

Social Impact of Music Entrepreneurs

Course Information

Course: Social Impact of Music Entrepreneurs [Quest 1 IDS2935]
Theme: Social Justice and Power
Meeting Day/Time: [Mondays, 12:50 - 2:45pm; Wednesdays, 1:55pm - 2:45pm]
Location: Online via Zoom
General Education Designations: Humanities
A minimum grade of C is required for general education credit

Instructor

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What is a Music Entrepreneur?

Music entrepreneurs are creative professionals who develop musical content and educational materials/opportunities to advocate for societal issues, start up enterprises that support their platforms for utilizing their creative works to influence social engineering change and create social impact, incorporate the art of public speaking and music to raise awareness of certain issues they adhere to fight the system, and engage in research-based activities to stay informed of their concerned issues.

Course Description

Entrepreneurs in music around the world have overcome social, cultural, and economic barriers in rising to a high level of professional success. In doing so, they are models for change, serving as inspiration for individuals from all walks of life, well beyond the arts. Many notable music entrepreneurs (i.e., performers, music producers, and business owners) have become *influencers* and *respondents of societal issues* (e.g., social justice, politics, ecological activism, and so forth) and cultural trends (e.g., fashion, morality, artistic/humanistic expressions, and so forth). Music entrepreneurs *advocate societal issues* through their lyrics and musical expressions that portray current issues, communicate their postulations and stances on societal issues on myriad platforms (i.e., interviews, digital media platforms, embarking in partnerships with social justice-based organizations, start up music businesses and non-profits that aim to be beacons of awareness for selected issues, and so forth). Hence, this course aims to provide students with skills vital to participating in the current music industry and developing a personal enterprise using artistic (musical) expressions to influence global issues.

This course is recommended for all students who would like (1) study musicians' contributions in response and influence on the human condition, (2) to further their understanding of music business and entrepreneurship, and (3) to learn entrepreneurial methods to expand a platform for addressing societal justice issues, as utilized by music entrepreneurs.

Course Objectives/Goals

Students taking the Quest Course, *Social Impact of Music Entrepreneurs*, will learn to do the following with the guidance and mentorship of the instructor:

- analyze the types of strategic methods employed by notable music entrepreneurs and how they have utilized those methods to elevate their platform of influence, expand their business, and globalize their brand and mission.
- provide a comprehensive overview of the impact of highly-regarded music entrepreneurs' on society during different pivotal eras.
- describe *how* and *why* those stylistic approaches manifested as an artistic response to social issues of the time in the United States and other regions of the world.
- offer insight into the cross-cultural impact of notable music entrepreneurs' products and services
- discuss how these entrepreneurs culturally-integrated their music to expand their audience platforms/followings and globalized their brand and advocacy.

Student Learning Outcomes

As a result of taking the Quest Course, *Social Impact of Music Entrepreneurs*:

- The instructor will work with students to devise a personalized-philosophy for (1) how/why music could continue to play a role in the ever-expanding intercultural society, (2) how/why other music entrepreneurs [not discussed in class] are utilizing their creative platform (e.g., concerts, online social media content, education, public speaking engagements, compositions, and so forth) for *influencing positive advancements in the world*, and (3) how/why these music entrepreneurs' methods and mission can/should be applied to disciplines outside of music.
- Students will create their business plan [with the guidance of the instructor] that is modeled and/or inspired by a notable music entrepreneur(s), as learned in the course to advocate for societal issues and to eventually start up a personal enterprise that creates a platforms for utilizing musical mediums or other musicians to help influence *change* and create *social impact* within the student's society.
- Students will analyze and describe the various types of entrepreneurial methods (e.g., musical content such as lyrics and other musical expressions, commercial music strategic marketing, media-based streams, word-of-mouth, fund-raising, and so forth) utilized by notable musicians and discover ways for incorporating the art of public speaking and music to raise awareness of certain issues they adhere to *fight the system*, and engage in research-based activities to *stay informed of their concerned issues*. The instructor will help guide the student to ensure they are successful at analyzing and understanding the myriad entrepreneurial methods for influencing change through music and media arts.
- With the guidance of the instructor, students will conduct a comparative research study of current music entrepreneurs of commercial music artists and art-music artists within their proximity, and

to be able to provide a descriptive analysis describe their methods for advancing their platform and addressing global industry issues and fighting the system to promote a more unified world.

- Students will develop a better understanding of how they utilizing their creative ingenuities (whether musically or non-musically) to advance their marketability and vocational mission.

Class Meetings

The Instructor will provide weekly announcements via email to the class to outline the agenda and expectations for the designated class meeting times (Mondays and Wednesdays). Given that this course's research expectations is hefty, the Instructor will vary course meeting times to offer: (1) Class lectures, (2) Lab hours; and (3) Consultations for the assignments.

Required & Recommended Course Materials

Required:

No textbook. The Instructor will provide students with (1) selected articles, (2) research studies, and (3) musical multimedia materials.

Recommended:

(1) *“Popular Music in America: The Beat Goes On, 5th Edition”* by Michael Campbell (2019)

Link: <https://www.cengage.com/c/popular-music-in-america-the-beat-goes-on-5e-campbell/>

(2) *“The Rutledge Reader on the Sociology of Music”* edited by John Shepherd and Kyle Devine.

<https://www.routledge.com/The-Routledge-Reader-on-the-Sociology-of-Music-1st-Edition/Shepherd-Devine/p/book/9780415855464>

Coursework and Schedule

Student-Faculty Engagement

For context, music entrepreneurs are creative professionals who develop musical content and educational materials/opportunities to advocate for societal issues, start up enterprises that support their platforms for utilizing their creative works to influence *empathetic social change* and create *meaningful social impact*, incorporate the art of public speaking and music to raise awareness of certain issues they adhere to *challenging systems and adherences*, and engage in research-based activities to *stay informed of their concerned issues*. Students will engage in eclectic and interactive experience through coursework, assessment, and discussions that are akin to the polymath careers of music entrepreneurs, the instructor of the course intends to have a high level of student-faculty engagement through class discussions that are geared to helping students establish the pillars for embarking in their aspired enterprise while incorporating the arts to help strengthen the mission of responding to a desired societal issue. Hence, the students are encouraged to consult with the professor during class and office hours to report on the projects' progress to seek feedback and direction to ensure

List of Graded Work

I. “Weekly Postulations/Discussions”

The purpose of the postulations/discussions is for you (1) to *learn* about and relate to your peers' perspectives based on their experience and profession within Social Music Entrepreneurship; (2) to *refine* your perspectives over time to help strengthen your personal enterprise; and (3) to *uncover* opportunities for future collaborations between your peers as each of you have various types of expertise. The discussion **postings** should be clear, concise, and creative. It is highly-encouraged but optional for you to address your peers' viewpoints. The objective of each reply is to relate with each other, and sometimes, to offer a different perspective in a respectful manner. Every discussion will be posted on Canvas and due on **Sunday by 11:59 pm** in the Discussions tab.

II. “Unit 1-5 Research Presentations”

For Units 1 - 5, students will research and create a presentation (either a powerpoint PDF presentation) or multimedia video presentation) that covers the **one of the following options**:

OPTION 1: TWO selected artists and their songs (it can contain lyrics or be an instrumental composition)

OPTION 2: ONE selected artist and their song (it can contain lyrics or be an instrumental composition) and ONE company (for profit or non-profit) and/or initiative that involves an artist collaborating with a social entrepreneurial organization that correlates with the respective unit theme. Unit themes include:

- I. “The Preservation of Our Humanity”
- II. “The Value of Intercultural Relationships & Unity”
- III. “The Urgency for Political Activism”
- IV. “Moving Forward into the Future”
- V. “The Importance of Individualism & Uniqueness”

1. Your presentation should highlight meaningful information about the artist/song and/or social entrepreneurial organization that correlates with the respective unit theme. Feel free to provide the website link, articles, and/or any video resources that could help support your presentation.
2. Consider including a short description or biography of the artist, company, or initiative that explains to the class and instructor why and/or how the artists decided to address this selected Unit theme; in other words, the impetus (specific) theme being addressed under the umbrella of the Unit theme?
3. For the song, please analyze (a) the lyrics of the song, and/or (b) musical aesthetics of the song. Then, provide a description of how you perceive the lyrics or musical aesthetics compliments the social mission of the song as it pertains to the Unit theme.
 - ◆ Also, indicate which specific theme the song addresses, and indicate the time period & social situation of the society that perhaps spawned the incentive to create the song.
4. Research the branding and marketing strategies that the artist, company, or initiative implemented (e.g., check out the album artwork, music video, website information, flyers, magazines, interviews) to propel the song to national or global impact and success.
5. Indicate the ways that the artist employed entrepreneurialism for this song or album, and indicate some data regarding the impact of the song. Questions you might include in your presentation are (but not limited to):

1. Was money, resources, or *access* raised for an organization? If so, how much?
 2. Did it reach the charts? If so, which ones?
 3. How did it propel the artists' career forward? How did it propel the social initiative forward?
 4. Did it inspire a movement of other artists to address the same issue with other songs?
 5. Did it reach media outlets? If so, which ones and how was the receptivity?
 6. Did it influence change in society? If so, how?
6. Indicate how the song might be relevant today. Also, indicate what attributes of the artist or song you particular like.

Students will submit this assignment on **Fridays by 11:59pm** in the Assignments tab.

III. *"Songwriting Project"*

Each student will write lyrics or a poem containing at least 4 stanzas that addresses one of the social or cultural issues discussed in class. The song lyrics or poem may or may not rhyme. A minimum of four stanzas is required, with each stanza containing four lines. Students will submit this assignment in the Assignments tab. Students will submit this assignment on **Week 12, Friday by 11:59pm** in the Assignments tab.

IV. *"Meet the Music Entrepreneurs"*

Attend either a musical entrepreneurial lecture or a concert held at the the College of The Arts at the University of Florida - Creative Professional Lecture Series or at the School of Music. There will be a Q&A session held between the music entrepreneur(s) and students. Afterward, students will be expected to write at least a 1-page report addressing their personal experience and how it relates to the content taught in class. Students will submit this assignment in the Assignments tab any time before **Week 15, Friday by 11:59pm**.

◆ This assignment fulfills the "Experiential Learning Assignment #1 component of the course.

V. *"Meet the Arts Entrepreneur"*

Students will be expected to write at least a 1-page report on their personal experience and "take-aways" from the presentation given by one of the guest presenters for the class. Students will submit this assignment in the Assignments tab any time before **Week 15, Friday by 11:59pm**.

◆ This assignment fulfills the "Experiential Learning Assignment #2 component of the course.

Capstone Project

Students will select and complete one of the three optional assignments. Students are welcomed to complete as many as this wish, but only one is required.

VI. *Personal Entrepreneurial Business Plan (OPTION #1)*

Description: You will be required to devise your own personal entrepreneurial business plan for your own aspirations. The personal business plan should indicate which specific social issue(s) you plan to impact through your enterprise, as inspired by the music entrepreneurs discussed throughout the course. The rubric for the course is located in the Assignments tab. Students will submit this assignment in the Assignments tab any time before **Week 15, Friday by 11:59pm**.

VII. *Philosophical Paper on Social Music Entrepreneurship* (OPTION #2)

Description: Write a paper based on a philosophical prompt pertaining to social arts entrepreneurship provided by the Instructor. Prompt will be provided the week after the Midterm week. Students will submit a 6-10 paper, single spaced, in the Assignments tab any time before **Week 15, Friday by 11:59pm.**

VIII. *“Research in Music Entrepreneurship”* (OPTION #3)

Description: Students will be required to conduct a comparative research study of current music entrepreneurs of commercial music artists and art-music artists within their proximity, and to be able to provide a descriptive analysis describe their methods for advancing their platform and addressing global industry issues. A rubric of guidelines for the study will be provided. Students will submit a paper of 800 - 1200 words. Students will submit this assignment in the Assignments tab any time before **Week 15, Friday by 11:59pm.**

Course Calendar & Unit Descriptions

For each unit, students will listen, watch, and learn about several notable music entrepreneurs (i.e., artists, producers, and businesses) of different genres and eras who created, released, and/or performed pieces of music that influenced society while addressing social issues.

Weeks 1 - 3 — UNIT 1: *“The Preservation of Our Humanity”*

In this unit, we will discuss how notable music entrepreneurs have and are addressing the importance of human interaction and development such as (1) our compassion and kindness between people of different socio-economic statuses, (2) our response to preserve our ecosystem and take care of nature, and (3) our need to respect values and perspectives of individual. We will also discuss specific methods these entrepreneurs utilized to partner with government organizations and non-profits who specialize in ecological and socio-economic development.

Weeks 4 - 6 — UNIT 2: *“The Value of Intercultural Relationships & Unity”*

In this unit, we will discuss how notable music entrepreneurs have and are addressing the importance for cultivating positive relationships between people of other ethnic and cultural traditions through their music, branding, and other initiatives. We will also discuss specific methods these entrepreneurs utilized to expand their platform to reach a globalized market of music consumers, and how they managed to integrate multiculturalism within their products, services, and advocacy.

Weeks 7 - 9 — UNIT 3: *“The Urgency for Political Activism”*

In this unit, we will discuss how notable music entrepreneurs have and are addressing (1) the importance for equity, inclusivity, and diversity in society, (2) the government’s role in serving civilians, and (3) the injustices towards minority groups. We will also discuss specific methods these entrepreneurs utilized through their music and media to combat governmental injustices and to encourage support for all people groups.

Weeks 10 - 12 — UNIT 4: *“Moving Forward into the Future”*

In this unit, we will discuss current shifts in the music industry that are affecting the ways music entrepreneurs communicate their social stances. Due to newfangled methods for consuming music (i.e., streaming, music sharing technologies, NFTs, youtube) and copyright issues that have not been fully-addressed, this unit aims to address issues that are impinging music entrepreneurs' financial and creative sustainability, and offers several suggestions for how to assist music entrepreneurs to continue to create musical mediums of expressions that advocate for social justice.

Weeks 13 - 15— UNIT 5: *“The Importance of Individualism & Uniqueness”*

In this unit, we will discuss how notable music entrepreneurs have and are addressing/celebrating (1) the importance of individualistic expressions among people and (2) the unique and positive attributes of their generation. We will also discuss specific methods these entrepreneurs utilized through their music and media to become ambassadors of artistic expressions (i.e., fashion, music, etc.) that influences target audiences of other businesses outside of music.

Grading

Assignments & Percentages

- I. Weekly Postulations/Discussions = 30%
- II. Unit 1-5 Research Presentations = 35%
- III. Songwriting Project = 5%
- IV. Meet the Music Entrepreneurs = 2.5%
- V. Meet the Arts Entrepreneur = 2.5%
- VI. Additional Assignment (Option 1 - 3) = 25%

Class attendance, Make-up Exams, and Attendance

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies. [Click here to read the university attendance policies.](#)

Accommodations for Students with Disabilities

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center.](#) It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Grading Scale

Click here for [Information on current UF grading policies for assigning grade points.](#)

Course Evaluation

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>.

Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results>

Technical Issues

To resolving technical issues, visit the helpdesk website or call 352-392-4357.

Cheating and Plagiarism

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Click here to read the Conduct Code. If you have any questions or concerns, please consult with the instructor or TAs in this class.

In-Class Recording Policy

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are **STRICTLY CONTROLLED**. The **ONLY** allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is **PROHIBITED**. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

Campus Resources

Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care](#) website to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit the [Counseling and Wellness Center](#) website or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the [Student Health Care Center](#) website.

University Police Department: Visit [UF Police Department](#) website or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the [UF Health Emergency Room and Trauma Center](#) website.

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

[Career Connections Center](#): Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

[Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources.

[Teaching Center](#): Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

[Writing Studio](#): 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: Visit the [Student Honor Code and Student Conduct Code](#) webpage for more information.

On-Line Students Complaints: View the [Distance Learning Student Complaint Process](#).