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Reviews

Will Kaufman. *Mapping Woody Guthrie*. Norman, Oklahoma: University of Oklahoma Press, 2019. www.oupress.com

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Whenever the name Woody Guthrie is mentioned, a few things invariably come to mind. The first is almost certainly his most famous song, “This Land is Your Land” with its familiar refrain that spans from “California to the New York Island.” After that immediately recognizable melody and lyric, the image of a dusty, train-hopping hobo—of an archetypical American traveler—looms large in our collective memory of Guthrie. Will Kaufman’s *Mapping Woody Guthrie* charts the path of America’s greatest folk singer as he leaves his Oklahoma home and travels from the Redwood Forest to the Gulf Stream waters and beyond.

The book’s introduction features some keen insight into Guthrie’s affinity for the philosophical ponderings of his intellectual idol Albert Einstein as well as two useful maps. These might invoke cartographic depictions of the Apostolic travels of Saint Paul for some readers with their solid and dotted lines indicating various time periods of travel. The subsequent seven chapters are each centered in a particular geographic location.

Chapter 1 explores Guthrie’s early years beginning with his birth in 1912 in Eastern Oklahoma and highlights the impact that the oil boom and bust of the early twentieth century had upon his sense of the world. Chapter 2 follows his family’s move to Texas after the traumatic death of his older sister and his mother’s mental breakdown. Chapter 3 captures the iconic dust bowl era migration to California that would prove so formative to Guthrie’s songwriting and social consciousness.

Chapter 4 details Guthrie’s time in the Pacific Northwest working as a sort of artist-in-residence for the Bonneville Power Administration during construction of the Grand Coulee Dam. Chapter 5 chronicles a lesser-known era of Guthrie’s life during World War II. His several voyages with the Merchant Marines found Guthrie on the shores of Mediterranean Africa, continental Europe, and the United Kingdom.

Chapter 6 has the difficult task of conveying Guthrie’s complex habitation history in New York City. This chapter arguably might have been better situated after the chapter on California from a biographical chronol-

ogy standpoint, but there really was no perfect solution to the problem of its placement. From the time Guthrie first set foot in New York in early 1940 he would flow in and out of its boroughs with as much volatility as the Atlantic tides. Chapter 7 covers one last major period of exodus in Beluthahatchee, Florida before Guthrie's slow succumbing to Huntington's chorea hospitalized him back up north until his death in 1967.

In his conclusion, Kaufman reiterates the central thesis of the work: the importance that historical time and geographic place played in Guthrie's career. Utilizing geography as an organizing principle in biographical work on Guthrie is particularly appropriate for a figure as well-traveled as he was. It is also especially illuminating as it helps us to understand Guthrie's complex association with American music and our memory of him as a patriotic symbol.

Mapping Woody Guthrie is an excellent contribution to the literature on the man himself, and more broadly to the history of American folk and popular music. Readers who share Kaufman's special interest in the relationship between popular music and progressive, left-wing politics will be especially pleased with the work's tone. Yet, even for scholars working in a completely different area, the geographic methodology used in the book may be inspirational. Reinforcing the centrality of time and place helps the book to transcend some of the limitations of biography and inherently place its subject within historical context. Such a structural choice helps to communicate Guthrie's importance and influence upon American music and culture.



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**Peter Tschmuck. *The Economics of Music* (Second Edition).
Newcastle: Agenda Publishing, 2021. agendapub.com**

<https://doi.org/10.25101/21.7>

Peter Tschmuck, Professor for Cultural Institutions Studies at the University of Music and Performing Arts Vienna and editor of the *International Journal of Music Business Research*, has released a second edition of his book *The Economics of Music*, which sheds light on how economic forces shape the music industry today. In other words, his book examines the music industry from an economics perspective.

This book is an innovative and rigorous examination of the music economy in general, highlighting a great integration of microeconomic theories and up-to-date empirical music data. A key contribution of this book is an exploration, from an economics perspective, of the impact of digitalization on the music industry during its transition from a physical to a digital world. Or, in the author's own words, "By explaining the economic rules driving the digital music business today, this book aims to fill this gap." Compared to its first edition, published in 2017, the second edition further examines the effects of digitalization on the music industry since then, including developments such as streaming platforms and download services. Besides examining the detailed structures of the core sectors of the music industry—music publishing, sound recording, and the live music market, along with their interdependent relationships, it further analyzes the impact of the COVID-19 pandemic on them, as well as its shock to the secondary markets and music labor markets.

The book is well-structured by starting with an overview of the economic history of the music business. It makes readers aware of the differences between the framework of the music industry and music economy. The former includes three closely linked sectors: the recording industry, music publishing, and the live music sector; while the latter further incorporates the secondary music markets, music education, music advocacy/lobbying groups, and music funding. This is followed by an extensive application of microeconomic theories in "Microeconomics of Music: Music as an Economic Good" (chapter 2) and "Economics of Music Copyright" (chapter 3). For college students who are taking introduction-level microeconomics, both chapters are beneficial for deepening the understanding of microeconomic theories in the context of music industry, which is expected to be more systematic and interesting than those diverse examples

in a standard textbook. Specifically, chapter 2 starts by introducing the fundamentals of economics such as demand and supply, market mechanism, and price elasticities, and then uses examples from the music industry such as a concert of a famous band and hard core fans of the band to illustrate the theories. However, there are some minor issues that deserve attention: the difference between scarcity and shortage should be distinguished when applying the demand and supply model. Additionally, the formula for income elasticity of demand, along with its sign, should be reviewed.

Chapter 2 is creative in considering different types of music as economic goods. It covers all the basic categories of goods, ranging from a public good, a merit good, a club good, and common good. A typology of music as an economic good (Figure 2.8 on page 56) is extremely helpful for people trying to understand the four basic types of goods based on their rivalry and excludability in consumption.

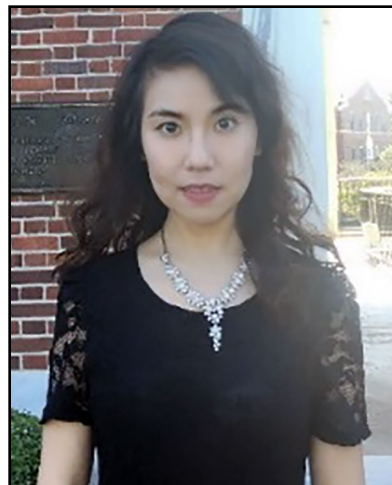
Equally as creative as chapter 2, chapter 3 connects music copyright to the music markets that are of different market structures (monopoly, monopolistic competition, and oligopoly). It not only explains the importance of copyright in music industry, but also suggests the optimal length of copyright protection.

The next three chapters provide very detailed introductions to three core sectors of the music industry (music publishing, sound recording, and live music) and analyze their interdependent relationship especially in terms of copyright and digitalization. Digitalization hit the recording industry much more severely than it impacted music publishing. Besides discussing their respective market and industry structures throughout the three chapters, examples are provided from the most popular music companies and extensive empirical data are presented to inform readers. Compared to the first edition, the three chapters further analyze, from the limited amount of data available, the impact of the COVID-19 pandemic on the three core sectors of the music industry and its main players. The data suggest some interesting facts, such as, “The COVID-19 pandemic will have not have any disruptive impact on the music publishing market... The thriving music streaming market compensates for losses in other publishing segments” (87). Although it is too early to assess the overall impact of COVID-19 on the live music sector (at the time of writing this second edition at the end of 2020), it is clear that the pandemic has had a devastating impact on it.

The last three chapters discuss the relatively minor topics of “Secondary Music Markets,” “Music Labor Markets,” and “Economics of the Digital Music Business,” which greatly enrich the previous core chapters. In particular, the chapter on music labor markets presents the readers with artistic labor market theories that are based on the basic demand and supply model. Tschmuck also analyzes the revenue streams for musicians, which suggests the excess supply problem.

This very informative book is perfect for an overview of the music business. It targets readers with a business background. Readers will benefit from this relatively easy-to-understand yet erudite exploration of the music industry. It could also be used in higher education institutions as a reference book for courses such as Music Economics, Music and Cultural Entrepreneurship, and Cultural Economics. Those courses could be either required or elective courses in the major/minor programs in the art, music, economics, and business departments, along with inclusion in the general education curriculum. In addition, this book would further promote collaboration among departments and programs at any higher education institution which contributes to the new interdisciplinary course offerings such as Economics of the Music Industry. Students using this book will realize that economics lies at the heart of the music business and understand that the economics of the music industry can shed light on how our daily life and decision-making are affected by economic forces.

YING ZHEN is an Associate Professor of Business and Economics at Wesleyan College in Macon, Georgia, where she serves as the Economics Program Director. Her major fields of specialization are labor economics, cultural economics, and industrial organization. Specific research interests include music business and economics of immigration. As a member of the Music Industry Research Association (MIRA), she collaborated with Professor Alan B. Krueger of Princeton University (founder of MIRA and the



former chairman of the Council of Economic Advisors under President Obama) on the “Survey of Well-being of Musicians in the United States from December 2017-June 2018.” Some key results have been cited six times in Krueger’s book *Rockonomics: A Backstage Tour of What the Music Industry Can Teach Us about Economics and Life*, which was published in June 2019, three months after his March 2019 death.

She considers economics a universal science, which should be open to everyone. Her ultimate goal is to help students see the world through the eyes of an economist, helping them to appreciate the beauty of economics and to become civilized world citizens.

Ari Herstand. *How to Make It in the New Music Business: Practical Tips on Building a Loyal Following and Making a Living as a Musician* (Second Edition). New York: Liveright Publishing Company, 2019. wwnorton.com/liveright

<https://doi.org/10.25101/21.8>

There is no shortage of books purporting to be “the definitive guide to attaining success in the music business.” If the alleged Hunter S. Thompson quote about the music industry is true, the music self-help/education business might be even worse. The problem with so many of these books is that they’re written by pure academics, consultants, journalists, or lawyers. Very few authors truly understand what it’s like to hustle every day as an artist. Even fewer employ solid pedagogical methods that scaffold knowledge in a way that efficaciously educates. Enter Ari Herstand.

Herstand has been a full-time indie musician since 2008, playing with artists such as Milk Carton Kids, Phil Vassar, Matthew Nathanson, and Ron Pope. As a musician, he has played over seven hundred shows and launched the highly-successful “UnCancelled Music Festival” which virtually showcased over 350 artists to a worldwide platform during the coronavirus pandemic. In 2012, he started the music business blog *Ari’s Take*, which eventually blossomed into a full-blown online education

company. His articles are frequently featured on powerhouse sites such as *Hypebot*, *CD Baby*, *American Songwriter*, and *Roland*.

How to Make It in the New Music Business could be considered Herstand's educational magnum opus. Originally released in December 2016, the book was subsequently updated with a second edition released in November 2019 (this review focuses on that edition). Since its release, it has been hailed by indie musicians, music magazines, websites, podcasts, and blogs alike. At the time of this writing, it is listed on Amazon's top three bestselling books on the music industry (it's hard to surpass Donald Passman on any list!).

The book is divided into sixteen unique chapters that build off one another in succession. Starting with a brief overview of the "new" music industry (again, not from the perspective of an executive, but an independent musician), the author launches into a series of "how-to"s for building a platform in today's marketplace. Quickly dispelling the mythic romanticism of pursuing a career in music, Herstand makes it clear: no one *just* makes music for a living. He gives practical advice on how to effectively parse out work hours, who you need to have on your team (and when), how to effectively utilize analytics to understand and grow your fan base, and what the industry looks for when signing talent.

While each of these subjects deserves books written about them in their own right, the author does a good job of cutting through the noise and allowing readers to dip their toes into worlds which may not have been explored previously. Herstand continues with this brief, but effective approach for subject matters including the recording process, digital distribution, local hotspots (he does a fantastic job of summarizing music scenes in cities like Los Angeles, Nashville, New York, and London), booking shows, sponsorships and crowdfunding, royalties, sync licensing, and the media. The bottom line here is that Herstand does an expert job of steering the reader away from fantasy revenue streams (CD sales and streaming royalties), and instead towards the real-world potential of tried-and-true methods, combined with the new technological tools available to anyone with an internet connection and a touring vehicle. He clearly understands the grind of being an independent musician, and focuses all of the book's pages on relevant, practical matters for aspiring artists and ensembles.

If there are potential shortcomings for someone reading this text, it would be in making the assumption that this book is, in fact, the end-

all-be-all of a music business education. As any veteran student of the industry knows, the business tends to be incredibly complicated, and true understanding requires time, experience, and a multitude of educational resources. Furthermore, the synergistic relationship between music and tech is ever evolving, and as such, any book has the tendency to be outdated by the time of publication. In this manner, no textbook could ever fully illuminate the potential and pitfalls of “how to make it in the new music business.” Fortunately, while the title may be more effective marketing than truth, Herstand does a great job of communicating this in the text and frequently gives solid resources for artists to stay up-to-date on the latest trends and developments in the music business.

While I’m not sure this text would be effective for an entire course on the music industry, I think it would be great as part of a program focused on educating artists. I could easily see myself listing this book as required reading on a senior project or internship syllabus. The nuggets of wisdom that are shared would make for great highlights of a more robust music business education and as such, I feel I can wholeheartedly recommend this book to any aspiring artist or colleague within the industry. Ari Herstand is someone who undoubtedly will become more and more of a household name as a trusted source for artists in the months and years to come.



Steven Potaczek is an artist, music producer, and educator who is focused on helping tomorrow’s musicians and music industry leaders discover and live out their potential as creative careerists. He has worked with some of the top artists in the industry, cowritten songs that charted on *Billboard’s* Top 40, received numerous industry accolades, composed for television shows such as *Parks and Rec*, *New Girl*, and *CBS Evening News*, and

has successfully collaborated with organizations such as MTV, National Geographic, and the Heartland Film Festival. He is a regular speaker at various music industry events around the United States and is currently an Assistant Professor and Director of Commercial Music studies at Samford University in Birmingham, Alabama.

Kamal Moo. *The Straightforward Guide to the Music Biz: An Entertainment Lawyer Breaks Down the Industry*. Rocksteady Media, LLC, 2020.

<https://doi.org/10.25101/21.9>

This book is appropriately titled—it is indeed straightforward. It does a very good job of touching on lots of topics and explaining them plainly and simply. The author is very knowledgeable about many areas of the music industry and succeeds in accurately describing complex topics in easy-to-understand language. Although I did not check every explanation found in the book for accuracy, a deliberate read of the book cover to cover left me confident that the information contained is reliable, which is often not the case with short and relatively simple books on the music industry. The book is divided into eight substantive sections with a “Final Thoughts” section at the end. The coverage is broad, including copyright law; songwriting; band/group matters; record deals; starting an indie label; record production; touring; and the role of agents, managers, and attorneys. Each section explains the important business and legal aspects to consider in each segment of the industry, all within eighty-two pages. It is available as an ebook and in paperback, priced from US\$9.99 to \$14.99.

Different college students and up-and-coming artists, songwriters, and professionals need tools that are best suited for their style of learning. For some, the well-established books that we professors all know and love may explain topics in too much detail, be too lengthy, or too expensive to meet the needs of someone who is looking for a short answer to a question. This book provides the short answer with just enough explanation to be helpful. With its relatively short length, and low price point, this book meets a specific need. I could easily see it being used in workshops for up-and-coming industry creative and business types who are not yet able or willing to invest much money in educational resources. I could also see it on a reading list for incoming college students before they start taking courses, readily available on a table in a recording studio lobby, in a high school guidance counselor’s office or music classroom, in a community outreach career center, or in a bag of swag given to aspiring songwriters or artists attending a conference. Overall, this book is a valuable resource about the music industry, both accurate and simple in its style, and easily accessible due to its length and price.

SERONA ELTON has extensive experience as a music industry professional and educator. She is a professor, Director of the Music Industry Program, and Associate Dean of Administration at the University of Miami Frost School of Music. She is also a Yamaha Master Educator and serves as Head of Educational Partnerships for The Mechanical Licensing Collective (The MLC). Previously, Elton worked for Warner Music Group where she held the position of Vice President, Product Management, and for EMI Recorded Music, North America, where she was Vice President, Mechanical Licensing and Repertoire Data Services. She has also provided consulting services to Sony Music Entertainment, Universal Music Group, Zumba Fitness, and other music-related companies. A respected expert, Elton has written numerous articles about the music industry and directed several industry conferences. Additionally, the Leadership Music alumnus has provided expert commentary for *Billboard* and *CNN.com* and has made multiple appearances on *NPR's Marketplace*. Elton is very active in numerous music industry organizations and has served as President of the Music and Entertainment Industry Educators Association (MEIEA), Chair of the Florida Bar Entertainment, Arts, and Sports Law section, a member of the Recording Academy Board of Governors for the Florida Chapter, and a Trustee of the Copyright Society of the USA. Elton holds a BSBA in Finance from the University of Florida, an MM in Music Media and Industry from the University of Miami, and a JD from Brooklyn Law School. She is a member of the New York Bar and Florida Bar.



The *Journal of the Music & Entertainment Industry Educators Association* (the *MEIEA Journal*) is published annually by MEIEA in order to increase public awareness of the music and entertainment industry and to foster music and entertainment business research and education.

The *MEIEA Journal* provides a scholarly analysis of technological, legal, historical, educational, and business trends within the music and entertainment industries and is designed as a resource for anyone currently involved or interested in these industries. Topics include issues that affect music and entertainment industry education and the music and entertainment industry such as curriculum design, pedagogy, technological innovation, intellectual property matters, industry-related legislation, arts administration, industry analysis, and historical perspectives.

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