media for visibility, and utilizing professional marketing tools to plan, execute, and report back on results. Students also learn how to plan and support a product release. Students master marketing philosophy, learn how to create and execute an integrated marketing campaign, and explore ways to create and run a successful music business—critical knowledge and skills for both music product and marketing.

### **Course Learning Outcomes**

Upon completion of this course, students will be able to:

- synthesize web analytics to develop the niche of an artist or music product and target the relevant audience;
- create an effective product and pricing strategy, along with a supporting business plan;
- create a professional music marketing plan;
- analyze marketing segments available to musicians and music products, with a particular focus on online-related initiatives;
- develop sophisticated approaches to marketing and selling music and music-related products online, including implementing web optimization strategies;
- apply the essential pillars of successful music marketing campaigns; and
- implement effective messaging, branding, and communication for artists or music-related companies.

### **Prerequisite Knowledge**

In order to complete the work required for this course, students should have successfully completed the courses Music Marketing Fundamentals, Music Business Fundamentals, and Music Business Finance or have equivalent knowledge.

### **Course Materials**

- Jab, Jab, Jab, Right Hook: How to Tell Your Story in a Noisy Social World - Gary Vaynerchuk
- Here Comes Everybody: The Power of Organizing Without Organizations - Clay Shirky
- Permission Marketing - Seth Godin



## **Grading Criteria**

### **A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. However, some errors are present in select assignments.

### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

### **B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

### **B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

### **C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear in at least half all assigned material.

### **C- (70-72)**

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### **D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of the course objectives and the methodology associated with each task. Most assignments contain flaws.

### **F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

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## **Diversity Statement**

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## **Equity Statement**

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**Course Outline**

List a detailed week by week outline. List topics for the week, as well as required readings, music, assignments, and assessment.

Week 1: Product Trends in Music Business and Associated Marketing Opportunities

Week 2: Branding, Market and Brand Research, Brand Stewardship

Week 3: Engaging your Community

Week 4: Paid Media, Earned Media, Press, and Communication

Week 5: Music Marketing Tools and Technology

Week 6: Online and Offline Music Marketing Visibility

Week 7: Market Strategy, Unit Economics, Product Launch

Week 8: Marketing Creatively

Week 9: Marketing and Sales Data Analytics

Week 10: Starting and Operating a Music-Focused Business

Week 11: Presenting your Marketing Ideas

Week 12: Marketing Case Study Deep Dives: Planning, Execution, Results

**Berklee College of Music**  
**Master of Arts - Music Business**  
**OMBUS-537**  
**Data Analytics in the Music Industry**  
**3 credits**

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Instructor's Name: Liv Buli  
E-mail: liv@nextbigsound.com  
Phone:  
Course Website: online.berklee.edu  
Program Director: John Kellogg, Esq.

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### **Course Description**

Through this course, students gain a deep understanding of the role of data in the business of music, balancing theoretical concepts, illustrative case studies, and practical application. When used correctly, data about artists and music serves as an invaluable tool, allowing companies to measure performance accurately and understand the current market, informing decisions with real facts and figures, and providing insight into how existing processes may be made more efficient. Students learn how to implement a data strategy, including its benefits and risks, and come to understand how difficult it can be to attain accurate data. Students also learn how to represent data visually in ways that help with communication and understanding. This course is hands-on. Students apply data analysis, extract data, and perform queries.

### **Course Learning Outcomes**

Upon completion of this course, students will be able to:

- select the appropriate methods, fundamentals, environments, and occasions to apply data analysis;
- write SQL (Structured Query Language) and Excel formulas in order to extract and analyze data;
- determine which types of questions it is possible to ask of the data available;
- apply data to the business of music from album releases to promotional strategies and touring;
- analyze statistical concepts;
- assess any available data set, its sources, and suggested application; and
- visually represent and communicate data

### **Course Materials**

**List all required course materials—books, scores, films, etc.**

- *Naked Statistics: Stripping The Dread From The Data*  
Charles Wheelan
- *The Wall Street Journal Guide to Information Graphics: The Dos and Don'ts of Presenting Data, Facts, and Figures*  
Dona M. Wong
- A student account with Next Big Sound

**List all recommended course materials—books, scores, films, etc.**

N/A

**Grading Criteria**

**A (93-100)**

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### **Course Outline**

List a detailed week by week outline. List topics for the week, as well as required readings, music, assignments, and assessment.

Week 1: What's Data Got To Do With It?: Introduction to Data for the Music Industry. Sales, Radio Spins, Streaming, and Social data, and Using Data for the Business of Music - Tour Planning, Promotion, and Campaigns.

Week 2: Statistics, Part 1: Mean vs Median, Normal Distribution, Standard Deviation, and Variance.

Week 3: Statistics, Part 2: Percentages, Data Summary, Probably, and Practical Application using Google Sheets.

Week 4: How We Gather Information: Collecting and Storing Data, Reading and Understanding Data Tables.

Week 5: Data-driven Research A&R: Different approaches and Limitations to Data-Driven Approaches to A&R



Week 6: Introduction to Programming Languages: Extracting Data with SQL, the Data Scientist's Toolkit: Python, R, and more, and Drawing Data with D3.js

Week 7: Getting Hands On With SQL – Extracting Data

Week 8: Manipulating Data with SQL: Understanding the opportunities and limitations of performing analysis with SQL. Identifying when a data set needs cleaning.

Week 9: Tour Planning with Data: Plotting a Proposed Tour Route based on Geographical Audience Data. Understanding possible limitations to a data-driven approach to tour planning.

Week 10: Show, Don't Tell - Data Visualization and Information Graphics: Constructing data visualizations, understanding the difference between interactive and static graphs.

Week 11: Marketing and Promotion with Data: How a proposed promotional strategy can be substantiated by data. Proposing a case for Windowing, social media marketing and measurement.

Week 12: Indexes and Benchmarks: Setting New Standards for the Industry

**Berklee College of Music**  
**Master of Arts - Music Business**  
**OMBUS-555**  
**Music Business Finance**  
**3 credits**

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**Instructor's Name: Peter Alhadeff**

E-mail: [palhadeff@berklee.edu](mailto:palhadeff@berklee.edu)

Phone:

Course Website: [online.berklee.edu](http://online.berklee.edu)

Program Director: John Kellogg, Esq.

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**Course Description**

In this course, students explore music business finance as three digestible components: (1) determining and understanding financial calculations, both focused on the music industry in particular, as well as used more broadly across industries; (2) money, markets, and the music business; and (3) funding music. Students learn how to access money, take advantage of micro-finance opportunities, and apply financial tools to assess the financial health of an enterprise. Students explore capital markets, startups, stocks and IPOs, cash flow, balance sheets, price elasticity, and exit strategies. Students also examine nontraditional forms of music funding, such as venture capital and crowdfunding opportunities like Kickstarter and PledgeMusic. Additionally, students learn about bonds, grants, business loans, financing in rounds, and more.

**Course Learning Outcomes**

Upon completion of this course, students will be able to:

- define equity in a music enterprise;
- evaluate profit and loss statements;
- prepare a pitch for venture capitalists;
- plan entrepreneurial exit strategies;
- assess the role of venture capital for music entrepreneurs;
- assess the cash flow dynamics of music startups and evaluate a company's cash flow statement;
- assess government funding and non-profit grants;
- leverage the loan market for a music business;
- analyze stock indicators to track publicly-traded music companies;
- apply best practices and budgeting in crowdfunding;
- apply bonds to the music business; and
- apply the methodology of price elasticity to music goods.

**Course Materials**

- Guide to Money and Investing by Virginia and Kenneth Morris, McGraw-Hill
- Venture Deals: Be Smarter Than Your Lawyer and Venture Capitalist by Brad Feld and Jason Mendelson, Wiley`

**List of recommended course materials—books, scores, films, etc.**

N/A

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Week 2: The Compound Formula, Business Equity, and Crowdfunding II

Week 3: Money Growth, Stock Quants, and Crowdfunding III

Week 4: Payment Streams, Bonds, and Crowdfunding IV

Week 5: Present Value of Payment Streams Bond Yields, and Crowdfunding V

Week 6: Net Present Value, Discount Rates, and Venture Capital I

Week 7: IRR, Risk vs. Return, and Venture Capital II

Week 8: Business Loans, Investment Multiples, and Venture Capital III

Week 9: Owners' Shares, Price Elasticity, and Venture Capital IV

Week 10: Accounting Profit, Variable Pricing, and Venture Capital V

Week 11: Assets and Liabilities, Business Reports, and Venture Capital VI

Week 12: Cash Flow, Off-Beat Funding, and Early Exits

**Berklee College of Music**  
**Master of Arts - Music Business**  
**OMBUS-595**  
**Music Business Law**  
***3 credits***

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Instructor's Name: Dr. E. Michael Harrington

E-mail: emh2625@gmail.com

Phone:

Course Website: online.berklee.edu

Program Director: John Kellogg, Esq.

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### **Course Description**

In this course, students analyze the most important legal issues in the contemporary music industry, including how these issues began, how they have evolved, and where they are headed. Students explore copyright law, including fair use and public domain, and how it affects sampling, interpolation, and mashups. Students also examine contracts related to songwriting, 360 deals, revenue sharing, and more, in addition to legal documents related to bands, booking, and touring. Students explore contemporary and new means of creating and disseminating music, including streaming audio and video, as well as augmented and virtual reality; and they explore the associated legal implications. By the end of the course, students will gain the analytical skills needed to evaluate a broad range of issues and assess competing sides in order to negotiate and author contracts.

### **Course Learning Outcomes**

Upon completion of this course, students will be able to:

- evaluate legal issues related to bands, including the role of the manager, what constitutes fair and equitable agreements between artist and managers, responsibilities of departing and remaining band members, and the importance of the band unit and band name;
- evaluate concert riders and contracts, in addition to the legal responsibilities of venue owners and managers;
- evaluate opportunities to resolve conflicts, including summary judgment, mediation, and arbitration
- author favorable conditions for any side in a negotiation involving aspects of the music and entertainment industry;
- analyze legal issues in a broad range of areas connected to the music and entertainment industry, including songwriting, recording, touring, distribution, and technology;
- analyze legal issues that pertain to streaming audio and video, in addition to new technologies such as virtual and augmented reality; and
- assess various songwriting and publishing conditions, terms, durations, compensation, duties, responsibilities, and contracts.

### **Prerequisite Knowledge**

In order to complete the work required for this course, students should be familiar with and have

an understanding of intellectual property, copyright law, music publishing, and music licensing.

### **Course Materials**

**List all required course materials—books, scores, films, etc.**

*N/A. All reading examples will be provided and contained within each week's lessons and assignments.*

**List all recommended course materials—books, scores, films, etc.**

N/A

### **Grading Criteria**

#### **A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

#### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. However, some errors are present in select assignments.

#### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

#### **B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

#### **B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

#### **C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

#### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear in at least half all assigned material.

#### **C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of the course objectives and the methodology associated with each task. Few assignments are without problems.

#### **D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student



appears to have a below average/basic level of understanding of the course objectives and the methodology associated with each task. Most assignments contain flaws.

#### **F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

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from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as “protected characteristics”). If you have concerns about a possible violation of the college’s Equity Policy, please contact Dr. Christopher Kandus-Fisher at [ckandusfisher@berklee.edu](mailto:ckandusfisher@berklee.edu). For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at [www.berklee.edu/equity](http://www.berklee.edu/equity).

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### **Course Outline**

List a detailed week by week outline. List topics for the week, as well as required readings, music, assignments, and assessment.

Week 1: The U.S. Court System and Law

Week 2: Intellectual Property, Copyright

Week 3: Intellectual Property – Sampling, Replay/Interpolation, Mashups

Week 4: Songwriting, Publishing, Co-Writing, Single-Song Contracts

Week 5: Band Agreements, Band Names, and Stage Names

Week 6: Trademarks, Unfair Competition, Adverts, ROP

Week 7: Music Managers, Business Managers, Agents, Attorneys

Week 8: Live Music, Touring, Concert Riders

Week 9: Record Contracts (including 360, Revenue Sharing, and Traditional Deduction-filled)

Week 10: Downloads, Streaming Audio, Streaming Video

Week 11: Music and Visual; Sync, Hollywood, Treatments, Ideas, Credits, and Compensation

Week 12: Social Media, First Amendment, Augmented & Virtual Reality and New Legal Issues in Music Business Law

**Berklee College of Music**  
**Master of Arts - Music Business**  
**OMBUS-657**  
**Artist Management**  
**3 credits**

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Instructor's Name: Jim Horan  
E-mail: jimhoran7@gmail.com  
Phone:  
Course Website: online.berklee.edu  
Program Director: John Kellogg, Esq.

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**Course Description**

This course provides an in-depth exploration of the strategy behind effective artist management. Through case-study analysis, students learn the key ingredients for successful artist management/artist relationships, in addition to approaches for growing and sustaining artists' careers. Underpinning this work is effective brand management and the development of the artists and their fan bases. Students learn how and when to build out artists' teams and how to leverage financing opportunities, such as crowdfunding, to jumpstart new projects. It is exceedingly rare that artists have a single income stream, so artist managers must be versed in all aspects of the industry to exploit opportunities that align with their artists' goals. The course positions students to identify and leverage potential opportunities, while nurturing industry relationships and negotiating the most favorable outcomes for artists.

**Course Learning Outcomes**

Upon completion of this course, students will be able to:

- create innovative, multi-dimensional plans to increase the chances of success for the artists with whom they work;
- evaluate important contractual and financial documents required in artist management and help negotiate the most favorable outcomes for artists;
- devise strategies for financing and making connections that support artists' sustainability;
- execute effective strategies for brand management and cultivating fan bases;
- leverage opportunities in touring, recording, licensing, merchandising, and sponsorships that align with artists' goals; and
- build an effective team that coordinates and supports artists' careers.

**Prerequisite Knowledge**

Students should understand the basic techniques involved in recording, editing, and mixing supported by their DAW of choice.

**Course Materials**

**List all required course materials—books, scores, films, etc.**

- *They Call Me Supermensch* by Shep Gordon
- *When I Stop Talking, You'll Know I'm Dead* by Jerry Weintraub
- *All You Need to Know About the Music Business, 9TH edition* by Donald S. Passman

- *The Operator* by Tom King
- *The Mansion on the Hill* by Fred Goodman
- *Marketing Lessons from the Grateful Dead* by Brian Halligan and David Scott

Subscriptions to the following publications:

- Billboard Magazine
- The New York Times
- The Wall Street Journal

**List all recommended course materials—books, scores, films, etc.**

N/A

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### **Course Outline**

List a detailed week by week outline. List topics for the week, as well as required readings, music, assignments, and assessment.

Week 1: What is Artist Management?

Week 2: Getting Down to Business: setting up business, contract versus no contract, protecting the artist’s work, assembling a team.

Week 3: Making the Music: deciding which direction to take an album, recording budgets, the various team members involved in completing a project, licensing instrumentals

Week 4: Signing a Record Deal and Working with the Label: indies versus majors, record deal points, the attorney's role, day to day dealings with the label.

Week 5: Imaging the Band: the importance of image, merchandise, videos, social media.

Week 6: Touring, Part 1: Booking agents, determining where to play, booking shows, tour packaging, tour budgets.

Week 7: Touring, Part 2: Tour personnel, itineraries, books, and day sheets, the importance of ticket sales, promoters, day of show.

Week 8: Building (and maintaining) the Fan Base

Week 9: Selling the Artist: crafting the story, positioning the artist, creating demand, showcases and special events, promotional campaigns.

Week 10: Where the Money is: publishing deals, royalties, crowdfunding, publishing and book advances, sponsorships, and working with the business manager.

Week 11: Working with the Artist: the artist-manager relationship, managing expectations, intra-band dynamics, coaching artists, how to cope with changes.

Week 12: Profiles of Artist Managers



**Berklee College of Music**  
**Master of Arts in Music Business**  
**OMBUS-690**  
**Research Methods/Proposal Development for the Culminating Experience**  
**3 credits**

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**Instructor's Name: Camille Colatosti, PhD**

E-mail: ccolatosti@berklee.edu

Phone:

Office Location 155 Mass. Ave, 302, Boston campus

Office Hours

Course Website: [online.berklee.edu](http://online.berklee.edu)

Program Director: John Kellogg, Esq.

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**Course Description**

All Master of Arts in Music Business students complete a culminating experience or thesis project. This experience is meant to be exactly as named: the culmination of a student's work in the program, the experience through which students synthesize all they have learned. The culminating experience helps to shape students' next steps in the profession and in their career. In short, the culminating experience provides an opportunity for students to complete unique and original professional work. Through the culminating experience, students make a creative contribution to and/or define and solve a problem that exists in the profession. This contribution may take the form of a research project, a creative project, a practical project, and/or another project of the student's devising. Regardless of the form that the culminating experience takes—whether creative, research-focused, or practical in nature—the culminating experience represents the highest expression of students' learning at the graduate level.

Students begin this experience with a written proposal. This course supports and guides students through the process of developing this proposal. The proposal describes students' intentions regarding the culminating experience, discussing the form the project will take as well as the scope of work. Students also develop a plan of action and timeline, as well as identify the resources needed. They also explore some of the differences between independent research and learning and course work. Additionally, students learn methods for conducting the research needed to realize their projects. Students learn how to frame and evaluate inquiries using quantitative, qualitative, and mixed research methods; they learn about different research methodologies, including interviews, observational methods, surveys, reflexive methods, case studies, analytical methods, and more. And they learn how to select the methodologies most useful to their line of inquiry. Students also learn about the responsibilities, ethics, and values of research, and ways to use research to draw conclusions. They learn which research requires additional ethical approvals, such as from Berklee's Institutional Review Board. As well, students learn the appropriate formats and styles for their research to follow and learn how to submit their culminating experience to Berklee's archives.

## Course Learning Outcomes

Upon completion of this course, students will be able to:

- write their culminating experience proposal in the format and style appropriate for their project and submit the proposal for approval;
- determine the scope of work they will master in their culminating experience;
- develop a plan of action and timeline for the culminating experience, as well as identify and develop a plan to attain resources needed;
- evaluate statistical approaches and results;
- evaluate the credibility and ethics of research conclusions;
- synthesize appropriate data analysis strategies;
- determine which types of research require additional ethical approvals, such as from an Institutional Review Board, and gain familiarity with that application process;
- compare and evaluate research genres and approaches, including interviews, observational methods, surveys, reflexive methods, case studies, analytical methods, and more; and
- understand the process and requirements for culminating experience submission to the Berklee archives.

## Course Materials

- *Researching and Writing Dissertations: A Complete Guide for Business and Management Students*, 2nd Edition, by Roy Horn (CIPD - Kogan Page, 2012)
- Various research articles

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**Assessment Requirements**

Literature Review

Timeline and work schedule

Hypothesis development

Forming the committee

Proposal draft

Proposal revision

Proposal presentation

Reference list draft

Introduction draft

Research design and protocol, including statistical methods, if appropriate

**Grade Determination**

Assignments (discussion, online message board): 20%

Literature Review: 5%

Timeline and work schedule: 5%

Hypothesis development: 5%

Forming the committee: 5%

Proposal draft: 15%

Proposal revision: 15%

Proposal presentation: 5%

Reference list draft: 5%

Introduction draft: 10%

Research design and protocol, including statistical methods, if appropriate: 10%

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**Course Outline****Week 1**

Lesson: Preparing for the Culminating Experience/The Proposal Design

**Week 2**

Lesson: The Research Process/Determining a Topic

**Week 3**

Lesson: The Literature Review

**Week 4**

Lesson: Your data needs and project shape

**Week 5**

Lesson: Quantitative Research/Qualitative Research

**Week 6**

Lesson: More Research Approaches/Refining Your Topic-Purpose Statement

**Week 7**

Lesson: Interviews and Focus Groups/Survey and Questionnaire Research/Case Studies

**Week 8**

Lesson: Gathering, Understanding, and Reporting Data: Data Visualization

**Week 9**

Lesson: Research Ethics/Selecting the Committee

**Week 10**

Lesson: Selecting a design/writing the proposal (Continued)

**Week 11**

Lesson: Making decisions and completing the proposal

**Week 12**

Lesson: Presenting your proposal

**Berklee College of Music**  
**Master of Music - Music Production**  
**OMPRD-525**  
**Critical Analysis of Music Production Techniques**  
**3 credits**

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Instructor's Name: Mike Denneen  
E-mail: mdenneen@berklee.edu  
Phone:  
Course Website: online.berklee.edu  
Program Director: Enrique Gonzalez Müller

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**Course Description**

Improving the quality of your own music production projects necessitates strong listening skills. In much the same way that traveling to another country teaches you about yourself, listening to and analyzing other songs across genres opens you to different techniques and perspectives on how to achieve the best results for conveying the vision or emotional intent of a project and connecting with listeners. This course presents a framework and vocabulary for analyzing music that will support students' work in the program, in addition to their professional career. Throughout the course, students dissect music for its use of various production techniques, including arrangement, instrumentation, performance, and mix considerations, with the underlying goal of strengthening their analytical abilities, increasing their versatility as producers, and enhancing the overall quality of their work.

**Course Learning Outcomes**

Upon completion of this course, students will be able to:

- evaluate musical, emotional, performance and arrangement techniques in top-charting music, in addition to music in diverse musical styles;
- analyze key vocal production techniques, such as doubling, layering, distressing, tuning, compression, echo, and reverb;
- perform high-level analysis of production elements used in songs across genres;
- apply a professional-level framework and vocabulary for analyzing music production techniques; and
- apply findings from analysis to enhance their own music projects.

**Prerequisite Knowledge**

Students should understand the basic techniques involved in recording, editing, and mixing supported by their DAW of choice.

**Grading Criteria**

**A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

**A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. However, some errors are present in select assignments.

**B+ (87-89)**

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**B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

**B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

**C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

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**D (60-69)**

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**F (0-59)**

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books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else’s material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

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[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
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academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

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For lecture and discussion courses, students earn one course credit for every class contact hour—one credit for one hour of class meeting time each week. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class. Virtual equivalents of these requirements apply to online courses.

### **Course Outline**

List a detailed week by week outline. List topics for the week, as well as required readings, music, assignments, and assessment.

Week 1: Maintaining focus on a track, balancing the elements of tension and release, repetition and variation, and expansion and contraction and understanding why a great track makes a listener want to listen again.

Week 2: Performance versus compositional production, authenticity, and the importance of limits.

Week 3: The importance of narrative, song structure versus elapsed time, engaging the listener, and following the song itself.

Week 4: Arrangement versus orchestration, the importance of differentiating sections, and the importance of restraint and focus in these contexts.

Week 5: Prosody and melodic discipline, sonic hooks, lyrical hooks, and the importance of the introduction.

Week 6: The four pillars of the professional mix and the role of each pillar.

Week 7: Elevating the chorus via the song and via production.

Week 8: Dimensions of recordings and the relationship to narrative, frequency distribution, width and panning, and ambience and depth.

Week 9: Enhancing intensity through technology, the element of surprise, the paradox of compression, distortion and perceived intensity, scene changes, hard edits, and bold mixing.

Week 10: The march of technology, the impact of technology on the “sound” of an era, timelessness versus trends, authenticity, and enhancing performance.

Week 11: The path from demo to master recording.

Week 12: Final project, does your track sound like a record? Analyzing the arrangement, analyzing the narrative, and analyzing the impact.

**Berklee College of Music**  
**Master of Music - Music Production**  
**OMPRD-588**  
**Creative Recording Techniques**  
***3 credits***

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Instructor's Name: Enrique Gonzalez Müller  
E-mail: egonzalezmuller@berklee.edu  
Phone:  
Course Website: online.berklee.edu  
Program Director: Enrique Gonzalez Müller

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### **Course Description**

Creative Recording Techniques is a practical, in-depth study of essential and creative recording techniques as well as an exploration of advanced audio editing techniques and considerations. Students learn to maximize the emotional impact of recordings by focusing on the music-driven intersection of the technical and creative skills necessary to achieve professional sounding recordings in any setting, from professional recording environments to portable studios with minimal gear. Students learn core and creative editing techniques meant to expand, repair, and maximize the emotional potential of any recording. They also envision detailed aural objectives and expand their recording vocabulary and expertise in order to determine frequency, dynamic, spatial, ensemble, and arrangement choices in recordings. Students apply multi-microphone recording techniques as well as advanced DAW editing strategies.

### **Course Learning Outcomes**

Upon completion of this course, students will be able to:

- record and edit impactful and commercially-competitive recordings within both collaborative and self-contained contexts;
- achieve professional standards of fidelity and musicality, in service of the project, by applying creative recording techniques;
- envision detailed aural objectives in order to determine crucial frequency, dynamic, spatial, ensemble, and arrangement choices in recordings;
- employ multi-microphone recording techniques; and
- apply advanced DAW editing techniques.

### **Prerequisite Knowledge**

Students must have an intermediate level of recording and editing skills as well as a good grasp of musical and arrangement foundations from which to build their recordings upon.

### **Course Materials**

Modern Recording Techniques (Audio Engineering Society Presents) 8th Edition by David Miles Huber (Author), Robert E. Runstein (Author)

### **Technology and Other Resources**

- A professional DAW (Pro Tools, Logic, etc.)
- A high quality audio interface, with a minimum of 8 inputs

- A minimum of 5 microphones: 2 dynamics, 1 match-pair of condensers and 1 ribbon
- A MIDI controller
- A professional pair of speakers
- A professional pair of headphones

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### **Course Outline**

List a detailed week by week outline. List topics for the week, as well as required readings, music, assignments, and assessment.

Week 1: Philosophy and Review: Recording – Purpose, Definitions, and Important Considerations, The Human Microphone - The Limits of Our Hearing, and An Engineer's First Questions – What Are We Recording? What is the Emotional Objective?

Week 2: Listening Environment and Recording Drums: Calibrating our Ears and Listening Environment – A Practical Approach, The Paramount Importance of a Reference Mix, Workflow efficiency in the DAW (part I) – Importing Reference Mixes and Preparation for Recording, and Recording Level and Gain Staging

Week 3: Producing Drum Tracks: Tuning, Drum/Cymbal Choice and Performance Considerations, Drum Editing

Week 4: Percussion and Loops: What Are We Recording? / What is the Emotional Objective? / Anticipating Symbiotic Issues, Mic Choice Considerations (Dynamics, Condensers and

Ribbons), and Percussion Editing

Week 5: Bass and Other Low Frequency Instruments: DI or Amps or Both?, Upright Bass, and Other Low Frequency Instruments

Week 6: Guitars: Electric Guitars, Acoustic Guitars, Guitar Editing

Week 7: Keyboards – Hardware, Software and Acoustic: Electric Pianos and Hardware Synthesizers, Acoustic Pianos, Software Synthesizers, and Keyboard Editing

Week 8: Horns and Miscellaneous Instruments: Exploring Different Textures, Vocals: Lead, Vocal Editing, Pt. 1

Week 9: Vocal: Backgrounds and Special Effects: Correct Vocal Setup, Recording Duplicate Layers – Why and How Many?, Vocal Editing, Pt. 2

Week 10: Recording and Editing Miscellaneous: Recording Special Effects, Recording with Varispeed, ReAmping Interesting Spaces, and Editing Special Effects

Week 11: Emotional and Technical Check-In During the Final Stages of Production: Technical and Emotional Considerations, Preparing the Final Recording for Mixing and Mastering, Open Forum

Week 12: Final Project Delivery and Course Review: Review and Synthesis of the Topics Covered in the Course, Discussion of the Topics Covered in the Course and Areas of Improvement, and Final course Reflections and Considerations



**Berklee College of Music**  
**Master of Music - Music Production**  
**OMPRD-599**  
**Commercial Vocal Production**  
**3 credits**

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Instructor's Name: Prince Charles Alexander  
E-mail: pcalexander@berklee.edu  
Phone:  
Course Website: online.berklee.edu  
Program Director: Enrique Gonzalez Müller

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**Course Description**

In this course, students enhance skills necessary to create vocal-focused recordings that are contemporary and commercially viable. Students explore the voice as an instrument, one that is naturally expressive and harmonically complex, and that can be technologically-processed. They also examine the voice as a commercially connective instrument in modern music. Students learn to master the production of commercially viable vocal performances for a contemporary client base. They also master microphone placement for various types of vocalists, choirs, and backing vocals; analyze the use of phase, panorama, delay, reverb, and vocal modulation in contemporary music compositions; and apply Auto-Tune, Melodyne, and the vocoder effectively to edit vocal recordings in production. Students develop and implement strategies that enhance vocal performances using natural and artificial techniques and processing.

**Course Learning Outcomes**

Upon completion of this course, students will be able to:

- evaluate the connectivity and commercial viability of vocal performances;
- develop and implement strategies that enhance vocal performances using natural and artificial techniques and processing;
- analyze the use of phase, panorama, delay, reverb, and vocal modulation in contemporary music compositions;
- apply the most effective microphone placements for recording various types of vocalists, choirs, and backing vocals; and
- apply Auto-Tune, Melodyne, and the vocoder effectively to edit vocal recordings in production.

**Prerequisite Knowledge**

In order to complete the work required for this course, students must have a functioning knowledge of recording and editing with a Digital Audio Workstation.

**Course Materials**

**List all required course materials—books, scores, films, etc.**

The following software will be required for successful completion of this course:

- A commercially viable DAW, such as Pro Tools, Logic, Cubase, etc.
- Antares Auto-Tune
- Celemony

- Melodyne
- Synchro Arts Vocalign

## **Grading Criteria**

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Week 2: Recording the Lead Vocalist: The Recording Environment, the Microphone and Microphone Pre-Amplifiers, Compressors, Equalization and Time Based Effects

Week 3: Two Lead Vocalists in the Same Composition: Unison and Octave techniques for Vocal Duos and Harmonic Techniques for Vocal Duos

Week 4: Recording Two Lead Vocalists: Various recording techniques to capture two lead vocalists and overdubbing and editing with a pair of vocalists

Week 5: Recording and Mixing Background Vocals: Double, Triple and Quadruple Stacking, Choir, and Background Routing and Processing Multiple Tracks of Recorded Vocals

Week 6: Vocal Performance: Pitch, Timing, and Emotion

Week 7: Processing Pitch: Antares Auto-Tune for Recording and Monitoring Vocal Pitch, Auto-Tune for Editing Vocal Pitch, and Celemony Melodyne for Editing Vocal Modulation and Pitch Drift.

Week 8: Time Compression and Expansion: Transient Slicing, Grid Slicing and Rhythmic Time Compression and Expansion, Polyphonic and Monophonic Time Compression and Expansion, Varispeed, Speed and Re-Pitch, and Vocalign and conforming the timing of multiple vocals

Week 9: Time-based Effects: Phase and Panorama, Delays, Reverbs, and Modulators

Week 10: Vocal and Ad-libs by Song Section: Introduction and Verses, Pre-Chorus and Chorus, the Bridge, and the Outro.

Week 11: Rap Vocals: Pitch and Timing, Accenting with Doubles and Triples, Ad-Libs and Hype Vocals, and Time-Based Effects Processing for Rap Vocals.

Week 12: A Final Song: The evolving structure of melody and song form in contemporary music compositions, the evolving structure of harmony in contemporary music compositions, The influence of rap on contemporary melodic and harmonic contemporary music compositions, and the future of the human voice in contemporary music compositions.

**Berklee College of Music**  
**Master of Music in Music Production**  
**OMPRD-637**  
**Psychoacoustics**  
**3 credits**

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Instructor's Name: Susan Rogers  
E-mail: srogers@berklee.edu  
Phone:  
Course Website: online.berklee.edu  
Program Director: Enrique Gonzalez Müller

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### **Course Description**

This course examines human auditory processing from the eardrum to the auditory cortex. Students learn how speech and music signals are transformed from physical activity in the environment, to sensations in the cochlea, to psychological perceptions in the brain. Students explore the relationship between a sound and its perception in terms of the underlying mechanisms and limitations of our hearing system. Students also analyze the auditory system and pathways, spatial localization, critical bands and masking, temporal resolution, pitch, timbre, and loudness perception, auditory scene analysis, speech and music perception, and noise induced hearing loss. Throughout the course, students learn practical applications for how this information serves the audio arts, especially engineering and mixing.

### **Course Learning Outcomes**

Upon completion of this course, students will be able to:

- synthesize learnings about the human auditory system to understand why people hear what they hear;
- evaluate research in psychoacoustics;
- illustrate how the brain processes pitch, loudness, timbre, and timing;
- apply learning about the human auditory system to enhance production and engineering projects;
- explain the hearing and auditory nervous system, in addition to the physics of sound;
- explain the process by which the human auditory system organizes sound into meaningful elements; and
- explain the origin and consequences of noise induced hearing loss.

### **Prerequisite Knowledge**

Students will need basic knowledge of audio terminology and technology, e.g., sound waves, the decibel, acoustic principles. Students must have basic math skills, including a grasp of logarithms and simple equations. An understanding of the scientific method and research norms is helpful, but not required.

### **Course Materials**

Psychology of Music: From Sound to Significance by S.L. Tan, P. Pfordresher, & R. Harré;  
Psychology Press: New York. (2010) ISBN: 978-0415651165.

**List all recommended course materials—books, scores, films, etc.**

N/A

**Grading Criteria**

**A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

**A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. However, some errors are present in select assignments.

**B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

**B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

**B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

**C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of the course objectives and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of the course objectives and the methodology associated with each task. Most assignments contain flaws.

**F (0-59)**

The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

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### **Course Outline**

List a detailed week by week outline. List topics for the week, as well as required readings, music, assignments, and assessment.

Week 1: Hearing and the Auditory Nervous System: Psychophysics and the Scientific Method, Overview of the Brain and Central Nervous System, The Human Ear and Auditory Pathway, Neural Activity and Coding.

Week 2: Physics of Sound and Signal Detection Theory: Measuring Auditory Activity in the Brain, Sound Detection and Discrimination, the Physics of Sound, and The Harmonic Series and Effect of Spectrum on Timbre

Week 3: Critical Bands, Tuning Curves, and Masking: Tonotopicity and Traveling Waves, Auditory Filters and Critical Bandwidth, and Sensory Dissonance

Week 4: Binaural Listening and Spatial Localization: Measuring Spatial Localization and Interaural Time and Phase Differences

Week 5: Pitch Perception: Spectral (place) Theory of Pitch Perception, Temporal (rate) Theory of Pitch Perception, and Analytic vs Synthetic Listening

Week 6: Loudness Perception: Relating a Logarithmic Auditory System to Linear Numbers, Equal Loudness Contours, and Temporary Threshold Shifts

Week 7: Timbre Perception: Temporal Envelope and Timbre Perception, Fine Structure and Timbre Perception, Space, and Timbral Dimensions and Cues.

Week 8: Temporal Processing: Auditory Memory and Beat Perception and Synchronicity

Week 9: Auditory Scene Analysis: Auditory Scene Analysis: Gestalt Psychology, Adaptation and Enhancement, and Interaction of Pitch and Tempo on Perception

Week 10: Noise Induced Hearing Loss: The Loudness Wars, Noise Exposure and Hearing Damage, Natural Aging and Hearing Loss, and Tinnitus and Hyperacusis

Week 11: Speech and Music Perception: The Human Voice Mechanism and the Musician's Brain

Week 12: Psychoacoustics in the Studio: Ecological Psychoacoustics: Perceptual Cues from the Environment, Distance Perception: Doppler Effect and the Frequency Spectrum, and Psychoacoustics and Sound Design

**Berklee College of Music**  
**Master of Music - Music Production**  
**OMPRD – 650**  
**Advanced Mixing Techniques**  
***3 credits***

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**Instructor's Name: Richard Mendelson**

E-mail: [rmendelson@berklee.edu](mailto:rmendelson@berklee.edu)

Phone:

Course Website: [online.berklee.edu](http://online.berklee.edu)

Program Director: Enrique Gonzalez Müller

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**Course Description**

Advanced Mixing Techniques is a next-generation music mixing course for students to take their mixing skillsets to the highest level. In addition to an in-depth exploration of traditional mixing topics such as balance, EQ, dynamics, spatial effects, and automation, students explore pitch and time correction and mixing for relevant digital streaming services. Throughout the course, students mix twelve provided recordings in a variety of Billboard chart-related styles, including R&B/hip-hop, pop, electronic/dance, country, rock, and emerging artists. This work requires students to organize, implement, and execute large multi-track mixes in a DAW mixdown environment, in addition to executing technically and creatively advanced mixing techniques and preparing mixes for contemporary streaming formats.

**Course Learning Outcomes**

Upon completion of this course, students will be able to:

- organize, implement, and execute large multi-track mixes in a DAW mixdown environment;
- execute technically and creatively advanced mixing techniques;
- mix for contemporary streaming formats;
- execute advanced mixing techniques, such as pitch and time correction; and
- produce a professional mix across a number of popular musical genres.

**Course Materials**

- Students should possess a fast computer and storage capacity capable of supporting large multi-track DAW sessions with up to 100 tracks of playback, an audio interface, speaker/monitors and headphones.
- One of the following DAWs is recommended: Pro Tools, Logic, Digital Performer, Live, Cubase, or Nuendo.
- Plug Ins Required:
  - One year subscription to Slate Everything Bundle
  - Soundtoys Bundle
  - Izotope Music Production Bundle
  - Trigger 2 Drum Replacement
  - Magic A/B
- Plug Ins Recommended:
  - Melodyne and/or Auto Tune

## **Grading Criteria**

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**Course Outline**

List a detailed week by week outline. List topics for the week, as well as required readings, music, assignments, and assessment.

Week 1 - Foundational Principles for Mixing: Organizing for a Successful Mix, Balancing the Elements of a Mix, Panning the Elements of a Mix, and Creative Equalization.

Week 2 - Spatial Effects and Imaging for Depth and Width: Historical Perspectives on the use of Reverb in Mixing, Delay Effects within a Mix, Pitch-based Effects, Image Widening and Mid/side Processing, and Advanced Signal Routing.

Week 3 - Dynamics Processing: Compression and Limiting, Gain Staging, Metering and Level Standards, and Peak Limiting and Competitive Level.

Week 4: Creative Application of Automation in Mixing: A Brief History of Automation in Mixing, DAW Automation (Real Time, Playlist and Snapshot), Control Surfaces, and Tips, tricks and Demonstrations of cool Automation Techniques.

Week 5: The Land of a 1,001 Plug-Ins: EQ Plug-In Demos Tips and Techniques, Dynamic Plug-Ins Demos Tips and Techniques, Reverb, Delay and Imaging Plug-In Demos Tips and Techniques, and Tape, Console, Distortion Plug in Demos Tips and Techniques.

Week 6: Acoustic and Electronic Drum Mixing Techniques: Electronic versus Acoustic Drums, Drum Editing, Drum Processing, and Drum Replacement and Augmentation.

Week 7: Mix Translation, from Large Monitors to Laptops and Back: Low Frequency Mix Translation Problems and Solutions, Midrange Treatments and Translation in Mixing, High Frequency Treatments and Translation in Mixing, and Mixing for Ear buds, Laptops, and Computer Speakers.

Week 8: Mixing Keyboards, Guitars, Strings, Horns, and Multiple Bus Mixing: Piano, Organ and Synthesizer-Related Mixing Techniques, Mixing Acoustic and Electric Stringed Instruments, Mixing Strings and Horns, and Multi-bus Mixing.

Week 9: Vocal Mixing Techniques: Editing Vocals, Lead Vocal Balancing, Panning, EQ, and Dynamics Control, Creating a Unique and Compelling Vocal Sound, Mixing Background Vocals, Doubles, and Harmonies.

Week 10: Mixing through an Analog Console using Outboard Gear: Info and Demonstrations of Various Analog Consoles, Info and Demonstrations of Analog EQ's, Compressors and Channel Strips, and Info and Demonstrations of a Wide Range of Outboard Reverbs and Delays.

Week 11: Billboard Chart Related Mixing Techniques: Mixing Pop Music and Rock, Mixing EDM, Mixing Hip/Hop and R&B, and Mixing Country Music.

Week 12: Conversations with the Masters: Miles Walker, Richard Furch, and Chuck Ainlav. Continuing your Evolution as a Mixer.

**Berklee College of Music**  
**Master of Music - Music Production**  
**OMPRD-677**  
**Audio Production for Visual Media**  
**3 credits**

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**Instructor's Name: John Whynot**

E-mail: [jwhynot@berklee.edu](mailto:jwhynot@berklee.edu)

Phone:

Course Website: [online.berklee.edu](http://online.berklee.edu)

Program Director: Enrique Gonzalez Müller

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**Course Description**

Audio Production for Visual Media is an in-depth exploration of the tools, techniques, workflows, and creative considerations in producing audio for film, television, and related media. Students explore the history of film as a medium, through the development of technology for synchronizing audio to moving picture, to modern-day practices in audio post-production. Students explore the process and technique of creating sound for picture. They gather, craft, edit, and mix sound effects, backgrounds, and Foley that would be applied to visual media. They prepare for and explore techniques for managing a large ensemble recording session for recording score. They learn the process of submitting audio stems to the final mix, and they learn the final mix itself. Students also create a film clip with their own custom-created soundtrack as they hone their skills in audio post-production and work through an authentic, real-world post production process.

**Course Learning Outcomes**

Upon completion of this course, students will be able to:

- create sound for picture, applying audio post-production skills;
- gather, craft, edit, and mix sound effects, backgrounds, and Foley;
- prepare for and explore techniques for managing a large ensemble recording session for recording score;
- prepare a film mix “pre-dub,” submit audio stems to the final mix, and complete the final mix, itself; and
- create a film clip with their own custom-created soundtrack using the techniques presented throughout the course.

**Prerequisite Knowledge**

In order to complete the work required for this course, students should have:

- Graduate level skill and understanding of audio production and engineering
- Advanced facility of AVID's Pro Tools

**Course Materials**

- *Dialog Editing for Motion Pictures: A Guide to the Invisible Art (2<sup>nd</sup> edition)*  
John Purcell (2014 Focal Press)



**List all recommended course materials—books, scores, films, etc.**

N/A

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### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every class contact hour—one credit for one hour of class meeting time each week. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class. Virtual equivalents of these requirements apply to online courses.

### **Course Outline**

List a detailed week by week outline. List topics for the week, as well as required readings, music, assignments, and assessment.

Week 1: Storytelling with Sound: The Anatomy of a Soundtrack

Week 2: Actors Talking! Audio for Film History Lesson: Benefits of Driving Technology Forward, Replacing Production Dialog (ADR)

Week 3: Scrubbing, Cleaning, and Fixing: Exploring the tools that exist for improving, enhancing, and cleaning up dialog tracks. Understanding RX, the “magic bullet.”

Week 4: Environments & Backgrounds. Creating the static “reality” in which the action unfolds on screen.

Week 5: Faking Reality: An Introduction to Foley

Week 6: Finding Reality: Sound Libraries & Collections

Week 7: The World in Tune: Finding Sounds in the Wild

Week 8: Warping, Mangling, and Building Sound: Techniques for utilizing plugins to attain creative variations in sound.

Week 9: The Score Mock-up and Road to Completion: Preparing and conducting the scoring session.

Week 10: How to Mix Film Music: Identifying the components of a score that should be separated, developing a mixing perspective for film music, using 5.1 and wider formats in score mixing, and delivering the score to the final mix.

Week 11: Receiving Audio/Video, Delivering Audio/Video, and Understanding Your Place in the Production Line.

Week 12: Delivery to the Final Dub and Finishing the Project: The Process of Final Mixing for a Film.

## Standard 6 Appendix



# CHARLES ALEXANDER CV

professionally known as  
“Prince Charles” Alexander

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## EMPLOYMENT

### Professor

Berklee College of Music, Boston, Mass. '14-Present  
(Faculty Advisor for the Commercial Record  
Production minor curriculum within the Music  
Production and Engineering Department)  
(Berklee Faculty Union Grievance Officer)  
(Music Technology and Entrepreneurship Lecturer at  
the Berklee College of Music Media Center)

### Professor

Berklee Online, Boston Mass. '07-Present  
(Co-Creator: Vocal Production)  
(Instructor: Critical Listening, Music Production, Vocal  
Production)

### Associate Professor

Berklee College of Music, Boston, Mass. '06-'14  
(Creator and Faculty Advisor for the Commercial  
Record Production minor within the Music Production  
and Engineering Department)  
(Berklee Faculty Union Grievance Officer)  
(Music Technology and Entrepreneurship Lecturer at  
the Berklee College of Music Media Center)

### Adjunct Instructor

NYU Dept. of Recorded Music '05-'14  
(Designer of Music Production classes)

### Instructor

Institute of Audio Research '01/06-'08/06

### Sole Proprietor

Ark Angel Music, New York, NY. '88-Present.  
(Music Production Services/Audio Engineering  
Services/Musician Services/Songwriter Services  
employing a staff of 5-7)

Record Producer/ Audio Engineer, RVI-Daiichi Kosho, NY '88 – '90

(Produced, Recorded and Mixed music for Karaoke distribution worldwide/employed a roster of more than 100 musicians)

Audio Engineer

Sound Ideas, New York, NY. '87-'88.

Ass't Audio Engineer/Studio Manager and Booking

Sound Ideas, New York, NY. '86-'87.

Recording Artist/Musician/Music Producer

Prince Charles and the City Beat Band

Virgin Records, London, England '83-87

Telemarketing Account Representative

Ziff Davis Publications, New York, NY. '81-'85

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**EDUCATIONAL  
AWARDS**

*Don Wilkins Excellence in Curriculum Development Award*

for the design of the Commercial Record Production minor within the MP&E major at Berklee College of Music

*President's Office of Education Outreach Recognition Award*

for significant contributions to the Berklee and Boston communities as an educator

*Berklee Urban Service Award from the Berklee Office of*

*Community Affairs and Campus Engagement* for work as an outstanding Faculty Volunteer

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**INDUSTRY  
AWARDS**

Grammy Award. 2004. Donnie McClurkin "Again" Gospel Album. Mix Engineer

Grammy Nomination. 2001. Mary J. Blige "No More Drama" R&B Album. Mix Engineer

Grammy Nomination. 2000. Youssou N'Dour "Joko" World Album. Writer

Grammy Nomination. 1998. Mase "Harlem World" Rap Album. Mix Engineer

Grammy Award. 1997. Puff Daddy "No Way Out" Rap Album. Mix Engineer

Grammy Nomination. 1995. Mary J. Blige "My Life" R&B Album. Producer

*More than 40 RIAA Certified Platinum and Gold Records  
(Complete Production discography available on request)*

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**ADD'L  
EXPERIENCE**

Greyhound Records Records-Recording Artist  
ROIR Reachout International Records-Recording Artist  
Solid Platinum Records-Recording Artist  
Boston International Records-Recording Artist  
(all preceding artist deals negotiated by Prince Charles Alexander)

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**PROFESSIONAL  
AFFILIATIONS**

NARAS Grammy Committee Board of Governors  
and Education Committee  
American Federation of Musicians (Local 802 AFofM)  
ASCAP American Society of Composers, Authors and  
Publishers  
Seminar lecturer : Berklee College, CCNY, IAR and SAE  
Audio Engineering Society (AES) member  
Event Electronics endorsed spokesperson  
Solid State Logic endorsed spokesperson

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**NEWS  
AFFILIATIONS**

CNN Domestic  
CNN International  
Fox 25 News (Boston)  
Boston Globe

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**EDUCATION**

Master of Science, Music Industry Leadership  
Music Entrepreneurship  
Northeastern University '14

Bachelor of Arts, African and African American Studies  
Music and Technology Minor  
Brandeis University '79

Audio Engineering Certificate  
The Center for the Media Arts '86

Diploma, Boston Latin School '75



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**REFERENCES**

Available on request

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**ADDRESS**

84 Ayles Rd. Hyde Park, MA 02136  
p:917882-6704 e:pcalexander@berklee.edu

## **Peter Alhadeff, D.Phil.**

93 Toxteth St., Brookline, MA 02146, USA Work:  
(617) 747-8102/ Cell (617) 519-1585  
palhadeff@berklee.edu

### **EDUCATION: In Economics**

#### **UNIVERSITY OF OXFORD**

**Oxford, England**

D. Phil. 1983. Field: Latin America and the World Economy  
Thesis title: *Finance and the Economic Management of the Argentine Government in the 1930s*

#### **UNIVERSITY OF EAST ANGLIA**

**Norwich, England**

BA Hons 1977. First Class: top 1-3 %  
Economics and Quantitative Methods

### **In Music**

#### **BERKLEE COLLEGE OF MUSIC**

**Boston, Massachusetts**

Music Production & Engineering/Film Scoring  
Berklee Alumnus

#### **MUSICIANS' INSTITUTE**

**Hollywood, California**

Guitar Diploma Hons, 1990. Finalist, vocational exam:  
top 2%

### **APPOINTMENTS: Economist, London & Buenos Aires**

#### **INSTITUTO DI TELLA, Buenos Aires**

**Fellow, 1985-88**

The Di Tella is one of the two best known research institutes in Latin America. It specializes in the Social Sciences, particularly Economics. The Inter American Development Bank paid my salary. Taught at MA level *Statistics for Economists*, and *Quantitative Methods in the Social Sciences*

#### **FUNDACION DE INVESTIGACIONES ECONOMICAS**

**LATINOAMERICANAS, Buenos Aires**

**Visiting Fellow, 1987-88**

Prepared the English version of *Public Expenditure in Argentina*, a report presented by FIEL to President Raul Alfonsin

**UNIVERSITY OF BUENOS AIRES**

**Professor, Faculty of Economics, 1986-87**

Taught *Política Económica Argentina* at a BA level

**APPOINTMENTS:**

**Economist, London**

**& Buenos Aires**

**(cont.)**

**UNIVERSITY OF LONDON, England**

**Latin American Research Fellow, 1984-85**

This was the first appointment in the UK in the field of Latin American Studies after more than five years. Competition for the post was fierce. Organized weekly seminar on Argentine public affairs, featuring prominent speakers and attracting a wide audience. Also lectured on *The Economic and Political History of Latin America, 1800 to the present*, MA program in Latin American Studies

**KING'S COLLEGE, UNIVERSITY OF LONDON**

**Lecturer, Trinity 1985**

Taught the course *Latin American History*

**POLYTECHNIC OF CENTRAL LONDON**

**Visiting Lecturer, 1984-1985**

Taught, for a year, the course *Economic Development of Latin America*

**UNIVERSITY OF BUENOS AIRES, 1974-75**

**Assistant Lecturer, 1974-75.**

Taught two semesters of *Mathematics for Economists*, one semester of *Microeconomics*

**APPOINTMENTS:**

**Music & Economics,**

**Boston & Boulder**

**BERKLEE COLLEGE OF MUSIC, Boston, MA**

**Professor of Music Business/Management (promoted 2005)**

**Associate Professor 1992-2004 (full-time since 1996)**

Designed, Taught, and Pioneered:

- PS530 The Business Potential of Making Music Today (Master in Performance) (2015)
- MB 395 Business Finance (Online Master with SNHU) (2015)
- MB 395 Business Finance (Berklee Online Version) (2013)
- MB 395 Business Finance (2011)
- MB 387 Information Technologies Online (1999)
- MB 305 Music in the International Marketplace (1998)
- LMSC 251 Data Management and Statistics (1992)
- LSOC 225 International Economics and Finance (1992)
- LMSC 230 Concepts of Mathematics (1992)

Designed for Berklee Valencia, at Master's level:

- Economic Analysis (2012)
- Accounting & Finance (2012)

**APPOINTMENTS:**  
**Music & Economics,**  
**Boston & Boulder**

**MUSIC MAKER PUBLICATIONS INC., Boulder CO,**  
**Founder & Editor, since January 1996, of *Músico Pro***  
**Honorary Associate Editor (in absentia) since 2000**

Monthly ad-based music trade selling in US, Latin America, and Spain; circulation, 50K. I started its predecessor *Recording en Español* in 1992. In addition to my editorial duties, I was responsible early on for dealing directly with our Latin American and Spanish representatives abroad

**BERKLEE COLLEGE OF MUSIC, BOSTON**

**Founder & Executive Director, *The Music Business Journal*, since 2005**

This student publication serves as a forum for discussion and research into the various aspects of the music business. The goal is to inform and educate aspiring music professionals, connect them with the industry, and raise the academic level and interest inside and outside the Berklee community ([www.thembj.org](http://www.thembj.org)). At Five to seven issues a year. 415K sessions since April 2011, with 325K users; monthly average readers 6K (May 29,2017)

**HONORARY**  
**ENGAGEMENTS**

**KEYNOTE SPEAKER:** *Business & Economics Society International*, Annual Conference 2010, Athens, GREECE. Invited by the Fellows of the Society for my work in music and economics. B&ESI authors the prestigious *Global Business and Economics Review Journal*. The subject I chose to speak about was "The Music Trade in the New Millennium"

**CONFERENCE CHAIR:** *International Music and Entertainments Industry Educators' Association*, Annual Conference 2009, Boston. Prepared Berklee's proposal to the MEIEA Board of Trustees, and won approval for Boston as the conference venue. Managed most of the executive planning for the conference, including the speaker list and the schedule, accommodation, student and staff in-house support. Spearheaded Berklee's debut as national/international conference host and offered a congenial atmosphere that brought together entertainment analysts, recorded music sellers, music product luminaries, live

music business practitioners, publishers, and members of the collection societies. As many as forty-four separate events took place on Friday March 27 and Saturday March 28, including two keynote speeches, many distinguished panels, twenty-four academic papers on the business of music and its pedagogy, an impressive collection of music business and audio-pro clinics, and a handful of roundtables discussing "hot topics". The conference was the best attended in MEIEA's thirty-year history, with 400 registrants from other states and abroad

## **HONORARY ENGAGEMENTS**

**MUSICAL COORDINATOR.** *The Latin Recording Academy of Arts and Sciences*. Special Awards Ceremony, Las Vegas, USA, Nov. 7, 2007. I was published in *Grammy Latino* and known as a "Friend of The Academy". In particular, over the course of 2004-2007 I had cemented a strong bond between Berklee, *LARAS*, and our Latin students, including a Berklee visit by *LARAS* President Gabriel Abaroa, two student trips to the Grammys, and, finally, an invitation for a Berklee student band to perform in Las Vegas—a first ever for the Academy. I rallied my colleagues in Berklee's Performance Division, and helped produce the event. In recognition, the Academy named me Musical Coordinator

## **PUBLICATIONS**

### **Refereed Academic Articles: Music & Economics**

—"Budgeting for Crowdfunding Rewards", Luiz Buff co-author, *MEIEA Journal*, Dec. 2013, 22-35

—"Inflation and US Music Mechanicals, 1976-2010", reprinted by The Berkman Center for Internet & Society at Harvard University in *Rethinking Music: A Briefing Book*, April 25-27, 2011, pp. 73-84

—"Inflation and US Music Mechanicals, 1976-2010", *Global Business and Economics Review*, Vol. 13, No.1, 2011, 1-15; Caz McChrystal co-author

—"Keynote Address: The Music Trade in the New Millennium", *Global Business and Economics Anthology*, Vol. II, Issue I, Dec. 2010; 1-6

—"US Music Industry Statistics: A Reappraisal", *MEIEA Journal*, Vol. 8, No.1, 2008,

13-27

—"The Value of Music and the Trappings of the Marketplace, 1990-2005", *MEIEA Journal*, Vol. 6, No.1, 2006, 13-28

—"The OECD Report on Digital Music" *MEIEA Journal*, Fall 2006, 13-28, 147-150; review article

—"Record Labels, Artists, and Finance: A Contribution to the Economic Analysis of Costs and the Equity of Recoupment Practices in the Music Industry", *MEIEA Journal*, Vol. 5, No.1, 2005, 13-17

### **Refereed Academic Articles: Economics**

—"Social Welfare and the Slump: Argentina in the 1930s", in D.C.M. Platt, ed., *Social Welfare, 1850-1950: Australia, Argentina, and Canada Compared* (Macmillan, London, 1989), pp.169-79

—"The Economic Formulae of the 1930s: A Reassessment", in G. di Tella and D.C.M. Platt, eds., *The Political Economy of Argentina, 1880-1946* (Macmillan, London, 1986), pp. 95- 120

—"Dependencia, Historiografía, y Objeciones al Pacto Roca", in *Desarrollo Económico*, xxv, Oct/Dec 1985, no 99, pp. 457- 68

—"Dependency, Historiography, and Objections to the Roca Treaty", in C. Abel and C.M. Lewis, eds., *Latin America: Economic Imperialism and the State* (The Athlone Press, London, 1985), pp. 367-369

—"Public Finance and the Economy in Argentina, Australia, and Canada in the Depression of the 1930s", in D.M.Platt and G. di Tella, eds., *Argentina, Australia, Canada: Studies in Comparative Development, 1870-1965* (Macmillan, London, 1985), pp. 161- 79

### **Articles for The Recording Academy and The College Music Society**

—"Yo Quiero Internet: Latino Artists Have Only Just Begun To Spin The Web", National Academy of Recording Arts and Sciences: *GRAMMY 2000: The 42nd Grammy Awards - Official Guide*, Wed. Feb. 23, 2000, 142-144

—"Los Artistas Latinos y La Internet", feature article, NARAS: *Grammy Latino Magazine*, March 2000, 10-12

—“Sazonando el Mundo Musical: La Proyección del Mercado de la Música Latina en el Nuevo Milenio”, leader article, NARAS: *Grammy Latino Magazine*, Nov. 1998, 26-28

—“Balancing Business and Academe: ARIA 2001”, The College Music Society: *CMS Newsletter*, March 2001.

—“Music Business and Academe: ARIA 2000”, The College Music Society: *ARIA Website*, [www.globalthinking.com/ARIA/2000/article.htm](http://www.globalthinking.com/ARIA/2000/article.htm) (link now defunct)

### **Letters to The Economist, The Boston Globe, and Billboard**

—“Download Depression”, Letter to the Editor, *The Economist*, May 27, 2006, 16

—“Musicians Need Protection on the Internet”, Letter to the Editor, *The Boston Globe*, May 19, 2000, A12

—“Currency Confusion”, Letter to the Editor and Editor’s Reply, July 30, 1994, 3

### **Articles in Berklee Today**

—“Budgeting for Crowdfunding Rewards”, Luiz Buff co-author, *Berklee Today*, Jan. 2014, 15-19

—“The Widening Gulf Between Art and Commerce”, Keynote Address to the Business and Economics Society International, Annual Conference 2010, *Berklee Today*, Fall 2010, 34-37

—“Technology and Music Consumption”, *Berklee Today*, Spring 2004, 17-18; Caz McChrystal, co-author

—“Taking On The Challenge of Free Music”, *Berklee Today*, Fall 2002, 14-16; Caz McChrystal, co-author

—“The Current State of E-Commerce in Music”, *Berklee Today*, Fall 2000, 16-17

—“Winds of Change: New Demographics, Retail Outlets, and Pricing Signal Reorientation for the Record Biz”, *Berklee Today*, Summer 1996, 19-21

### **Articles in Berklee’s Music Business Journal**

- “The Tale of Apple’s 69¢ Songs”, Laura Green co-author, *The Music Business Journal*, Dec. 2016, 14. Reprinted in *Hypebot*
- “The Lessons of Blurred Lines”, Shereen Cheong co-author, *The Music Business Journal*, Feb. 2016, 14. Quoted and cited in the summation of an amicus brief presented to the 9<sup>th</sup> Circuit Court of Appeals. Reprinted in *Hypebot*
- “Understanding Crowdfunding”, Luiz Buff co-author, *The Music Business Journal*, April 2014, 8. Reprinted in *Hypebot*
- “The JOBS Act and the Music Business”, Luiz Buff co-author, *The Music Business Journal*, Dec. 2012, 8. Reprinted in *Hypebot*
- “The Drama of the Recorded Industry in Numbers”, *The Music Business Journal*, Nov. 2009, 9
- “Music Meets Big Money in New York”, *MBJ*, April 2008, 7
- “The Billboard 200 Album Chart: No Longer as Relevant”, *MBJ*, March 2008, 9
- “Japan: Land of a Rising Recorded Music Market”, *MBJ*, cover, Dec.2007, 1-3
- “An Appreciation for the Tango of Astor Piazzolla”, *MBJ*, Dec. 2005, 9
- “Music Retail During the Holidays”, *MBJ*, Dec. 2005, 6; Eliot Weiss, co-author
- “Business Plans: View Inside & Outside the Music Business”, *MBJ*, Nov. 2005,12

#### **Articles in Recording Magazine**

- “ARIA 2000: The Ivory Tower meets Tower Records”, *Recording Magazine*, guest editorial, June 2000, 112.
- “Learning The Ropes: An Interview with Peter Alhadeff” (by Alison Bay), *Recording Magazine*, August 1997, 52-54

#### **Articles in Recording en Español**

- “La Frontera del Audio Profesional en Latinoamérica”, *Recording En Español*, Feb /Marzo 96; 38.



—“La 99ª Reunión de la Audio Engineering Society (AES)", *Recording En Español*, Feb /Marzo 96; 42-43, con Gonzalo Arjona

—“Editorial", *Recording En Español*, Feb /Marzo 96; 3

—“Editorial", *Recording En Español*, Nov 95/Enero 96; 3

—“El Año 2000 y el Mercado de la Música Latina", *Recording En Español*, Nov 95/Enero 96, 47

—“Editorial", *Recording En Español*, Oct/Nov 95; 3

—“Entrevista con Armando Manzanero", *Recording En Español*, Junio/Julio 95; 22-23; con Gonzalo Arjona

—“Berklee College of Music", *Recording En Español*, Abril/Mayo 95; 26-29.

—“Ventana Al Futuro", *Recording En Español*, Febrero 1994, 35

#### **Articles in Música Pro**

—“La 8va. Entrega Anual de los Latin Grammys", *Música Pro*, Marzo 2008, 10-12; Javier Samayoa, co-author

—“Japón: Tierra Del Sol Poniente y Del Mercado de Música Menos Poniente”, *Música Pro*, Abril 2008, 10-12

—“Entrevista con Roger Brown, el Nuevo Presidente del Berklee College of Music”, *Música Pro*, Marzo 2005, 64-65

—“¿Cuán Legal es Samplear? El Hip-Hop y el Rap Enfrentan Nuevos Obstáculos”, *Música Pro*, Diciembre 2004, 60

—“¿Existirán las Disqueras en el Futuro?”, *Música Pro*, Noviembre 2004, 34

—“El Módulo MPX110 de Lexicon y su Efecto de Bienestar”, *Música Pro*, Agosto 2004, 68

—“La Tecnología y el Consumo de la Música (Parte Dos)”, *Música Pro*, Mayo 2004, 82-83

- “La Tecnología y el Consumo de la Música, I, *Músico Pro*, Marzo 2004, 62-63; Caz McChrystal, co-author
- “Una Devaluación Tipo Dominó en la Venta de Música Grabada”, *Músico Pro*, Diciembre 2003, 54
- “Las Disqueras Abdican su Corto Reino en la Red”, *Músico Pro*, Noviembre 2003, 28, with Caz McChrystal
- “Las Diez Predicciones de Gerd Leonhard”, *Músico Pro*, Julio 2003, 14
- “Mis Dos Aniversarios”, *Músico Pro*, Junio 2003, 76
- “Coalición Acerca del Futuro de la Música, I, ”*Músico Pro*, Abril 2003, 58
- “El Talento de Pat Metheny”, *Músico Pro*, Marzo 2003, 46
- “El Desafío de la Música Gratuita, II”, *Músico Pro*, Diciembre 2002, 34-37; Caz Mc Chrystal, co-author
- “El Desafío de la Música Gratuita, I”, *Músico Pro*, Noviembre 2002, 56-58; Caz Mc Chrystal, co-author
- “Treceava Conferencia/Premiación Annual de Música Latina Billboard, *Músico Pro*, Octubre 2002, 68-70
- “El Incierto Rumbo de la Industria del Disco”, *Músico Pro*, Agosto 2002, 66-67.
- “Mi Relación con la Guitarra”, *Músico Pro*, Julio 2002, 80-81
- “El Drama Argentino”, *Músico Pro*, Junio 2002, 60-61
- “La Crisis Actual”, *Músico Pro*, Abril 2002, 66
- “George Harrison, Q.E.D.", *Músico Pro*, Marzo 2002, 72-73
- “La Música en el Entorno de Septiembre 11", *Músico Pro*, Febrero 2002, 78-79
- “El Negocio Musical en la Última Década", *Músico Pro*, Diciembre 2001, 74.
- “Berklee en LA y el Instituto de Latin Jazz", *Músico Pro*, Marzo 2001, 72-73
- “Un Año en Tiempo de Internet", *Músico Pro*, Noviembre 2001, 72-73

- “Magos y Músicos”, *Músico Pro*, Octubre 2001, 76
- “Napster, MP3.com, y la Revolución Truncada”, *Músico Pro*, Septiembre 2001, 55
- “Convención Billboard de Música Latina”, *Músico Pro*, Agosto 2001, 56-57
- “Nubarrones Estadísticos que no Hacen una Tormenta”, *Músico Pro*, Julio 2001, 72-73
- “Las Dos Lecciones De Mi Educación Musical”, *Músico Pro*, Junio 2001, 56-57
- “La Curiosa Historia de las Disqueras Independientes”, *Músico Pro*, Mayo 2001, 56-57
- “El Avance de la Periferia”, *Músico Pro*, Abril 2001, 55-57
- “Otra Vez Los Beatles”, *Músico Pro*, Febrero 2001, 56-57
- “El Estado Actual del Comercio Electrónico y La Música: II”, *Músico Pro* Enero 2001, 48-49
- “El Estado Actual del Comercio Electrónico y La Música: I”, *Músico Pro*, Diciembre 2000, 36-37
- “El Impacto de la Globalización en la Comunidad Artística ”, *Músico Pro*, Noviembre 2000, 50-51
- “Dos Observaciones Acerca de la Globalización”, *Músico Pro* , Octubre 2000, 38-39
- “Los Artistas Americanos ante una Encrucijada: Artistas ¿Unidos?”, *Músico Pro* Agosto 2000, 36-37
- “Napster.com y la Música como un Bien Libre”, *Músico Pro* , Julio 2000, 50-51
- “La Academia y el Negocio de la Música—ARIA 2000”, *Músico Pro*, Junio 2000, 66-67
- “Lo Particular y lo General en la Música”, *Músico Pro*, Mayo 2000, 47
- “La Colonización Del Internet: Eventos Recientes”, *Músico Pro* Abril 2000, 36-37.
- “Qué Hace una Casa Editora?” *Músico Pro*, Marzo 2000, 47

- “Anatomía Íntima de una Disquera Multinacional: S2 de Sony Music", *Músico Pro*, Febrero 2000, 38-40
- “La Internet y el Futuro de la Música Latina", *Músico Pro*, Segunda de Dos, Enero 2000, 20
- “La Internet y el Futuro de la Música Latina", *Músico Pro*, Primera de Dos, Diciembre 1999, 28
- “El Mundo de MP3, ASCAP y BMI", *Músico Pro*, Segunda de Dos, Noviembre 1999, 55.
- “El Mundo de MP3, y las Iniciativas Piratas", *Músico Pro*, Primera de Dos", Octubre 1999, 53.
- “El Show de Midem Americas en Miami", *Músico Pro*, Octubre 1999, 10-12
- “Conferencia Billboard 1999 de Música Latina y Premios: Informe Especial", *Músico Pro*, Septiembre 1999, 10-12
- “Salud y Provecho!", *Músico Pro*, Julio/Agosto 1999, 47
- “La Música Siempre Estará Contigo", *Músico Pro*, Junio 1999, 63.
- “Caminando y Hablando", *Músico Pro*, Mayo 1999, 56.
- “La Vista Astronómica", *Músico Pro*, Marzo/Abril 1999, 56.
- “Reprise", Enero/Febrero 1999, *Músico Pro*, 56.
- “¡Estrategas de Marketing: El Consumidor Latino Viste Varias Camisetas!", *Músico Pro*, Nov./Dic. 1998, 47
- “Inconsistencias Estadísticas en la Venta de la Música Latina en los EE.UU", *Músico Pro*, Sept./Oct. 1998, 56
- “Conferencia Billboard 1998 de Música Latina y Premios: Informe Especial ", *Músico Pro*, Julio/Agosto 1998, 64
- “Correligionarios de la Música en la Cruzada de la Vida: Las Disqueras, la Academia, y la Escasez de Ejecutivos en el Mercado Latino", *Músico Pro*, Julio/Agosto 1998, 47

- “Correligionarios de la Música en la Cruzada de la Vida: El Mercado Mundial de la Música: Algunas Apreciaciones”, *Músico Pro*, Mayo/Junio 1998, 20
- “Correligionarios de la Música en la Cruzada de la Vida: El Tango de Astor Piazzolla”, *Músico Pro*, Marzo/Abril 1998, 26
- “Entrevista con Gary Burton”, con Hugo Fernandez, *Músico Pro*, Marzo/Abril 1998 , 30-34
- “El Negocio Minorista Ahora Pasa Por El Internet”, *Músico Pro*, Enero/Feb. 1998, 26
- “El Ingeniero de Grabación como Artista”, *Músico Pro*, Sep./Oct. 1997 , 48
- “Conferencia Billboard de Música Latina 1997:II ”, *Músico Pro*, Sept./Oct. 1997, 28
- “La Cuarta Exposición de Audio Profesional y Música en América Latina”, *Músico Pro*, Sept./Oct. 1997, 14-17
- “La Numerología del Mercado Latino”, *Músico Pro*, Julio/Agosto 1997, 48
- “Conferencia Billboard de Música Latina 1997:I ”, *Músico Pro*, Julio/Agosto 1997, 28.
- “La Música y tus Papás”, *Músico Pro*, Mayo/Junio 1997, 56
- “Amigos y Enemigos”, *Músico Pro*, Marzo/Abril. 1997, 48
- “La Industria del Entretenimiento y el Ingreso Discrecionario”, *Músico Pro*, Enero/Feb. 1997, 9
- “La Industria de Adentro para Afuera”, *Músico Pro*, Nov./Dic. 1996, 40
- “Correligionarios de la Música en la Cruzada de la Vida”, *Músico Pro*, Sept./Octubre 1996, 40
- “La Tercera Exposición Anual de Audio Profesional y Música en América Latina”, *Músico Pro* , Julio/Agosto 1996; 52-55
- “El Consumo y Precio de la Música en los EE.UU., 1990-1995”, *Músico Pro* ,Julio/Agosto 1996; 44-47
- “La Séptima Convención Billboard de Música Latina en Miami”, *Músico Pro* , Mayo/Junio 1996; 49

**Book Commission: Inter-American Bank/Di Tella Institute**

*Algebra de Vectores y Matrices: Una Introducción a los Métodos Matemáticos en las Ciencias Sociales* (Editorial Tesis, Buenos Aires, 1989), 72 pp.

**PRESENTATIONS**

—“Berklee y el Mercado de la Música Latina”, *Cámara de Comercio de Bogotá*, Bogotá, Colombia, March 2012

—“Understanding Crowdfunding”, *Boston Bar Association*, Boston, October 2014

—“Financial Tools for Music Entrepreneurs”, *Midem 2012*, Cannes, January 24, 2012

—“The Changing Economics of the Music Business”, Berklee’s *Music Business Summer Session*, Boston, June 17, 2011

—“Inflation and US Music Mechanicals, 1976-2010”, *Rethink Music Conference*, Boston, April 26, 2011; with Caz McChrystal

—“The Music Trade in the New Millennium”, *Guest Speaker Series Carroll School of Management*, Boston College, Boston, January 18, 2011

—“The Music Trade in the New Millennium”, Keynote Address, *Business & Economics Society International Annual Conference 2010*, Athens, Greece, July 17, 2010

—“The Devaluation of US Mechanicals, 1976-2010”, *Business & Economics Society International Annual Conference 2010*, Athens, Greece, July 16, 2010

—“The Changing Economics of the Music Business”, Berklee’s *Music Business Summer Session*, Boston, June 18, 2010

—“The Devaluation of US Mechanicals, 1976-2010”, *Music & Entertainment Industry Educators’ Association Annual Conference 2010*, Miami, April 2, 2010

—“US Music Industry Statistics: A Reappraisal”, *BE&SI Annual Conference 2008*, Lugano, Switzerland, July 19, 2008

—“The Changing Economics of the Music Business”, Berklee’s *Music Business Summer Session*, Boston, June 19, 2009

—“The Value of Music and the Trappings of the Marketplace, 1990-2005”, *MEIEA Annual Conference 2007*, Los Angeles, March 24, 2007

—“The Value of Music and the Trappings of the Marketplace, 1990-2005”, *BE&SI Annual Conference 2006*, Florence, Italy, July 18, 2006

— “MEIEA at Berklee 2009”, *MEIEA Board of Directors*, Nashville, TN, Oct. 10 2008 (Skype)

—“MEIEA at Berklee 2009”, *MEIEA Board of Directors*, Dix Hills, NY, March 28, 2008

—“The Future of Music”, *Guest Speaker Series*, Longy School of Music, March 13, 2008

—“MEIEA at Berklee 2009”, *MEIEA Board of Directors*, Los Angeles, CA, March 24, 2007

—Video interviews, *ArtistsHouseMusic.org*, uploaded spring 2007. Web link: <http://www.artistshousemusic.org/videos/music+educator+profile+peter+alhadeff+of+berklee+college+of+music>

—“Music Business and E-Commerce”, Berklee’s *Music Business Summer Session*, Boston, June 15, 2007, 2006, and 2005

—“Record Labels, Artists, and Finance: A Contribution to the Economic Analysis of Costs and the Equity of Recoupment Practices in the Music Industry”, with Barry Sosnick, *MEIEA Annual Conference 2005*, Miami, April 2, 2005

—“Music Economics and Intellectual Property”, *School of Management (SMG), Boston University*, June 17, 2004

—“The Music Industry: Current Problems and Perspectives”, with Caz McChrystal, *SMG, Boston University*, October 28, 2003

—“Assessment Efforts at Berklee”, with Bob Myers, *Henderson House, Northeastern University*, October 12, 2001

—"The Recording Industry Trade", with Ricardo Dopico, head of the Latin division of the RIAA; *Inaugural ARIA (The College Music Society)*, Miami, July 6, 2000

—"The Ebullient Future of the Latin Music Market", *Faculty Artist Series, Berklee*, Boston, April 8 1998.

—"The Business of Music", with Don Gorder, Berklee Family Weekend, Boston, October 6, 2004.

—Berklee Teachers On Teaching 2005, "Is There a Future for Record labels?", Boston, January 2005, with Caz Mc Chrystal

—BTOT 2003 "Taking on the Challenge of Free Music", Boston, January 2001, with Caz Mc Chrystal

—BTOT 1996 , "Technology, Learning, Curriculum, and the Library", Boston, January 2001; with Gary Haggerty

—BTOT 1995, "Quantitative Reasoning at Berklee", Boston, January 1996

#### **PRESENTATIONS BEFORE 1992 CAN BE SUPPLIED ON REQUEST**

### **PANELS**

#### **Moderator**

—"From 10K to 100K: Executing an Online Re-Branding Strategy", with Itay Shahar Rahat, *MEIEA Summit 2015*, Austin, Texas, March 30, 2015

—"Music and the Crowdfunding Frontier", *Envisioning 21<sup>st</sup> Century Business Models*, Berklee Boston, March 30, 2014

—"Startup Ventures and the Music Rights Frontier", *MEIEA Summit 2014*, Nashville, April 12, 2012s

—"International Copyright: Research Presentations", *Rethink Music Conference*, Boston, April 26, 2011. Papers: "Three Strikes And Other Trends In Copyright Law -A European Perspective"; Kaya Koeklue (Max Planck Institute); "Managing Online Music Rights in the EU Digital Single Market", Giuseppe Mazziotti (Columbia Univ.); and "Inflation and US Music Mechanicals, 1976-2010"; Peter Alhadeff & Caz McChrystal (Berklee)

—"The New Entertainment Economy", Opening Panel, *MEIEA at Berklee 2009*, Boston,



March 27, 2009. With Peter Gotcher (Topsin), Keyvan Peymani (Netzwerk Music Group), Barry Sosnick (Earful.info), and Harold Vogel (Vogel Capital Management)

—“Risk & Prediction, Music Sales, & Price Discounting”, *BE&SI Annual Conference 2008*, Lugano, Switzerland, July 19, 2008. With Nathalie De Marcellis-Warin (École Polytechnique, Montreal, Canada); Leighton Vaughan Williams, (Nottingham Trent University, UK); Jane Hemsley-Brown (University Of Surrey, UK), and Christopher J. Longo (McMaster University, Canada)

— “Berklee Miami Alumni Meet & Greet”, *Billboard Latin Music Conference*, Miami, April 9, 2008. With celebrity Luis Fonsi, Porfirio Piña (BMI Latin), and other well known producers/songwriters

— “The Business of Latin Songwriting”, *Berklee*, Boston, Nov. 14, 2007. With Porfirio Piña (BMI), Yvonne Gomez (Peer Music), Daniel Freiberg (Latin Grammy winner), and others

—“The Latin Connection at Berklee”, *Berklee’s Latin Culture Week*, Boston Nov. 6, 2007. All Faculty panel, with Fernando Brandao, Bernardo Hernandez, Victor Mendoza, and Oscar Stagnaro

—“Latin Grammys Panel Discussion: The Ebullient State of the Latin Music Market: Challenges and Opportunities”, *The Latin Recording Academy at Berklee*, Boston, March 12, 2007. With Gabriel Abaroa (President, LARAS), Luis Dousdebis (CFO, LARAS) and two Latin Grammy winners

— “Shifting Sands, Business Plans: Making Your Ideas Work”, *Berklee*, Boston, Feb.16, 2006. With Dave Moulton (Bang&Olufsen), Chris Muratore (SoundScan), Michael Lawson (Dean, SMG BU), Nalin Kulatilaka (Professor, BU), Dave Kusek (BerkleeMusic)

—“The Internet and Music E-Commerce”, *Inaugural ARIA*, Miami, July 6, 2000. With Don Gorder (Berklee), Gerd Leonhard (LicenseMusic.com), and Frank Creighton (RIAA)

—“Now What?: ARIA 2002, *Inaugural ARIA*, Miami, July 7, 2000. With Virginia Giglio (College music Society)

—“Contemporary Perspectives on Latin Music”, *Berklee’s Latin Culture Week*, Boston, Nov. 7, 2001. With artists Paquito de Rivera, Jorge Reyes, Lucho Hoyos, El Negro Ojeda, Antonio Tarnedo, and Teresa Ines

—“What Do Music Majors Need to Know”, *Inaugural ARIA*, Miami, July 6, 2000. With Judith Coe (College Music Society)

—“Berklee’s Organizational Culture: When is it Healthy? Unhealthy?”, *Berklee*

*Teachers on Teaching*, Boston, January 1997. With George Eastman. Panelists: Melissa Howe, and Steve Prosser (faculty); Bob Myers, Jill Ritchie, and Bill Scheniman (administration)

### Panelist

—"Ranting and Raving: Music & Entertainment Journalism in the Brave New (Post-Internet) World", *MEIEA 2011 Annual Conference*, Los Angeles, April 2, 2011

—"Understanding the Latin Music Market", *Boston Music Conference 2011*, Plenary Panel, Boston, Sept. 26, 2011

—"Music Entrepreneurship Business Plan Forum", *Global Entrepreneurship Week at Northeastern University*, Boston, Nov. 18, 2008

—"Marketing Panel", *First Annual Boston Music Conference 2008*, Boston, Sept. 27, 2008

—"Berklee and the Future of Music", *Presidential Pre-Installation Event*, Boston, Dec. 2, 2004. Don Gorder, moderator. With Richard Boulanger, Stephen Webber, Cecil Adderley, and Dave Kusek (all Berklee faculty)

—"Conflicts in Teaching", *Berklee Teachers on Teaching (BTOT)*, Boston, Jan. 2004. With Neil Olmstead and Steve Wilkes

—"Introducing the Academic and Recording Industry Alliances Summer Institute", *College Music Society Annual Meeting*, Denver, Nov. 1999. Virginia Giglio (ARIA leader) moderating; with Janet Sturman (University of Arizona)

—"Reconfiguring Music Cultures: A View from the Recording Industry", *CMS Annual Meeting*, Nov. 1998, San José, Puerto Rico. With Dan Storper (Putumayo World Music) and Janet Sturman (University of Arizona)

—"Students Outcome Assessment at Berklee? No Limits Please", *Berklee Teachers on Teaching (BTOT)*, Boston, Jan. 1999. With Rob Jackso, Lucy Holstedt, and Matt Nichols

—"Where's the [Executive] Talento?", *Billboard Latin Music Conference*, Miami, April 7, 1998. John Lannert (Billboard), moderated. With Oscar Llord (Sony Discos), Jim Progriss (University of Miami) and others;

—"International Supermodels: Approaches to Higher Education around the World",

BTOT, Boston, Jan. 1998. With Joe Coroniti and Colin Lee

—"Second Salute to the Latin American Marketplace", *Recording Magazine and Studio Sound International at the NAMM Show 1996*, Anaheim, Jan. 19 1996

—"First Annual Latin American Conference", organized by *Recording Magazine at the NAMM Show 1995*, Anaheim, Jan. 22 1995

## **BOOK AND ARTICLE REVIEWS**

OXFORD UNIVERSITY PRESS, since 2011

BUSINESS & ECONOMICS SOCIETY INTERNATIONAL, since 2006

THE AMERICAN ECONOMIST, since 2006

MEIEA JOURNAL, since 2005

THE MUSIC BUSINESS JOURNAL, since 2005

(Reviews are always submitted on condition of anonymity, so no more information can be provided here)

## **MEDIA AND AWARDS**

The Economist, CNBC, WGBH Greater Boston, Fox TV, Newsweek, Boston Globe, Boston Herald, New England Cable News, Christian Science Monitor, El Espectador (Colombia), Radio El Mundo (Colombia), El Nuevo País (Puerto Rico), Sci-Tech Today, Grammy Latino, Recording Magazine, Músico Pro, Artist House, YouTube

Berklee's expert on Music Economics and Law

Professional Education Dean's Award for Creative Scholarship and Professional Contributions, April 11, 2017

Professional Education Dean's Award for Creative Scholarship and Professional Contributions, April 19, 2013

Board of Trustees, Award Recipient, March 25, 2003

Professional Education Dean's Award, Innovation in Curriculum and Instruction, Boston, April 3, 1998

Liberal Arts Chair Search Committee, fall and spring 2014

Mathematics Search Committee, spring and summer 2008, spring 2011

VP AA-Curriculum and Program Innovation Search Committee, spring 2007

MB/M Full-Time Searches, spring 2006 and spring 2007

Faculty Provost Search Committee, spring 1997-1998

## ORGANIZATIONAL

Was in a leadership role as:

MEIEA Board Member, 2015-2017

Chair, *International MEIEA Conference at Berklee 2009*. Wrote the *MEIEA at Berklee 2009 Report*, a brief for future MEIEA conference organizers; 17 pages

Founder & Executive Director of *The Music Business Journal*. Produced, with the music business majors, more than forty sixteen-page issues since 2005.

Founder & Editor of *Musico Pro* (1996 to present—now Associate) and *Recording en Español* (1992-96), owned by Music Maker Publications, in Boulder, CO. Penned more than sixty original articles

Founder (2006) and Secretary (since 2006) of Berklee's *Association of Latin Faculty (ALF)*. Wrote ALF's mission statement, and steered it through its first election in 2011. Later, ALF music faculty produced the first minor in Latin Studies at Berklee

Founder & Facilitator of Berklee's *Research and Grant Learning Community*. Nine faculty members met for two hours, twelve times, between Sept. 2009 and April 2010. Wrote *The Research and Grant Learning Community Report*, which documented individual and group progress throughout the year; 91 pages

Served in the following committees at Berklee:

Graduate Studies Committee, 2014-2017

Curriculum Review Initiative Steering Committee, spring and summer 2008

MB/M Strategic Planning Committee, spring 2007

Opening Day Committee, spring and summer 2006

BTOT Planning Committee 1996-2010

Professional Education Division Committee 1996-2008

Mission Review Steering Committee, 2001-2002

Employee Survey Steering Committee, 2005

Presidential Inauguration Committee, 2004

Gender Equity Task Force, 2002-2004

Self Study Steering Committee For NEASC Accreditation, 2003

Student Outcomes Assessment Team, 1998-1999

And in these searches:

# Stephen Canfield

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310.489.8012

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## Expertise

Global Brand Strategy / Operations / Entertainment Marketing / Music & Talent / Content Development / Events & Sponsorship / Revenue Diversification / General Management / P&L

## Experience

### Vice President of Marketing, WeTransfer

March 2017 – Present

- Oversee global marketing communications, music, arts, education, and brand for a platform with over 40 million monthly active users in 107 countries
- Current initiatives include: ongoing partnerships with Kamasi Washington, FKA Twigs, and Moby; a documentary on music's importance in Skid Row; a 40<sup>th</sup> anniversary celebration of the Voyager Spacecraft's Golden Record in collaboration with NASA, the Seti Institute, and more.

### Program Director, Red Bull Gmbh

April 2015 – January 2017

- Oversaw Red Bull Sound Select -- an accelerator program for emerging artists leveraging 200+ yearly events, in-studio collaborations with leading creators, distribution and marketing to drive organic brand ambassadorship
- Responsible for program's long term growth and strategy, including successful execution in 7 new countries

## Accomplishments

- Program confirmed as Red Bull's most successful lifestyle marketing initiative in driving beverage sales, per 2015 global analysis
- Featured and quoted in Mic.com article hailing Red Bull's work as "the future of the music industry"

### Culture Marketing Manager, Red Bull

November 2012 – March 2015

- Defined Red Bull's strategy for marketing in emerging music in US, CA, and NZ -- overseeing brand, communications, event, digital, content, and artist development for Red Bull Sound Select
- Aligned cross functional team of over 70 HQ and field personnel from multiple departments and disciplines to execute the program
- Launched a network of 200+ yearly events and festival sponsorships as program's core touchpoint for artists and fans
- Acted as the program's primary spokesperson to industry and media

## Accomplishments

- Oversaw Red Bull Sound Select's *30 Days in LA*, a month-long music festival featuring 60 artists in 30 different venues throughout Los Angeles
- Activated 400+ artist ambassadors and 40 curator partners as ongoing brand ambassadors
- Managed teams to execute major initiatives at SXSW and Lollapalooza, together driving over 60,000+ unique consumers to engage with brand online before and after events

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## Director of Brand Partnerships, Sonicbids

May 2011 – November 2012

- Managed partner acquisition and oversaw project delivery for portfolio of brands seeking development of comprehensive music marketing programs
- Lead department that grew from 0-35% of company revenues in four years to act as its core driver of business valuation
- Shaped Sonicbids' broader product, finance, and marketing strategy as member of executive team leading company towards its exit in January 2013

## Accomplishments

- Headed team that led Red Bull to consolidate 26 music properties under a singular message in 2012
- Collaborated with Bud Light to develop 'Amplify Your Summer' as agency providing artist outreach and microsite
- Built enterprise solution for Marriott to book recurring, live music events in 100+ Renaissance Hotels as part of global rebrand

## Senior Manager / Account Manager, Sonicbids Brands

Apr 2008 – Apr 2011

- Designed global music programs leveraging unique content and events for leading brands
- Diversified Sonicbids offering from online media to a full service music marketing firm over 3 years
- Established a new business unit that has generated millions in profit since it launched in 2008

## Accomplishments

- Secured relationship as Diesel's entertainment agency and executed global campaigns activating custom technology, local market teams, and strategic partners to expand brand awareness
- Partnered with and executed integrated marketing initiatives for brands including:
  - Gap: "Born to Play" 40th anniversary event placing 767 bands in 767 stores on a single night
  - Converse: "Get Out of the Garage" multi-platform music contest partnering with Journeys stores
  - Universal Pictures: "Indie Rock vs the World" band contest in support of Scott Pilgrim vs the World
  - JanSport: "Battle of the Bands" online artist program culminating at SXSW
  - Landshark Lager: "Landshark Rocks" Contest with Real Networks and Rolling Stone

## Business Development Representative, Sonicbids

July 2007 – Apr 2008

- Built Sonicbids promoter network through partnerships with music festivals, venues, and colleges

## Accomplishments

- Acquired 50+ strategic partners to drive network liquidity before shifting focus to develop new revenue stream
- Spearheaded initiative to tap collegiate concert market through partnership with NACA (1,600+ member schools)

## Outside of the Office

- Advisory Board Chair: Better Youth, non-profit media arts organization providing mentorship to

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underserved youth in the south side of Los Angeles

- Advisory Board: Institute for Creative Entrepreneurship, Berklee College of Music

## Education

### Berklee College of Music

- Bachelors of Music, Magna Cum Laude Music Business/Management, 2007
- Heavy Rotation Records Scholarship Recipient

### Virginia Polytechnic Institute and State University (Virginia Tech)

- Pamplin School of Business, Attended 2003-2005
- 2003 Williamsburg, VA Alumni Association Scholarship Recipient



## CURRICULUM VITAE

### **CAMILLE L. COLATOSTI, Ph.D.**

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[camillec62@gmail.com](mailto:camillec62@gmail.com)

## EDUCATION

Ph.D., University of Michigan, Ann Arbor

M.A., University of Michigan, Ann Arbor

B.A., University of Massachusetts, Amherst

English Language/Literature

English Literature

Major: English

## PROFESSIONAL EXPERIENCE

### **BERKLEE COLLEGE OF MUSIC (2007-present)**

**Boston, MA, 2 campuses, 4,500 students**

#### **Dean, Institutional Research and Assessment/Graduate Studies, 2011-present**

#### **Chair, Liberal Arts and Sciences, 2007-2011**

As Dean of Institutional Research and Assessment/Graduate Studies, provide overall leadership and guidance for academic quality and assessment of student learning for all undergraduate and graduate programs.

Provide leadership for all issues regarding institutional assessment, including assessment of strategic initiatives.

Founding dean of graduate studies, providing leadership for all aspects of graduate programs at the Boston campus and the campus in Valencia, Spain. Responsible for curriculum development, faculty recruitment and development, development of academic and student support structure for graduate studies, and development and implementation of all student and academic processes.

Oversee study abroad curriculum and implementation at the undergraduate level. Serve as academic leadership liaison between Boston and Valencia campuses.

Provide overall leadership and guidance for all accreditation and improvement processes. Lead all work with the New England Association of Schools and Colleges, all professional accreditation, and ensure compliance with the Commonwealth of Massachusetts. Led college's most successful re-accreditation to date in 2013 and led successful change requests for master's degree, online degrees, and merger between Berklee and the Boston Conservatory. Lead program review and assessment for the institution; lead Office of Institutional Research. Lead all articulation agreements, including articulation with international schools in Berklee International Network.

Manage multiple staff and program directors, as well as graduate and study abroad faculty. Manage multi-million dollar budget. Responsible for faculty exchanges between Boston and Valencia campuses.

As Chair of Liberal Arts, provided overall leadership and guidance for all liberal arts and sciences faculty and course work for all undergraduate students, as well as faculty recruitment and development; programming; curriculum development; and advising and support. Responsible for development and management of liberal arts and sciences minors at Berklee. Responsible for faculty hiring, promotions, and development. Responsible for guest artists and lecture series, including Africana Studies curriculum and programming; Music and Society curriculum and programming; and Musical Theater curriculum and programming.

Led Africana Studies and Women Studies programming. Led academic support services including tutoring, English as a Second Language Program, assessment program of incoming students, and Center for College Writing and English as a Second Language.

Founded new curriculum and programming, including

Graduate studies

- 6 Master of Music programs
- 2 Master of Arts programs

Undergraduate studies

- Study abroad semester for undergraduates
- Performance Poetry Program and Poetry Slam Team
- Musical Theater Program
- Liberal Arts Minors
- English as a Second Language Program (expanded program in regular school year and developed new special summer bridge program)
- First Year Advising
- Freshmen Seminar (Artistry, Creativity and Inquiry Seminar) and Senior Seminar (Professional Development Seminar)

Won college's first ever National Endowment for the Humanities grant.

### **SCHOOLCRAFT COLLEGE (2006-2007)**

**Livonia, MI, 2 campuses, 15,000 students**

#### **Chief Academic Officer**

Provided overall leadership and guidance for academic and student affairs at community college. Oversaw diploma and associate degree programs and continuing education. Oversaw all enrollment and academic services, including admissions, counseling, registrar and library services; led a team of Associate Deans and 110 unionized faculty. Led accreditation and improvement processes.

(Also, in 2007, taught English and Liberal Studies at **Northwestern Michigan College**, Traverse City, MI, and **Grand Valley State University**, Traverse City, MI campus.)

### **DAVENPORT UNIVERSITY (1995-2006)**

**Grand Rapids, MI, 20 campuses, 13,000 students**

#### **Dean, School of Arts and Sciences, 2001-2006**

Provided overall leadership of the Arts and Sciences programming; led all library, tutoring, testing and research functions; oversaw assessment; managed a team of Discipline Chairs and 52 unionized faculty members. Other key functions focused on curriculum and faculty development, as well as grant writing and administration.

#### **Curriculum Leader, University School, 2000-2001**

Developed and coordinated curriculum for University School classes.

#### **Department Leader, English, Humanities, Speech, 2000-2002**

Coordinated and led all aspects of the English, Humanities and Speech department.

#### **Professor, English, Humanities and Speech, 1995-2000**

Courses included Introductory and Advanced Composition, Literature, Humanities (Western and World Civilization, including art, history, philosophy, and religion), Report Writing, Journalism, and Speech.

**OPERATION ABLE OF MICHIGAN (1993-1995)****Detroit, MI****Director, Literacy, Basic Skills and Computer Learning Center**

Founded and developed center. Responsible for facility development, all curriculum development and administration of three Learning Centers. Managed three teachers, two teaching assistants and one administrative assistant. Courses included: Reading Enrichment, Developmental Writing, and GED preparation. Won and administered grants.

**WAYNE STATE UNIVERSITY and HENRY FORD COMMUNITY COLLEGE (1993-1995)****Detroit and Dearborn, MI****Faculty, adjunct. English Department**

Courses included: Basic Writing, Composition, Basic Reading

**LABOR, EDUCATION AND RESEARCH PROJECT (1989-1993)****Detroit, MI****Research Associate**

Responsibilities included research and writing for newsletter and books published by the research project, writing and editing articles for the research project's monthly magazine, teaching workshops, and working with non-staff writers to help them improve their writing skills and prepare articles. Special focus on women's issues. Won special grant from the Ms. Foundation to research employment issues affecting women.

**SPECIAL PROFESSIONAL TRAINING**

Harvard Graduate School of Education, 2010 *Management Development Program* (MDP). June 2010.

New England Association of Schools and Colleges, Peer Evaluator Training. 2007.

Higher Learning Commission, Peer Evaluator, Program to Evaluate and Advance Quality (PEAQ), the Academic Quality Improvement Project (AQIP). 2005.

Higher Learning Commission, Assessment Mentor, Assessment Academy. 2005.

Computers in Writing-Intensive Classrooms: Summer Institute for Teachers, Michigan Technological University. 1999.

**HONORS/AWARDS/GRANTS**

- 2010 National Endowment for the Humanities, Enduring Questions Grant
- 2006 Woman of Distinction, Girl Scouts of Macomb County
- 2005 Michigan Campus Compact Faculty/Staff Community Service-Learning Award
- 2003 The Athena Award for Women's Leadership
- 2001 The Polly Bond Award of Merit, for Special Achievement in Communication
- 2000 The Polly Bond Award of Excellence, for Special Achievement in Communication
- 1998 The Polly Bond Award of Merit, for Special Achievement in Communication
- 1997 Instructor of the Year, Davenport University
- 1996 Keep Michigan Beautiful, Award of Merit, in honor of volunteer service
- 1995 Educational Leadership Award. Awarded by the Southern Wayne County Chamber of Commerce
- 1994 Award of Excellence in honor of the curriculum designed for Operation ABLE. Awarded by the State of Michigan Department of Education
- 1994 Best Investigative Reporter. Awarded by *MetroTimes*
- 1992 Ms. Foundation Award for Research on Working Women
- 1989 Robin I. Thevenet Memorial Fellowship

- 1989 Rackham Graduate School Dissertation Fellowship  
 1988 Patrides Memorial English Dissertation Fellowship

## PROFESSIONAL AND COMMUNITY SERVICE

2011-present. Reviewer, American Association of Colleges and Universities: General Education and Assessment focus.  
 2007-present. Leadership, Consortium for the Liberal Education of Artists., Host of 2011 CLEA Conference in Boston, MA  
 2007-present. Peer Evaluator Core, New England Association of Schools and Colleges.  
 2005-present. Peer Evaluator Core, AQIP, PEAQ, Higher Learning Commission.  
 2005-2010. Mentor for Assessment Academy, Higher Learning Commission.  
 1995-2006. Founder and President, Preserve Our Parks. Hamtramck, Michigan.  
 1996-2006. Hamtramck Rotary Club. Treasurer from 1997-2000. Hamtramck, Michigan.  
 2000-2004. Hamtramck Board of Education President (2003-4) and Trustee (2000-2003). Hamtramck, Michigan.  
 1998-2001. Trustee, Wayne County Commission for the Arts. Wayne County, Michigan.

## PROFESSIONAL ASSOCIATIONS

New England Association of Schools and Colleges, Peer Evaluator Corps, Higher Learning Commission, Peer Evaluator Corps  
 Modern Language Association  
 National Council of Teachers of English  
 Conference on College Composition and Communication  
 American Association of Adult and Continuing Education  
 Consortium for the Liberal Education of Artists

## BOOKS

*To Be an Artist: Musicians, Visual Artists, Writers, and Dancers Speak.* Bowie, MD: E L Kurdyla Publishing LLC, Press, 2012.

*Stopping Sexual Harassment: A Handbook for Union and Workplace Activists.* (co-authored with Elissa Karg.) Detroit: Labor, Education and Research Project, 1992.

## PUBLISHED REPORTS AND BOOKLETS

*Stopping Sexual Harassment: A Teamsters Booklet.* Washington: International Brotherhood of Teamsters, 1994.

*Making 65c on the Dollar: A Report on Women Workers.* Detroit: Labor, Education and Research Project, 1991.

## PUBLISHED ACADEMIC ARTICLES

"Assessment of Student Learning." Chicago: Assessment Academy of the Higher Learning Commission, 2007.

"Becoming a Learning-Focused, Mission-Driven Organization: The New 'DNA'" (co-authored with Robert Funaro). *A Collection of Papers on Self-Study and Institutional Improvement, Volume 3: Becoming a Learning Focused Organization*, Chicago: HLC, Spring 2005, 27-30.

"Resolving the Dichotomy: Integrating General Education and the Major" (co-authored with Robert Funaro and Nancy McGee). *A Collection of Papers on Self-Study and Institutional Improvement, Volume 3: Assessment of Student Learning*, Chicago: HLC, Spring 2004, 105-7.

"Is it possible to get along with fundamentalists: An interview with Dr. Martin E. Marty." *The Witness*, 84:12, December 2001, 18-22.

"Looking for a Viable, Faithful 'Life Dream'—and Craving a Little Respect." *The Witness*, 84:6, June 2001, 16-18.

"Global Warming and the Politics of Denial." *The Witness*, 84:4, April 2001, 8-13.

"Of Patents and Courseware: The Corporate Takeover of the University." *The Witness*, 83:9, September 2000, 6-10.

"Young Adults Today: Optimistic but Fearful." *The Witness*, 81:9, September 1998, 8-11.

"Bringing Islam to Detroit." *The Witness*, 79:5, May 1996, 8-13.

"Cooperative Strategies to Educate Adult Learners." Proceedings of the Second National Conference on Urban Issues: Re-imagining the Urban Environment: Strengthening Collaborative Relationships in the Inner Cities, Buffalo, New York: SUNY, 1996.

"Male versus Female Self-denial: The Subversive Potential of the 'Feminine' in Dickens." *Dickens Studies Annual* 19, 1990, 1-24.

## **ACADEMIC CONFERENCE AND TRAINING PRESENTATIONS**

"College and Career Competencies: What Do Students Gain from College," New England Association of Schools and Colleges Annual Convention, Boston, MA, December 10, 2015.

"Entrepreneurial Thinking: Its Role and Impact in Different Educational Settings," New England Association of Schools and Colleges Annual Convention, Boston, MA, December 10, 2014.

"Writing Student Success into Accreditation," New England Association of Schools and Colleges Self-study Training, Southbridge, MA, October 17-18, 2013; and October 16-17, 2014.

"Creating Artists: Partnering Liberal Learning and Study in the Fine and Performing Arts," American Association of Colleges & Universities, Arts & Humanities: Toward a Flourishing State, Providence, RI, November 3-5, 2011.

"The Consortium for the Liberal Education of Artists (CLEA): Faculty Engagement in General Education through First Year Seminars." American Association of College and Universities Conference on General Education and Assessment, Chicago, IL, February 2011.

"The Challenges of Educating Artists for the Changing Public Sphere." New England American Studies Association Annual Conference, Boston, MA, October 2010.

"The Liberal Education of Artists." American Association of Colleges and Universities Conference on General Education and Assessment, Seattle, WA, February 2010.

"Small Step or Giant Leap—Transforming Seniors into Freshmen." Consortium for the Liberal Education of Artists Conference, St. Paul, April 2009.

"Strategy Forum." Lead facilitator, Academic Quality Improvement Program, Higher Learning Commission, Chicago, Illinois, February 2009.

"Making Assessment Meaningful and Useful." Keynote Speaker, Casper College, Casper, Wyoming, March 23, 2007.

- "General Education Assessment." Keynote Speaker, Casper College, Casper, Wyoming, March 23, 2007.
- "Strategy Forum." Lead facilitator, Academic Quality Improvement Program, Higher Learning Commission, Chicago, Illinois, November 2006.
- "Buy-In: How to Make Assessment Meaningful and Useful." Keynote Speaker, Colorado Community Colleges State Assessment Conference, Aurora, Colorado, October 19, 2006.
- "Assessing General Education Across the Curriculum." Keynote Speaker, Colorado Community Colleges State Assessment Conference, Aurora, Colorado, October 19, 2006.
- "Becoming a Learning-Focused, Mission-Driven Organization: The New 'DNA.'" 110<sup>th</sup> Annual Meeting of the North Central Association, Chicago, Illinois, April 8-12, 2005.
- "Resolving the Dichotomy: Integrating General Education and the Major." 109<sup>th</sup> Annual Meeting of the North Central Association, Chicago, Illinois, March 27-30, 2004.
- "Teaching Adult Student Writers in Diverse Contexts." 2004 Conference on College Composition and Communication, San Antonio, Texas, March 24-26, 2004.
- "College Conversations: Making Connections within Disciplines and to 'Real World' Writing." 91<sup>st</sup> Annual National Council of Teachers of English Convention, Baltimore, Maryland, November 16-18, 2001.
- "Knowing the Universe in Which I Work: Teaching Students as Citizens." 50th Annual Convention for the Conference on College Composition and Communication, Atlanta, Georgia, March 24-27, 1999.
- "Literature and Diversity: Business Students Enter New Worlds." 87th Annual Convention of the National Council of Teachers of English, Detroit, Michigan, November 20-25, 1997.
- "Language Arts and Computer Learning for Adults." 86th Annual Convention of the National Council of Teachers of English, Chicago, Illinois, November 21-26, 1996.
- "Computer and Literacy Training for Adults." 48th Annual Scientific Meeting of the Gerontological Society of America, Los Angeles, California, November 15-19, 1995.
- "Cooperative Strategies to Educate Adult Learners." Second National Conference on Urban Issues, Buffalo, New York, October 28-31, 1995.
- "Educating Adult Learners." Michigan Association of Adult and Community Educators Conference, Ypsilanti, Michigan. March 23-24, 1995.
- "Teaching Computers to Older Adults." Mid-America Congress on Aging, Little Rock, Arkansas. April 12, 1994.
- "Little Nell and Her Male Spies." 1989 International Conference on Narrative Literature, University of Wisconsin, Madison. April, 1989.
- "Reading Class at the Co-operative Guild." 1988 Modern Language Association Conference, New Orleans, Louisiana. December, 1988. (On this national panel, sponsored by the Virginia Woolf Society, Tillie Olsen responded to my essay on Virginia Woolf and class.)
- "The 'Feminine' in Dickens' *Nicholas Nickleby*." Second Annual Graduate Student Conference, University of Wisconsin, Milwaukee. October, 1988.

"Reading Between the (Class) Lines: Virginia Woolf and the Women's Co-operative Guild." 1988 International Conference on Narrative Literature, Ohio State University, Columbus, Ohio. April, 1988.

"What Esther Sees in the Looking-glass: Language and Identity for the Female Narrator of *Bleak House*." 1987 International Conference on Narrative Literature, University of MI, Ann Arbor. April, 1987.

## VITAE

Dr. E. MICHAEL HARRINGTON  
[www.emichaelmusic.com](http://www.emichaelmusic.com)

940 Gale Lane #112  
Nashville TN 37204-3096  
Cell: 615-293-7455  
Email: [emh2625@gmail.com](mailto:emh2625@gmail.com)

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## EDUCATION

Doctor of Musical Arts in Music Composition  
The Ohio State University, 1985

Master of Music in Music Composition  
University of Miami, 1982

Bachelor of Music in Theory & Composition, and Performance  
University of Massachusetts at Lowell, 1976

## ACADEMIC EXPERIENCE

SAE Institute, Nashville Music Business Program <b>Faculty Chair</b>	2014-present
Berklee College of Music - Boston, Massachusetts Professor, Berklee Online Music Business Capstone (I created), Future of Music, Music Entrepreneurship, Music Licensing	2012-present
The William Paterson University of New Jersey College of Arts and Communication Associate Professor of Music and Music Management	2008-2012
Belmont University Mike Curb College of Entertainment and Music Business <b>Professor</b> of Entertainment and Music Business, and Intellectual Property	2004-2008
Belmont University College of Business Administration - School of Music Business <b>Professor</b> of Music Management, Business and Intellectual Property	2001-2004
Belmont University	



Dr. E. MICHAEL HARRINGTON Vitae

College of Visual and Performing Arts - School of Music

**Professor** of Music Theory, Composition and Ethnomusicology 1997-2001

Associate Professor of Music Theory, Composition and Ethnomusicology 1991-1997

**Tenured 1991**

Assistant Professor of Music Theory, Composition and Ethnomusicology 1985-1991

University of Alabama-Birmingham

**Jemison Distinguished Professor of The Humanities**

[endowed chair funded by a grant from the National Endowment for the Humanities, and the Jemison family. I created and taught a course co-listed in the Anthropology, African American Studies, and Music departments.] 1995

Brevard Conference on Music Entrepreneurship, Brevard, North Carolina

Faculty/Speaker/Consultant/Mentor 2006 - 2007

Ohio State University 1983-85 Graduate Teaching Fellow [music theory & composition]

University of Pittsburgh 1980-83 Graduate Teaching Fellow [music theory & composition]

University of Massachusetts at Westfield 1978-79 Adjunct faculty [guitar, ensembles]

University of Miami 1976-78 Graduate Teaching Assistant [music theory & composition]

**[For specific courses I have created and taught, see pages 32-35]**

## HONORS

**Future of Music Coalition** - Advisory Board Member (invitation) November 8, 2011

**Leadership Music** (invitation), Spring 2006 –Graduate of Leadership Music Class of 2007

Inducted into **Sigma Beta Delta** (invitation) March 2002

Chaney Distinguished Professor finalist on four (4) different occasions

2000, 1999, 1994, 1993

**Jemison Distinguished Professor of the Humanities** at the University of

Alabama-Birmingham Spring 1995. The Jemison Distinguished Professor is an endowed chair in the humanities at the University of Alabama Birmingham. It is funded by a grant from the National Endowment for The Humanities, the Jemison family and the University of Alabama Birmingham.

Named one of The Ohio State University's Most Distinguished Alumni Composers. Work premiered in special concert as part of this award. May 24, 1990

Named "**Nashville Composer of the Year**" by the Middle Tennessee Chapter of the Music Teachers Association April 1989

Named "Composer-in-Residence" and "Director of Music Theory & Composition Studies" at the Sewanee Summer Music Center at The University of The South, Sewanee, Tennessee Summer 1989

Inducted into **Pi Kappa Lambda** (invitation), April 12, 1988

## LISTED/PROFILED:

Who's Who Among Executives And Professionals 2004

Who's Who In The United States 1998

Who's Who In The South And Southwest 1997

Who's Who Among American Teachers, 1996

International Directory of Composers 1986

Directory of American Scholars 1985  
Contemporary American Composers: A Biographical Dictionary 1982

#### BOARD MEMBER:

Sistema Global - Founders Board Of Directors 2017-present  
**Future of Music Coalition – Advisory Board** 2011-present  
Bassoon Chamber Music Composition Contest 2011-present  
Public Knowledge - Advisory Board for Creators' Freedom Project 2010-present  
Drapkin Institute for Music Entrepreneurship – Advisory Board 2009-present  
Song Space 2008-present  
Plagiary – Advisory Board 2006-present  
Journal Of Popular Culture – Editorial Board 2005-present  
College Music Society - 2008 National Conference Committee 2007-08  
**Leadership Music** – Co-Chair Songwriting/Publishing Day, Leadership Music  
Class of 2007 [www.leadershipmusic.org](http://www.leadershipmusic.org)  
College Music Society - 2007 National Conference Committee 2006-07  
Advisory Board for film, "Copyright Criminals: This Is A Sampling Sport"  
2006-10  
College Music Society - National Task Force on Engagement with the Music Industry  
(Chair) 2006-09  
College Music Society - National Committee on the Music Industry (Chair) 2006-09  
Nashville Composers Association – Executive Board 2005-present  
Music Entertainment Industry Educators Association – Executive Board 2004-07  
Music Entertainment Industry Educators Association – Editorial Board 2004-08  
College Music Society – Music Education member (Southern Chapter) 1998-2001  
Live Music In America, Inc. 1998-2006  
University of Alabama Press 1997-98  
Music Theory Midwest – Executive Board 1993-95  
Music Theory Midwest – Nominating Committee 1992-94  
College Music Society – Music Composition/Theory member (Southern Chapter)  
1988-91  
American Society of University Composers – Executive Council 1982-86

#### MEMBERSHIPS:

Broadcast Music, Inc. (by invitation)  
College Music Society  
CopyNight (founder, Nashville Chapter)  
Copyright Society of The South (by invitation)  
Digital Nashville (approval)  
Electronic Frontier Foundation  
Future of Music Coalition Advisory Board (by invitation)  
International Association for the Study of Popular Music  
Lawfuluse (by invitation)  
Leadership Music (by invitation)  
National Association of Recording Industry Professionals  
Nashville Composers Association  
Pi Kappa Lambda by (invitation)  
Popular Culture Association  
Public Knowledge

The Recording Academy (formerly known as The National Academy of  
Recording Arts & Sciences) (approval)  
Sigma Beta Delta (by invitation)  
Sistema Global - Founders Board Of Directors [2017- ]  
Society for Ethnomusicology  
World Music

## PUBLICATIONS

### BOOKS:

**Music Business Capstone** 2015 This book is for the Music Business Capstone  
class at Berklee Online

Music Theory For Music Business 1986  
(self-published text, used by all Music Business majors at Belmont University,  
1986-95)

History Of Rock Music 1994  
(self-published text, used by undergraduates at Belmont University, 1994-2000)

### ENCYCLOPEDIA ENTRY:

“The Life and Music of Sheryl Crow” - **Women And Music In America Since  
1900: An Encyclopedia** (Oryx Press) - pp.139-140, biographical entry January  
2002

### PEER-REVIEWED JOURNALS:

“Can I Get A (Defense Expert) Witness? The Role Of The Expert Witness For The  
Defense In A Music Copyright Infringement Matter” – **Music and Entertainment  
Industry Educators Association Journal** Vol. 11, No. 1 (2011), pp. 82-110.

(<http://bit.ly/Y0IIHY>)

“Technology v. Law: Embracing Not Suing New Technologies” – Keynote Address  
for the Copyright Wars Summit, June 9, 2009

This refereed presentation has been approved by **The State Bar of California**  
([www.calbar.ca.gov](http://www.calbar.ca.gov)) for MCLE credit for attorneys in California. The one-hour  
keynote address can be viewed and heard here:

<http://www.brighttalk.com/webcast/3071>

"Rock Music as a Resource in Music Dictation" - **College Music Symposium** Vol.  
31, No.1, pp. 27-35. Fall 1993

"Density In A Musical Context" - **Ex Tempore** January 1987  
<http://www.ex-tempore.org/harrington/harrington.htm>

Dr. E. MICHAEL HARRINGTON Vitae

"Rock Music In Ear Training" - *Triad* (The Official Publication of the Ohio Music Educators Association) Vol.. LIV/No.3 Dec. 1986-Jan. 1987

"Rock Music In Ear Training" - *The Tennessee Musician* (The Official Publication of the Tennessee Music Educators Association) Vol.XXXVIII/No.4 May 1986

"Cardinality Of A Set & Its Complement As A Means Of Determining Structure In Atonal Music" *The American Society of University Composers Monograph Series*  
1982

"Density In A Musical Context" *Indiana Theory Review* Volume 3, Number 2 (1980)

#### **NEWSPAPER ARTICLE:**

"On The 25th Anniversary of The Beatles' Breakup: The Impact Of The Beatles"  
Feature Story: Arts, Page 1 **The Birmingham News**, Sunday, April 9, 1995

#### **Courses I Have Created and Taught (the full list of courses available upon request)**

*SAE Institute Nashville*

*Berklee College of Music/Berklee Online*

*William Paterson University*

*Belmont University*

*University of Alabama at Birmingham*

References/recommendations available upon request.

In addition, twenty-seven (27) recommendations are available on LinkedIn.com:

[https:// www.linkedin.com/in/emichaelharrington/](https://www.linkedin.com/in/emichaelharrington/)

## VITAE

**John P. Kellogg, Esq.**

**April 2017**

Licensed to practice in the states of New York and Ohio

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### Education

Harvard University Harvard Graduate School of Education Management Development Program Certificate	2012
Case Western Reserve University Franklin Backus School of Law, Cleveland, Ohio Juris Doctor	1980
Syracuse University, Syracuse, New York Master of Science, Television and Radio	1975
Syracuse University, Syracuse, New York Bachelor of Arts, Political Science	1973

### Professional Experience

Assistant Chair of Music Business/Management Department, Berklee College of Music, Boston, MA.

Served as Interim Music Business/Management Department Chair, spring of 2008

Assistant Professor Music Business, University of Colorado at Denver & Health Sciences Center

Attorney and Counselor at Law, of counsel to The McMillan Firm, New York, New York

Attorney and Counselor at Law, The Law Offices of John P. Kellogg, New York, New York and Cleveland, Ohio

Director of Legal and Business Affairs for Trevel Production Co., Inc./Trycep Music Publishing Co., Cleveland, Ohio

Associate Attorney, The Law Offices of Timothy Reid, Cleveland, Ohio

Vocalist/Performer with the recording group Cameo

## Published Articles

- o *The Urbanization of the Billboard Top Album and Singles Charts: How SoundScan Changed the Game* Music and Entertainment Industry Educators Association Journal, Fall, 2013
- o *Free the Music! An Examination of the Section 115 Music Reform Act of 2006* Music and Entertainment Industry Educators Association Journal, Fall, 2007
- o *Remembering Gerald Levert*, Billboard magazine, February 13, 2007
- o *Do Recording Artists Deserve a Greater Share of Revenue in the Emerging Digital Age?* Music and Entertainment Industry Educators Association Journal, Fall, 2005
- o *Royalty Audit Takes Effect in California*, LJM Entertainment Law & Finance, January, 2005
- o *An Awakened Sleeping Giant Supports Legislative Initiatives to Reform the Exclusive Recording Artist Agreement*, Black Entertainment & Sports Lawyers Association (BESLA) 24<sup>th</sup> Annual conference Journal, October 2004
- o *Adult R&B: Keep It Real*, Billboard magazine, September 18, 2004
- o *Adult R&B: Just the Same Old Oldies*, Airplay Monitor, September 17, 2004
- o *Living the Singles Life*, LJM Entertainment Law & Finance, December 2003
- o *Contractual Concerns for Rhythm & Rap Music Artists in the Ever Expanding "Hood"*, Chapter Two of Texas Bar Associations' 12<sup>th</sup> Annual Entertainment Law Initiative Journal, October 2002
- o *Bankruptcy And the Exclusive Recording Agreement*, Entertainment Law News & Information, 1998
- o *Recording Artist Remember...Your Talent Is the Power*, Entertainment Law News & Information, 1994
- o *Rap Artist Managers Beware: Sampling Can Be Hazardous to Your Financial Health*, Agent and Manager magazine, 1992
- o *Rappers Beware! Sampling Can Be Hazardous to Your Financial Health*, Entertainment Law Information, 1991
- o *Copyrights: A Most Valuable Asset*, Purpose magazine, January 2000
- o *Lawmakers of the 20<sup>th</sup> Century*, Purpose magazine, February 2000
- o *Bankruptcy: A System of Justice Designed to Renew and Restore*, Purpose magazine, April 2000
- o *Pursuing Justice for All*, Purpose magazine, June 2000
- o *Family Business Is Strictly Business*, Purpose magazine, July/August 2000

## Books Authored

Take Care of Your Music Business, 2<sup>nd</sup> Edition: *Taking the Legal and Business Aspects You Need to Know to 3.0*, PJs Publishing, 244 pp, (2014)

Take Care of Your Music Business, *The Legal and Business Aspects You Need to Know to Grow in the Music Industry*, PJ's Publishing, 228 pp, (2001)

## **Courses Authored, Developed and Taught**

**MOOC: edX BCM-MB 110x Introduction to the Music Business, 2014**

**Berklee Online BCM-MB 110 Introduction to the Music Business, 2014**

LSOC-P270 R&B/Soul Business--The Roots of Hip Hop, 2010, 2011, and 2012

MB-101 Introduction to the Music Business, 2006- 2012

MB-405 Advanced Contract Negotiations, 2006- 2011

MB-211 Legal Aspects of the Music Industry, Summer 2007 and 2008

MUS 2700 Music Business I, Fall 2002, 2003, 2004; Spring 2003, 2004, 2005

MUS 2710 Music Business II, Fall 2002, 2003; Spring 2003, 2004, 2005

MS 4720 Music Management, Spring 2003, 2004, 2005

MUS 4730 Music Production, Fall 2004

MUS 4735 CAM Record Label Operations, Fall 2004, 2005

## **Accredited Seminars Taught**

Take Care of Your Music Production Company's Business Cleveland, Ohio,  
1996, Detroit, Michigan, 1997

## **Service**

### ***Service at Berklee College of Music***

- o Member of the Graduate Studies Planning Committee 2012-2014
- o Member of Academic Leadership Counsel, 2006-2014
- o Member of Academic Leadership Counsel Agenda Planning Committee, 2011- 2013
- o Co-organizer of Rethink Music-Creativity, Commerce & Policy Conference 2011-2013
- o Co-organizer of Music Business Management Department's Annual Business of Hip Hop/Urban Music Symposiums 2007-2016
- o Co-organizer of Music Business Management Department and Liberal Arts Department Business of Gospel Music Symposium, 2012
- o Member of Music Business Management Department's Faculty Search Committees
- o Participant in Berklee College of Music Audition and Interview Sessions
- o Faculty Advisor to the Berklee Hip Hop Alliance
- o Member of Academic Affairs/Student Affairs Action Team (ACT)
- o Member of Berklee College of Music in L.A. Committee
- o Presented or co-presented sessions for the Berklee Teachers on Teaching (BTOT) titled: *Attention Recording Artists! Now's the Time to get your Masters Back, 2008; A Primer on Copyright Law, 2009 and; DIY: Reality or Myth, 2011*
- o Conducted interview of Zafris Lecturer, renowned music industry executive, Richard Blackstone, Chief Creative Officer, BMG Rights Management, 2008
- o Conducted interview of renowned music producer, Michael Powell, 2009
- o Conducted interview of renowned songwriters, producers and businessmen, Kenneth Gamble & Leon Huff, 2010
- o Served on Internal Review Board evaluating Visiting Professor Wendy McGhee's project titled: *Music Tech in the Therapeutic and Health Settings, 2010*

- o Moderated panel session titled: *One Career: Multiple Questions about the Music Business with renowned musician, Patrice Rushen, 2011*
- o Appeared on a panel titled, *Modern Music Business Education Programs Assessed* at the CMJ conference in NYC, 2012
- o Co-Presenter of workshop titled, *Your Music, Your Business*, at LIPA in Barcelona, Spain 2012
- o Provided quote appearing in a Forbes.com article, *How To Make A Living In The Modern Music Business*, 2012
- o Conducted interview of renowned music executive, Kevin Liles, Founder and CEO of KWL Management, Former President of Def Jam Recordings and Executive Vice President, Warner Music Group, 2012
- o Conducted interview of renowned musician, George Clinton, 2012
- o Presented research paper titled, *The Urbanization of the Billboard Top 200 and Hot 100 Charts: How Soundscan Changed the Game*, at the Annual MEIEA Faculty Summit, 2013.
- o Represented Berklee at the United Jewish Appeal's (UJA) Federation Music Visionary of the Year Luncheons in New York City, 2016 honoring Peter Edge, Chairman and CEO of RCA Records and Tom Corson, President and COO, RCA Records, 2014, honoring Neil Portnow, President and CEO of Recording Academy, 2013 event honored Columbia Records Chairman Rob Stringer
- o Coordinated visit of actor/musician David Duchovny to the Berklee College of Music campus, 2016

### ***Service at University of Colorado at Denver & Health Sciences Center***

- o Participant in preparing National Association of Schools of Music (NASM) accreditation narrative
- o Member of Music Business Curricula Revision committee
- o Co-Faculty Adviser for the Music and Entertainment Industry Students Association (MEISA), re-instituting the school's affiliated chapter

### ***College of Arts & Media (CAM) Service***

- o Member of Search Committees Theater/Film and Audio Recording
- o Member of Committee evaluating possible merger of CAM with the school of Engineering
- o Member of Scholarship Committee
- o Member of Faculty Assembly Educational Policy & Planning Committee
- o Member of Faculty Assembly Committee on Curriculum Oversight

### ***Community Service***

- o Talent judge on the New England Regional Emmy-Award winning *Community Auditions* television program, 2009-2016
- o Provide radio commentaries on the music business broadcast on Clear Channel-owned radio station, Power 620 AM in Syracuse, New York, 2008-present
- o Appeared on Berklee sponsored, Second Hip Hop Empowerment Summit, panel titled: *Demo Derby/Deconstructing Classic Hip Hop Song*, 2007
- o Denver Hip Hop Festival and Summit 2004
- o The African-American Leadership Institute Conference 'Expanding the Visions' 2003, 2004
- o Abyssinian Baptist Church Youth Choir Legal Counsel, 2001-2002
- o Presented two lectures at Berklee Valencia's Global Entertainment and Music Business Masters Program: 'The Impenetrable Power of Working It' and 'Are Managers the New Record Companies?' Valencia, Spain, March 2017



## Industry Service

- o Participated in the Grammy Foundation's 19<sup>th</sup> Annual Entertainment Law Initiative activities, serving as a judge for the organization's law school writing competition and attending the 59<sup>th</sup> Annual Grammy Awards pre-televised and televised ceremonies. Annual participation.
- o Interviewed Warren Chappell Publishing Company's Chairman and CEO, Jon Platt, at Berklee Inaugural Career Jam, March 2017
- o Appeared as regular guest commentator on MSNBC's Squawk Alley discussing entertainment and music business issues, 2017
- o Quoted in the book, *Leveling the Playing Field: The Story of the Syracuse 8*, and featured in, *The DNA of Achievers: 10 Traits of Highly Successful Professionals*, Knowles, Matthew. Both released in 2015
- o Interviewed by several podcasts regarding my book *Take Care of Your Music Business* and MOOCs
- o Invited to lecture at Harvard University Law School Recording Artists Project (RAP) and participated on a panel titled, 'Careers In Entertainment: The Big Picture'
- o Made special appearances on NPR stations, including WBUR's On Point with Tom Ashbrook and San Francisco NPR affiliate KQED's Forum with Judy Campbell discussing ramifications of the Robin Thicke/Pharrell Williams— Marvin Gaye jury verdict
- o Quoted in Los Angeles Times' article on 'David Bowie Bonds', 2015
- o Conducted Interview with renowned music industry executive, David Renzer, at 2011 MEIEA International Conference
- o Participated on the Sports and Entertainment Law panel at the Northeast Black Law Students Association (NEBLSA) Regional Conference 2011
- o Moderated panels at the Black Entertainment and Sports Lawyers Association (BESLA) Annual Conferences titled: *I Write the Songs that Make the Whole World Sing: But Do I Get Paid for It*, 2007; *Marketing and Licensing...The Road Ahead in the Music Industry*, 2009; *A Whole New World: Windows of Opportunity in Music*, 2011
- o Participated on a panel at the National Bar Association's (NBA) 83<sup>rd</sup> Annual Convention titled: *New Developments in Music Law*, 2009
- o Organized and conducted National Academy of Recording Arts and Sciences (NARAS) Entertainment Law Initiative (ELI) workshops for Boston area law school students desiring to participate in the ELI writing competition 2008, 2009
- o Invited guest lecturer at the Soyars Leadership Lecture Series at the Bandier Program at Syracuse University, 2008 and 2012
- o Participated on panels at Future of Music Coalition Policy Summit titled: *Performance Right: Who Gets Paid When Songs are Played on the Radio?* and *The New Deal: Major Label Contracts Revisited*, 2007

## Professional Organizations

American Bar Association  
Ohio State Bar Association  
New York Bar Association  
Norman S. Minor Bar Association  
Black Entertainment and Sports Lawyer's Association (BESLA), (Former Board Member)  
Music & Entertainment Industry Educators Association (MEIEA), (Immediate Past President and current Board Member)

## ***Honors***

Inducted into the Black Entertainment and Sports Lawyer's Association Hall of Fame,  
November, 2005

Awarded plaque of merit for serving as President MEIEA for 2009-2011 term

## **JOSEPH J. MIGLIO**

**574 Main Street Lynnfield,**

**MA 01940 (617) 872-4723**

[Jmiglio1015@yahoo.com](mailto:Jmiglio1015@yahoo.com)

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### ***EDUCATION***

#### **DOCTOR OF EDUCATION, 2003**

National Louis University  
Chicago, IL

*Toward a Process of Mythocognition: Reflexive Engagement Method and Self Knowledge Construction (Dissertation)*

#### **MASTER OF EDUCATION, 1980**

Boston University  
Boston, MA

#### **BACHELOR OF ARTS, 1974**

University of Albany  
Albany, NY

### ***QUALIFICATIONS***

Extensive background in Higher Education administration, specifically in undergraduate and graduate course design and instructional facilitation, assessment and evaluation of content delivery methods, including asynchronous and blended-hybrid models, faculty training and professional development initiatives, establishing peer mentoring-coaching collaborations for faculty enhanced understanding of the interdependencies in the teaching –learning experience.

Designed multi-tiered constructivist based educational programs, integrating regional accreditation and regulatory standards with content mastery demonstration and learner centered outcomes, recognizing the diversity of the learner and its impact on the learning experience.

Excellent interpersonal and communication skills, adept at developing trust and rapport with many diverse internal and external constituencies, and designing multi leveled presentations for the general public and identified community audiences.

Created and implemented ‘individualized-integrated’ academic excellence programs and events, designed to support the unique development needs of the faculty and its integration within the overarching department, school-based or institutional strategic goals.

Significant accomplishments in organizational analysis and strategic direction, staff development, collaborative problem solving, operational effectiveness and quality assurance, and financial efficiency including grant development and budget administration, and performance management evaluation systems.

## ***HIGHER EDUCATION EXPERIENCE***

### **TEACHING AND COURSE DEVELOPMENT**

#### **Sample of Courses in Education (2003 to Present)**

Strategies for Teaching Critical Thinking Skills Across the Curriculum  
Creativity and Critical Thinking  
Teachers as Leaders  
Using Multiple Intelligences Strategies in the Classroom  
Principles of Motivation on the Practice of Teaching  
Creative Learning Strategies and Assessment  
Theory and Practice of Accelerated Learning  
Integrative Learning and Learning Styles  
Personal Teaching Style: Freeing the Creative Self  
The Teacher as Change Agent  
Theory and Practice of the Learning Community  
The Language of Life: Helping Students Find Their Voice  
Teaching Values from a Multicultural/Diversity Perspective  
Brain Based Teaching-Learning  
Systems Theory

#### **Sample of Courses in Management (2003 to Present)**

Models of Leadership  
Business Leadership and Ethics  
Management Training and Development  
Research Methods  
Communication Strategies for Organizational Effectiveness  
Organizational Development  
Project Management  
Managing a Diverse Workforce  
Change Management  
Self-Diagnosis and Professional Development Assessment  
Continuous Improvement, Lifelong Learning, and Employability  
Decision Techniques  
Human Resources Management  
Effective Group Management and Team Building  
Total Quality Management and Process Improvement Models  
Conflict Resolution in Multicultural Settings  
Consulting Skills for Managers  
Strategic Management  
Training for Trainers

## ***ASSESSMENT DESIGN***

### **Knowledge Outcomes and Curriculum Design: Ed.D.- Leadership Program (1996 to 1998)**

Orientation and Academic Planning Seminar  
Action Research and Ways of Knowing  
Motivating Human Learning and Development  
Systems Thinking and Development  
Designing, Implementing and Evaluation Curriculum  
Organizational Theories  
Lifelong Learning and Motivation  
Management and Leadership  
Reconceptualizing Schools and Learning  
Creativity and Problem Solving  
Theory and Practice of Accelerated Learning  
Communication and Interpersonal Skills

## ***PROFESSIONAL DEVELOPMENT***

### **Sample of Seminars and Workshops (2006 to Present)**

Improving Managerial Skills  
New Supervisors Workshop  
Executive Management Training  
Developing Effective Presentation Skills  
Motivating Others  
Strategic Management  
Communication Strategies  
Critical Thinking: A New Paradigm for Peak Performance  
Conflict Resolution Strategies  
Leadership Skills  
Instructional Training Design  
Emotional Intelligence and Leadership Development  
Educational Empowerment  
Project Management  
Training the Trainer  
Teaching for Understanding  
Learner Centered Creativity  
Assessing Learning Outcomes  
Organizational Learning Communities  
The Reflective Practitioner  
Teaching Facilitation Skills to Teachers  
Learning about Learning  
Teaching to the Learning Styles not the Test  
Process Analysis and Systems Management

## ***PRESENTATIONS***

### **Sample of Presentations (2006 to Present)**

“Teaching Innovations for the 21<sup>st</sup> Century Learner”  
“Towards a Model of Competency Based Music Industry Education”  
“The Ethics of Leadership: Identity, Integrity and Integration”  
“Assessing the Assessment Process and Its Impact on Teaching-Learning Dynamics”  
“How to Teach the Millennial Student”  
“Assessment Strategies and Curriculum Design”  
“Understanding Assessment- Institutional versus Program”  
“Making Sense of Your Senses”  
“Your IQ about EQ”  
“Business as Unusual-Looking at Business Ethics in a Post Modern World”  
“The Art of Being Present in Your Performance”  
“All the World is a Stage: Creative Drama and Improvisational Techniques”  
“Motivation: What’s at the Other End of the Carrot?”  
“The Hidden Agenda of Agenda Setting”  
“Are You a Good Witch or A Bad Witch? -- Power and Politics within Organizations”  
“Critical Success Factors for Student Achievement”  
“Constructing and Contracting for Student Commitment”  
“Good, Better, and Best Practices in Higher Education”  
“Managing in Times of Chaos, Complexity and Uncertainty”  
“Finding the New Path to Academic Leadership”  
“Professional Identity and Integrity”  
“Co-Curricular Transcript and Other Models of Learning Mastery Demonstration”  
“Professional Development-Building of Your Academic Brand”  
“Drive: New Findings on Motivational Criteria for Staff Training and Development,”  
“Personal and Adaptive Learning Strategies”  
“Effective and Efficient Message Strategies”  
“Collaborative Success”

## ***ACHIEVEMENTS***

### **Distinguished Faculty Award Recipient (2012)**

Berklee College of Music, Professional Education Division

*Acknowledgment for commitment to teaching, dedication to students, and contributions to the curriculum.*

### **Co-Facilitator: Faculty Learning Community –Teaching Graduate Students (2012-2013)**

Berklee College of Music, Office of Faculty Development

### **Co-Facilitator: LHUM 400- Professional Development Seminar Faculty Training (2011)**

Berklee College of Music, Liberal Arts Department

## ***PUBLICATIONS***

### **Sample of Handbooks, Manuals and Articles (1990 to Present)**

Assisted in the Authorship of numerous Higher Education Program Handbooks and Reports

Educational Administration Certification  
Special Education Certification  
Doctor of Education -Educational Leadership and Change Program  
National Institute of Teaching Excellence  
National AdaptNet Faculty Institute  
Center for Adaptive Learning and Programs  
Assessment and Curriculum Design: Management Programs in China  
Assessment and Curriculum Design: Blended Learning Model for Management  
The Professional Seminar Guide for Faculty and Students  
The Independent Learning Project Handbook  
Institutional Self Study for the New England Association of Schools & Colleges

L.E.A.D.: A Manual for Student Leaders and Community Builders  
Where Are You Going? A Self Directed Learning Guide to Career Planning  
Steps to Synchrony - A Guide for Organizational Effectiveness

## ***MEMBERSHIPS***

American College Personnel Association  
American Evaluation Association  
American Management Association  
American Society for Training and Development  
Association for Supervision and Curriculum Development  
Council for Adult and Experiential Learning  
Council for Advancement and Support of Education  
Music and Entertainment Industry Educators Association

## ***WORK HISTORY***

### **Berklee College of Music: Boston, MA (2006 to Present)**

#### **Associate Professor, Music Business Management**

Teaching responsibilities include introductory and advanced courses within my area of specialization; in organization theory, organizational behavior, systems thinking, strategic planning, and research methods at the undergraduate level. Committed to utilizing an interdisciplinary teaching framework within a liberal arts tradition. .Serve on department –wide Strategic Planning Committee, looking at projected analysis of course enrollment, admissions criteria, curriculum integration and course outcomes, new program initiatives, faculty instructional support and pedagogy development. Member of the Division -wide committee on career development strategies. Co-Facilitator of Office of Faculty Learning Community looking at the implications for “Teaching Graduate Students”. Have presented at the annual BTOT-Berklee Teachers on Teaching events on multiple topics related to instructional design and teaching mastery. Have represented Berklee at annual Music Entertainment Industry Educators conferences on assessment strategies, faculty development and student competencies.

### **Cambridge College: Cambridge, MA (1990 to present)**

#### **Program Director, Office of the Provost/Academic Affairs**

Facilitate academic operations of the College through a unified vision, with direction from the Provost and in collaboration with Associate Provost and Deans of graduate and undergraduate schools; provide leadership in program and curriculum development and delivery to meet the array of community needs, serve as Chair of Academic Excellence and Leadership Committee; Design and direct all candidate searches associated with Academic Affairs, Co-facilitator with Vice President of Partnerships the college Strategic Plan initiatives, serve as Academic Affairs liaison with Dean of Students on areas of investigation, Assessment and evidence based outcomes research, Co-author with Office of Institutional Research for regional accreditation self-study in areas of strategic planning, assessment, and faculty/teaching.

#### **Interim Director, Merrimack Valley Regional Center**

Chief academic and administrative officer for regional campus located in Lawrence MA, serving 200 adult learners, principally adult, English Language Learners, in undergraduate programs of multidisciplinary studies, psychology, human services, and business as well as graduate programs in the area of management, counseling psychology and education. Recruitment, selection, training and performance evaluation of part-time, adjunct faculty. Creating community partnerships and academic outreach opportunities. Marketing and public information campaign as well as grant development and management. Financial management of \$1.8 million dollar budget.



### **Program Manager, Instructional Design and Faculty Development**

Provide academic leadership and strategic oversight for blended instructional delivery program and related student support services. Facilitate collaborative leadership and team support in the overall planning, management and execution of strategic divisional and institutional goals for the Center for Adaptive Learning and Programs, and responsible for coordinating Center participation in all facets related to the recruitment and retention of program's students. Supervise and direct the activities of faculty, including hiring, training, scheduling and evaluation. Support leadership for the Center in determining services and design and development of quantitative and qualitative evaluation methods to measure program effectiveness and student success. Served as faculty mentor and orientation training coordinator for new faculty and workshop/seminar leaders. Co-Chair of Academic Excellence and Leadership Task Force, created to examine the mission of the college, roles of the administrative and the faculty, and organizational governance.

### **Visiting Faculty, Associate Professor, Business Management**

Designed and taught courses in areas of business management practices and organizational leadership. Working closely with colleagues in various academic and administrative departments to advance the institution's mission and educational purpose and maintain a commitment to academic excellence and quality of service. Demonstrated expertise in a student-centric practice, able to adjust to changing work environment and to respond to changing institutional needs, possessing accurate, focused, and professional communication skills.

### **Founding /Associate Dean, School of Management**

Chief academic officer for School of Management. Founding dean and member of the President's senior administration. Providing leadership in program administration, academic and curricular planning, faculty training and development, budget assessment and development, student support services and retention efforts. Driving force behind the creation of the institutional identity for the school of management including: brand recognition, Liaison to NEASC and other accreditation agencies to ensure relevancy of program offerings and standards.

### **Director, Springfield Center**

Chief enrollment -administrative officer for regional campus serving 350 adult learners in graduate programs of management, counseling psychology and education. Recruitment, selection, and evaluation of faculty. Creating community partnerships and academic outreach opportunities. Marketing and public information campaign development. Acted as primary spokesperson and institutional liaison for all community based activities in Western Massachusetts. Responsible for financial management of \$2.5 million dollar budget.

### **Assistant Dean of Education**

Oversaw the redesign and operation of the National Institute for Teaching Excellence, a five-week residential college program for teachers utilizing integrative/accelerated learning methods. Provided assistance to the Dean, in program administration, academic planning, faculty training and development, fiscal planning, student support services and retention efforts.

### **Assistant to the Dean of Education**

Coordinated academic program development, maintained liaison relationships with local schools, business and community organizations, and accreditation agencies to ensure relevancy of program offerings and standards. Assisted in marketing and admissions efforts, worked collaboratively with other college departments to assist student affairs activities.

### **Faculty-Admissions Representative**

Developed and implemented recruitment strategies to attract graduate students, including public information sessions, academic advising seminars, and career development workshops. Management and achievement of enrollment goals utilizing alumni and faculty collaboration efforts, as well as direct mail, target audience promotional strategies, and public and community relations activity.

### **Senior Faculty**

Designed and implemented graduate level courses in creativity and critical thinking, teaching methods, learning styles assessment, leadership and management, and communication effectiveness

### **Excelerated Learning Systems: Lynnfield, MA (1980 to Present) Consultant**

Provided wide range of a management and educational consulting services to higher educational institutions, private sector corporations, government institutions, and non-profit community based organizations. These services included business model development, strategic planning, staff training and development initiatives, facilitation of total quality practices, integrative learning methods, and competence-based assessment, communication and marketing strategies, and fund raising.

### **Fielding Institute: Ed. Leadership & Change Program, Santa Barbara, CA (1996 to 1999)**

#### **Cohort Administrator/Marketing Consultant**

Coordinated the academic and administrative responsibilities of the Doctorate of Education program for the New England Region, as well as ancillary sites in Detroit, Cleveland and Chicago, including enrollment marketing and recruitment, as well as student support services and retention efforts. Collaborated with faculty and staff on the design; development;

and administration of regional and national academic conferences; assessment of program goals and implementation strategies; articulation of performance standards criteria; design of a faculty search process, as well as the national recruitment process for newly created senior level administrator. Designed and presented Orientation and Planning Seminars, as well as academic workshops in areas including: Adult Education and Learning, Discussion Leadership Teaching; Participation Program Evaluation; Integrative Learning and Leadership Styles; and Critical Creative Thinking Strategies. Represented the institution at various community and professional organizations and conferences

**The Commonwealth of MA, Office of Energy Resources, Boston, MA (1988 to 1990)**

**Undersecretary of Energy Resources**

Chief operations officer responsible for overall management of cabinet-level agency. Duties included policy development, program implementation and evaluation, planning and evaluation of fiscal systems, development and implementation of public information campaign, office communications systems, professional and support staff training and supervision. Represented the Secretary of Energy Resources at public hearings, media related activities, and Executive Committee.

**Boston University, Division of Student Affairs, Boston, MA (1978 to 1985)**

**Student Development Officer**

Designed, implemented, and managed a comprehensive leadership education center to assess and develop academic/career skills of student population. Developed market research to identify a consumer profile and determine the success of student life services. Coordinated program initiatives to enhance student retention and social/academic/development efforts.

**Assistant Dean of Students**

A senior management member of the Division of Student Affairs, provided assistance/direction to a team that included Residence Life, Student Activities, Counseling Services, International Students, and Orientation Programs. Produced leadership development series, freshmen support programs, campus safety and drug/alcohol awareness campaigns, and an innovative “future tuition” finance model in conjunction with the President’s office. Wrote a weekly information column titled “Ask Joe” for the University newspaper. Advisor to the Student Union –student government.

**Director, South Campus**

Provided leadership in all aspects of residence life and housing operations in the creation and administration of a 1500 student, forty-five building, and four-city block campus in the Fenway Park area of Boston, Massachusetts. Responsibilities included management of facilities, selection, training, supervision and evaluation of 25 staff members, educational programming

with a sensitivity to the neighborhood and the diversity of its residents, acting as the administrative liaison to local and city officials, general student counseling, advisor to campus government, and working with college and community based judicial systems. Developed PRIDE (Personal Responsibility in Determining Excellence) a project with campus wide initiative to increase student/local resident communication and unity.

### **Residence Director**

Managed housing facility for 500 students, supervised training, and evaluation of Resident Assistant staff, acted as student counselor, advisor for program development, and judicial board chairperson. Coordinated Faculty in Residence –Special Events program.

### **Community Alternatives Inc., Springfield, MA (1976 to 1978)**

#### **Education Program Director**

Directed Massachusetts “Chapter 766” Education Program, providing alternative educational opportunities for “at-risk” student population in Springfield, Massachusetts. This included development of learning contracts, course design, instructor selection and training, student assessment and academic record keeping. Implemented community-based career exploration program as part of student curriculum which enhanced school and business partnerships. Designed and facilitated a series of success skill seminars and counseling services to assist returning to ‘mainstream setting’ students.

### **Neighborhood Resources Center, Albany, NY (1974 to 1976)**

#### **Director of Community Programs**

Provided social and educational programs to community organizations, business and public institutions as part of urban revitalization and citizen participation program in Greater Albany, New York region. Positions included the recruitment, promotion, and management of events, performers and exhibits, as well as grant writing, fund raising, state and local government liaison, and program evaluation. Established peer tutorial, job mentorship, and community newspaper programs as part of a “Take back our streets” campaign.

## Enrique Gonzalez Müller

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Medford, MA 02155  
Mobile: (510) 717-1740  
egonzalezmuller@berklee.edu  
[www.siameseschool.com](http://www.siameseschool.com)

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### ACADEMIC EXPERIENCE

- Fall 2012 to Present Associate Professor - Full-time Faculty Member  
**BERKLEE COLLEGE OF MUSIC** (Music Production & Engineering Department)
- Spring 2017 to Present Academic Director - Berklee Latino Program  
**BERKLEE COLLEGE OF MUSIC**
- Fall 2012 to Present Core Course Creator / Faculty Leader  
**RECORDING AND PRODUCTION FOR MUSICIANS MINOR**  
**BERKLEE COLLEGE OF MUSIC** (Music Production & Engineering Department)
- Fall 2015 Massive Open Online Course (MOOC)  
Author "Producción musical y su efecto en la composición" **BERKLEE ONLINE**
- Fall 2012 to Fall 2016 Faculty Representative for the Berklee International Network and Berklee Latino Program  
**BERKLEE COLLEGE OF MUSIC** (Production workshops in Ecuador, Mexico and Argentina)
- 2011 to 2012 Education Committee Member  
**NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES (NARAS)**  
San Francisco Chapter
- Fall 2011 to 2012 "Contexts and Aesthetics of Contemporary Popular Music" Faculty  
**SAN QUESTION PRISON UNIVERSITY PROJECT** (Patten University)
- Summer 2011 Songwriting and Music Production Workshop Instructor - Italian tour  
"Songwriters Think Like Music Producers and Vice Versa" workshop. Created for multiple  
**MUSIC SCHOOLS AND STUDIOS IN ROME, SICILY, PADOVA and VICENZA**

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### ACADEMIC LECTURES AND PRESENTATIONS

- Spring 2017 "Maximizing the impact of a song through Music Production" - Berklee Latino Program  
**REC MÚSICA** (Mexico City, Mexico)
- Spring 2017 "Meditation on Identity, Creation and Music Production"  
**LOST MARBLES SALON** (Cambridge, Massachusetts)
- Fall 2016 "Assessing and Creating Artist Identity and Vision"  
**CONGRESO INTERNACIONAL DE MÚSICALES Y OPERAS ROCK**  
(Buenos Aires, Argentina)
- Summer 2016 "Chop, Turn Up & Re-Present: Fearless Production Techniques" - Berklee Latino Program  
**TECNOLÓGICO DE MONTERREY** (Mexico City, Mexico)

- Summer 2015 "Maximizing the impact of a song through Music Production" - Berklee Latino Program  
**TECNOLÓGICO DE MONTERREY** (Mexico City, Mexico)
- Fall 2013 "Structure, Length, Dynamics and Musical Content"  
**UNIVERSIDAD DE SAN FRANCISCO** (Quito, Ecuador)
- Summer 2009 Music Production & Engineering / Electronic  
Production & Design Summer Program - Keynote Guest Speaker  
**BERKLEE COLLEGE OF MUSIC**
- Spring 2009 Music Production & Engineering / Electronic  
Production & Design Visiting Artist and Guest Lecturer  
**BERKLEE COLLEGE OF MUSIC**
- 2009 to Present Various, Independent Music Production and Sound Engineering Masterclasses  
**VARIOUS RECORDING STUDIOS AND EDUCATION INSTITUTIONS IN EUROPE**  
\* For complete listing please refer to: <http://www.siameseschool.com/>

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## EDUCATION:

- Jan. 1995/May 1999 Bachelor in Music Production & Engineering and Music Synthesis (Dual Major program)  
**BERKLEE COLLEGE OF MUSIC**
- Summer 2015 "Psychology of Education" studies.  
**BOSTON UNIVERSITY, BOSTON**
- Spring 2009 "Theories of Personality" Psychology studies.  
**UNIVERSITY OF CALIFORNIA, BERKELEY**
- Sept. 2009/June 2011 George Kuchar's "Electro-graphic Sinema" Film making studies.  
**SAN FRANCISCO ART INSTITUTE**
- Aug. 1995/June 1999 Extensive studies in professional photography.  
**MASSACHUSETTS COLLEGE OF ART, BOSTON SCHOOL OF  
THE MUSEUM OF FINE ARTS, BOSTON**

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## AWARDS AND NOMINATIONS

- 2017 International Program of Excellence Award  
Massive Open Online Course "Producción musical y su efecto en la composición" (Author)  
**UPCEA** (leading association for professional, continuing, and online education)
- 2016 Innovative and Creative Programming Award  
Massive Open Online Course "Producción musical y su efecto en la composición" (Author)  
**UPCEA** (leading association for professional, continuing, and online education)
- 2015 Distinguished Faculty Award (Professional Writing and Music Technology Division)  
**BERKLEE COLLEGE OF MUSIC**
- 2010 VINILOVERSUS "Si No Nos Mata" (Mixer)  
Best Rock Album  
**LATIN GRAMMY AWARDS - NOMINEE**
- 2010 ULTRACHIC\* "Dentro de Ti" (Producer, Mixer)  
#1 Heavy Rotation Video / Single  
**MTV LATINO**

- 2009 LOS AMIGOS INVISIBLES "Commercial" (Producer, Arranger, Mixer) Best Alternative Music Album  
**LATIN GRAMMY AWARDS - WINNER**
- 2009 Short Film "HAT THE MUSICAL" (Soundtrack Composer, Engineer, Mixer) Best Music Score  
**WORLDWIDE 48HOUR FILM FESTIVAL - WINNER** (San Francisco, California)
- 2008 L'AURA "Basta!" (Producer, Engineer, Arranger, Mixer) "Big" Artist Category  
**SANREMO MUSIC FESTIVAL - NOMINEE** - 57th YEAR (Italy)
- 2008 Awarded Artistic Residence Director position (Residenza per Giovani Artisti)  
**LAGO FILM FEST 2008** (Lago, Italy)
- 2008 HIJK "Paper Boat" Music Video (Director, Writer, DP)  
**DE YOUNG FINE ART MUSEUM "Unvusual Contest" - WINNER** (San Francisco, CA)
- 2006 KRONOS QUARTET "You've Stolen My Heart" (Musician, Second Engineer) Best Contemporary World Music Album  
**GRAMMY AWARDS - NOMINEE**
- 2006 LOS AMIGOS INVISIBLES "Superpop Venezuela" (Producer, Mixer) Best Rock, Alternative or Urban Album  
**GRAMMY AWARDS - NOMINEE**
- 2006 ELISA / TINA TURNER "Teach Me Again" (Engineer, Mixer)  
#1 Radio Single  
**ITALY RADIO CHARTS**
- 2006 L'AURA "Irraggiungibile" (Producer, Engineer, Arranger, Mixer) Newcomer Category  
**SANREMO MUSIC FESTIVAL - NOMINEE** - 55th YEAR (Italy)
- 2005 "CAMINA" Fauna Crepuscular (Producer, Engineer, Mixer) Best Producer 2004  
**PREMIOS POP & ROCK AWARDS - NOMINEE** (Venezuela)
- 2004 "CAMINA" Fauna Crepuscular (Producer, Engineer, Mixer) Record of the Year  
**URBE MUSIC AWARDS - WINNER** (Venezuela)
- 2004 "CAMINA" Fauna Crepuscular (Producer, Engineer, Mixer) List of Top 50 albums of 2004  
**ROLLING STONE MAGAZINE (LATIN AMERICA)**
- 2003 DESORDEN PUBLICO "Gorilón" (Producer, Engineer, Mixer, Musician)  
#1 Radio Single  
**VENEZUELA RADIO CHARTS**
- 2002 CARAMELOS DE CIANURO "El Último Polvo" (Producer, Engineer, Mixer)  
#1 Heavy Rotation Video / Single  
**MTV LATINO**

- 1998 EVERSINCE DAYONE band (Guitar player and Producer) Second Place (From a selection of 850+ bands nationally)

**SAM GOODY'S "UNVAILED" NATIONAL COMPETITION - WINNER**

- 1996 "UPSIDEDOWN" film (Sound editor and mix engineer)  
**ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION - WINNER** (New York)

\* For complete listing please refer to: [www.siameseschool.com](http://www.siameseschool.com)

## MUSIC INDUSTRY WORK EXPERIENCE

- 2008 to 2012 Engineer and Mixer (Studio, Mobile Recording and Live FOH)  
**JASON NEWSTED** (Metallica, Ozzy Osbourne, Voivod, etc.)
- Summer 2011 Music Festival Juror and International Guest Speaker  
**SUMMER LIVE CONTEST** (Sicily, Italy)
- 2011 to 2013 Staff Engineer.  
**TINY TELEPHONE STUDIOS** (San Francisco, California. Owner: John Vanderslice)
- 2010 to Present Latin Category Nominations Review Member - National Final Committee  
**GRAMMY AWARDS - NARAS** (National Academy of Recording Arts and Sciences)
- 2010 to 2012 Producer of the Year Award / Engineering Award - San Francisco Craft Committee Member  
**GRAMMY AWARDS - NARAS** (National Academy of Recording Arts and Sciences)
- Summer 2010 Mobile Recording Engineer.  
**"LOUIS" U.S. TOUR** – Wynton Marsalis / Lincoln Jazz Center Orchestra / Cecile Licad
- Summer 2010 "How to Make a Living as a Producer / Engineer" Main Guest Speaker  
**GRAMMY U** – Education Branch of the National Academy of Recording Arts and Sciences
- Summer 2010 Film Festival Juror  
**UNITED NATIONS FILM FESTIVAL 2010** (Stanford University. Palo Alto, California)
- July 2008 Artistic Residence Director / Film Maker (Residenza per Giovani Artisti)  
**LAGO FILM FEST 2008** (Lago, Italy)
- June 2006 Producer, Engineer and Mixer.  
**SAN QUENTIN PRISON** (Recorded all Inmate bands in "Arts in Correction" for the Bread & Roses Foundation)
- Summer 2006 Front of House Engineer  
**DESORDEN PÚBLICO**. 2006 European Tour (Spain, Germany, Switzerland, Holland, Slovakia, Croatia, Czech Republic, Belgium)
- 2005 to Present Composer and Interactive Live Audio Mixer for dance and video  
**PROTOTYPE STATUS DANCE COMPANY** (Company member since 2005. Toured Switzerland / Germany / Belgium / Holland / USA)



- 1999 to 2008                      Staff Engineer / Studio Representative  
   **THE PLANT RECORDING STUDIOS** (Sausalito, California)
- June to Sept 1999                Management Assistant  
   **ZACH HARMON**, tour manager for the band **METALLICA**

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## DISCOGRAPHY (Highlights / Partial list)

- **NINE INCH NAILS / KRONOS QUARTET / ENRIQUE GONZALEZ MÜLLER "Y34RZ3R0R3M1X3D"**  
(Producer, Arranger, Mixer)
- **KRONOS QUARTET "You've Stolen my Heart" \*GRAMMY NOMINATED**  
(Musician, Second Engineer)
- **LOS AMIGOS INVISIBLES "Commercial" \*GRAMMY WINNER**  
(Producer, Mixer, Musician)
- **LOS AMIGOS INVISIBLES "Superpop Venezuela" \*GRAMMY NOMINATED**  
(Producer, Mixer)
- **VINOLOVERSUS "Si No Nos Mata..." \*GRAMMY NOMINATED**  
(Mixer)
- **WYNTON MARSALIS, LINCOLN JAZZ CENTER, CECILE LICAD "Louis"**  
(Touring Live Recording Engineer)
- **ELISA / TINA TURNER "Teach Me Again" \*#1 ITALIAN SINGLE**  
(Engineer, Mixer)
- **WHOCARES (Tony Iommi, Ian Gillan, Jason Newsted, NickoMcBrain)**  
(Engineer, Mixer)
- **L'AURA "L'Aura" \*SAN REMO FESTIVAL '08**  
(Producer, Engineer, Arranger, Mixer)
- **VOIVOD "Infini" [Featuring Jason Newsted]**  
(Engineer, Mixer)
- **TINFED "Tried & True" \*Ft. in MISSION IMPOSSIBLE II OST**  
(Producer, Engineer, Mixer)
- **DESORDEN PUBLICO "DP18"\*#1 VENEZUELAN RADIO SINGLE**  
(Producer, Engineer, Mixer, Musician)
- **JOAN BAEZ / MARIANNE AYA OMAC "Solo"**  
(Engineer)
- **DOOBIE BROTHERS "Bread & Roses - The Plant Studios"**  
(Engineer)
- **TAJ MAHAL "Live Catch"**  
(Engineer)
- **ROBBEN FORD "Ford Brothers-Center Stage"**  
(Engineer)
- **MCHAMMER "Active Duty"**  
(Mixer)
- **DAVE MATTHEWS BAND "Busted Stuff"**  
(Second engineer)

- DAVE MATTHEWS BAND "Busted Stuff"  
(Second engineer)

- JOE SATRIANI "Engines of Creation"  
(Second Engineer)

- MICROSOFT "WEBTV Theme"  
(Producer, Engineer, Composer)

- WARNER BROS. "WB Channel Theme "Va Contigo"  
(Producer, Engineer, Mixer)

- PEPSI / CAMELOS DE CIANURO Theme Song "La Vino Tinto"  
(Producer, Engineer, Mixer)

For complete listing please refer to: <http://www.siameseschool.com/discography/scroller/discography.htm>

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## LANGUAGES:

Fluent and taught in English, Italian and Spanish (native language).

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# Casey Rae

**Music/Tech/Policy Professional; Lecturer, Educator & Presenter**

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## Summary

Music industry executive with 15 years of experience.  
Author of numerous articles and Congressional, federal agency and court testimony on music industry issues.  
Director of Music Licensing for SiriusXM Satellite Radio  
Published author and academic.  
Practical knowledge of label, publisher, artist, service and performance rights sectors.  
Lecturer and presenter at major universities and conferences.  
Recording engineer with expertise in post-production and online marketing/distribution.  
Musician and independent label owner/operator.  
Creative sector liaison to Congress, administration and federal agencies.  
Comprehensive understanding of domestic and international music copyright, royalty, telecommunications, media and technology policy.  
Social media expert with extensive communications, media and PR experience.  
Board member of national arts, culture and media policy organizations.  
Respected music journalist published in internationally renowned outlets.

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## Professional Experience & Employment

### **Director, Music Licensing – SiriusXM Satellite Radio**

*National digital music service with more than 35 million active subscribers*

**Washington, DC  
2016-present**

Responsible for licensing music catalog for transmission, working with labels and rightsholders to develop opportunities in partnership.

### **Author**

*William S. Burroughs and the Cult of Rock 'n' Roll* [Mass-market, University of Texas Press, 2017]

*Music Copyright In Practice: An Authoritative Guide* [Mass-market, Rowman & Littlefield, 2018]

### **Adjunct Professor & Course Author**

Communications Culture & Technology, Georgetown University

**Washington, DC  
2009-present**

### **Instructor & Course Author, Berklee Online**

Music Licensing  
Creative Entrepreneurship  
Music Business DNA (author)

**Boston, MA  
2015-present**

### **Executive Director, Future of Music Coalition**

*National non-profit dealing with the issues at the intersection of music, technology, law and policy*

**Washington, DC  
2009-present**

Deputy Director for 11 year-old national nonprofit research, education and advocacy organization for musicians.

Thought-leader in music technology space.  
Senior policy strategist.  
Team leader and manager of staff and consultants.  
In-demand public speaker and presenter on issues at the intersection of music, technology, copyright and law.  
High-level advocacy in legislative, administration and federal agency venues.  
Strategic planning, execution and promotion of national educational campaigns.  
Analysis of historic and emerging trends in music industries.  
Author of all Congressional and federal agency testimony, position papers, articles, web and print materials, Op-Eds, press releases, fact sheets, legal analysis, talking points, and briefing documents.  
Advise private sector music executives on tech and policy issues.  
Facilitate high-level communication between policymakers and non-profit and education sectors.  
Establish and maintain productive relationships with artists, media and music consumers.

### **Music Editor, Seven Days Newspaper**

**Burlington,  
VT  
2004-2007**

*Vermont's largest newsweekly*

Generated and assembled feature stories.  
Applied critical analysis and insight to national and regional music releases.  
Composed weekly music news and opinion column.  
Selected, managed and edited all arts writers.  
Created and moderated blog featuring opinion-oriented content and user-generated comments.  
Produced monthly podcast.  
Compiled and proofread listings for area entertainment events.  
Won 1st place John D. Donoghue Award from VT Press Assoc. for Best Arts and Entertainment Writing in the state of Vermont in 2005 & 2006

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## **Music Production Expertise**

### **Recording Engineer & Producer**

**1996-Present**

*Music technology programs and proficiencies (partial list)*

15 years of experience in editing, mixing, mastering audio; extensive background in post-production for record releases, podcasts and online streams. Dozens of professional releases.

**DAW-based:** Pro Tools 9.0 (LE & HD), Reason, Record, Ableton Live, Kontakt, Native Instruments KORE suite, Ozone, Peak, T-Racks, GRM Tools, Waves Lab, Toontrack, Synchronic, AVOX Evo, Auto Tune, DINR, Maxim, Reel Tape Suite, Sound Replacer, Strike, Hybrid, Xpand!, Bomb Factory, BF-2A, Purple Audio MC77, JOEMEEK, Pultec, Moogerfooger, SansAmp, BIAS, Guitar Rig IV, Celemony, FXspansion, GURU, VST-to- RTAS, Amplitube, Reaktor, Superior Drummer, Harmony Engine, Time Shift

**Web-based database, distribution and broadcasting:** Civi/CRM, Fanbridge, Topspin, Tunecore, social nets, CASH Music, Wordpress,

**Formats:** AIFF, AU, PCM, WAV, FLAC, MP3, MP4, Ogg Vorbis, AAC, Apple lossless, WMA, ADAT, Red Book specs

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## Presenter & Lecturer

2007-present

**Partial list of appearances on music, new business models, technology policy, media mergers, live music venues, and domestic and international copyright issues:**

United States Congress, House Judiciary Committee (DC)  
Georgetown Law (DC)  
Harvard Law (MA)  
NYU Law  
Howard University Law (DC)  
Maryland Lawyers for the Arts (Baltimore)  
University at Buffalo (NYS)  
Catholic University (DC)  
Syracuse University (NYS)  
Robert H. Smith School of Business, University of Maryland (College Park)  
Old Dominion University (VA)  
SXSW Music Festival (Austin)  
CMJ Festival (NYC)  
Consumer Electronics Showcase (Las Vegas)  
Canadian Music Week (Toronto)  
Digital Music Forum East (NYC)  
Digital Content Summit (NYC)  
National Conference for Media Reform (Boston, MA)  
Broadband Breakfast Intellectual Property Series (DC)  
Future of Music Policy Summit (DC)  
Maryland Film Festival (Baltimore)  
Vermont International Film Festival (Burlington)

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## Editorial

### Published Articles & Briefs

University of Georgia Intellectual Property Law Review article on digital content licensing and media/telecommunications policy  
Maryland Law IP Journal “Building a Better Mousetrap: Music Licensing & Technology”  
Policy statements, articles, position papers; Congressional and federal agency testimony and filings for multiple groups and individuals; federal and Supreme Court briefs.

### Contributing Writer

*Washington City Paper, Signal to Noise, Dusted Magazine, Grooves Magazine, Pitchfork, The Contrarian Media*

**Media Appearances (partial)**

NPR, Washington Post, New York Times, Chicago Tribune, Rolling Stone, L.A. Times, SPIN, Wired, Ars Technica, Wall Street Journal, Chicago Sun-Times, Baltimore Sun, CQ, SF Weekly, Pacifica Radio, CSPAN, Bloomberg TV, CNBC

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**Education,  
Training &  
Associations**

<b>Member, Board of Directors</b>	
National Association for Media Arts & Culture	2010
Media & Democracy Coalition	2010
<b>Rockwood Leadership Institute</b>	
Art of Leadership training	2009
<b>Communications Training</b>	
SPIN and Spitfire strategic communications and policy training	2007
<b>University of Maine</b>	
Jazz composition	1990-1992

## Education

Ph.D. **McGill University, Cognitive Psychology and Psychoacoustics.** (2010). The influence of sensory and cognitive consonance/dissonance on musical signal processing.

B.Sc. **University of Minnesota, Psychology and Neuroscience.** (2004).

## Experience

- Professor; Music Production & Engineering and Liberal Arts, Berklee College of Music, Boston MA. **2008-present**
- Graduate Teaching Associate; Dept. of Psychology, McGill. **2005-2008**
- Research assistant; Laboratory of Music Perception, Cognition, and Expertise, Dept. of Psychology, McGill. **2004-2008**
- Research assistant; Music Perception and Cognition Laboratory, Schulich School of Music, McGill. **2006-2008**
- Record producer, engineer, and mixer (independent contractor); Los Angeles, New York. **1988-2000**
- Recording engineer and technician; Prince; Minneapolis, MN. **1983-1988**
- Audio technician; Crosby, Stills & Nash; Los Angeles, CA. **1981-1983**
- Audio technician; Audio Industries Corp., Los Angeles, CA. **1978-1981**
- Biomedical technician; Hancock Laboratories, Anaheim, CA. **1975-1978**

## Publications

- Rogers, S.E. (2017). Neuroscience has identified why some works of art become universal phenomena. Online article. Quartz magazine, retrieved May, 2017. <https://qz.com/926423/neuroscience-can-help-us-understand-why-everyone-loves-hamilton-so-damn-much/>
- Rogers, S.E. (2013). Some thoughts on record production, its tools and tomorrow's music producer. In D. Flitner (Ed.), *Less Noise, More Soul: The Search for Balance in the Art, Technology, and Commerce of Music*. Milwaukee, WI: Hal Leonard.

- Rogers, S.E. (2013). Researching musical improvisation: Questions and challenges. *Psychomusicology: Music, Mind, and Brain*, 23 (4), 269-274.
- Rogers, S.E. (2007). The art and craft of sound mixing. In K. Greenbaum (Ed.), *Audio Anecdotes III: Tools, Tips, and Techniques for Digital Audio*. Natick, MA: A.K. Peters, pp. 15-31.
- Rogers, S.E. and Levitin, D.J. (2007). Short-term memory for musical intervals: Cognitive differences for consonant and dissonant pure-tone dyads. *Proceedings of the 123rd Convention of the Audio Engineering Society, New York*. [PR]
- Rogers, S.E. and Levitin, D.J. (2007). Memory for musical intervals: Cognitive differences for consonance and dissonance. *Canadian Acoustics* 35(3), 46-48. [PR]
- Levitin, D. J. and Rogers, S.E. (2005). Absolute pitch: Perception, coding, and controversies. *Trends in Cognitive Sciences* 9(1), 26-33.

### Academic Conference Presentations

- Rogers, S.E. (2015). And that says what?: Prince Rogers Nelson and self-expression. Seminar on Music and Self-expression, University of Oslo, August, 2015.
- Rogers, S.E. (2014). Bonding to music: Why we like what we like. 9<sup>th</sup> International Art of Record Production Conference, Oslo, December 3-6, 2014.
- Rogers, S.E. (2014). Hidden hearing loss: Is hypercompression playing a role? 137<sup>th</sup> Audio Engineering Society Convention, Los Angeles, October 9-12, 2014.
- Rogers, S.E. (2011). The loudness war is fought with (and over) compression. 131<sup>st</sup> Audio Engineering Society Convention, New York, October 20-23, 2011.
- Rogers, S.E. (2010). Short-term memory for consonant and dissonant dyads. Northeast Music Cognition Group Conference, Boston, October 23, 2010.
- Rogers, S.E. (2010). Anatomical and affective consequence of the loudness war. 129th Audio Engineering Society Convention, San Francisco, November 4-7, 2010.



- Rogers, S.E. (2009). Hypercompression and reduced enjoyment of recorded musical stimuli. 127<sup>th</sup> Audio Engineering Society Convention, New York, October 9-12, 2009.
- Rogers, S.E. (2009). Roughness ratings for just- and micro-tuned dyads from expert and nonexpert listeners. Society for Music Perception and Cognition Convention, Purdue University, August 3-5, 2009.
- Rogers, S.E. (2007). Memory for musical intervals: Cognitive differences for consonance and dissonance. Canadian Acoustical Association Conference, Montreal, October 9-11, 2007.
- Rogers, S.E. (2007). Memory for musical intervals: Cognitive differences for consonance and dissonance. 123<sup>rd</sup> Audio Engineering Society Convention, New York, October 4-7, 2007.
- Rogers, S.E. & Levitin, D.J. (2007). Memory for musical intervals: Cognitive differences for consonance and dissonance. Society for Music Perception and Cognition Convention, Montreal, July 31-Aug 3.
- Rogers, S.E. (2006). Differential memory for consonance and dissonance. Auditory Perception, Cognition, and Action Meeting, Houston, November 15-17, 2006.
- Rogers, S.E. (2006). Differential memory for consonance and dissonance. International Conference on Music Perception and Cognition, Bologna, August 22- 27, 2006.

### Affiliations/Memberships

- Society for Music Perception and Cognition
- Northeastern Music Cognition Group
- Audio Engineering Society
- GRAMMY Foundation, Advisory Board, Production & Engineering wing

### Interests

- Auditory perception; hearing loss; tinnitus

Curriculum Vitae

**DANIEL M. THOMPSON**

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Belmont MA 02478  
(617) 489-6467/ (617) 747-8145  
dthompson@berklee.edu

**PROFESSIONAL EXPERIENCE**

***BERKLEE COLLEGE OF MUSIC***

*Boston MA*

Assistant Chair, Music Production and Engineering Department, 2005-Present. Acting Assistant Chair, MP&E, 2000-2005.

- Teach undergraduate courses in mix techniques and advanced music production.
- Develop and oversee curriculum and fifteen-room state-of-the-art recording studio facilities.
- Manage annual capital and departmental operational budget.
- Consult on course restructuring, curriculum development, course prototypes, and studio design.
- Direct and oversee faculty and staff, including annual faculty evaluations.
- Organize and conduct weekly meetings with faculty.
- Host world-class visiting artists including Al Schmitt, Elliot Scheiner, Bruce Swedien, Frank Filipetti, Ed Cherney, George Massenburg, Phil Ramone (*dec.*), Russ Titelman, Don Was, Trina Shoemaker, Ken Scott, Sylvia Massy, David Kahn, Greg Wells, Bob Ludwig, Daniel Lanois, Kevin Killen, Kuk Harrel, among many others.
- Promote and develop ongoing alumni relations.
- Hold office hours and advise students on ongoing curricular issues and career aspirations.
- Assist current and graduating students with internships and job placement.
- Serve on administrative and academic committees.
- Attend music industry and teaching conferences; host alumni gatherings.
- Executive produce annual Music Production & Engineering Projects CD.
- Lecture at annual Berklee Summer Music Production Workshop, and Berklee Onsite conference.
- Consulted and assisted with design, outfitting, and implementation of new multi-million-dollar studio complex.
- Created and developed new courses and authored required textbook for MP&E curriculum.
- Advised department chairs and faculty from across the College on recording grant proposals and recordings.
- Presented to and advised Board of Trustees and President's Council.
- Served on President's Council Technology Task Force. Shaped recommendations for the Berklee College of Music Vision 2025.
- Lectured and led clinics and recording sessions at Universidad San Francisco de Quito (Quito, Ecuador), Panama Jazz Festival (Panama City, Panama), Berklee Valencia (Valencia, Spain), and AM-PM Conference (Havana, Cuba).
- Full-time Associate Professor, 1998-2005.
- Taught undergraduate courses in audio technology, recording and mix techniques, and advanced music production.
- Oversaw faculty, researched topics, coordinated curriculum, and prepared teaching syllabi as course coordinator for Music Technology and Music Production and Engineering courses.
- Created teaching syllabi and trained new faculty.
- Developed studio facilities appropriate for curriculum.
- Served as MTCD faculty advisor.
- Served as Faculty Advisor for MPRESS, the student-run Music Production and Engineering organization.
- Advised students on curricular and career matters.

- Part-time Assistant Professor, 1995-1998.
- Taught undergraduate courses in audio technology, music production, and recording and mix techniques.
- Held office hours and advised students.
- Developed music technology curriculum and syllabi.

**BERKLEE MEDIA/ BERKLEE ONLINE**

*Boston MA*

Author/Course Author/Faculty, 2004-Present

- Authored and teach highly successful online courses, *Critical Listening*, *Advanced Audio Ear Training for Mix Engineers*, and *Audio Basics for Recording/Audio Fundamentals* for the online division of the college. *Critical Listening* is now required for most levels of Berklee Online Production Certificate programs, as well as the bachelor's degree in Music Production, and annually serves hundreds of students and professionals from around the world. 2005-Present.
- Authored textbook *Understanding Audio: Getting The Most Out Of Your Project Or Professional Recording Studio* (Berklee Press/Hal Leonard, 2005; 2<sup>nd</sup> Ed. 2017), the required textbook for MP&E courses and online music production certificate and degree programs. The textbook has also been adopted by numerous other audio programs in the US and abroad, including The Art Institutes, Middle Tennessee State University, Emerson College, Universidad San Francisco de Quito, Ecuador, and Academia de Musica Fermatta, Mexico, among others.

**DANTE PRODUCTIONS**

*Belmont MA*

Producer, Latin Grammy Award-winning engineer, songwriter, and programmer. 1993-Present.

- Write, produce and engineer music for feature film, network and cable television, major label and independent label artists. Studio and systems design and installation. Credits include work for Geffen, Rhythm King (UK), Stone Bone, and Coil Records; Twentieth Century Fox, Sony Pictures, NBC-TV, ABC-TV, CBS-TV, FOX-TV, UPN-TV, WBN-TV, USA-TV, HBO, and Showtime (See Credits).

**METROPOLIS RECORDING STUDIO**

*Middleton MA*

Assistant Engineer. 1992-1993.

- Second engineer for professional recording sessions. Assisted with the set up, recording and mix of musical groups, including work for major record labels and artists.

**STUDIO H**

*Montreux, Switzerland*

- Co-produced recordings with RCA/Polydor recording artist/producer Jean-Pierre Huser. 1989-1990.

**ROMANELLI STUDIOS**

*Paris, France*

- Assisted recording sessions with noted French record producer Roland Romanelli. 1989.

**EDUCATION**

**BERKLEE COLLEGE OF MUSIC**

*Boston MA*

B.M. *Summa Cum Laude* with dual major in Music Production & Engineering and Songwriting, May 1994. Professional Music Scholarship. Berklee College Scholarship. Dean's list all semesters.

**HARVARD COLLEGE**

*Cambridge MA*

A.B. *Cum Laude General Studies*, major in Music, March 1990. Harvard College Scholarship, 1985-1990. Dean's list all semesters. Phi Beta Kappa nominee, 1990. Musical Director, Harvard-Radcliffe Catholic Student Choir.

## COMMITTEE AND BOARD MEMBERSHIPS

### **BRATTLE FILM FOUNDATION**

*Cambridge MA*

Member, Board of Directors. Member, Development and Events sub-committee. With Cambridge's Brattle Theatre, the greater Boston area's "unofficial film school" since 1953, The Brattle Film Foundation "celebrates film as a popular and fine art form with cultural and historic importance that excites, educates, and inspires community." *2012-Present.*

### **EV (EARTHEN VESSELS, INC.)**

*Cambridge MA*

Member, Board of Directors. Chair, Communications and Technology Sub-committee. Non-profit tutoring program and summer camp for inner-city kids. *2003-2011.*

### **BERKLEE COLLEGE OF MUSIC**

*Boston MA*

President's Council Technology Task Force, Academic Leadership Council, ALC Planning Committee, Academic Technology Advisory Committee, Chair Recording Grant Committee, Laptop Initiative Curricular Impact Subcommittee, College-wide Curriculum Committee, Curriculum Review Initiative Subcommittee, Workload and Benefits Subcommittee, MP&E Chair Search Committee, Music Synthesis Chair Search Committee, Songwriting Faculty Search Committee, MP&E Faculty Search Committee co-chair, Berklee College of Music Admissions Auditions, Distinguished Alumni Awards Program Committee, Music Technology Division Educational Committee, MP&E Department Educational Committee co-chair, MTCD Selections Committee co-chair, MP&E Selections Committee co-chair. *1998 – Present.*  
New England Institute of Art Program Advisory Committee. *2006.*

## PROFESSIONAL ASSOCIATIONS

Latin Academy of Recording Arts and Sciences (LARAS)

Voting Member, 2016–Present.

Recording Academy/ National Academy of Recording Arts and Sciences (NARAS)

Voting Member, 2001–Present.

Society of Professional Audio Recording Services (SPARS)

Member, 1998–Present.

Audio Engineering Society (AES)

Voting Member, 1995–Present. Attend annual conferences in Los Angeles, San Francisco, New York, and Paris. Wrote synopses and made presentations to fellow Berklee College of Music faculty and administration.

Boston Audio Engineering Society (BAES)

Member, 1995–Present.

American Society of Composers, Authors and Publishers (ASCAP)

Voting Member, 1994–Present. Attended annual meetings and seminars. Collect royalties.

Acoustical Society of America (ASA)

Associate Member, 1996–1999.

## HONORS AND AWARDS

**Latin Grammy Award** – *Best Children's Album, LARAS, 2015 (Los Animales, Mister G).*

**Latin Grammy Nomination** – *Best Children's Album, LARAS, 2014 (ABC Fiesta, Mister G). ASCAPLUS Popular Music Award, ASCAP, 1997-1999; 2001-2003; 2005-2009.*

**Mix Magazine TEC Award**, Berklee College of Music, 1994.

**MP&E 660 Award**, Berklee College of Music, 1993.

**SESAC Songwriting Award**, Berklee College of Music, 1992; 1993.

Winner, *Berklee Songwriting Competition*, 1993; 1994.

## LECTURES/CLINICS

*Berklee Onsite Music Conference, Boston, MA. 2015-Present. Studio Complex Technical Tour.* Present annual lecture/presentation on music technology, acoustics and audio systems design to visiting Berklee Online students.

*Wadhams Production Scholars Sessions, London/Box, UK. 2013-Present.* Organize annual trip to London to conduct recording sessions at the legendary Abbey Road Studios, Peter Gabriel's Real World, and Mark Knopfler's British Grove Studios. Work with producers Hugh Padgham (The Police, Sting), David Hentschel (Genesis, Elton John), Kevin Killen (Peter Gabriel, David Bowie), and Fraser T. Smith (Adele, Sam Smith).

*Berklee Summer Production Workshop, Boston, MA. 1998–Present. Beginning Multitrack Recording; Critical Listening.* Author and present annual lectures on music technology to students, teachers, and audio professionals.

*Berklee Teachers on Teaching (BTOT), Boston, MA. 2015. "Technomusicology."* Contributed as presenter/lecturer/panelist to Berklee College of Music faculty.

*Berklee College of Music - Valencia Campus, Valencia, Spain. 2013.* Presented lectures, clinics, and conducted recording sessions for students and faculty in the Master's in Music Production, Technology, and Innovation (MPTI) and undergraduate study abroad programs at Berklee's campus in Valencia, Spain.

*Berklee Teachers on Teaching (BTOT), Boston, MA. 2010. "What Is Loud?"* Contributed as presenter/lecturer to Berklee College of Music faculty.

*Panama Jazz Festival, Panama City, Panama. 2006–2007.* Presented lectures, clinics, and conducted recording sessions for college students and professionals in the field of music production and engineering. Led studio consultation tours for professional recording studios in and around Panama City.

*Universidad San Francisco de Quito, Quito, Ecuador, 2004.* Presented a week of clinics, lectures, and recording sessions to music production and music business students and professionals.

## COURSES DESIGNED/AUTHORED

*Master of Independent Production* — Online Master's degree, focusing on independent music production, acoustics and psychoacoustics. Proposed course: Architectural Acoustics and Audio Systems. *Online.berklee.edu, Boston MA, 2017. Set to launch in Fall of 2018.*

*Bachelor of Professional Studies in Music Production* — Online Bachelor's Degree, major in Music Production. *Online.berklee.edu, Boston MA, 2013.*

*Audio Basics for Recording/ Audio Fundamentals* – Required online course for online BMus degree students. *Online.berklee.edu, Boston MA, 2012.*

*Recording and Production for Musicians (REPM) Minor* — On-campus 10 credit minor for non-MP&E majors, serving the undergraduate student body as part of the BMus degree. 2012-13

*MP114W Critical Listening for Musicians* – Online course for on-campus BMus degree students. Required for Recording and Production for Musicians Minor. *Berklee College of Music, Boston MA, 2011.*

*Recording Studio Production* – Required on-campus course for BMus degree program. *Grant MacEwan University, Edmonton, Alberta, CANADA, 2010.*

*Advanced Audio Ear Training for Mix Engineers* – Elective online course for online master’s certificate programs in music production. *Online.berklee.edu, Boston MA, 2008.*

*Critical Listening* – Required online course for online BMus degree students and masters certificate programs in music production. *Online.berklee.edu, Boston MA, 2005.*

## PUBLICATIONS

*Understanding Audio: Getting the Most Out of Your Project or Professional Recording Studio, 2<sup>nd</sup> Ed. (Berklee Press/Hal Leonard, 2017).*

“Critical Listening Part I” (*EQ Magazine Online, May 2006*).

“Understanding the Theory Behind Music Technology” (*School Band and Orchestra Magazine, April 2006*).

“Up from the Noise Floor: Signal-to-noise ratio and dynamic range explained” (*Electronic Musician, July 2005*).

*Understanding Audio: Getting the Most Out of Your Project or Professional Recording Studio (Berklee Press/Hal Leonard, 2005).*

## PROFESSIONAL DEVELOPMENT

Advanced Courses:

PHYS123a: Analog Circuit Design *Harvard University Extension School*

### ***Annual Conferences Attended:***

Audio Engineering Society

(AES) Acoustical Society of

America (ASA)

American Society of Composers, Authors, and Publishers (ASCAP)

National Association of Broadcasters (NAB)

New England Faculty Development Consortium (NEFDC)

***Annual Professional Events:*** Cannes Film Festival Panama Jazz

Festival

## FOREIGN LANGUAGES

French and Spanish (fluent).

Italian (proficient).

## PROFESSIONAL CREDITS

## Feature Film

Parental Guidance, Twentieth Century Fox, 2012.  
Swimfan, Twentieth Century Fox, 2002.  
The Sweetest Thing, Sony Pictures, 2002.

## Network Primetime Television Series

Melrose Place: DVD Box set Monk, USA-TV  
Melrose Place: Season 5 DVD Navy NCIS, CBS-TV  
The District, CBS-TV. °Seventh Heaven, WBN-TV  
Providence, NBC-TV.  
Strip, UPN-TV.  
Promised Land, CBS-TV.  
South Beach, UPN-TV.  
Sunset Beach, FOX-TV.  
Providence, NBC-TV.  
Touched by An Angel, NBC-TV.  
Brimstone, series finale, FOX-TV.  
Touched by An Angel, NBC-TV.  
Promised Land, WBN-TV.  
‡Touched by An Angel, NBC-TV.  
\*Brimstone, series finale, FOX-TV.  
†Touched by An Angel, NBC-TV.  
†Promised Land, WBN-TV.  
†Any Day Now, WBN-TV.  
‡Promised Land, WBN-TV.  
†Sabrina the Teenage Witch, ABC-TV.  
°Seventh Heaven, WBN-TV.  
°Melrose Place, FOX-TV.  
†Melrose Place, FOX-TV.  
‡Melrose Place, FOX-TV.  
‡The Beast – Part 1&2, NBC-TV.  
‡The Cape, FOX-TV.  
†Malibu Shores, NBC-TV.  
‡Nowhere Man, UPN-TV.  
ER, Quentin Tarantino Episode, NBC-TV.

## Cable Television Series

Big Smo, A&E.  
America's Prom Queen, ABC Family.  
Soul Food, Showtime.  
Sopranos, HBO.  
Brotherhood, Showtime.  
Network Daytime Television Series  
General Hospital #13141, ABC-TV.  
One Life To Live #8676, ABC-TV.  
All My Children #8566, ABC-TV.  
All My Children #8295, ABC-TV.  
All My Children #8188, ABC-TV.  
All My Children #8162, ABC-TV.

All My Children #8144, ABC-TV.  
All My Children #8133, ABC-TV.  
All My Children #8098, ABC-TV.  
One Life to Live #8653, ABC-TV.  
All My Children #7954, ABC-TV.  
All My Children #7779, ABC-TV.  
All My Children #7772, ABC-TV.  
Young & Restless #6925, CBS-TV.  
Young & Restless #6949, CBS-TV.  
Young & Restless #6941, CBS-TV.  
Passions #176, NBC-TV.  
Young & Restless #6723, CBS-TV.  
Young & Restless #6745, CBS-TV

### **Network Television Movies**

A Touch of Hope, NBC-TV.  
Dying To Live, UPN-TV.  
Riddler's Moon, UPN-TV.  
The Girl Next Door, CBS-TV.  
Blood On Her Hands, ABC-TV.  
Silencing Mary, NBC-TV.  
On The Edge of Innocence, NBC-TV.  
When Secrets Kill, NBC-TV.  
Fall Into Darkness, NBC-TV.  
Her Costly Affair, NBC-TV.  
Once You Meet A Stranger (TV-Movie/Pilot), CBS-TV  
Twisted Desire, NBC-TV.  
No One Would Tell, NBC-TV.  
Sweet Temptation, CBS-TV.  
Deadly Pursuits, NBC-TV.  
Her Deadly Rival, CBS-TV.  
Twisted Desire, NBC-TV.  
No One Would Tell, NBC-TV.  
Sweet Temptation, CBS-TV.  
Deadly Pursuits, NBC-TV.  
Her Deadly Rival, CBS-TV.

### **Cable Television Movies**

Tiger Woods Story, Showtime/MC

### **Records**

*Mundo Verde*, Mister G, Coil Records, 2017  
*Gozar*, single, Mister G, Coil Records, 2017  
*Music Production & Engineering Projects 2016*, Berklee College of Music, 2017  
*Music Production & Engineering Projects 2015*, Berklee College of Music, 2016  
*Los Animales*, Mister G, Coil Records, 2015 (*2015 Latin Grammy Winner*)  
*Music Production & Engineering Projects 2014*, Berklee College of Music, 2015  
*ABC Fiesta*, Mister G, Coil Records, 2014 (*2014 Latin Grammy Nomination*)  
*Music Production & Engineering Projects 2013*, Berklee College of Music, 2014



*Music Production & Engineering Projects 2012*, Berklee College of Music, 2013  
*mtcd:11 Music Technology Division Production Projects*, Berklee College of Music, 2012  
*mtcd:10 Music Technology Division Production Projects*, Berklee College of Music, 2011  
*mtcd:09 Music Technology Division Production Projects*, Berklee College of Music, 2010  
*Cut and Run*, Bris, Coil Records, 2008.  
*mtcd:08 Music Technology Division Production Projects*, Berklee College of Music, 2009  
*mtcd:07 Music Technology Division Production Projects*, Berklee College of Music, 2008  
*mtcd:06 Music Technology Division Production Projects*, Berklee College of Music, 2007  
*mtcd:05 Music Technology Division Production Projects*, Berklee College of Music, 2006  
*Pull*, Ben Swift, Coil Records, 2005.  
*2004 Berklee Studio Production Projects*, Berklee College of Music, 2005  
*2003 Berklee Studio Production Projects*, Berklee College of Music, 2004  
*2002 Berklee Studio Production Projects*, Berklee College of Music, 2003  
*2001 Berklee Studio Production Projects*, Berklee College of Music, 2002  
*2000 Berklee Studio Production Projects*, Berklee College of Music, 2001  
*1999 Berklee Studio Production Projects*, Berklee College of Music, 2000  
*1998 Berklee Studio Production Projects*, Berklee College of Music, 1999  
*Chimpanzee*, Ben Swift Band, Stone Bone Records, 1998.  
*This is Boston Not Austin, Vol. 2*, Black Wolf Records, 1997.  
*Ben Swift Band*, Ben Swift Band, Stone Bone Records, 1997.  
*Jennifer Wyner*, Geffen Records/Rhythm King Records (UK), 1994-1995.

Executive Producer  
Songwriter, Producer, Engineer  
Co-Producer, Engineer, Programmer  
Co-Producer, Engineer  
Co-producer, Performer  
Engineer, Programmer  
Engineer

## PERSONAL INFORMATION



## WORK EXPERIENCE

Jan 2013 – Present

# Stephen William Webber

📍 Avenida de Francia 2, Piso 32, Puerta 150, Valencia, Spain

☎ Europe (34) 610 334 226 📠 USA (01) 617 406 9187

✉ swebber@berklee.edu

🌐 [www.stephenwebbermusic.com](http://www.stephenwebbermusic.com)

## Director, Music Production, Technology & Innovation also Director of Academic Technology and Senior Advisor for Technology and Strategy

Berklee College of Music, Valencia Campus

<http://valencia.berklee.edu>

### Founding Director, Music Production, Technology & Innovation (2013 – 2016)

- Create & Launch [Masters Degree in Music Production, Technology & Innovation](#)
- Design & Implement Production Curriculum for Contemporary Performance Masters Degree
- [Create Undergraduate Minor in Music Technology](#)
- Collaboratively write curriculum, hire and manage faculty and staff, recruit students, create and implement policies, manage budgets

### Founding Director of Academic Technology (2013-2015)

- Chief Technology Officer for the Berklee Valencia Campus
- Triage and stabilize technology operations for students, faculty and staff
- Set up framework and structures for Labs, Studios and IT
- Create Production Department to support concerts and events
- Recruit & hire a dream team of technologists, educators and administrators, systematically delegate to ensure my smooth departure
- Advocate for resources, manage budgets, serve multiple constituencies

### Senior Advisor, Technology and Strategy (2015 – 2016)

- Advise executive team; frequent walking meetings with Maria and Brian
- Advise technology teams
- Negotiations on behalf of the college with Sonar, MIT Technology Review (EmTech), MIDEM, software and equipment developers, etc.

### Highlights

- Build MPTI Masters into Berklee's largest Masters program
- Offer Berklee's first courses in Music Video Production, EDM, Live Sound and Stagecraft
- Performances at the Royal Opera House (Madrid), MIT's EmTech (Valencia), Sonar Festival (Barcelona), Forum Impulsa (Girona), World Business Forum
- Speak at MIDEM (Cannes), International Music Summit (Ibiza), BIME (Bilbao), Amsterdam Dance Event (Netherlands), TEDx (Valencia), Music Tech Fest (Berlin),
- Present Workshops and Master Classes In Freiburg Germany, Quito Ecuador, Bogota Columbia
- Deliver keynote Address at International AES Convention in Rome
- Found *Innovation ¡En Vivo!* Concert Series

- Sept 1998 - Jan 2013    **Professor of Music Production & Engineering, and Ensemble**  
 Berklee College of Music, Boston  
[www.berklee.edu](http://www.berklee.edu)  
**International Projects**
  - Pioneer relationships with Berklee partners in China
  - Pioneer relationship with JMC Music Academies (Australia BIN Schools)
  - Pioneer first State Department sponsorship of a Berklee ensemble international tour
  - First technology workshops in Valencia, hire first engineer
  - Master classes in Athens, Quito, Helsinki, Beijing, Shanghai, Israel
  - Auditions in Jordan and Israel**Leadership Roles**
  - Nashville Trip Co-Leader (21 years)
  - Steelgrass Residency designer and facilitator (7 years)
  - Pioneer courses in Hip-hop, Turntablism, Surround recording & mixing
  - Course Coordinator for much of the MP&E Curriculum
  - Elected to the Berklee Faculty Union Executive Board**Highlights:**
  - Outstanding Online Course Award for 2010, *Music Production Analysis*
  - Features on the *Today Show*, *CBS Sunday Morning*, *New York Times*, *All Things Considered*
  - Outstanding Faculty Award, 2004
  - *Scratch Ambassadors – Early Berklee YouTube Video over 50,000 views*
  - Shepherd Honorary Doctorates to Earl Scruggs, Emylou Harris, Doc Watson
- Aug 1994 – Sept 1998    **Assistant Chair, Music Production and Engineering**  
 Berklee College of Music, Boston
  - Coordination of the Music Production and Engineering Department
  - Oversee staff, faculty, curriculum and facilities
  - Outstanding New Leader Award, 1995
- Sept 1988 - Aug 1994    **Assistant Professor of Guitar and Electronic Music**  
 Austin Peay State University, Clarksville, TN
  - Oversee Guitar program (graduate & undergraduate)
  - Oversee Electronic Music and Recording programs
  - Instrumental in plans for and construction of new Music / Mass Communications building
  - Oversee design and purchase of all recording studio and lab technology systems
  - Supervise technology staff, adjunct faculty and graduate assistants
- June 1986 - Aug 1994    **Chief Engineer, Mid-South Recording Studios**  
 Nashville Area
  - **Engineer, Produce and/or Mix over 100 albums in multiple genres**
  - Oversee design, construction, installation and updating of studio
  - Hire and manage staff of engineers and assistants
  - Oversee computer and studio systems maintenance
- September 1987 - Present    **President, Willow Shade Records**  
 Nashville, Boston, Valencia
  - Releases in Vinyl, CD and DVD
  - Cumberland Consort (Classical Crossover, extensive NPR airplay)
  - Manhattan Guitar Duo and Kevin Gallagher (Classical)
  - Brenda Stewart and One Way (charting CCM artists)
  - **Stylus Symphony** (CD & DVD, Classical Crossover)

## EDUCATION AND TRAINING

- 1981 **Bachelor of Music in Jazz Studies**  
University of North Texas, Denton TX, *Cum Laude*  
■ Minor in Composition
- 1988 **Master of Music in Guitar Performance**  
Western Kentucky University, 4.0 GPA  
■ Minor in Composition  
■ Graduate Assistant – teaching lessons, ensembles and classes
- 1990 **Post-Graduate Studies in Guitar and Music Technology**  
Aspen Music School  
■ Sharon Isbin (Julliard), Michael Chicowski (Julliard) – principle professors
- 1994-1996 **Post-Graduate Studies in Creative Writing and Grant Writing**  
Harvard University Extension, Cambridge MA, 4.0 GPA
- 1997 **Intensive Training in Surround Sound**  
Dolby Labs, San Francisco  
■ 5.1 Encoding Systems, Recording, Mixing & Mastering

## PUBLICATIONS

- 2016 ***The Art of Record Production and Music Production Capstone Project***  
Massive Open Online Courses, Berklee Online and Coursera, in production
- 2013 ***Creative Music Production: From Demo to Final Master***  
12-week Online Course, Berklee Online
- 2010 ***Music Production Analysis***  
12-week Online Course, Berklee Online  
■ Winner of “Best Online Course Award” from the University Continuing Education Association
- 2006 ***DJ Skills: The Ultimate Guide to Mixing and Scratching***  
Focal Press, Trade Book, Non-Fiction
- 2013 ***Turntable Technique: The Art of the DJ***  
Berklee Press Best-Seller  
■ First book to teach the turntable as a musical instrument  
■ First book to use written notation for the turntable
- 1994 - Present **Magazine and Journal Publications**  
Over two dozen articles and cover-stories for:  
■ Mix Magazine  
■ Electronic Musician  
■ ProSound News  
■ Re-Mix Magazine  
■ Berklee Today

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**AUDIO ENGINEER | AUDIO EDUCATOR | MUSICIAN | CONSULTANT**

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- *Music Production and Engineering Professional* with more than 20 years experience as an Educator in music production and associated technologies
  - Educator in a variety of studio environments Mixing/Recording/Editing/Sound Design
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**PROFESSIONAL EXPERIENCE**

*Associate Professor --- Music Production and Engineering*

**BERKLEE COLLEGE OF MUSIC** Boston, MA (2006---present)

- Teach core courses include MP 211, MP 212, MP 214 for the Music Production and Engineering Department.
- Teach advanced electives MTEC 420, MTEC 422P electable by the Music Technology Division students
- Host workshops with visiting artists such as George Massenburg and Doug Sax
- Completed training to teach freshman seminar required of all students
- Completed 'Teaching Transformational Teachers' training with Pratt Bennet
- Delivered BTOT sessions on listening and loudness
- Presented session on the subject of noise reduction and removal to the MTEC division
- Deliver sessions to the summer audio production workshop on mastering
- Speaker at AES and NAMM on behalf of the college on various subjects related to audio and education
- Advise students on their academic work and career path decisions
- Engineer various faculty grant recording and mixing sessions

*Education Director/Chief Studio Engineer*

**IZOTOPE INC** Cambridge, MA (January 2015---present)

- Lead a team that develops and implements educational plans for manufacturer of audio signal processing plug---ins
- Create/design and implement customer and employee facing training
- Advise on sound design and preset creation
- Write expert blog posts in the domain of audio engineering
- Consult on product design, processing choices and strategies, UI and UX
- Responsible for vision and implementation of construction of two room state of the art studios within iZotope facilities. Hired and consulted with acoustic designer and facility contractors. Specified equipment choices

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*President and Chief Engineer*

**M WORKS MASTERING STUDIOS** Cambridge, MA (1991---present)

*Website:* (www.m---works.com)

- Manage a multi---room facility including a staff of eight
- Conduct mastering sessions for labels, producers and artists
- Edit multitrack, stereo and surround masters
- Install and maintain state of the art digital audio technologies
- Restore, master and mix legacy and archival material
- Complete forensic projects for legal and government agencies
- Devised and implemented on location video webcasting services for musical and institutional clients
- Hire, supervise and mentor staff

*Mastering Engineer*

**NORTHEASTERN DIGITAL RECORDING** Southboro, MA (1985---1991)

- Conducted attended and unattended mastering sessions for labels, producers and artists
- Edited and QC engineering
- Prepared and tracked invoices
- Location recording using state of the art digital audio technologies
- Mixed archival material
- Conducted forensic and restoration projects

**OTHER WORK EXPERIENCE**

*Assistant Professor*

**BERKLEE COLLEGE** Boston, MA (1988---1990)

*Recording Teacher*

**THE RECORDING WORKSHOP** Chillicothe, OH (1983---1985)

*Personnel Manager*

**BOSTON PHILHARMIC ORCHESTRA** Boston, MA (1981---1982)

**EDUCATION**

*Certificate, The Recording Workshop* **Chillicothe Ohio** (1983)

*Graduate studies in French Horn,*  
**New England Conservatory Boston, MA** (1982)

*A.B., French Horn and Music composition,*  
**Vassar College** Poughkeepsie, NY (1981)

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## ASSOCIATIONS & CONFERENCES

### *Associations:*

Member, NARAS (Board of Governors 2001---2009) (1985---present)

Member, Audio Engineering Society (1985---present)

### *Conferences:*

Audio Engineering Society US and Europe annual convention, Speaker (1999--- present); Seoul, Sao Paulo, Berlin, Warsaw, Los Angeles, New York

National Association of Music Merchants (NAMM), Speaker (2011---present)

## PUBLICATIONS and AWARDS

### Book:

*Audio Mastering: Essential Practices* **Berkleepress**  
(2012)

Articles in Multiple Journals including:

Studio Sound, REP, Performer, Blogs for M Works and iZotope

Grammy Nomination: "Invention and Alchemy" – Classical Crossover album, 2005

TEC Award Winner 2017: "Pro Audio Essentials" online ear training web---application

## PRESENTATIONS

### *Speaker:*

NAMM HOT Zone (2012---present)

AES conferences workshop chair and participant

AES society: adjudicate International student recording competition categories 1, 2 and

3 Berklee Summer Workshop

Lectures to AES Seoul on multichannel mixing and authoring

### *Moderator:*

"Producers Presenting" series featuring Elliot Scheiner, Will Ackerman, George Massenburg, Brad Michael, Scott Billington, Mike Denneen, Prince Charles Alexander, Tom Bates, Paul Kolderie, Sean Slade, Phil Ramone, Frank Fillipetti, Adam Ayan

## CREDITS

More than 5000 albums mastered, mixed and produced for many notable artists including Miles Davis, Kiri Te Kanawa, Bruce Springsteen, Nirvana, Aerosmith, London Symphony Orchestra, David Bowie

Restoration and forensic work on behalf of the US Dep't of Defense, National Archive of New Zealand and others.