

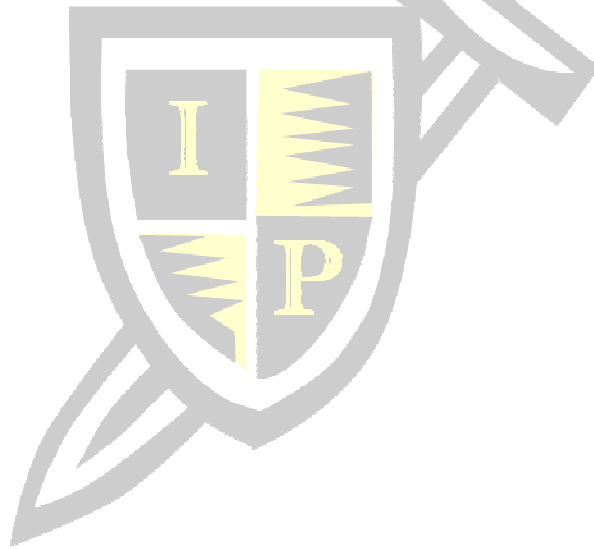
Integrating Real World Entities into an Academic Curriculum

Terrance Tompkins
Drexel University

Marc Schlesinger

ABSTRACT

This research will demonstrate how an experiential learning practicum can be successfully implemented into an academic curriculum, using Drexel University's (Philadelphia, PA) award-winning student-run record label, MAD Dragon Records, as a case study. It will describe the components necessary to implement and operate a real-world entity within the construct of the classroom, such as the structure of the organization, student assignments, meeting agendas, journaling techniques, reflection, grading, sample work and correspondence with outside professionals. Additionally, this article will describe how incorporating such an entity into the curriculum employs various core concepts associated with experiential learning. Keywords: curriculum, experiential learning, real world entities, practicum, cooperative education, internship



INTRODUCTION

“Show me, and I may remember. Involve me, and I will understand.” Confucius, 450 B.C.

The experiential learning model allows educators and students to learn in an active environment, deriving meaning from direct experience. This model is commonly used throughout various disciplines in higher education, including the medical and education fields. To better prepare college graduates for today’s competitive professional environment, experiential learning is crossing over into many academic curricula, materializing in internships and co-operative education programs. These programs often operate outside of the traditional classroom setting, as students engage primarily with supervisors who are not employed by the sponsoring educational institution. Thus, educators have little control over how students apply the concepts they learn in class to their daily workplace experiences. Utilizing practicum in combination with real-world business entities creates a more controlled environment and encourages students to practice the skills they learn, while they are learning them.

PREVIOUS RESEARCH

Previous research demonstrates that one of the most effective instructional methods for higher education is the practicum model, which offers a hands-on experience to complement core principles (Ryan, Toohey, & Hughes 1996). An effective way to approach the practicum model is through experiential learning. One of the earliest believers in experiential learning may have been Aristotle, who observed, “the things we have to learn before we can do them, we learn by doing them” (Melden, 1950). Over the past 75 years, John Dewey, a renowned scholar in experiential learning, believed the following about education: “children came to school to do things and live in a community which gave them real, guided experiences that fostered their capacity to contribute to society” (Dewey, 1964). According to David Kolb (1984), an American educational theorist whose interests and publications focus on experiential learning, experiential learning consists of a four-step cycle: concrete experience, observation and reflection, forming abstract concepts, and testing in new situations.

Experiential education is considered an integral component of education today (Strasser, and McLaughlin 2007). Students need practical work experience in order to be competitive in the job market (Butler, 2007). Such experience gives them the opportunity to apply what they learn in the classroom to a real-life setting (Butler, 2007.). Howard Gardner, (1999) known for coining the term “Multiple Intelligences,” reflects on eleven different learning styles and views mental and physical activity as related to experiential learning. Similarly, cooperative education and practicum utilizes this type of kinesthetic intelligence through classroom learning and allowing students to apply that knowledge to their practicum/cooperative experience.

It is no surprise that students find practicum an essential tool in navigating the music industry. For example, in 2002, Claudia McCain (2002) facilitated a survey of 60 graduates of Western Illinois University’s Music Business Program. Students rated their “Music Business Internship” a 4.85 on a Likert scale of 1-5 (one being the lowest and five the highest), demonstrating the high value they place on hands-on participation in the intricacies of the music industry.

REAL WORLD ENTITY INTEGRATION INTO ACADEMIC CURRICULUM – CASE STUDY: MAD DRAGON RECORDS

Drexel University (Drexel) has been at the forefront of implementing the experiential learning model, introducing cooperative education into Drexel's curriculum in 1919. Cooperative education requires students to alternate periods of study with full-time professional employment related to their academic and career interests. In order to bring this experiential learning model into the classroom, Drexel University's Antoinette Westphal College of Media Arts and Design's Music Industry Program has followed Drexel's mold and developed an array of real-world business entities to parallel their "real-world" music industry counterparts. The integration of these real world/student-run music business entities has been a driving factor in the Program's evolution. Much like the music industry, Drexel's Music Industry Program Entities function within three main revenue streams: publishing, touring and sales of recorded music. MAD Dragon Publishing focuses on placing songs in film and television, DraKo Booking Agency and MADKo Concert Promotions secure live performances for artists and music venues and the flagship entity, MAD Dragon Records, Drexel University's student-run record label.

Students enrolled in the Music Industry Program are responsible for operating these entities. This includes discovering and promoting musical acts, recording and producing songs, distributing music, booking shows and tours, obtaining radio airplay and contacting journalists for press coverage. Students are also tasked with making decisions relating to the financial and legal aspects of running a business, such as profit and loss assessments, royalty payments and recording contracts which, similar to the "real-world," are often challenging. On behalf of the entities, the students interact with various professionals in the music industry and members of the artists' professional team. The students' experiences throughout this process allow them to build on the concepts they learn in the classroom and achieve a working knowledge of the music industry which is unmatched by the academic programs at many other educational institutions.

MAD Dragon Records (MDR), Drexel's student-run record label, has been integrating real-world based practicum learning since its inception in 2003. To date, MDR has released over 20 records and sold more than 50,000 compact discs, vinyl records and digital downloads combined, grossing over \$250,000 in sales revenue. The Independent Music Awards has nominated MAD Dragon Records for awards in eleven categories, including "College Label of the Year," and MDR artists have performed on nationally televised programs, such as The Late Show with David Letterman and The Tonight Show with Jay Leno. MDR and the Music Industry Program at Drexel have been featured in hundreds of publications including Billboard, Rolling Stone, Forbes and The New York Times. In addition, graduates of Drexel's Music Industry Program and former students of MDR have become employed by major and independent record labels, publishing companies, booking agencies, concert promoters, recording studios, entertainment law firms, marketing and promotional companies and various entrepreneurial enterprises throughout the United States. These accomplishments have increased the profile of the Music Industry Program at Drexel University, subsequently branding the Program as one of the most competitive programs of its kind in the country.

Practicum Components

MAD Dragon Records is the capstone course offered to senior undergraduate students in the Music Industry Program at Drexel University. Students are required to enroll in MAD

Dragon Records for a minimum of two academic terms. The course requires students to meet with the course instructor two times a week for approximately ninety minutes each in a classroom. However, the classroom component is only a fraction of the course's composition.

During the first day of class each term, the students receive music by the artists signed to MDR. They are also provided with an overview of the various functions of each department at MDR, which are assembled each term based on the needs of the particular artists releasing records with MDR. An example of the various departments and a short summary of their functions can be found in the appendix to this paper. (See Appendix 1).

Using a form that resembles a job application, the students are required to select three departments in which they prefer to be placed during the academic term. On the application, they must highlight their qualifications and interests to serve in each preferred department. At the end of the first day of class, the instructor conducts a short interview with each student to determine the best placement for that student at the record label. This process teaches students to develop self preservation skills as they are forced to reflect on their individual qualifications and advocate to be placed in their desired positions.

Immediately after the students are assigned their departments, they assume a corresponding role within the record label. During the first two weeks of the term, the instructor meets with every student, individually or in small groups, to educate them about their responsibilities within the department to which they were assigned. Students are given directed tasks that correlate with their assigned departments, as the instructor oversees each email, phone call and letter sent on the record label's behalf (See Appendices 2 and 3). Often, students' prior course work in the Music Industry Program will serve as a basis for the position they will hold at MDR. For example, a student in the business affairs department who learned about recording agreements through lecture courses such as Recording Industry and Legal Issues in the Music Industry will have the practical experience of reviewing artist recording agreements at MAD Dragon. Obtaining such hands-on knowledge enables the students to more effectively participate in future negotiations. In addition to the individualized training, the students in the MDR class also review the work product of students who participated in the same department during the prior term. Early stages of the experiential learning model are practiced during the students' reflection of prior work and observation of peer's accomplishments. Observing their peers' previous accomplishments and challenges while simultaneously learning how to perform their own role at the record label, ultimately enables the students to develop strategic plans and participate in the day-to-day operations of an active, real-world business entity.

During the bi-weekly MDR record label meetings, assignments are distributed and discussed with each department (See Appendix 4). As a matter of course, the artists on the record label are brought into the classroom to build a bond with the students. This allows both parties to better understand each other's role as they begin to collaborate on the artists' record release. The musical acts signed to the label are working professionals (not students) who rely on the label to develop their careers. These artists sacrifice many things to put themselves in a position to follow their passion and create art, and it is therefore imperative for the students to appreciate that their work and participation in the MDR class directly impact these artists' livelihoods. Unlike conceptual practicum experiences, this process emphasizes the implications of the students' actions as they represent the artists signed to MDR, the real-world component of the Music Industry Program.

MAD Dragon Records has created strategic alliances with several undergraduate and graduate programs within Drexel to assist in facilitating the needs of the label. These programs

include graphic design, film and video, digital media, legal, finance, engineering and photography. For example, the graphic design students create album artwork designs, students in the film and video program direct/shoot/edit music videos, digital media and engineering students work together to build custom i-Phone applications, the law school consults on legal agreements, finance students in the MBA Program administer quarterly reports and photography students conduct photo shoots for the artists on the label. These alliances support many of the operational functions needed to perform at the record label while encouraging students to work together as a team and allowing the Program to save on potential costs to outsource such needs.

One of the core components of the students' education and participation in the MDR practicum is the creation of a journal. (See Appendix 5). Students enrolled in MDR, are required to maintain a journal with a minimum of three hours of activity during each week of the term (10 weeks). The journal must contain a summary of journal entries (comments of the work assigned and accomplished), a correspondence log (emails, phone calls), sample work created (press releases, phone pitches), tracking reports (excel reports detailing responses from targets) and a description of the time the students spend working on each project (minutes). (See Appendix 6).

Journaling is an effective way to allow students to communicate their feelings about academics, their personal lives or any other impressions they wish to share with the instructor. In fact, many professions are increasingly emphasizing the role of reflection, encouraging educators to look for appropriate ways to help students engage in reflective practice during their professional preparation (Dunlap, 2006). Additionally, journaling provides a first-hand description of the students' work and holds them accountable for documenting their progress throughout the term. It also indicates to the students that the instructor is interested in their work and helps the instructor to assess the students' ability to succeed in the workplace environment. Ultimately, journaling promotes positive reflection for both the student and instructor (Morgan, D., *et al.*, 2005).

However, if students are not given enough guidance as to what they should be writing in their journals or the value of documenting their experiences, they may consider journaling to be a waste of time and/or potentially unnecessary (O'Connell & Dymont 2007). Therefore, it is important for students to know that the instructor will review their journal and evaluate its content. At three times during the course of the term, the MDR instructor collects students' journals. (See Appendix 7). Maintaining such responsibilities allows students to hone their time management and professionalism skills which will help them to succeed in any work environment upon graduation.

Challenges

One of the challenges with the MDR class is that this practicum course is only a small portion of the students' total course load, i.e. three or four of the fifteen to twenty credits in which the students are enrolled during the term. Therefore, they will not be able to devote full-time hours to the real-world entity as they might be able to if it was their only responsibility. Accordingly, expectations need to be managed to reflect the fact that the students may not be entirely able to support the amount of work that the real-world entity might produce. For example, students may not be able to accomplish the scale of work required during an artist's radio promotion and publicity campaign. If a campaign is servicing 350 press publications, it is highly unlikely that the students in the department will have the time to contact each writer. Consequently, publicity efforts are sometimes outsourced to music business professionals who

serve as experts in their field. In this case, the students collaborate with the professionals to assist them in reaching out to a small portion of the publications, making calls or sending emails to journalists during the term. This becomes a win for everyone involved – the student gains the opportunity to work with experienced professionals who provide guidance and advice; the artist has access to a full-scale publicity campaign; and the professionals have the benefit of the students' services in launching the campaign. Moreover, this process allows the students to learn by doing and to evaluate the success of their efforts after each task. A further benefit to working with experienced professionals is the potential to obtain post-graduate employment from these contacts. The students build relationships with the music industry professionals while gaining experience that frequently serves as the ultimate job interview. Upon graduation, a number of students from Drexel's Music Industry Program have been hired full-time by the outsourced professionals with whom they worked on MDR projects. One Music Industry Program graduate was hired full-time by a promotion company which MAD Dragon has partnered with for several releases. The former student went on to receive the "Promoter of the Year" award from *The College Music Journal* (CMJ). Other companies that have hired graduates include: Sneak Attack (On-Line Marketing), Big Hassle (Publicity), Musicians Resources Group (Publishing), Charterhouse Music Group (Radio Promotions), Rive Video Promotions (Music Video) and Ryko Distribution (Music and Video Distributor).

Another challenge when deciding to incorporate a student-run entity into an academic curriculum is administering time management. Students must be prepared to adapt to the time sensitivities inherent in real-world deadlines and must understand that their work often may not be accomplished in the same manner in which they may have crammed for an exam or written a paper in one night. Businesses do not shut down when class is not in session. For that reason, students associated with MDR are conditioned to check email regularly and uphold deadlines that are attached to their roles at the record label. As described above, students are also required to keep journals to ensure their day-to-day work to document accountability of their efforts.

Moreover, assigning grades to the students for their work in a practicum environment can be difficult to assess through traditional quantitative methods. The proto-typical classroom model for grading exams and research papers does not always apply to the real-world practicum model. Therefore, a new methodology must be implemented to properly assess student output. As outlined in the course syllabus, the grading policy for MDR is strongly weighted on the documentation and timely completion of students' departmental assignments. Students are required to keep thorough notes and maintain accurate call reports and journal entries, detailing the quantity and quality of the work they accomplish to enable the instructor to assign them an appropriate grade in the class. In addition to the instructor's review and grading assessment, two other evaluations are taken into consideration to determine students' final grade in the MAD Dragon Records class. If a student is working with an outsourced professional, this person will also be asked to provide an assessment of the student's performance, which will factor into the student's final grade. Finally, the students are asked to self-assess their performance for the term, allowing them to reflect upon and rationalize their efforts.

CONCLUSION

Drexel University's Music Industry Program Entities and MAD Dragon Records provide a platform for students to learn in an active environment. Core concepts are applied to real-world situations which prepare students to succeed in the workplace upon graduation. Students

employ practical skills such as using electronic mail, engaging in telephone dialog, drafting business letters and working with professionals employed in the field of music business. They also utilize interpersonal skills while interacting with varied and complex individuals and develop time management skills as they must complete certain tasks under specific deadlines. Maintaining responsibility for the careers of the artists on MDR encourages students to think strategically, become problem solvers and adapt to the various developments throughout an artist's album campaign. Through their key roles at the record label, students are held directly accountable for their efforts – both by the artists and their instructors. The students' connection to the artist and establishment of goals cultivates a sense of accomplishment, which builds self esteem and confidence to succeed in their future aspirations.

Similarly, instructors are able to practice innovative teaching methods that reinforce theoretical concepts learned in the classroom. This non-traditional approach to teaching incorporates real-world scenarios requiring time, energy and commitment by the instructor in creating the entities and the practicum component. For example, the instructor administers personalized training for students in various departments outside the classroom and is “on call” since business often occurs outside the typical classroom hours. Further, the instructor interacts with the students on a constant basis to ensure that quality work and an engaging learning experience is achieved. To run a successful practicum, the instructor must also supervise student emails, phone calls, and creative work at all times. The instructor may receive hundreds of e-mails every day while interacting with the students, artist managers, artists, agents, lawyers, distributors, publicists and radio promoters. One option to help the instructor devote the time necessary to run the enterprise is for the institution to offer a reduced teaching load for the instructor.

In addition, the institution and academic program will be recognized within their discipline for developing a cutting-edge curriculum which may establish a national and international profile. The efforts of integrating a real-world entity into a program will assist with recruitment efforts and develop a larger pool of qualified applicants. The entity also creates the potential to develop interdisciplinary partnerships from program to program within the institution. This will encourage teamwork, build leadership skills and limit the costs to outsource various operational needs. It may also become necessary for the institution to obtain some type of funding to launch the entity. This creates an opportunity to reconnect with the institution's alumni network and subsequently may lead to internships, guest speaker appearances and institutional advancement.

The incorporation of real-world entities into an academic curriculum may appeal to programs in the creative arts, such as music business, fashion, film, graphic design, design and merchandise, and digital media. However, implementing a similar practicum experience through the creation of real-world entities has the potential to elevate an academic program in any discipline. As the competition for job placement continues to surpass the available positions in the workplace, and as higher educational institutions are increasingly searching for ways to distinguish themselves among their peers, it will become critical for institutions to offer an experiential learning real world component in addition to their traditional educational curriculum.

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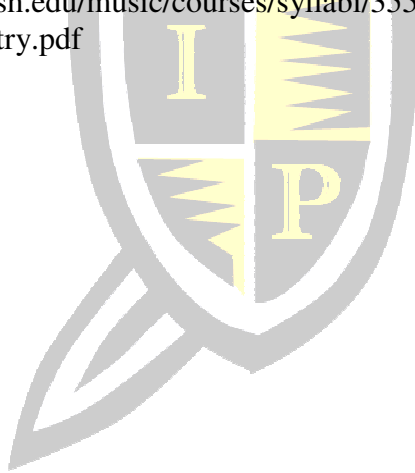
AUTHOR'S BIOGRAPHY

Terry Tompkins is Assistant Professor of Music Industry at Drexel University. Professor Tompkins teaches The Recording Industry, A&R I, A&R II and Artist Representation. He is also General Manager of Drexel's Music Industry Program Entities which encompass MAD Dragon Records, MAD Dragon Publishing, Bantic Media, DraKo Booking and MADKO Concert Promotions. From 2005-2009, Tompkins served as President of MAD Dragon Records, Drexel University's award winning student-run/faculty administered record label. In 2007 and 2008, MAD Dragon Records was awarded the Independent Music Award for College Label of the Year and received 8 IMA nominations in 2009. Tompkins began his career in A&R working as a scout for Warner Music's Extasy Records and later as an A&R Rep for Columbia Records. While at Columbia Records, Tompkins is credited with discovering the multi-platinum and 3x Grammy Award winning artist, John Legend. As showcase director of the Philadelphia Music Conference Tompkins discovered unknown acts such as Jill Scott, Convoy (now Louis XIV), Imogen Heap and more. Prior to his career in A&R, Terry Tompkins founded Big Fish Artist Management and Consulting developing the career of various artists signed to Arista, Blackbird/Atlantic and Sanctuary/BMG Records. Tompkins is a graduate from Temple University with a B.A. in Communications and Theatre.

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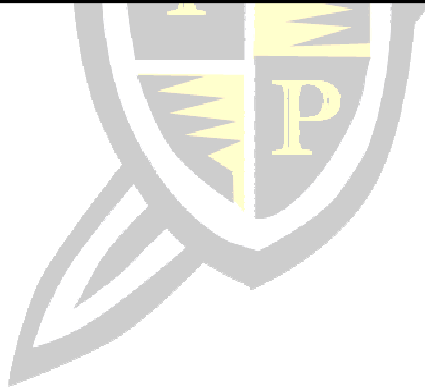
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Appendix 1: List and Description of Departments – MAD Dragon Records

1. A&R – artist discovery/scouting, qualifying and creation of recorded product.
2. Audio Production, Archiving and Music Video Production - archiving of audio and video files, recording of live performances and music video production.
3. Business & Legal – legal agreements for acts signed to the label.
4. Endorsements/Sponsorships – product endorsements and sponsorships for artist tours.
5. International Licensing – partnerships with record labels for release of MDR product outside of the US.
6. Lifestyle Marketing/Tour Marketing/Street Teaming – targeted grass roots marketing to retail and tour venues, the artists’ fan base and on-line social networks.
7. On-Line Publicity – servicing of mp3’s to music blogs.
8. Press and Publicity – servicing music for features and reviews in traditional press publications.
9. Product Manager – the liaison between the artist professional team (manager, agent, attorney) and all departments at the label.
10. Publishing – works with MAD Dragon Publishing to target licensing opportunities in television and film.
11. Radio Promotion – servicing of artist music to program directors at various radio stations to obtain airplay.
12. Retail Marketing – track artist sales and collaborate with distributor to deliver regional and national in-store marketing programs in both physical and digital retail stores.
13. Website Development – develop artist and MAD Dragon Records website as well as social networks (twitter, facebook, etc).



Appendix 2: Sample Letter to International Record Labels – Licensing Pitch

Dear Mr./Ms. XXX:

Mad Dragon Records (Ryko/WEA), an independent label from Philadelphia, Pennsylvania (U.S.), is contacting you in an effort to create an international licensing and distribution agreement with one of our artists, Hoots & Hellmouth.

Hoots & Hellmouth, a thriving, native Philadelphia act, has made a name for themselves since the release of their self-titled debut record on MAD Dragon in 2007. No Depression stated, "H&H are the next great punk stringband....theirs could be the first gold album in this brave new subgenre." The Washington Post wrote, "The band's debut album is marked by rambunctious energy, a welcome sense of humor, a hint of old-time string bands." Hoots & Hellmouth have "broken away from the traditional roles of performer and audience," which has allowed them to create a bond with fans and build a faithful and passionate following." Critics say, "Hoots' rootsy punk-rockin' folk music is undeniably infectious."

Hoots & Hellmouth have performed over at over 200 shows in support of their 2007 self-titled debut U.S. release including performances at numerous summer music festivals in the U.S. These festivals include: Langerado, Wakarusa, Metro Jam, Philadelphia Folk Fest, Heatwave, Blue Skies, Folk Alliance, Memphis Conference, River Festival, and the American Music Conference. Currently, they are out on a Fall Tour throughout the US and Canada, including dates with Ziggy Markey, Grace Potter, Reverend Payton, and O'Death.

Hoots & Hellmouth appeared on several music charts including the Top 200 FMBQ AAA, Top 25 RNR American, Top 50 Mediaguide, Top 200 CMJ and Top 50 Folk DJ Album. Hoots & Hellmouth received airplay at over 100 radio stations in the US, and currently receiving airplay at BBC2 in the UK. Their first single, "Want for Nothing", was in heavy rotation at WXPN, WFPK, WNTI, WUIN, KHUM, KBAC, WNKU, WQNR, and KDHX. In addition, they were also featured as WXPN's artist of the month, Paste Magazine's "Four to Watch", and the Philadelphia City Paper wrote that Hoots & Hellmouth's album was the "folk album of the year."

Hoots & Hellmouth are also currently anticipating the October release of their self-titled debut album in Japan on Grey Dogs Records. We are seeking to continue the expansion of the release of Hoots & Hellmouth's music because we believe their success and appeal will not be limited geographically.

Mad Dragon Records looks forward to hearing from you. Please contact XXX. Kindly also visit www.hootsandhellmouth.com and www.maddragonrecords.com.

International Licensing Department
MAD Dragon Records

Appendix 3

Hi XXX,

Thanks for your CD's. Swimmers are REALLY great! They are on my desk and still get listened from time to time. But actually they don't fit in our label catalogue (they're too fresh for our retro stuff).

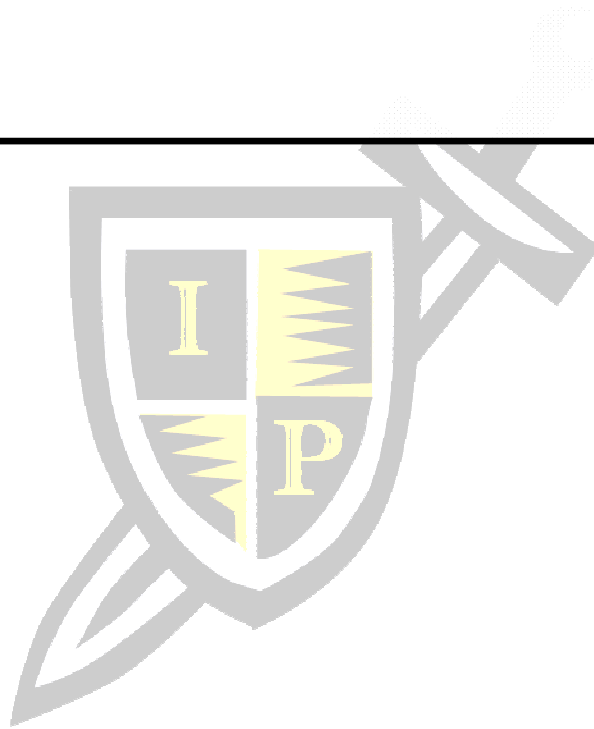
Please try: XXX at Indigo, Hamburg (our distributor!)

He's got a good overview on German labels and hopefully can give you some helpful hints...Say hello from XXX/Allscore. I'll definitely archive your CD's here in the office. Maybe I find some use for the music in the field of synch./licensing/similar in future.

Keep me updated!

All the best,

XXX



Appendix 4: Example of Departmental Assignments Issued in Class

HOOTS & HELLMOUTH - MARKETING PLAN

- Marketing Plan - Due 3.5.09
- Sales and Retail
 - Pre-sales
 - Incentives
 - Previous Sales
 - Analysis of SoundScan – First Release – April 2007

DEPARTMENT – RETAIL MARKETING

- Hoots & Hellmouth – upcoming release –The Holy Open Secret, June 2, 2009
 - Calls and servicing of promo copies to targeted retailers
 - AIMS, CIMS and MMN Stores
 - Secure opportunities for in-store appearances
 - Focus markets: Philly, NYC, Louisville, Tampa
 - Tour market retailers materials
 - Posters, Postcards, Sampler, Artist CD
 - See Tour Dates

DEPARTMENT- LIFESTYLE MARKETING

- Distribution of Point of Purchase Display
 - Drexel Locations
 - Cafés, Bookstore
 - Student Gathering Locations: Dorms, Etc.
- H&H – Holy Open Secret CD Advances to:
 - Lifestyle
 - Vintage Clothing
 - Organic Farms
 - Cafes

Appendix 5: Sample Journal Entry of Student in MDR International Licensing Department

Journal 3

The past few weeks have really wrapped up a great term for international licensing. A lot of the time was spent looking for housing and getting ready for XXX, for Tea-Kettle's, arrival. In addition, there was getting everything set for XXX from Rock & Folk. Lastly, I spent a lot of time researching and making the video presentation for XXX.

We were contacted by XXX from Rock & Folk, one of the top magazines in France, to see if they could use a Redwalls song in one of their compilation CDs. XXX was able to fill out all legal forms and I emailed with XXX until he had everything he needed. In addition, I sent him two mailers of the Redwalls album, new Hoots, Lipke and the Swimmers. We are now just waiting to get a copy of the Rock & Folk magazine and compilation.

Lastly, I have been researching a lot about XXX and her side project, XXX. I contacted XXX from XXX who was able to send me a budget and a list of normal contacts. After watching a lot of XXX past videos I was able to come up with a video promotion outline and power point presentation for XXX.

I feel that the past few weeks were a great ending to this term for international licensing. With XXX coming in August, Redwalls in Rock & Folk compilation and a great presentation for XXX a lot has been accomplished. Now I just feel that next term we should go back to researching more international labels and contacting them as much as possible.



Appendix 6: Sample Student Journal Time – International Marketing Department

Week 3:

4/14/09 (20 Minutes)- Sent out mailer to Japanese label with Hoots new album

4/15/09 (1 Hour)- Researched The Hype Machine and made user name

4/15/09 (40 Minutes)- Made a list of a few international blogs found on The Hype Machine

4/20/09 (1 Hour)- Sent out follow up emails to all Swimmers contacts

4/20/09 (45 Minutes)- Listened to all three Italian bands to pick which ones are best for joint single release

Week 4:

4/21/09 (1 Hour 15 minutes)- Re-Listened to all three Italian bands and stared my favorite tracks for each band

4/22/09 (1 Hour)- Researched more of The Hype Machine and emailed owners of blog to ask if they had a list of just international blogs

4/25/09 (45 Minutes)- Responded to email sent back from All Score Media, Germany label reached out to for the Swimmers and got everything ready to do Hoots emails

Week 5:

4/27/09 (45 Minutes)- listened to the band Medium Cool and wrote up a sheet to bring in for A&R

4/28/09 (1 Hour 30 Minutes)- Sent out follow up emails for Hoots targets in UK and Germany

4/29/09 (15 Minutes)- Sent email to German distributor that XXX at All Score Media recommended

5/3/09 (30 Minutes)- Researched more of the Hype Machine

Week 6:

5/5/09 (2 Hours)- Sent out more Hoots emails to Canadian and SXSW labels

5/6/09 (15 Minutes)- Answering emails received from labels targeted

5/6/09 (30 Minutes)- Meeting with XXX about Italian Label and everything I have to coordinate for XXX arrival

5/6/09 (15 Minutes)- Sending out emails to Fargo Records

5/6/09 (45 Minutes)- Wrote up my review of Italian bands

Appendix 7: MAD Dragon Records Class – Grading and Journal Deadlines

Attendance and Participation **35%**

Assignments and Journal Entries **65%**

Each student **MUST** maintain a weekly journal of their individual activities as a part of MDR. You **MUST** keep minutes of your activity on a weekly basis detailing the time spent on your work for the label outside the classroom. Your journal will be submitted **THREE TIMES DURING THE TERM**. Journals are due in class on (Week 4), (Week 7) and (Week 10). The first two journals submissions must be submitted on printed paper (an electronic submission will not be acceptable). The final journal is cumulative of the entire year's journal entries and must be submitted electronically in hard copy. Each student **MUST** complete **EACH ASSIGNMENT** given to her or him during class as your grade will be reflected by your efforts.

