MUSIC and the ATTENTION ECONOMY

Unpacking what matters most for musicians, institutions, audiences, and ourselves...

Tuesday & Wednesday,
May 21 & 22, 2019

Network of Music Career Development Officers (NETMCDO)
24th Annual Conference | Manhattan School of Music

NETWORK *of*
MUSIC CAREER
DEVELOPMENT
OFFICERS

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CONFERENCE THEME | MUSIC and the ATTENTION ECONOMY

Unpacking what matters most for musicians, institutions, audiences, and ourselves…

Areas of Focus include:

- How to effectively teach/work with students and alumni in a distracted culture…
- Tools we can use to stay focused on what matters most…
- How to facilitate meetings, rehearsals, entrepreneurial coaching and classes for optimal learning…
- Solutions for musicians dealing with plugged-in audiences…
- How to get busy administrators on board with your program…
- Practical ways to facilitate change…
- How to pay direct attention to the real 'elephants in the room.

Plus, as always, sessions include conversation about overarching best practices and developments for those who help students and alumni develop musical careers.

CONFERENCE SCHEDULE: DAY ONE | Tuesday, May 21

8:15 AM **Breakfast/Check-in**

9:00 AM **Welcomes & Opening Session: Unpacking the Attention Economy**

9:45 AM **Attention and the Brain with psychologist Michael Alcée**

10:45 AM Break

11:00 AM **Teaching Demos**

"The Listening Dyad: A tool for discovering and defining your authentic voice"
- **Tanya Kalmanovitch**, Mannes & New England Conservatory

"How do we articulate our value?"
- **Jeffrey Nytch**, University of Colorado Boulder

12:30 PM **Lunch, on-campus**
optional mini-tour of Neidorff-Karpati Hall

1:30 PM **Teaching Demos**

"Using the Japanese concept of 'Ikigai' as a tool for long-term career fulfillment" - **Jazmín Morales**, Colburn School

"The Community Engagement 'Hat Trick': Discovering Tools for Effective Community Engagement Through Interactive Peer Learning"
- **Tanya Maggi**, New England Conservatory

3:00 PM Break

3:15 PM **Getting Noticed: Marketing + Publicity for Musicians & Their Institutions** with
Ashley Chui, Founder, CARA Vision;
Adam Crane, New York Philharmonic's Vice President of External Affairs;
Gail Wein, journalist/publicist/producer

4:15 PM **What the Attention Economy Means to Us & How It Affects Our Work**

5:15 PM **Cocktail Reception** "at the top" of Manhattan School of Music

CONFERENCE SCHEDULE: DAY TWO | Wednesday, May 22

8:15 AM **Breakfast**

9:00 AM **A Conversation with NEA jazz master Maria Schneider,**
composer, bandleader, and advocate

10:30 AM **Open Space**
Breakout Sessions driven by attendees' interests

12:30 PM **Lunch, off-campus**

	optional tour of Manhattan School of Music's Center for Music Entrepreneurship and nearby performance halls
2:00 PM	**Attention-Grabbing Music-Making, Performances & Event Design** with saxophonist **Patrick Bartley**; Chamber Music America's Classical/Contemporary Program Director **Susan Dadian**; violinist, humanitarian, educator **Kelly Hall-Tompkins**
3:00 PM	Break
3:15 PM	**Facilitation Workshop with John Steinmetz**
4:45 PM	**Closing Ceremony/Talking Stick**

WIFI

1. Connect to the WiFi network "MSM"
2. (No password required)

Connect with NETMCDO Online

facebook.com/groups/NETMCDO

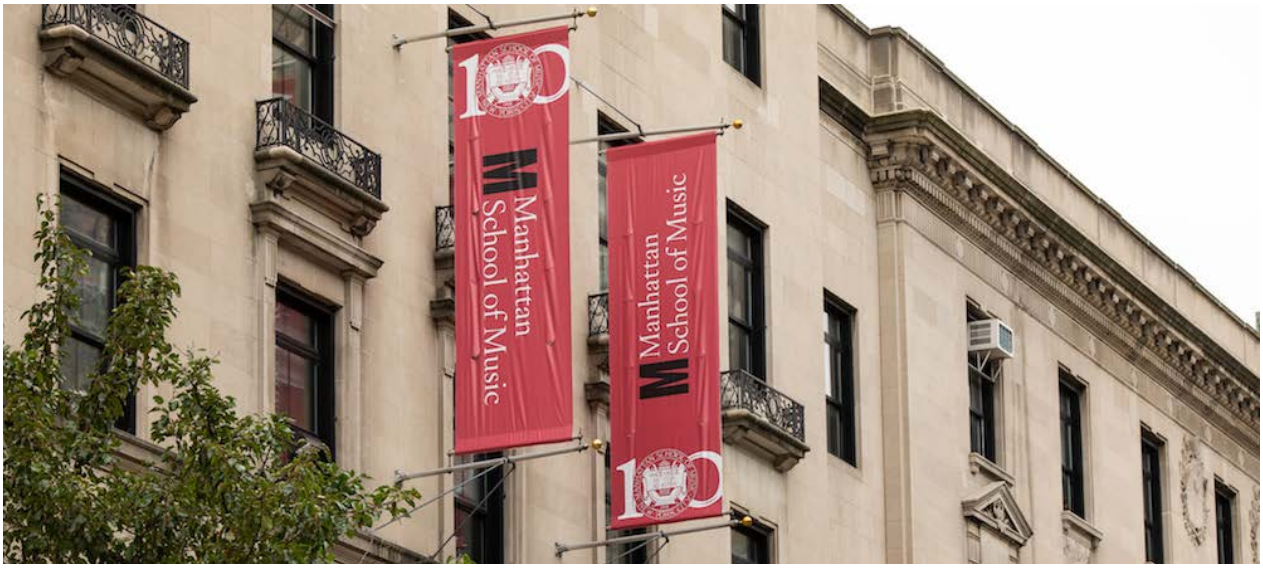
musiccareernetwork.org

2019 CONFERENCE PLANNING COMMITTEE

Angela Beeching
John Blanchard
Casey Molino Dunn
Jazmín Morales
John Steinmetz
Chris Vaughn
Nate Zeisler

ABOUT MANHATTAN SCHOOL OF MUSIC (MSM)

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 980 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; a world-renowned artist-teacher faculty; and innovative curricula.



SPECIAL THANKS TO THESE HELPFUL FOLKS AT MSM

President James Gandre and his team: Courtney Sams and Alexa Smith plus Marc Day
Provost Joyce Griggs and her team: Caroline Hirsch and Zach Van Pelt
Bryan Greaney, Dean of Academic Operations
Henry Valoris, Dean of Production and Performance Operations
Box Office, Chartwells: MSM's Dining Services, Distance Learning & Recording Arts, Facilities, Production, Residence Life, Scheduling, and Student Engagement teams
The fabulous CME Staff and Doctoral Fellows, Chantal Brundage, Jason Thomas, and Weiwei Zhai

BIOS | CONFERENCE PLANNING COMMITTEE, aka the "Ground Crew"

Conference facilitator, **John Steinmetz,** faculty member at UCLA, teaches bassoon, chamber music, and a graduate seminar on notation for performers. John recently retired as a player; he was principal bassoonist of several local orchestras, a member of XTET and Camerata Pacifica, and a long-time participant in the Oregon Bach Festival and the Apple Hill Summer Festival. On soundtracks for movies and TV, he accompanied pirates, aliens, dinosaurs, cartoon characters, lovers, and people saving the world from destruction. Among John's recent compositions are "All the Difference" for wind quintet and "One Thing and Another" for clarinet and piano. His compositions have been released on CDs from multiple labels; recently an album of his wind music, *What the Birds Said*, from Mill Avenue Chamber Players, and his "Sorrow and Celebration" for reed

quintet and audience on the new CD *The Space Between Us* from Akropolis Reed Quintet. As a consultant to Apple Computer, Disney Imagineering, and Naxos Records, John collaborated on research into computers and learning, he edited a collection of music for parents and teachers of elementary school children, and he wrote on issues in music performance and on technologies of learning and expression. His article "Resuscitating Art Music" has been widely reprinted. Naxos Records publishes his pamphlet for new concertgoers, "How to Enjoy a Live Concert." John has given master classes, pre-concert lectures, workshops, and speeches for arts conferences, music schools, boards of directors, and summer festivals.

Author of "Beyond Talent: Creating a Successful Career in Music," **Angela Myles Beeching** is dedicated to helping musicians live the life they desire. She is a contributing author to several volumes: "Embracing Entrepreneurship Across Disciplines," "Life in the Real World: How to Make Music Graduates Employable," and "Disciplining the Arts: Teaching Entrepreneurship in Context." And she writes a popular weekly blog with music career tips and inspiration found at angelabeeching.com.

Ms. Beeching is the former director of career and entrepreneurship programs at Manhattan School of Music, New England Conservatory, and the Indiana University Jacobs School of Music. Her guest speaking at festivals, conferences, and music schools has recently taken her to Oslo, Tokyo, London, Vienna, and Helsinki. Angela maintains a thriving consulting practice, working with individuals, ensembles, and institutions to facilitate change.

John K. Blanchard is currently Manhattan School of Music's Institutional Historian and Director of Archives and played an important role in the planning and production of its Centennial Season in 2018–19. He is a member of the Society of American Archivists. Over his 30-year career at MSM, he has held positions with responsibilities in admissions, development operations, annual fund, and alumni affairs. He was head of the School's placement/career services office from 1993 to 2006, which grew to become the current Center for Music Entrepreneurship. He has lectured on the development of effective job-search materials, appearing as a guest speaker at the New World Symphony in Florida, The Juilliard School, Chamber Music America, and the Royal College of Music (London). He has been quoted in articles in the *New York Times*, *Chamber Music magazine*, *the New York Post*, and *Martha Stewart Living* magazine, as well as in the musicians' career guide "Beyond Talent". He co-founded the Network of Music Career Development Officers in 1995. He holds a Master of Music degree from Manhattan School of Music, where he was a scholarship student of flutist and conductor Ransom Wilson.

As the Director of Manhattan School of Music's Center for Music Entrepreneurship, **Casey Molino Dunn** teaches as part of the collegiate faculty, manages career-enhancing services, and produces professional development workshops for students and alumni. In recent years *Billboard* and *Forbes* have highlighted the impact of the Center's varied activities. He previously held related positions at Eastman, Juilliard, and Hunter College. In addition to work with NETMCDO, Casey has presented at conferences of the Society for Arts Entrepreneurship Education and Chamber Music America (CMA) plus volunteers annually as a CMA Career Advisor. In working with musicians, Casey utilizes his background as a publicist, producer, and performer (vocalist, pianist, and actor). His recent performances range from *The Magic Flute* (Papageno) in New Hampshire to Sondheim's *Passion* (Torasso) in Florida. Other highlights include appearances in China and Italy, Lippa's *I Am Harvey Milk* at Lincoln Center, NYC's Opera on Tap's Playground Series, a chorister with New York City Opera plus solo keyboard performances for the Baroque Orchestra of New Jersey and the New Jersey Symphony Orchestra's community engagement series. Casey is the Director of Music at Ogden Memorial Presbyterian Church in Chatham, NJ and produces Chatham's "Concerts on Main," a series he launched in 2013. He holds degrees from The University of North Carolina at Chapel Hill and the University of Rochester's Eastman School of Music.

Jazmín Morales is the Coordinator of Community Engagement and Career Development at the Colburn School. A classically trained violinist who also grew up playing mariachi and other regional Mexican music, Jazmín has spent her life and career navigating the space between Western and folk art traditions, and supporting others -- especially other women of color -- in those fields. She made her orchestral debut at Carnegie Hall at the age of 13 and played with an all-female mariachi during the Opening Ceremony of the 2008 Beijing Olympics. Before coming to the Colburn School, Jazmín was the Artist Services coordinator at La Jolla Music Society. She is an active member of Emerging Arts Leaders – Los Angeles (EAL/LA) and Women of Color in the Arts (WOCA), and currently serves on the Emerging Professionals Board of Get Lit – Words Ignite. Jazmín earned her B.A. in Ethnomusicology from UCLA and M.A. in Arts Management from the Center for Management in the Creative Industries at Claremont Graduate University.

As Coordinator for Manhattan School of Music's Center for Music Entrepreneurship (CME), **Chris Vaughn**'s key responsibilities focus on enhancing the CME's day-to-day operations, through further online integration of CME's central functions of working with the community at large. In addition, he helps facilitate entrepreneurial coaching, and provides administrative support for the Center's range of academic offerings (courses and Setting the Stage workshops,

including collaborations with many departments), Musician Referral services, resource sharing, entrepreneurial coaching and career advising with students and alumni.
Active as an actor and baritone vocalist, he most recently performed as part of The Lobby Project for New York City Center Encore's Off-Center concert of Michael Friedman's *Gone Missing*. Other performances range from New York Gilbert & Sullivan Player's controversial production of *The Mikado* to the 25th Anniversary national tour of *Forever Plaid*. A native of the Mohawk Valley in upstate New York, he studied at The Hartt School of Music, where he earned his BFA in Musical Theater.

Nate Zeisler envisions a world where students majoring in the arts have a clear path to a sustainable career, where creative minds are empowered and inspired to rule the workforce, and where access to the arts is not just for the privileged few, but for all. As the Dean for Community Initiatives at the Colburn School in Los Angeles, Dr. Zeisler is building a pipeline of sequential arts learning for hundreds of children in greater Los Angeles so that children of all backgrounds may experience a performing arts education. He supports the careers of world-class artists and passionate entrepreneurs, offering career advice and action-based learning opportunities that prime them for the 21st century workforce. When he's not passionately developing programs and careers at the Colburn School, you can find him checking out the SoCal tidal pools with his wife and two children, contributing to this blog, and (painfully) attempting to surf.

BIOS | PANELISTS & PRESENTERS (in order of appearance)

Michael Alcée, Ph.D. is a clinical psychologist who specializes in using his background in music, literature, and the arts to showcase the transformative power of psychotherapy. A two-time Ted-X speaker and frequent podcast contributor, Alcee's writings and quotes can be found in a range of outlets including: *Brit + Co, Bustle, The Cut, Elite Daily, Experience Life, Fatherly, Fupping, Grok Nation, Insider, Introvert Spring, NPR, Psychotherapy Networker, Romper, Simplemost, Quartz, Today Parenting, Thrive Global, Tonic Vice, UpJourney,* and *Yahoo Lifestyle*. You can also find his work in the *Journal of College Student Psychotherapy* and in *Psychoanalytic Perspectives*. He was just awarded the 2019 Schillinger Memorial prize by the American Psychological Association (Division 39/Section V) for his essay "Reading the Changes: Freud's improvisational Art." He works in private practice in Tarrytown, NY, as an adjunct professor at William Patterson University, and as the Mental Health Coordinator at Manhattan School of Music. He is currently in production of a podcast series and *Psychology Today* blog entitled "Live Life Creatively", focusing on the links between artistic and personal creativity.

Tanya Kalmanovitch is a Canadian violist, ethnomusicologist, and author known for her breadth of inquiry and restless sense of adventure. Her uncommonly diverse interests converge in the fields of improvisation, social entrepreneurship, and social action with projects that explore the provocative cultural geography of locations around the world. Based in Brooklyn, Kalmanovitch's layered artistic research practice has rewarded her with extended residencies in India, Ireland, Afghanistan, Turkey, and Siberia.

Named "Best New Talent" by *All About Jazz* when she emerged from New York's vibrant downtown scene, Kalmanovitch has continually stretched the boundaries between classical, jazz and improvised music. The *Irish Times* called her "an exceptional musician," writing that her music possesses "austere beauty and remarkable unity between the written and the improvised." She completed her conservatory training at the prestigious Juilliard School only to debut as a jazz violist with the Turtle Island String Quartet soon after. Her stylistically fluid recordings have garnered critical acclaim. Hut Five (2003) was hailed by the Montreal Gazette as "an exceptional recording." Heart Mountain (2007) with venerated pianist Myra Melford won France's "Choc" award and topped many critics' year-end "Best of" lists. Pianist Ethan Iverson (Do The Math) praised her most recent release Magic Mountain (2016) with fellow violist Mat Maneri as "an exceptionally surreal and beautiful performance."

Kalmanovitch's career has become a broad platform for artistry and advocacy. She has been an invited speaker at the Society for Ethnomusicology, Carnegie Hall, the Initiative to Educate Afghan Women at Georgetown University, Columbia University, and National YoungArts Week, among others. She was drawn to ethnomusicology as a way to explore the ways in which music can speak to the world's biggest problems and earned her doctorate at the University of Alberta. Kalmanovitch's fieldwork on the globalization of Carnatic traditions in Chennai, Dublin, and Amsterdam has been published in *World of Music* and *New Sound*. In Istanbul, she reworked themes in Song Books for the John Cage centenary to reflect growing resistance movements. Her two residences at the Afghanistan National Institute of Music in Kabul resulted in at total of 15 public performances, panel discussions, workshops, master classes, collaborative rehearsals and a student exchange with the United States. Her work has been featured in numerous publications including Canada's *Globe and Mail*, the *Irish Times*, the *Boston Globe*, *Time Out New York*, *Jazz Times*, and *DownBeat*, as well as on air for the Canadian Broadcasting Company.

Kalmanovitch has shown her commitment to education through her dedicated teaching practice for over a decade. She has given master classes at Woodstock's Creative Music Studios, the Banff Centre for the Arts, London's Guildhall School of Music & Drama, the Estonian Academy of Music, the Royal Conservatory of The Hague, the Royal Irish Academy in Dublin, and the Helsinki Pop & Jazz Conservatory. As a faculty member at the New England Conservatory since 2006, she played a leading role in new initiatives in the school's departments of Contemporary Improvisation and Entrepreneurial Musicianship.

In 2013, she joined the faculty at Mannes School of Music at The New School New York City, where she is an Associate Professor, Affiliated Faculty with the Tishman Environment and Design Centre, and a fellow of the Graduate Institute of Design, Ethnography and Social Thought.

Kalmanovitch is currently performing in duo settings with pianist Marilyn Crispell as well as in a collaborative trio with pianist Anthony Coleman and accordionist Ted Reichman. She is developing the Tar Sands Songbook, a documentary theater play that tells the stories of people whose lives been shaped by living in close proximity to oil development and its effects.

Jeffrey Nytch has built a diverse career as a composer, teacher, performer, arts administrator, and consultant. In addition to 25+ years as a professional musician, he has also run a small business, co-founded a non-profit service organization in Houston, performed a wide range of repertoire as a vocalist, and served six seasons as Managing Director of The Pittsburgh New Music Ensemble ("PNME"), one of the nation's premiere new music ensembles. In 2009 he joined the faculty of The University of Colorado Boulder, where he is an Associate Professor and serves as Director of The Entrepreneurship Center for Music. His philosophy of teaching entrepreneurship hinges on the idea that entrepreneurial thinking is a creative process that can be applied in any number of directions, and that students with entrepreneurial skills are better equipped to thrive in the ever-changing dynamics of the 21st-century arts marketplace.

A native of Vestal, New York, Nytch completed a Bachelors degree at Franklin & Marshall College (double-majoring in music and geology), and earned Masters and Doctoral degrees in composition from the Shepherd School of Music, Rice University. As a composer he has received numerous grants, awards and commissions, and his music has been performed throughout the U.S. and abroad by many major ensembles and artists. Recordings include releases on the MMC, New Dynamics Records, and Koch International Classics labels. He as also held teaching posts at Carnegie Mellon University, the American Festival for the Arts, and Franklin & Marshall College.

Since arriving at the University of Colorado Boulder in 2009, Nytch has rebuilt the Entrepreneurship Center for Music to include an expanded and enhanced curriculum in music careers, entrepreneurship, arts management and community engagement; a weekly professional development series (the "Career Launchpad");regular guests ("The Entrepreneur's Roundtable"); and has partnered with the Leeds School of Business to create an 18-credit Certificate in Music Entrepreneurship. Music students at CU also participate in the New Venture Challenge, the cross-campus entrepreneurship competition, and work in internships spanning a wide range of commercial and non-profit arts ventures.

Nytch is in wide demand as a speaker, workshop facilitator, and scholar, having delivered papers at numerous national venues including the United States Association of Small Business & Entrepreneurship, the College Music Society, the National Association of Schools of Music, the Marketing Management Association, and the Society of Arts Entrepreneurship Education. He has been in residence at the Jacobs School of Music at Indiana University, University of Michigan, Northwestern, Michigan State, the Manhattan School of Music, Baylor University, The University of Minnesota, Western Michigan University, and many others. His publications on arts entrepreneurship have appeared in *Artivate: The Journal of Arts Entrepreneurship*, *The Journal of Arts Management, Law, and Society*, and the *Journal of Management Policy & Practice*. His first book, "The Entrepreneurial Muse: Inspiring Your Career in Classical Music" (Oxford University Press), was released 2018.

Tanya Maggi is the Dean of Community Engagement and Professional Studies at New England Conservatory of Music and a recognized leader in re-imagining the role musicians can play in their communities. Ms. Maggi is the former director of New England Conservatory's Community Performances and Partnerships Program, a program she designed and led from 2003-2018, through which she worked with hundreds of conservatory students and community partners to create impactful programming in Boston neighborhoods. Extensively involved with arts and social advocacy initiatives across the country and abroad, Ms. Maggi has recently collaborated on community engagement projects with organizations such as the Panama Jazz Festival, the Perlman Music Program, Clarinets for Conservation in Moshi, Tanzania, and the Immigrant Family Services Institute in Boston. Ms. Maggi plays a leadership role in multiple arts education advocacy coalitions, including the Collegiate Music Outreach Network, the Boston Arts Consortium for Health, and the Urban Music Educators Coalition, as well as other community-based organizations that strive to use music as a means for social change.

Jazmín Morales – please see above.

Ashley Chui wears many hats, including as an opera singer, the Executive Director for International Chamber Orchestra of America, and the founder of CARA Vision Studio, a photography studio located in Midtown Manhattan. Turning a hobby into a profession, during her student days she blended her business drive with her love of the performing arts to open Jullitan Productions, providing photography and videography services specifically for musicians. This led to her to opening CARA Vision Studio a large photo studio in Manhattan's Fashion District. CARA Vision Studio has become a tool for her to achieve her personal mission to help different nonprofit organizations by hosting events and

providing branding consultation. She has also held positions in NYC with Hong Kong's Trade Development Council as well as Hong Kong's Economic and Trade Office.

Ashley's early training includes studying at Idyllwild Arts Academy and then receiving 2nd place in the Yokohama International Music Competition in Japan; she then went on to complete a Bachelor of Music degree from Manhattan School of Music. Performances have taken her to varied stages in the US, her native Hong Kong, Italy, and Japan. She recently completed a Master's degree in Nonprofit Management Program at Columbia University.

Adam Crane became the New York Philharmonic's Vice President, External Affairs — a newly created position — in January 2018. In this role he oversees public relations, publications, education, and community engagement for the Orchestra. He previously served as the St. Louis Symphony Orchestra's senior vice president of external affairs and strategic initiatives, overseeing public relations, publications, education, community partnerships, and the St. Louis Symphony Youth Orchestra. He has also served as director of public relations at the Los Angeles Philharmonic and held positions at Universal Music Group in New York and Warner Music Group in Los Angeles. *Musical America* named Mr. Crane one of its "30 Professionals of the Year: The Influencers" in 2015 and one of its "30 Rising Stars in the Performing Arts" in 2012, and in 2010 he received a *St. Louis Business Journal* "40 under 40" award. He is the co-founder and a member of the Board of Directors of Street Symphony, a Los Angeles–based non-profit that promotes onsite outreach concerts for greatly underserved / incarcerated members of the community.

Gail Wein has a unique perspective in the music industry: A view from the other side. A classical music critic for *The Washington Post*, radio host and producer for NPR national programs, and writer of liner notes for a triple-Grammy winning CD, Ms. Wein thoroughly understands the inner workings of media and the personalities who make editorial decisions.

Gail Wein's writing experience extends far beyond the conventional press release. She has written feature articles for *Playbill*, *Symphony Magazine*, and *New Music Box*; liner notes for a half-dozen recordings, and concert program notes. She has worked as a radio host in classical, Triple-A and classic rock formats in major markets and national networks. As producer of *Performance Today*, a nationally-broadcast public radio program heard by 1.5 million listeners each week, Ms. Wein worked with individuals in every arm of the business, including performers, composers, venues, festivals, recording

engineers, artist managers and record labels. Her work as producer of the national public radio program *America's Music Festivals* built on that experience, furthering her professional network.

Gail's diverse career path includes a long stint as a computer programmer and actuary. Her tremendous interest in new music led to a position as executive director of Voices of Change, the Dallas-based contemporary chamber music group. She is executive director of Orli Shaham's music education program Baby Got Bach, and serves on the board of directors of a regional orchestra. An early enthusiasm for radio was fueled by involvement at her high school radio station, and at WHRW-FM at Binghamton University, where she studied bassoon and earned degrees in music and mathematics.

Ms. Wein launched Classical Music Communications, Inc in 2008, working with classical artists to get the word out about their career and their projects. In addition to her publicity and communications writing, she also creates custom content for clients' websites, including articles, interviews and blog posts. As an experienced interviewer for radio and print, Ms. Wein can anticipate journalists' questions, and therefore can effectively prepare clients for excellent interviews. A regular on the NYC concert scene, Ms. Wein writes a monthly column of classical concert recommendations for the Club Free Time website.

Ms. Wein was awarded an NEA Fellowship in Arts Journalism in Classical Music and Opera and was selected to participate in the League of American Orchestra's Essentials of Orchestra Management. She has served on the jury for Cliburn International Amateur Piano Competition and Washington International Piano Artists Amateur Competition.

Maria Schneider's music has been hailed by critics as "evocative, majestic, magical, heart-stoppingly gorgeous, and beyond categorization." She and her orchestra became widely known starting in 1994 when they released their first recording, Evanescence. There, Schneider began to develop her personal way of writing for what would become her 18-member collective, made up of many of the finest musicians in jazz today, tailoring her compositions to distinctly highlight the uniquely creative voices of the group. The Maria Schneider Orchestra has performed at festivals and concert halls worldwide. She herself has received numerous commissions and guest-conducting invites, working with over 90 groups in over 30 countries.

Schneider's music blurs the lines between genres, making her long list of commissioners quite varied, stretching from Jazz at Lincoln Center, to The Saint Paul Chamber Orchestra, to collaborating with David Bowie. She is among a small few to have received GRAMMYS in multiple genres, have received the award in both jazz and classical categories, as well as for her work with David Bowie.

Schneider and her orchestra have a distinguished recording career with twelve GRAMMY nominations and five GRAMMY awards. Unique funding of projects has become a hallmark for Schneider through the trend-setting company, ArtistShare. Her album, Concert in the Garden (2004) became historic as the first recording to win a GRAMMY with Internet-only sales, even more significantly, it blazed the "crowd-funding" trail as ArtistShare's first release. She's been awarded many honors by the Jazz Journalists Association and DOWNBEAT and JAZZTIMES Critics and Readers Polls. In 2012, her alma mater, the University of Minnesota, presented Schneider with an honorary doctorate. ASCAP awarded her their esteemed Concert Music Award in 2014. And in 2019, the National Endowment for the Arts bestowed on Schneider the nation's highest honor in jazz, naming her an NEA Jazz Master.

Schneider has become a strong voice for music advocacy and in 2014, testified before the US Congressional Subcommittee on Intellectual Property about digital rights. She has also appeared in CNN, participated in round-tables for the United States Copyright Office, and has been quoted in numerous publications for her views on Spotify, Pandora, YouTube, Google, digital rights, and music piracy.

A collaboration with her orchestra and David Bowie resulted in his single called, "Sue (Or In A Season of Crime)," and brought Schneider a 2016 GRAMMY (Best Arrangement, Instruments and Vocals). Schneider and her orchestra also received a 2016 GRAMMY for The Thompson Fields (Best Large Jazz Ensemble Album). Their next recording project, Data Lords, is underway (2019) through ArtistShare and is set to be released April 1, 2020.

Grammy-nominated saxophonist, composer, and bandleader **Patrick Bartley, Jr**. is a musician with experience in a wide range of situations, most notably in appearances on *The Late Show with Stephen Colbert* and in features on the Emmy-nominated HBO special *Wynton Marsalis: A YoungArts Masterclass*, which premiered at the Museum of Modern Art in New York City. Although a South Florida native, Patrick has spent the majority of his professional music career in NYC since to graduating from Manhattan School of Music. An on-demand sideman, he has performed and recorded with musicians such as Louis Hayes, Jonathan Batiste, Mulgrew Miller, Jeff Coffin, and Wynton Marsalis, and has performed at world-renowned venues such as The STAPLES Center, Madison Square Garden, and the Black Sea Jazz Festival.

Born and raised in Hollywood, Florida, Patrick owes much of his success to his primary, secondary, and post-secondary education. While in middle school, studying with Melton Mustafa, Jr.—son of world-renowned trumpeter Melton Mustafa, Sr.—Patrick became the youngest musician to perform at the Jazz In The Gardens festival in Miami Gardens, Florida. After making the Grammy High School Jazz Ensembles for two consecutive years, Patrick was given the opportunity to perform with the Dave Matthews Band live on the 52nd Annual GRAMMY Awards, and was also a YoungArts Gold Award recipient in Jazz.

Patrick's interest in Japanese art, music, and culture started from the early age when he saw the massively popular and groundbreaking anime series Dragon Ball Z--which had syndication on Toonami at the time--and fell in love immediately. It has since blossomed in his leadership of the J-Music Band, an innovative jazz ensemble performing arrangements of Japanese pop and video game music making its mark in NYC.

While his career has mainly focused on jazz-related work, Patrick also works in several musical contexts. Patrick is currently a sideman in two bands formed by friends in New York City: XD 7, a jazz-fusion group whose influences span from Earth, Wind, and Fire to Super Nintendo and Sega Genesis music; and The Arsonists, which is a quintet based in the jazz tradition, but takes elements of today's world and plays what can be called "punk jazz"—highly intense music that serves to acknowledge the taboos of the modern jazz world and make them irrelevant with music that touches on multi-cultural backgrounds and is embodied with energy and free spirit.

Susan Dadian is the program director of CMA Classical/Contemporary at Chamber Music America (CMA), the national network for the chamber music field. Ms. Dadian came to CMA in 2002 from the New Jersey Chamber Music Society, where she served as executive director. Since her arrival, she has worked with hundreds of ensembles, concert presenters and composers helping them to realize their creative work through CMA's Classical Commissioning and Residency Partnership grant programs. In addition, she administers the Cleveland Quartet Award program and provides career and grant-related consultations. Ms. Dadian currently teaches a graduate-level course titled Performance Entrepreneurism at Montclair State University's John J. Cali School of Music for vocal and instrumental performance majors. She is an active panelist and speaker, and has served as an adjudicator for many leading arts organizations, including the New Jersey Council on the Arts, Massachusetts Cultural Council, the Lower Manhattan Cultural Council, and CEC Artslink. She often speaks to student groups at institutions such as New York University, the Juilliard School of Music, and the Aaron Copland School of Music. A classical guitarist, she received her B.F.A. degree in music history from the University of Wisconsin-Milwaukee and did graduate work at the Komitas Conservatory in Yerevan, Armenia.

Acclaimed by *The New York Times* as "the versatile violinist who makes the music come alive" and as a New Yorker of the Year for her "tonal mastery" (*BBC Music*) and "searing intensity" (*American Record Guide*), violinist **Kelly Hall-Tompkins** has a dynamic career as a soloist and chamber musician. Winner of a Naumburg International Violin Competition Honorarium Prize, she has appeared as soloist in all three halls at Carnegie, on BBC Radio in London, and with the symphonies of Dallas, Jacksonville, Tulsa, Brevard Festival, and Uruguay. She has given recitals in Kiev, Paris, New York, Toronto, Washington, Chicago, and Baltimore, among other cities, and festivals in France, Germany, and Italy. The New York Times hailed Ms. Hall-Tompkins as the violin soloist in the Tony-nominated Bartlett Sher production of *Fiddler on the Roof* on Broadway in her role as the "Fiddler," together with dancer Jesse Kovarsky. Featured as soloist in over 400 performances during the run, and on the Grammy-nominated cast album alongside a bonus track by Itzhak Perlman, Ms. Hall-Tompkins was featured on the Today Show, among other major press outlets, for her role in Fiddler, as well as in the documentary Fiddler. Her recent video recording, Imagination, hailed in Strings magazine as "Visionary… groundbreaking… sumptuous," has achieved over one million views on YouTube.

A collaborating partner of Grammy-winning violinist/composer Mark O'Connor, Ms. Hall-Tompkins was first violinist of the O'Connor String Quartet and performed O'Connor's Double Violin Concerto across the U.S., including at Tanglewood, the Santa Fe Chamber Music Festival, and Lincoln Center. A passionate chamber musician and humanitarian, she is a member of the Ritz Chamber Players and the founder and President of Music Kitchen–Food for the Soul, which has brought almost 100 chamber music performances to New York City homeless shelters. Ms. Hall-Tompkins earned a Master of Music degree from Manhattan School of Music under the mentorship of Glenn Dicterow. Prior to that, she earned a Bachelor of Music degree with honors in violin performance with a minor in French from the University of Rochester's Eastman School of Music studying with Charles Castleman. In 2016 she was awarded an honorary doctorate by Manhattan School of Music and also delivered the Commencement Address. This fall she joins the MSM faculty.

Participant Contact Information

The Actors Fund | actorsfund.org
- Patch Schwadron, Career Counselor Supervisor, pschwadron@actorsfund.org

bespoken | letsbespoken.org
- Eunbi Kim, Co-Founder, eunbikim@gmail.com

Beyond Talent Consulting | angelabeeching.com
- Angela Beeching, Principal, angela.beeching@gmail.com

Black Tea Music | blackteamusic.com
- Elizabeth Holub, Partner/Tea Artisan, elizabeth.holub@gmail.com

Boston University | bu.edu/cfa/music
- Barbara Raney, Manager of Student Services, School of Music, braney@bu.edu

CalArts | music.calarts.edu
- Lauren Pratt, Music/Work Advisor, lpratt@calarts.edu

Carnegie Mellon University | cmu.edu/cfa/music
- Anne Marie DeGeorge, Assistant Director/Career Consultant, amdegeorge@gmail.com
- Monique Mead, Director of Music Entrepreneurship, moniqmead@gmail.com

Classical Music Communications |classicalmusiccommunications.com
- Gail Wein, President, ClassicalCommunications@gmail.com
- Geoffrey Landman, Communications Associate, Geoffrey@classicalmusiccommunications.com

Cleveland Institute of Music| cim.edu/cim2
- Rachel Kribbs, Director of Community Partnerships & Career Advising, rachel.kribbs@cim.edu

Colburn School | colburnschool.edu
- Jazmín Morales, Manager, Community Engagement, jmorales@colburnschool.edu
- Nate Zeisler, Dean, Community Initiatives, nzeisler@colburnschool.edu

Curtis Institute of Music | curtis.edu
- Mary Javian, Chair of Career Studies, mary.javian@curtis.edu

Eastman School of Music, University of Rochester | esm.rochester.edu/iml
- Steve Danyew, Managing Editor of the Paul R. Judy Center for Innovation and Research at the Institute for Music Leadership, sdanyew@yahoo.com

Ensemble Connect at Carnegie Hall | carnegiehall.org/Education/Ensemble-Connect
- Amy Rhodes, Director, arhodes@ensembleconnect.org
- Deanna Kennett, Senior Manager, Education, dkennett@carnegiehall.org

Florida State University College of Music | music.fsu.edu
- Corinne Stillwell, Associate Professor of Violin, cstillwell@fsu.edu

Indiana University Jacobs School of Music | music.indiana.edu
- Nathan Fisher, Career Specialist, nafische@iu.edu

The Juilliard School | juilliard.edu
- Rachel Christensen, Administrative Director, Marks Center, rchristensen@juilliard.edu
- Yisset Gomez, Associate Director, Community Engagement, ygomez@juilliard.edu

Kobe College (Japan) | kobe-c.ac.jp
- Motomi Tsugami, Professor (Musicology), ZAT03327@nifty.com

Longy School of Music | longy.edu
- Ann Welch, COO, awelch@longy.edu
- Ashley Hall, ahall@longy.edu

Lyon & Healy Harps | lyonhealy.com
- Katherine Denler-Oliver, National Sales Manager, KatherineO@LyonHealy.com

Manhattan School of Music | msmnyc.edu/cme
- Casey Molino Dunn, Director, Center for Music Entrepreneurship (CME), cmdunn@msmnyc.edu
- Chris Vaughn, Coordinator, CME, cvaughn@msmnyc.edu
- CME Team, cme@msmnyc.edu
- John Blanchard, Institutional Historian & Director of Archives, jblanchard@msmnyc.edu

New England Conservatory | necmusic.edu
- Tanya Kalmanovitch, Faculty, tanya@tanyakalmanovitch.com
- Tanya Maggi, Dean of Community Engagement and Professional Studies, tanya.maggi@necmusic.edu

The New School, College of Performing Arts | newschool.edu/performing-arts
- Tanya Kalmanovitch, Faculty, tanya@tanyakalmanovitch.com
- Stavroula Koinis, Employer Relations Manager, koiniss@newschool.edu

Northern Illinois University | niu.edu/music
- Eric Johnson, Acting Director, School of Music, ejohnsn@niu.edu

Pace University | performingarts.pace.edu
- Peter Thoresen, Voice Professor, Musical Theater, peter.thoresen@gmail.com

Phoenicia Int'l Festival of the Voice | phoeniciavoicefest.com
- Justin Kolb, Chairman Emeritus, j.kolb@phoeniciavoicefest.com

Roosevelt University, Chicago College of Performing Arts | roosevelt.edu/colleges/ccpa
- Allegra Montanari, Director of the Center for Arts Leadership, amontanari@roosevelt.edu

San Francisco Conservatory of Music | sfcm.edu
- Rachael Smith, Director, Professional Development and Engagement, rasmith@sfcm.edu

El Schoepf, Musician| Counselor | Japanese Teacher, el.schoepf@gmail.com

Street Symphony | streetsymphony.org
- Benjamin Shirley, Director of Community Engagement, ben@streetsymphony.org

SYBARITE5, Beyond the Notes | sybarite5.org, gobeyondthenotes.com
- Sarah Whitney, violinist & educator, lawhitney@gmail.com

University of Kansas, Career Center | career.ku.edu
- Ellen Lind, Career Coordinator | Career Coach, ellenlind@ku.edu

University of Colorado Boulder | colorado.edu/music
- Jeffrey Nytch, Dir. Entrepreneurship Center for Music, Assoc. Prof. of Composition, jeff.nytch@colorado.edu
- Katie Skayhan, Community Engagement & Social Innovation Coordinator, Center for Academic Success and Engagement, katie.skayhan@colorado.edu

University of Oregon School of Music and Dance | music.uoregon.edu
- Grace Ho, Professional Development & Academic Advisor, gho@uoregon.edu

University of Texas at Austin, College of Fine Arts | finearts.utexas.edu
- Erin Helmholz, Career Services Coordinator, erin.helmholz@austin.utexas.edu

Yale School of Music, Yale University |music.yale.edu
- Astrid Baumgardner, Lecturer & Head of Office of Career Strategies, astrid.baumgardner@yale.edu

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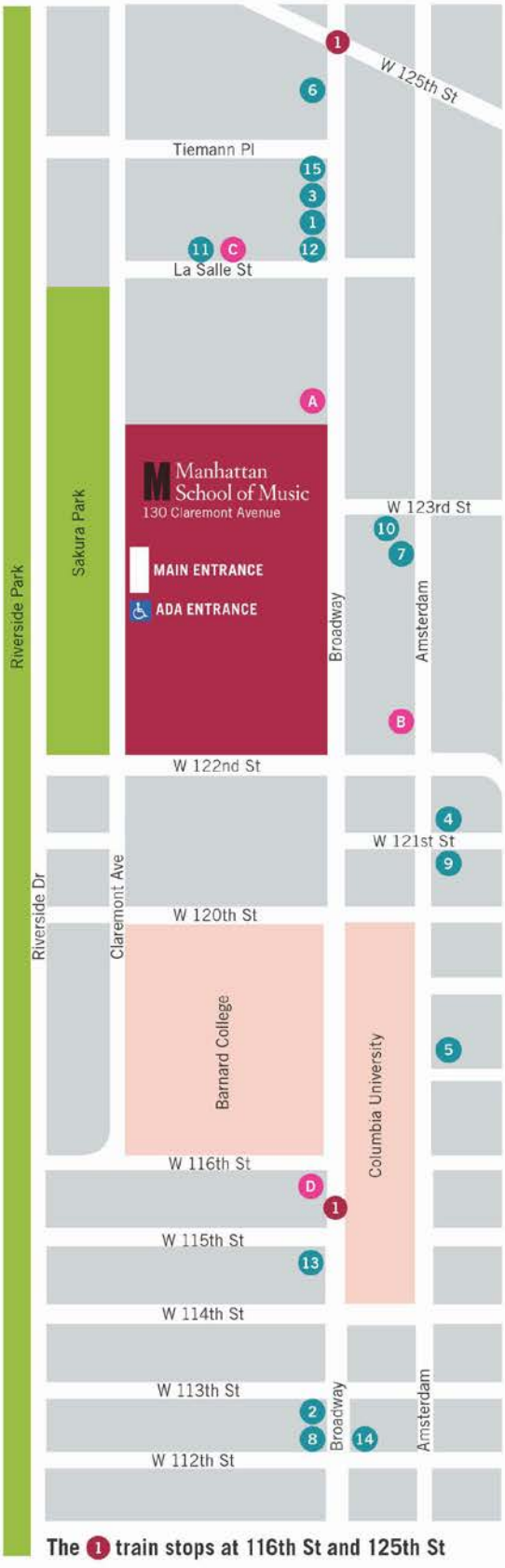

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Articles of Interest

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"PLAYING INTO THE ATTENTION ECONOMY"

by simone porter (5/08/19)
www.theupnote.com/upwords/attention

"Absolutely unmixed attention is prayer." So wrote the philosopher Simone Weil in *Gravity and Grace*, a book that compounds her aphorisms and notes, most of which contend with a search for spiritual purity. *Gravity and Grace* was published posthumously in 1947, well before the advent of the term "attention economy," which emerged over twenty years ago and refers to the imbalance between the massive amount of information available on the internet and the limited amount of attention (and time) humans have to offer. In 2019, this disparity is more pronounced than ever: practically every online media platform is designed to apply the logic of scarcity to our minds, to treat our attention as a commodity to be harvested and manipulated. One of the cruel paradoxes of modern life is that the companies that abuse our attention treat is as much more precious than we do.

I've lately become increasingly aware of the mental imprint left by my addiction to services like Twitter and Instagram that buy and sell my attention. I sometimes feel like my incessant scrolling whittles my very neural pathways, so that I can only sustain thoughts that are as fragmented and jumpy as a newsfeed. After reading Simone Weil's valorization of attention, I began chasing experiences of total captivation that, like prayer, could serve as a balm, a reset, or a cleanse. I found respite most commonly in nature, concerts, and reading; the content of each of these obviously challenged and stirred me in incredible ways, but in this blog I want to focus on the quality of the attention they commanded.

As someone who (b. 1996) exists at the interface between Millennials and Gen Zers and thus sees the devolution of my attention span agonized over constantly (see: the proliferation of condescending headlines like "The Average Millenial's Attention Span- Shorter than Your Goldfish's" which place the onus on the generation rather than the companies that are financially incentivized to keep us in a profitable state of anxiety), the idea of liberation via focus is particularly compelling. As a violinist, the idea is even more appealing: the question of what could make so-called classical concerts, length and all, valuable or relevant to young people is a central concern of most presenters and organizations. Weil's precept offers a vision in which duration is an attraction, an antidote to media-induced whiplash.

Weil proposes that attention “taken to its highest degree” has value in and of itself, no matter where it is aimed. She writes that even if a problem at which we direct our attention remains immovable, by focusing on it we “advance… in a more mysterious dimension… this effort [deposits] more light in the soul.” Weil’s writings are distinctly religious, however I find in her work an aesthetic sensibility that, as with a Bruckner motet or a Bach mass, transcends its scriptural origins to act as a template for numinous experiences in secular contexts. She iterates a perspective that clarifies why it’s so common for artists talk about ideal performances in quasi-religious terms, whether it be about ego-death within the communal experience of live performance, or spontaneous inspiration that feels externally granted. Each of these sensations hinges on the quality of our attention, and I’ve come to believe that sacred experiences are beckoned by heightened awareness. I have never prayed in the sense dictated by institutional theology, but I have been lucky enough to experience the deliverance that total absorption can offer, most times through creating or observing art.

I recently picked up Jenny Odell’s *How to Do Nothing: Resisting the Attention Economy* in an attempt to further explore these ideas. I loved this book and immediately started recommending it to everyone I could (…utilizing the very platforms it taught me to critique) because it so artfully illustrates how attention undergirds most meaningful actions and encounters. Odell notes “the parallels between what the economy does to an ecological system and what the attention economy does to our attention” in that both proceed from “a false understanding of life as atomized and optimizable.” The tyranny of utility is cultural as well: if everything deemed “not useful” insofar as it cannot be appropriated and monetized is discarded, the result is an “aggressive monoculture.”

To Odell, the solution is to realign ourselves with nature and with art, places that resist being “paved over by the ruthless logic of use.” Ever since reading Simone Weil’s work, the way I experience concerts has changed to the extent that I now view engagement at length in a crowd as a conduit for purification. The concert provides what Odell aptly calls “attention-holding architecture” in that it sculpts a space where concentration can occur. In this sense, it offers a contemporary form of salvation from the twitterverse.

Odell posits that “if we think about what it means to ‘concentrate’ or ‘pay attention’ at an individual level, it implies alignment, different parts of the mind and even the body acting in concert and oriented toward the same thing.” I underlined and starred this passage because that’s something I’ve felt so viscerally and that I’m constantly seeking: art’s ability to align seemingly disparate parts of oneself is an ecstatic possibility. I remembered how at the height of my teenage angst, I used to cherish performing because it was the only time I felt like my disjointed parts made sense as a coherent whole. I recall visualizing myself as a confused multicolor paint smudge whose shades could only successfully blend onstage. I now think perhaps my maudlin teenthink was actually rather perceptive: what I felt in terms of blending I now see in terms of an alignment wrought by the extent of my attention. If unmixed attention is prayer, then maybe prayer is essentially a quest for alignment.

Prayer, of course, is also communal and connective: it seeks to align us with something beyond ourselves. Odell is interested in attention insofar as it can be harnessed collectively: "Just as it takes alignment for someone to concentrate and act with intention, it requires alignment for a ‘movement’ to move.” Odell references an idea from the Italian Marxist theorist Franco Berardi that characterizes the type of attention any collective action requires, whether it plays out on a stage or as political activism. Berardi’s notion distinguishes between connectivity and sensitivity in human relations. Connectivity is “the rapid circulation of information among compatible units,” in which compatibility is a Y/N binary and the transmission does not effectuate any change on the unit or the information,

whereas sensitivity is a “nuanced encounter between ambiguous beings.” It requires plurality and time, scant resources in the attention economy. If “connectivity is a share” and sensitivity is “an in-person conversation, whether pleasant or difficult, or both,” the differentiating factor is the degree of our attention. This is a great description of good ensemble skills- I think the best collaborations are also the most spontaneously elastic, allowing for multiple forms of alignment. Herein lies the true potential of attention, its capacity to generate inner sympathy with those around us.

The idea that what occurs in a concert hall should be archetypal is always one I’ve been suspicious of, even though I instinctually subscribe to and espouse it. Evangelizing about the “power of music” without specifics ignores the ways it’s been employed violently, and erases the very real problems about access and equality that permeate our structures. However, I think the conceptual link between attention and sensitivity presents a useful optic. Musical encounters that operate on the basis of sustained attention can combat the corrosive effects of our online connections: sensitive attention, the openness and multiplicity it requires and generates, is the antithesis of the isolation and solipsism bred when we interact with algorithmic versions of one another. Pliability and humility are requisites for a good collaborative performance; the best occur when attention is distributed laterally.

Weil’s most famous quote is “attention is the rarest and purest form of generosity.” It’s an extraordinarily prescient observation, more applicable than ever today, when attention is monetized and so vulturously coveted. I recognize more and more that to bestow attention is to demonstrate genuine care- it’s the best indication of what I value and what I want to nurture. At the same time, to devote attention to an object, a practice, or a person is also to be generous to our own artistic capacities. The word attention is derived from the Latin ad + tendere, which means “to stretch toward.” I adore this origin story because it captures that to pay attention is to kindle both creative expansion and empathetic connection. That the symbiotic relationship between these forces can be activated by the simple act of noticing seems like such a gift. By paying attention, we exercise the extension of our sympathies. So I’ll keep listening.

“Following Her Voice: Maria Schneider Trusts Her Musical Instincts”

Interview by Bob Pawlo, from AFM Local 802’s *Allegro*, April 2019

Evocative. Majestic. Magical. Heart-stoppingly gorgeous. Beyond categorization. These are just some the ways that critics have described the music of Maria Schneider, a member of Local 802 since 1985.

Schneider and her orchestra became widely known starting in 1994 when they released their first recording, “Evanescence.” There, Schneider began to develop her personal way of writing for what would become her 18-member collective, made up of many of the finest musicians in jazz today, tailoring her compositions to distinctly highlight the uniquely creative voices of the group. The Maria Schneider Orchestra has performed at festivals and concert halls worldwide. Schneider herself has received numerous commissions and guest-conducting invitations, working with over 90 groups from over 30 countries.

Schneider’s music blurs the lines between genres, making her long list of collaborations quite varied, stretching from Jazz at Lincoln Center, to the Saint Paul Chamber Orchestra, to David Bowie. She’s earned 12 Grammy nominations and five Grammy awards in multiple genres. She’s also won multiple critics’ and readers’ polls from Downbeat and JazzTimes and honors from the Jazz Journalists Association. She was awarded an honorary doctorate from her alma mater – the University of Minnesota – and won the esteemed Concert Music Award from ASCAP.

Schneider has become a strong voice for music advocacy and has testified about digital rights before the Congressional Subcommittee on Intellectual Property. She’s appeared on CNN, participated in roundtables for the U.S. Copyright Office, and has been quoted in numerous publications for her views on Spotify, Pandora, YouTube, Google and music piracy. She and her colleagues in New York launched MusicAnswers.org, a website and campaign on behalf of the rights of musicians.

Schneider’s 2016 collaboration with her orchestra and David Bowie resulted in his single called “Sue (Or In A Season of Crime),” and brought her a Grammy for best arrangement in the category of instruments and vocals. Schneider and her orchestra also won another Grammy that same year for best large jazz ensemble album for their latest work, “The Thompson Fields.”

It gets better. This year, Maria Schneider was awarded the prestigious title of Jazz Master by the National Endowment for the Arts, and will be celebrated on April 15 at the Kennedy Center along with the other winners. When she found out, she tells us, “I was in absolute shock. The list of people who have been named as NEA Jazz Masters is incredible. They are all my heroes and people who I listened to over the years and loved. It’s an absolutely huge honor and it’s humbling. And this honor is something I share with my whole band, because although I work hard, my music doesn’t stand alone without all of those who have played it, interpreted it and added their improvisations.”

Local 802’s Bob Pawlo recently got the chance to speak with Maria Schneider for this exclusive interview for Allegro.

Bob Pawlo: Let me start with my famous opening question, because it opens so many doors. How did your journey in music begin?

Maria Schneider: I'm from Windom, Minnesota, which is a small town that has a lot of farmland, but also has beautiful nature and landscapes. I grew up with all sorts of wonderful influences around me. My mother was a pretty good pianist, but more importantly, she promoted music and the arts in our family. One of my sisters was very talented in art; the other was a wonderful actress and writer, and we all played various instruments. But there was one person who had the most impact on me. In the mid-1960s, a woman named Evelyn Butler moved to Windom from Chicago after the tragic circumstance of her husband and son both dying of cancer within a month of each other. Evelyn's daughter had married a chiropractor in Windom, so Mrs. Butler just up and left a great career as a classical and stride pianist in Chicago to retreat to our town and teach piano. It must have been painful on every level. But she was an extraordinary pianist with incredible technique, exuberance and charm and was a fantastic teacher, and she brought so much joy to our little town. Shortly after she arrived in Windom, she joined her daughter and a bunch of family friends at our home for a birthday party for my dad. I was five, and when Mrs. Butler sat down and started playing, my world changed. A few of the friends had brought instruments and were playing as well, which I only know from a picture I have. All I remember was Mrs. Butler. Everything else disappeared that night. I begged my mom for lessons, and Evelyn agreed to teach me. Half of every lesson was music theory. We would analyze every chord progression of every piece, and she encouraged me to write songs for my recitals. She loved classical music, but she equally loved the Great American Songbook, so she gave me this very expansive view of music that didn't delineate between classical, jazz, pop or standards. And we analyzed all of it in similar ways. She gave me the love of music and permission to experiment at a young age. She opened the musical door for me. Nobody ever had to ask me to practice; I practiced and played incessantly.

Bob Pawlo: Wow. When did you know that you wanted to make a life of music?

Maria Schneider: By the time I applied for college, I was sure I wanted to be a music major. But I was also really interested in birds, and if it hadn't been music, surely I would have studied ornithology. I have absolutely zero doubt about that. I still ache at the thought of doing research with birds because it's something I also love. But I really wanted to be a musician. However, I didn't know what kind. I actually knew it wasn't in the cards for me to be a pianist – I didn't have the technique and ability in my hands. I dreamed about being a composer, but that wasn't a dream I told anybody, because it seemed too big. So I decided that I would go to the University of Minnesota as a music theory major, and I was pretty sure that I would do well in music theory, because I had some background. Now there's one thing I want to say about my college training. I've really come to realize how one's life can change on a dime with just the smallest comment from somebody. It doesn't have to come from some big-time professional. There was a graduate teaching assistant there named Susan Anderson. We'd written four-part madrigal exercises for a theory exercise, and a string quartet came in to play our work. Susan said to me afterwards that she thought I really had some talent for composing and that I should add composition to my major. That was just a huge pivotal moment for me, because somebody was giving me permission to say out loud something I had sheepishly dreamed of since I was little.

Bob Pawlo: So the light went on.

Maria Schneider: Yeah, it was a light that was barely on in a corner little room somewhere in myself. I felt that dream come alive, and I started taking classical composition lessons. I also started seriously listening to jazz, because suddenly I was in a big city that had a record store! Before I knew it, my classical composition teacher, Paul Fetler, told me, "You know, Maria, your music is sounding so influenced by jazz, I think you should go watch the big band rehearse and start writing for them." That was another pivot point in my life. There wasn't a jazz degree at the U of M at that time, so I started taking jazz piano and arranging lessons from a constellation of wonderful teachers in Minneapolis, and just starting experimenting on my own. A couple of years later, Toshiko Akiyoshi came to Minneapolis to play Orchestra Hall with her big band, and I was just blown away. It made me realize that maybe there was at least some possibility of making a career of writing the kind of music I'd been experimenting with. I'd been doing things in my own unorthodox way, and that was a good way to learn and to find my own direction, but I knew I needed a much better foundation. I ended up studying with fantastic teachers at both the University of Miami and Eastman School of Music for graduate school. My fellow students were also great musicians. Being around such a high level of musicianship really raised the bar.

Bob Pawlo: And after this, did your New York City adventure begin?

Maria Schneider: Yes! After earning my master's from Eastman, I moved to New York. I started copying music for a living, back when it was still done with pen and paper. (I still score to paper today, by the way). Thank God I had calligraphy skills coming out of college, because I could have never made a living as a composer right away. It took eight years for that. But I learned a lot from copying for great arrangers. One day working at Frank Zuback Music, a composer came in named Tom Pierson. I was headed out when he also left and we ended up having lunch and got talking about composers. I went on and on about how much I loved the music of Gil Evans. That night Tom called me to say that Gil was one of his closest friends, and that he needed somebody to work for him. So this was another huge pivot point in my life. I felt grateful, but of course also felt over my head. But the funny thing about Gil is that he would trust people on his gut feelings. It was 1985, and Gil only lived for three more years after I starting working for him. I copied and transcribed for him, re-orchestrated things that he needed, and helped out a bit copying and orchestrating music for the 1986 Martin Scorsese film "The Color of Money" and also for Gil's work with Sting, which was recorded on a 1987 bootleg album called "Last Session." One of the biggest things I learned from Gil was how unique his approach was. For instance, once he asked that I re-orchestrate a piece of his for a European band. I did it in what I thought was flawless textbook fashion, but he literally screamed out in pain when he saw it. He'd wanted people playing in the extreme wrong ranges of their instruments so they'd sound like they were struggling. For him that was perfectly obvious, and he was clearly really frustrated that I didn't think to do that. I felt horrible that I had done it wrong, but at the same time I wondered to myself what my own quirks were. How would I write if I had my own band and was figuring out my own unorthodox ways? It was yet another pivot point for me to realize that being a great musician or a great composer isn't about doing it right. It's about following your instincts so that your personality and your perspective come to the light of day in a very clear and crisp way.

Bob Pawlo: You also worked with Bob Brookmeyer. What insights did you gain from him?

Maria Schneider: I studied with Bob on a NEA grant. He was a huge influence on me and just the greatest teacher. I remember taking a lesson with Bob early on. He had given me the assignment of writing something for the Mel Lewis Band, so I thought, "I want to hear Mel play that cymbal I hear every Monday night in the Village Vanguard. I want to hear that classic medium tempo. I want to hear Thad Jones kinds of chords." So I wrote a swing tune with the form A-

A-B-A. And Bob looked at it, and I could immediately tell that he was pretty disgusted. The first thing he said is, "So, why is there a solo there?" He went on to say, "A solo should only happen when there can only be a solo." He asked me many similar provocative and challenging questions over the years, and what I started to realize is that I was giving away a lot of the choices in my music to what jazz history said it should be – as opposed to what I was deciding it should be. This was essentially the same lesson that Gil Evans had taught me. Gil was making his own decisions about his music. He wasn't following what the history of music said the ranges of the instruments should be. Bob was also important to my career in another big way: he introduced me to different radio orchestras in Europe and started telling people about me. Eventually, I got hired by some of them to write and conduct my music. The first was the UMO Orchestra in Finland. I was terrified, but it went well and was really fun. And then a big commission came from a group called the Norrbotten Big Band in northern Sweden. They asked me who would be my dream improviser to write for as a guest, and I said Toots Thielemans. It turns out that Toots even spoke Swedish. Toots had done a lot of work in Sweden and had written a very famous theme for a children's television show called Dunderklumpen, and when he played it for the encore, the whole audience sang along. I think Toots was one of the greatest improvisers we've ever known, and it was just a joy to work with him.

Bob Pawlo: Was this another turning point in your career?

Maria Schneider: Yes. I started making my living as a composer almost entirely, though I was also teaching a little bit, and I even tried my hand at jingles for a brief moment. But most of my work was in Europe, and the bulk of my work back in the U.S. was guest-conducting university big bands.

Bob Pawlo: When you come in as guest artist/composer, what are the key things to getting the ensemble up to snuff before the performance?

Maria Schneider: You have to know what is needed for your music. The biggest key component is in yourself and being able to immediately dissect what's keeping the music from being the vision that you have in your head. If you sit there and just ask the musicians to play it again and again and again, you're not going to get there. You need to be able to tell people if it's about the rhythm section shaping the contour, or about creating a sense of inevitability in the music, or if it's about a certain kind of articulation, or if a section is overblowing and covering up another idea that's much more important and isn't coming out correctly. The hardest part is knowing what you want. After that, it's about knowing the steps to get it there.

Bob Pawlo: You've been a big proponent of fairness and justice for musicians in streaming and digital. Can you talk about that?

Maria Schneider: I was around when Napster took off and made piracy so easy, but YouTube soon became – and still is in many ways – among the biggest problems. It's not right that we artists have to patrol YouTube to keep track of copyright violations against our own music, and that we are bullied by YouTube into monetizing infringement that first and foremost benefits YouTube. You know, when I testified before Congress, I made the point that copyright exists to incentivize creation. I was sitting right next to an attorney from Google (which, of course, owns YouTube). I said that when users upload something to YouTube, they aren't asked a single question about ownership or permission. But if someone illegally uploads my music to YouTube and I wanted to file a takedown notice, I have to

assert – under penalty of perjury – that it's truly mine. Then my name gets posted publicly that I'm the "jerk" who took down the music. Then I'm threatened with legal challenges and having to pay the other side's attorney if I do something wrong or make a mistake. The whole thing is so entirely lopsided. And even if I successfully take down my song, somebody else can upload it the next day, and I'm back to square one. Imagine the collective time wasted, and to accomplish nothing.

Bob Pawlo: To switch to a happier topic, can I ask you what inspires your creativity?

Maria Schneider: I've obviously loved music my whole life – everything I've played on piano from Ravel to Debussy to Chopin to Bach, and also the pop and jazz I've listened to, all of it. And bird songs and Brazilian music and Spanish flamenco. But I have to say, I never actually specifically listen to music to get inspired. What most inspires me is life. Listening to music in order to get inspired confuses me, in a way. I need to have a full life outside of music. So everything from birds and even this whole copyright battle is now musically inspiring to me, because it shakes me. Music is a manifestation of life. I've always seen music as being alchemical. It gives us the possibility of transforming our most difficult experiences into something beautiful. Going back, full circle, I would say that my first piano teacher, Mrs. Butler, taught me that lesson every time she sat down to play.

Bob Pawlo: Do you want to say anything about being a woman in the field of music?

Maria Schneider: What I do in music has always been a little bit unusual. I'm not like a woman trumpet player or drummer entering into a sea of male players. I was always primarily a composer or conductor. There really aren't that many people who do that, regardless of gender. I sort of carved out my own niche just doing what I do, but I feel like I've been lucky, and I think that there are a lot of opportunities there. If young women musicians start to feel alone or isolated, I urge them to keep pushing, just concentrate on the music and be as great as you can be. In the end, great musicianship is impossible for anybody to deny.

Bob Pawlo: What do you still look forward to do in your career?

Maria Schneider: I've never been a goal setter; I just like to see what comes. I hope that I can keep feeling inspired. I try to imagine that my next project is going to be my best, whatever it is and whatever opportunities come my way. I will say I absolutely loved collaborating with David Bowie, and I hope there will be more collaborations in my future, because working with others has always made me learn, grow and change.

'WHY I LOVE PLAYING WITH THE MARIA SCHNEIDER ORCHESTRA'

"It's always great playing with so many incredible musicians. I've been in the band since the very beginning, and it's a rare opportunity to see how such a great composer's music evolves over the years, and to grow with it. Maria knows exactly what she's looking for in every piece she writes but still gives the musicians freedom to interpret their parts in the way they see fit to make it happen. In doing so, the music is always fresh, always different. Even pieces that were written 20 years ago never get old. And it always helps that Maria knows the capabilities of every instrument and player." – George Flynn

"It's always great playing with so many incredible musicians. I've been in the band since the very beginning, and it's a rare opportunity to see how such a great composer's music evolves over the years, and to grow with it. Maria knows exactly what she's looking for in every piece she writes but still gives the musicians freedom to interpret their parts in the way they see fit to make it happen. In doing so, the music is always fresh, always different. Even pieces that were written 20 years ago never get old. And it always helps that Maria knows the capabilities of every instrument and player." – Tony Kadleck

"Playing Maria's music is like being inside a living, breathing organism. Performing it inspires you as much as it does the audience. And you feel like the part you are playing was written just for you. She knows each member so well. Also I am surrounded by the some of the most creative and talented players in the world. What's not to love?" – Keith O'Quinn

"Besides her immense talent, Maria is just great to work for, a lot of fun, and a dear friend to everyone in her orchestra. She'll call you up the day after a gig, to tell you how much she loved what you played… unlike some other bandleaders I've worked for, who'd call you up to cuss you out! Plus, she is very giving of her time in fighting the good fight for musicians' and composers' rights." – Scott Robinson

“New York Today: Kelly Hall-Tompkins, a New Yorker of the Year”

By Alexandra S. Levine from *The New York Times*, Dec. 27, 2017

This month, we asked readers to nominate candidates for New York Today’s New Yorkers of the Year, our annual celebration of citizens who have made a difference in the city over the last 12 months. We received more than 100 submissions, and this week we are highlighting a few of our exemplary neighbors.

When the elevator opened on the fourth floor, the hallway was filled with the sound of a concerto.

Kelly Hall-Tompkins was in her practice studio in Washington Heights, warming up for a performance that weekend with the Westchester Philharmonic. But the closet-size room, filled with sheet music, framed inspirational quotes and James Baldwin novels, is not the only place you can find the renowned violinist rehearsing. Once a month she visits local shelters to perform the scores of Beethoven, Bach and other classical masters for homeless New Yorkers.

Ms. Hall-Tompkins earned acclaim last year as the fiddler in the Broadway revival of “Fiddler on the Roof.” But more than a decade ago, well before she could have imagined landing the coveted violin soloist gig, she was playing chamber music in soup kitchens.

It was 2004. Ms. Hall-Tompkins was preparing for a one-woman show but found herself struggling to focus after the death of a close friend. In need of company, she took to a shelter near Lincoln Center and began making her way through Mozart’s Violin Concerto No. 4 in D Major. Twelve people listened to the same notes she would soon play before an audience of 1,000. Some tapped their feet, laughed or smiled. Others, who told the violinist they had never heard classical music before, cried.

“You can reach people in this situation on a deeper level, sometimes, than ticket-buying audiences,” Ms. Hall-Tompkins said. “Of course, the nature of my career is playing concerts for ticket-buying audiences, but there’s something more profound reaching people with these pieces at this time in their lives.”

The next year, Ms. Hall-Tompkins founded Music Kitchen — Food for the Soul, a program that lifts the spirits of homeless New Yorkers through live classical music recitals. The intimate performances, which take place not on celebrated stages but in worn community rooms of shelters, have become a therapy of sorts for those who listen.

“It’s a teeny-tiny program, but it’s been doing very impactful things,” said Ms. Hall-Tompkins, who has since inspired nearly 200 chamber musicians, including Emanuel Ax, to join her for Music Kitchen performances in Manhattan, Brooklyn, Los Angeles and Paris. “It’s hard now to see where my career ends and Music Kitchen begins.”

She has transformed the Holy Apostles Soup Kitchen in Chelsea into a 19th-century concert hall with Brahms. During one performance of his sextet in G Major, “they were cheering like it was a sports game,” Ms. Hall-Tompkins said of the roughly 1,000 people in the room. “By the time we actually reached the end, they cheered like it was the winning point at the Super Bowl, and it was incredible.”

Classical music can reach people in a way that other genres cannot “because it has a bigger harmonic palette, and a harmonic palette corresponds directly to every emotion that we feel as human beings,” Ms. Hall-Tompkins said. “Classical music will take you through so many different iterations of all of the complexities that we feel as human beings.”

Homeless adults are an underserved audience, she added. “A lot of programs we have cater to children — they’re still coming up and there’s still hope for them — but there’s a bleakness and a sense of hopelessness that sometimes people take on in the shelter” as adults, Ms. Hall-Tompkins said. “It’s really important that they have the opportunity to be so moved.”

Ms. Hall-Tompkins performed in the lobby of her apartment building in Washington Heights, an annual holiday tradition.

At one recent concert in an immigrant educational center in Brooklyn, Ms. Hall-Tompkins led a singalong for the famous “Fiddler” number “Sunrise, Sunset.”

“How many people have ever been to a Broadway show?” she remembered asking the audience. Only one person out of a room of 70. “How many people have ever heard of ‘Fiddler on the Roof’?” (Just one, the same man.) “How many people have ever heard classical music before?” (Again, just one.)

She passed around the lyrics and sang the words while playing the melody. Those who watched her hesitated at first.

“It was the most amazing thing I’ve ever seen,” Ms. Hall-Tompkins said. “You could hear this little din that started, and by the time we got to ‘Sunrise, Sunset’” — she interrupted herself, singing and swaying to re-enact the moment.

“People from completely different, non-Western cultures really connected with the timelessness of those words — it just transcended time, place, culture, everything,” she said.

“I played that show for 13 months and I never quite connected with the words and how profound they are until that moment.”

FINANCIAL TIMES

"How brain science found its way into business school"

By Seb Murray, Feb 27, 2018

Techniques to improve productivity, influence decision-making and handle stress move into core curricula

When Victoria Westerhoff decided to study for an MBA at University of Pennsylvania's Wharton business school in 2016, an unusual elective caught her eye: consumer neuroscience. The field was important to her — she trained as a cognitive scientist at Yale.

As part of the Wharton course, Ms Westerhoff used an eye-tracking system to assess how much attention she paid to product placement in film clips, and she noted a lift in attention paid to products placed prominently. "The more time your eyeballs are on something, the larger the impact," she says.

That research made her realise how science can improve business. Neuroscientific consumer research can be more detailed and effective than traditional methods, such as surveys. "We can capture the emotional responses that help drive unconscious decisions, including what we buy," Ms Westerhoff says.

Business education is not limited to accounting, strategy and finance. Future leaders are trying out "mind-scanning" electroencephalography (EEG), heart-rate monitors and meditation, as schools create courses at the nexus of business and brain science to help students improve productivity, influence decision-making and handle stress.

"Neuroscience will play a huge role in the future of business education" - Prof Michael Platt, Wharton

Neuroscience "will play a huge role in the future of business education," says Michael Platt, a Wharton professor, because "we have reached a point where we understand so much about the human brain — how it processes information — that we can use neuroscience to do business better".

Thomas Bonfiglio, a regional director with American Medical Response in New York, a medical transportation company, says practising guided meditation with his team at the beginning of meetings has made them more productive. Mr Bonfiglio learnt techniques on a two-day neuroscience for leadership course at MIT's Sloan School of Management, in 2014.

"We have a lot of aggressive, alpha-type personalities," he says. "It was often difficult to get the group to work together." But after introducing meditation, they worked more quickly and effectively, Mr Bonfiglio says.

"At first people were sceptical because it took up time. However, I found that instead of arguments, there was more positive discussion, and the tone was more conciliatory."

DEMAND

Another reason schools launch neuroscience programmes is because students demand them. At Columbia Business School, enrolment to a three-day "neuroleadership" executive course has increased by 50 per cent over the past two years.

“Demand is growing because business leaders who are ahead of the curve know that emotion can impact their performance,” says Yoshie Tomozumi Nakamura, Columbia’s director of organisational learning and research.

A moderate increase in heart rate can improve performance because it increases the amount of blood in the brain, and the neurotransmitter activity that enhances cognitive processing, according to Lee Waller, director of research at the UK’s Hult International Business School.

“We think clearly, make good decisions and learn well,” she says. But too much stress causes the opposite response as more blood flows to the limbs — known as “fight or flight”— and that reduces cognitive function.

‘MUSCLE MEMORY’

Participants on a three-day leadership programme at Ashridge Executive Education, part of Hult, practise stressful scenarios, such as criticising an employee’s performance.

They wear heart-rate variance monitors to understand the impact of stress on their sympathetic nervous system — which activates the fight-or-flight response — and how well their bodies recover.

> **Sport and management**
>
> Elite athletes are helping to improve managers’ performance. This year, 100 MBA and executive MBA students from Mannheim Business School will visit TSG 1899 Hoffenheim, a top-tier German football club.
>
> They aim to learn how to use sports analytics — the application of data and analytics to performance management — in business.
>
> TSG teamed up with SAP to place sensors on footballers to gather data from training, such as speed averages and ball possession. The data can be used to personalise training to focus on a player’s strengths or weaknesses, for instance to focus more on acceleration and to assess movement to reduce the chance of injuries.
>
> “We will ask the students to come up with ways to use people analytics to improve organisational performance,” says Dr Sabine Staritz, Mannheim director of corporate relations.
>
> For example, some companies track employees’ heart rate, sleep and other personal data to avoid a different type of injury: burnout.

“Practice develops ‘muscle memory’: the next time we encounter the experience, our brain remembers how we dealt with it, and we are able to cope with the stress better,” Mrs Waller says.

In an ethics course at Kellogg School at Northwestern University, MBA students are taught how neuroscience can “influence people or persuade people”, says Adam Waytz, an associate professor.

He says research suggests that people are more likely to take moral action, such as donating to disaster relief, when they feel emotion, rather than when presented with reasoning and logic. That understanding may help fundraisers design more effective campaigns, for example.

EXPERTISE

However, neuroscience presents business schools with problems. One challenge they face in teaching the subject is finding scholars who can apply neuroscientific research to business, says Patricia Riddell, professor of applied neuroscience with Henley Business School at University of Reading.

“That expertise is in very short supply,” she says. Henley has used academics from University of Reading’s psychology department to teach neuroscience to students on its MA in leadership course.

The greater worry is that neuroscience could be used in a way that manipulates people into buying products, for example, by using stimuli in advertising to activate parts of the brain associated with pleasure.

“We do not want students to graduate and claim that they have found the ‘buy button’ in the brain,” says Angelika Dimoka, director of the Center for Neural Decision Making at the Fox School of Business.

Fox runs a PhD programme in decision neuroscience. “We teach our students about the ethical use of neurophysiological tools in business, by organising workshops and conferences,” Dr Dimoka says. “But we can’t police every future decision they make.”

Harvard Business Review

"Neuromarketing: What You Need to Know"

By Eben Harrell, Jan. 23, 2019

Nobel Laureate Francis Crick called it the astonishing hypothesis: the idea that all human feelings, thoughts, and actions—even consciousness itself—are just the products of neural activity in the brain. For marketers the promise of this idea is that neurobiology can reduce the uncertainty and conjecture that traditionally hamper efforts to understand consumer behavior. The field of neuromarketing—sometimes known as consumer neuroscience—studies the brain to predict and potentially even manipulate consumer behavior and decision making. Until recently considered an extravagant "frontier science," neuromarketing has been bolstered over the past five years by several groundbreaking studies that demonstrate its potential to create value for marketers.

But even as the validity of neuromarketing becomes established, marketers still struggle with it: Is it worth the investment? What tools are most useful? How can it be done well? To answer these questions, marketers need to understand the range of techniques involved, how they are being used in both academia and industry, and what possibilities they hold for the future.

The Tools of Neuromarketing

"Neuromarketing" loosely refers to the measurement of physiological and neural signals to gain insight into customers' motivations, preferences, and decisions, which can help inform creative advertising, product development, pricing, and other marketing areas. Brain scanning, which measures neural activity, and physiological tracking, which measures eye movement and other proxies for that activity, are the most common methods of measurement.

The two primary tools for scanning the brain are fMRI and EEG. The former (functional magnetic resonance imaging) uses strong magnetic fields to track changes in blood flow across the brain and is administered while a person lies inside a machine that takes continuous measurements over time. An EEG (electroencephalogram) reads brain-cell activity using sensors placed on the subject's scalp; it can track changes in activity over fractions of a second, but it does a poor job of pinpointing exactly where the activity occurs or measuring it in deep, subcortical regions of the brain (where a lot of interesting activity takes place). An fMRI can peer deep into the brain but is cumbersome, and it tracks activity only over the course of several seconds, which may miss fleeting neural incidents. (Moreover, fMRI machines are many times more expensive than EEG equipment, typically costing about $5 million with high overhead, versus about $20,000.)

Tools for measuring the physiological proxies for brain activity tend to be more affordable and easier to use. Eye tracking can measure attention (via the eyes' fixation points) and arousal (via pupil dilation); facial-expression coding (reading the minute movement of muscles in the face) can measure emotional responses; and heart rate, respiration rate, and skin conductivity measure arousal.

Interest in consumer neuroscience took off in the mid-2000s, when business school researchers started to demonstrate that advertising, branding, and other marketing tactics can have measurable impacts on the brain. In 2004 researchers at Emory University served Coca-Cola and Pepsi to subjects in an fMRI machine. When the drinks

weren't identified, the researchers noted a consistent neural response. But when subjects could see the brand, their limbic structures (brain areas associated with emotions, memories, and unconscious processing) showed enhanced activity, demonstrating that knowledge of the brand altered how the brain perceived the beverage. Four years later a team led by INSEAD's Hilke Plassmann scanned the brains of test subjects as they tasted three wines with different prices; their brains registered the wines differently, with neural signatures indicating a preference for the most expensive wine. In actuality, all three wines were the same. In another academic study fMRI revealed that when consumers see a price may change their mental calculation of value: When price was displayed before exposure to the product, the neural data differed from when it was displayed after exposure, suggesting two different mental calculations: "Is this product worth the price?" when the price came first, and "Do I like this product?" when the product came first.

Fading Pessimism

Despite these promising academic findings, marketers have been slow to use EEG and fMRI devices. In a survey of individuals from 64 neuromarketing firms, for example, only 31% reported using fMRI machines. "I know of three or four vendors who have made fMRI their main service offering, and they've all failed," says Carl Marci, the chief neuroscientist at Nielsen Consumer Neuroscience.

This reluctance is due in part to an overall pessimism regarding the technique's ability to generate useful insights beyond those offered by traditional marketing methods. In a 2017 article in the California Management Review, Ming Hsu, a marketing professor at UC Berkeley, wrote: "The prevailing attitude…can be summarized as… 'neuroscience either tells me what I already know, or it tells me something new that I don't care about.'" For example, brain scanning can show that the same beverage with different price tags may produce differing responses in test subjects, but so can simpler methods: A 2005 behavioral study found that people were worse at problem solving when they were served an energy drink with a discounted price than when they were served the same drink at full price. And do marketers really need to be told that people's brains react differently to Coke and Pepsi to understand the importance of branding?

Pessimism about brain scans hasn't been eased by infighting between cautious academics and enthusiastic marketers. In 2011 the branding consultant Martin Lindstrom published an editorial in the New York Times suggesting, on the basis of fMRI data, that the way iPhone users felt about their phones was akin to romantic love. Forty-four academics cosigned a letter to the Times pointedly critiquing the editorial.

This skepticism may soon fade, however, for two reasons. First, the science has advanced rapidly in the past five years and has begun to validate some of the audacious "mind reading" claims of Lindstrom and neuromarketing's other early proponents. Michael Platt, the director of the Wharton Neuroscience Initiative, says a team at the University of Pennsylvania is on the verge of demonstrating that at a neural level, people actually do love their smartphones the way Lindstrom claimed. As the science becomes more settled—and as more neuroscience PhDs leave academic labs for industry — brain scans are likely to become more popular with marketers.

	fMRI (functional magnetic resonance imaging)	EEG (electro-encephalogram)	Eye tracking: gaze	Eye tracking: pupilometry	Biometrics	Facial coding
How it works	detects blood flow in the brain associated with increased neural activity	records electrical signals on the scalp from neurons inside the brain	detects exactly where subjects direct their gaze	measures whether subjects' pupils are dilated	measures skin conductance, heart rate, and respiration	identifies facial expressions
What it reveals about consumers	• detailed emotional responses • level of engagement • recall	• level of engagement • recall	• what grabs their attention • what confuses them • speed of recognition	• level of engagement	• level of engagement • whether their response is positive or negative	• general emotional response: happiness, surprise, fear, and so on
Uses	• set pricing • improve branding	• improve ads and branding	• improve website design, ads, and packaging		• improve ad content	
Pros and cons	• most expensive and invasive method • less detailed than EEG but considered the gold standard for measuring specific emotions • must be performed in a lab	• more expensive and invasive than many other methods • not as precise as fMRI, but can measure changes over smaller increments of time	• relatively inexpensive and easy to administer • best used in conjunction with biometrics • does not measure emotions		• best used in conjunction with other methods, such as eye tracking	• relatively inexpensive

NOTE PREPARED WITH ASSISTANCE FROM MORAN CERF, OF NORTHWESTERN UNIVERSITY; CARL MARCI, CHIEF NEUROSCIENTIST AT NIELSEN; AND THE ADVERTISING RESEARCH FOUNDATION - © HBR.ORG

Second, a series of academic studies have demonstrated that brain data can predict the future success of products more accurately than can traditional market research tools such as surveys and focus groups. For example, in 2012 researchers at Emory found that activity in a specific brain area, measured by fMRI while people were listening to music, significantly correlated with a song's future popularity as measured by sales data three years later. But when participants were asked how much they liked the songs they heard, their responses did not predict sales. Studies have also found that brain scans taken while participants watched antismoking advertisements predicted the call volume to smoking-cessation hotlines, whereas traditional surveys of ad effectiveness did not. A team at Stanford University used fMRI to predict the success of microloan and crowdfunding appeals on the internet better than traditional surveys could. A team led by Moran Cerf, a neuroscience and business professor at Northwestern, predicted the success of movies with more than 20% greater accuracy than traditional methods can by using the synchronicity of EEG readings of audience members as they watched movie trailers.

These experiments show the benefits of neuromarketing over traditional approaches, which have significant inherent weaknesses: For example, respondents aren't always forthcoming about their memories, feelings, and preferences. People have flawed recall; they lie when they're trying to please or are embarrassed; their perceptions can be influenced by how a question is asked. "What comes out of our mouths is not always a perfect rendition of what's going on in our brains," Platt says. Market testing can overcome these shortfalls, but it can also be expensive to run, risks alerting competitors to innovations, and can be performed only late in the development process, when production and distribution systems are already in place. Compromise approaches, such as simulated markets and

conjoint analyses, all involve some trade-off between cost and quality. “Neuroforecasting,” as the Stanford neuroscientist Brian Knutson has dubbed the predictive power of brain data, seems to sidestep these problems.

Eye tracking and facial coding help improve the impact of creative content.

Still, these techniques have yet to work their way into standard marketing tool kits, because they’re expensive and technically difficult to administer. Nonetheless, Uma Karmarkar, a neuroeconomist at UC San Diego, believes that in certain high-stakes situations—such as a major product launch by a giant consumer goods company—the incremental benefit over traditional methods makes brain scans worth the price. “What should be particularly exciting to marketers is the possibility that only a small number of people may be able to [accurately] predict how a large customer base will respond,” she recently argued. Cerf agrees: “When accounting for all the time, effort, cost, and quality concerns of the traditional ways of getting at the individual’s views, neuroforecasting is actually a viable competitor.”

Measuring Physiological Signals

These advances notwithstanding, neuromarketers have been quicker to embrace less costly tools, such as eye tracking and facial coding. For example, Nielsen, one of the leading consultancies in a crowded field, says it uses eye tracking to help brands ensure that customers’ attention is focused at the right moments and on the right things (a logo when it appears, for example), and facial coding to help ensure that an ad actually triggers the response it was designed to elicit (though Nielsen rarely uses any of its tools in isolation).

Indeed, the insights that physiological tools typically offer—whether, given a certain stimulus such as an ad, someone is feeling a strong emotion, is paying attention, and remembers the content—are particularly useful for designing advertisements. “Nothing is more important for advertising effectiveness than good creative,” says Horst Stipp, of the Advertising Research Foundation. “And there’s clear evidence that neuroscience-based marketing research methods can indeed make advertising more effective.”

Many academics, however, prefer brain scanning to physiological proxies for their research. “My general view is that the further you get from the actual brain, the worse your measurements will be,” says Knutson. Nonetheless, physiological measuring techniques will most likely remain popular in industry, because they have been around longer, are less expensive, require less technical expertise to administer, and can easily be paired with more-traditional marketing research tools, such as surveys, focus groups, and so-called implicit association measures (for example, the time it takes to respond after being asked a question).

The Neuro Sell

So should companies invest in neuromarketing—whether through brain scans or cheaper techniques? Some already have: NBC and TimeWarner have operated neuromarketing units for years; technology companies such as Microsoft, Google, and Facebook have recently formed units. Karmarkar says that in-house neurocapability is still

out of reach for most organizations simply because of the expense but that smaller companies can look to partner with specialist consulting firms.

However, she and other experts warn that the field is plagued by vendors who oversell what neuromarketing can deliver. “There’s still a lot of snake oil out there,” Cerf says, adding that he has been approached by more than 50 companies with a “neuroscience offering” looking for his endorsement. “I only found six that meet a basic standard I would consider helpful for managers,” he says.

Industry groups are attempting to help marketers assess the value of various neuromarketing methods. For example, in 2017 the Advertising Research Foundation published a large-scale academic examination of whether neuroscientific tools were better at predicting market-level behavior than traditional techniques such as focus groups and implicit association measures: Scientists at Temple University and NYU tested traditional marketing studies against a variety of “neuro” methods, including eye tracking, heart rate, skin conductance, EEG, and fMRI. Subsequent analysis showed that fMRI provided the most significant improvement in predictive power over traditional methods but that other methods were useful for improving ad creativity and effectiveness.

Neural manipulation may seem creepy, but consumers are already being influenced.

Companies that are looking to partner with specialists to take advantage of these tools should manage those engagements carefully. To ensure quality input from neuromarketing consultants, Karmarkar recommends hiring in-house neuroscientists to oversee the work. Cerf says that a checklist can help in achieving high quality: Are actual neuroscientists involved in the study? Are any of the consultancy’s methods, data, or tools published in peer-reviewed journals? Is the subject pool representative (a question that is particularly important for global brands)? Do the consultants have marketing expertise along with scientific knowledge? Do they have a track record of success? And can they prove that they will offer insights beyond what can be gleaned through traditional methods?

Changing Minds

Traditionally, marketers are concerned with more than simply measuring consumer preferences; they also try to change them. Neuroscience researchers are beginning to probe whether the brain can be used to influence purchases—an area of study that generates excitement and also ethical concerns. Here are some ways neuroscience might be used in the future to influence consumer behavior:

Better segmentation. Marketers want to know which portions of a population are most open to their advertising and branding efforts. This segmentation is traditionally performed according to demographics (age and wealth, for example) or psychographics (impulsivity). It may be more fruitful to segment consumers by brain differences: A study by neuroscientists at INSEAD found differences in the brains of people who are easily influenced by marketing cues.

- *Sleep nudging*. Neuroscientists have learned that we are susceptible to influence during windows in our sleep. A 2015 study found that exposing smokers to the smell of cigarettes mixed with rotten eggs during

"phase 2" (when the body prepares for deep sleep) led to a reduction in smoking for several days. Since then similar work has shown the ability to increase preference for certain products or promote certain behaviors.

- *Hormone manipulation*. Brain activity is influenced by neuromodulators—brain hormones (such as testosterone, cortisol, and oxytocin) and neurotransmitters (chemical messengers) that allow brain cells to communicate with one another. Researchers are currently investigating how consumer behavior changes when these neuromodulators are altered. In 2015 they found that dosing consumers with testosterone increased their preference for luxury brands; the researchers hypothesized that luxury goods represent social markers and that testosterone makes people more sensitive to status.

- *Temporary neural inhibition*. Transcranial magnetic stimulation (TMS) machines use magnetic fields to stimulate or depress nerve cells in the brain, temporarily "knocking out" certain areas in much the way a brain injury does. In 2011 neuroscientists used TMS to repress activity in the posterior medial prefrontal cortex—and found that doing so reduced the degree to which people exhibited socially conforming behavior. Moran Cerf has worked with individuals whose fear and disgust were suppressed or amplified to see whether they exhibited differences in their response to things that might normally be frightening (insects, say, or long-term disasters) and to learn what can be done to make people more susceptible to messages encouraging them to engage with those things—for example, to eat food made from insects, which are a good source of protein with low environmental impact.

Although neural manipulation may strike some as creepy, even dystopian, defenders point out that marketers already use tactics to influence consumers without their knowledge. "If a man sees an advertisement for a truck with a sexy woman standing in front of it, he will be influenced by the extraneous model, even if he doesn't realize it," says Michael Platt, whose group recently organized a conference on neuroethics. "We should engage people in law and consumer protection to have these conversations. But I'm not terribly alarmed at this point." He and others point out that it's currently almost impossible to use neuroscientific tools to physically manipulate people's brains without their consent.

But other forms of manipulation are subtle. Cerf says his biggest concern is a lack of transparency around what's happening in neuroscience labs at major companies, particularly tech giants such as Facebook, Google, and Amazon. Some companies are already under scrutiny for running experiments without user consent—such as when Facebook manipulated nearly 700,000 users' mood states in 2012 by altering their newsfeeds without informing them. "My concern is if these companies go rogue," Cerf says. "Already they are hiring neuroscientists from my and others' labs, and yet I and others in academia have very little insight into what they are working on. I'm only half joking when I tell people that the moment a tech company introduces an EEG to connect with their home-assistant device—that's when we should all panic."

Even as marketers grapple with the ethical ambiguity, several start-ups in Silicon Valley are working to make brain imaging, in particular, more nimble and less costly. "A portable, affordable fMRI would be a total game changer," Cerf says. In the meantime, he and others say, the quest to understand the minds of consumers continues at a rapid pace, and marketers should at the least stay abreast of the basic science. "I look at how far the science has come in the past 15 years, and I'm astonished," Brian Knutson says. "We've come so far, so fast. And I really do feel like we're just scratching the surface."

Harvard Business Review

"When Neuromarketing Crosses the Line"

By Ania G. Wieckowski, Jan. 23, 2019

Neuromarketing can be a powerful tool for learning about and captivating customers, but there have long been questions and consumer backlash about its ethical implications. HBR executive editor Ania Wieckowski talked with Steven Stanton, Walter Sinnott-Armstrong, and Scott Huettel—a marketing professor, a philosopher, and a neuroscientist, coauthors of a paper on the topic in the Journal of Business Ethics—to learn which concerns are valid and how marketers can address them.

HBR: What is neuromarketing?

Steven Stanton: It's the use of neuroscience methods—such as brain imaging, or measuring physiology such as hormones or genes—to complement the very effective suite of classic marketing methods, such as surveys, interviews, and ethnography.

Scott Huettel: A classic example is Campbell Soup's redesign of its packaging a few years ago. The company studied changes in neurological markers, such as heart rate and skin moisture, as consumers reacted to logo designs, ads, and the product itself. In 2015 [the Temple University business professors] Vinod Venkatraman and Angelika Dimoka and colleagues led research with the U.S. Postal Service to determine the difference between consumer responses to print ads and to digital advertising. They used biometric techniques and fMRI, and they've produced a detailed public report on their research and findings.

PRIVACY PROBLEMS

What are the most prominent concerns you hear about the ethics of these techniques?

Walter Sinnott-Armstrong: Consumers tend to be most concerned about their privacy. As customers, we typically accept that our purchase behavior is public—at least in the sense that it's known to the company we're buying from—but we think of our brains and our thoughts as private. Consumers sometimes see companies that use these methods as breaking an implicit promise not to invade their private thoughts and feelings.

Huettel: That can lead to consumer backlash against organizations that use these tools. Take an example from the world of politics: In 2015 one of the main political parties in Mexico used neuromarketing to learn more about voters' interests, which was seen by the Mexican citizenry as a government agency trying to read their minds. The leader eventually had to promise that his party would revert to more "old-fashioned" methods.

Why aren't these privacy concerns a problem?

Stanton: First, most consumers don't have their brains scanned or give hormone samples to researchers. What neuromarketers know about the thoughts of consumers is based on what we can extrapolate from the small number of people we do test in a research setting. A prediction about what all the other consumers are thinking in a given situation is just an educated guess—we don't have access to their hormone levels, brain activation patterns, and so on. Thus there is no potential for a direct privacy violation for the average consumer: Your thoughts are your own.

Furthermore, in well-directed studies, the few people who are subjects give their overt, informed consent and agree that the data gathered in the study can be used in specific ways. With such protection in place, this kind of data gathering is really no different ethically from participating in a focus group, because the participants are choosing to participate and are informed about any potential risks and about how their data may be used.

But those protections are something companies in particular need to keep an eye on. Although informed consent is standard in the academic world, it's not always strictly adhered to on the industry side. And as neurotesting techniques advance and become less invasive, this kind of data could be collected in the field without any awareness by consumers—as was the case in the Mexican incident, in which citizens' responses to the party's ads were often recorded without their knowledge. Companies need to know that collecting information about consumers without their knowledge and consent could very well be perceived as an ethical violation.

What about situations in which marketers want to integrate some neuroscience research results with their own customer data to improve targeting?

Stanton: Here's an example: Neuroresearch has shown that women are more drawn to purchasing "sexy" clothing and status symbols such as cars and diamonds at specific points in their menstrual cycles. A company could apply this finding to target women with ads when they are most susceptible to temptation to buy the advertised product.

Huettel: In this case the neuroscience is just another form of marketing research. Behavioral studies could reveal similar patterns. The ethical issues arise when companies start taking data they have about specific individuals and using it in combination with this kind of research to mark a particular customer—as potentially pregnant, for example, or as experiencing a health problem. In 2012 Target came under scrutiny for sending ads for pregnancy and baby items to a woman who hadn't told anyone she was pregnant (though it's worth noting that the algorithms that directed those advertisements were based not on neuroscience but on more-traditional marketing data).

Stanton: The neuroscience research on its own isn't the problem here, but companies do need to consider the particular context whenever they start making inferences about their customers. Because regardless of the research method used (neuroscience, data mining based on purchase history, surveys), consumers may perceive a violation of their right to privacy—particularly when it seems that a company somehow knows more about them and what they want to buy than they know themselves.

THE SPECTER OF MANIPULATION

There's knowing what's in my brain, and then there's using that knowledge to make me act differently—to buy more stuff.

Stanton: Subconscious influence is another big concern we hear about, particularly from consumer advocacy groups. They worry that products or ads built with the benefit of neuromarketing research could render consumers unable to control themselves or their choices by triggering a kind of "buy button" in the brain. It's like the stories you heard long ago about subliminal advertising: You'll be watching a movie, and an image will flash on the screen; you won't even be aware of it, but at the intermission you can't stop yourself from buying a Coke and popcorn.

Huettel: That popcorn story does sound pretty scary, but it's just not real—the much-hyped story of that research was actually debunked years later. There is no buy button.

> "NEUROSCIENCE WILL NEVER BE A THREAT TO OUR FREE WILL."

Sinnott-Armstrong: That's in part because no single factor determines how you're going to act when given the opportunity to buy something. Neuroscience research can uncover one factor—for example, how tired you are—that affects the probability that you'll act a certain way. But lots of other factors are at play: What kind of mood are you in? When did you last have a meal? Are your friends with you? How is the light pointed at the product? Nothing neuroscience could ever measure could definitively drive a particular purchase, because all those other factors also have input. We're never going to be able to say, "If we measure this blood flow in your brain using fMRI, then we know you will definitely buy this car." Neuroscience will never be a threat to our free will.

A lot of the concern about neuromarketing is based on a perceived exaggeration of its power versus that of other kinds of marketing. All marketing is about influencing people—of course you want to induce them to buy your product instead of another product. But when neuroscience enters the picture, people worry that they're not just influenced, they're forced to do certain things. And though the influence of these techniques will grow as they improve, forcing people to do things is just not on the horizon.

AVOIDING THE SNAKE OIL

You say that in some ways consumers and marketers should be more concerned about neuromarketing practices.

Stanton: One big area is the way that some neuromarketing research firms promote and sell their services to companies. We hear reports of services being oversold. The very idea that there is something like a buy button in the brain comes from overstatements about what these firms can do.

Understanding neuromarketing techniques requires years of advanced education. Often companies have to depend on the firm that's selling these services to explain how they work and what the company needs. If a firm tells you it's going to do a survey or an interview, you can understand those methods relatively easily. But if it suggests doing an fMRI, an EEG, and pulse testing, you may not know what those techniques are or how they work. That sets the stage for the firm to sell you more services than you need.

Sinnott-Armstrong: Companies face two main risks here—being defrauded (wasting money on something that isn't going to give them the benefit they thought they were paying for) and damaging their image. If they engage in activities that end up being exposed as fraudulent, they may pay a price in reputation if the activities become public—especially if they've been passing on the high cost of these techniques to their customers through price hikes.

Stanton: As with any new technology, it's tempting to make neuromarketing sound like a panacea, and some firms do just that. But they're not all overselling what they can provide; the key challenge for any company looking to add neuromarketing to its marketing research is finding a competent firm to address its needs.

What should companies and marketers do to ensure that they're not being oversold?

Huettel: Companies seriously considering this should think about hiring either staffers or consultants with formal natural science training who can help them make these evaluations. It might be a simple and quick onetime engagement: Frequently companies will call in a neuroscientist just to have a conversation with the marketing team—to give it the language and the understanding to evaluate what neuromarketing can (and can't) do. Or they may bring in an outside group—scientists in the field, or another firm—to evaluate a specific vendor's promise. But that's more expensive and less common.

This is actually one of the clearest ways in which academia and industry's interests align. As academics, we want marketing practice to be as rigorous as possible, and we want basic science to find a practical application. And companies need to evaluate the rigor of research for a practical application. Those companies can reach into a very large pool of eager academic scientists, from faculty members down to graduate students, for collaborative help.

Sinnott-Armstrong: If you choose to hire scientists onto your own staff to help make these evaluations, that has ethical implications as well. Consider a marketer who is itching to get into neuromarketing and hires an expert to assess which firm to engage. The expert is going to wonder what will happen to his or her job if the assessment shows that neuromarketing isn't the right way to meet the marketer's needs, or that none of the firms is a good fit. The boss's preferences will be taken into account in what should be an objective evaluation. It's absolutely right to hire outside experts, but you must structure their pay and the stability of their jobs to get at the truth.

FUELING CONSUMERISM AS CONSUMER DEBT RISES IS AN ETHICAL CONCERN.

What about the actual scientific practices of neuromarketing firms?

Sinnott-Armstrong: The goal of neuromarketing firms is profit, so they're not highly incentivized to focus on transparent methodology, peer review, and other core elements of academic inquiry that lead to rigorous research. That's not to say that their research isn't necessarily rigorous; but as a society we would be better off if neuromarketing were very open. Publicly sharing the methods they use and openly collaborating with academics would improve the rigor of the research being done at these firms. Thus the results would be more likely to be valid, and the marketing approaches a company took on the basis of them would be more likely to be effective. (And other concerns—such as consumer privacy—would be alleviated, because everyone could see that the firm was adhering to informed consent and other best practices.) That's good for marketers and consumers as well as for the scientific field.

But of course almost all neuromarketing firms are protective of their intellectual property. This tension won't be easily resolved unless market forces reward the firms that are most transparent and most willing to be peer reviewed.

Absent those market forces, how might neuromarketing practice become more open?

Stanton: A third-party certification of quality could offer a solution whereby all parties win. This type of certification could assure companies that they're buying a quality neuromarketing research product, assure consumers that their rights are being protected as part of the research, and benefit the certified firms, which would have a stronger reputation than firms that lacked certification. Many third-party certifications have been extremely successful—think of Energy Star appliances and LEED building standards. The Advertising Research Foundation has put forward an early form of something like that for neuromarketing called NeuroStandards 1.0 and 2.0.

Huettel: NeuroStandards 1.0 was basically an academic peer review that evaluated the methods of a number of neuromarketing firms. The key success of NeuroStandards 2.0 was to provide evidence for the value of neuroscience, using methods that both passed the academic threshold for rigor and used markers of effectiveness that industry groups care about. The results provide a clear and public signal that neuroscience—if done well—can contribute to marketing practice. And knowing that neuroscience provides real predictive power may mean that neuromarketing firms will have more incentive to track those markers in a rigorous manner, rather than to make claims about the novelty and uniqueness of their own measures.

TURNING UP THE DIAL

Do traditional marketing and neuromarketing share some ethical red flags?

Stanton: Marketing of any kind can help us create and advertise products that lead to bad outcomes. For example, marketers could survey people about what cigarette brands they're familiar with—or they could do neurotesting to better learn how to get people addicted. Both have negative public health effects.

Huettel: Companies could also target vulnerable populations—by trying to find out which ads will induce more teenagers to vape, for example.

Stanton: Another ethical concern for any kind of marketing is fueling consumerism as consumer debt rises. This is a fundamental problem around the world.

Huettel: One way to think about all these issues is that neuroscience incrementally improves our ability to generate effective marketing messages in many areas—it's like turning up the dial a bit on the effectiveness of marketing. That dial turns up the ethical implications, too.

Sinnott-Armstrong: Marketing can be used for good and it can be used for ill—like any other powerful tool.

How is neuromarketing good for people?

Stanton: Here again, think of it as a tool that can enhance advertising's effectiveness—in some cases, its benefits. Companies get increased sales and profitability. Consumers get better new products and access to more-targeted information about those products.

Sinnott-Armstrong: That's definitely to my benefit as a consumer. For example, I'm very tired of getting ads in the mail or in my e-mail that have nothing to do with me. My kids are off in graduate school, but I'm still getting ads for clothing for young children. Better targeting will mean fewer mistakes like that, which will save the company money, save me time, and make it easier for me to get the products I really do want that really will improve my life.

Huettel: There's also a fair amount of research showing that neuroscience can be helpful in increasing the effectiveness of public service announcements. For example, [the University of Pennsylvania researcher] Emily Falk's study of brain responses to messages about health has led to a better understanding of how to create antismoking ads for adolescents. With neuroscience we see a lot of possibility for encouraging positive behaviors, encouraging charitable contributions, or encouraging citizenship and participation in our democracy—better ads for the greater good.

NETMCDO 2019 Open Space Session Report

Name of session: Adding Value to the larger university community

Convener: Monique Mead

Participants: PATCH
Eric Johnson
ASTRID Baumgardner

Discussion & recommendations outline:

- community engagement projects
- music @ with other departments
- advocacy training for musicians
- music for the sake of art
- no unpaid gigs for the University events

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NETMCDO 2019 Open Space Session Report

Name of session: Finding + questioning The intersection between community engagement + professional development

Convener: Allegra Montanari, Roosevelt University's Chicago College of Performing Arts, Motomi Tsugami

Participants: Rachel Christensen, Juilliard School, Casey Molino Dunn, Rachel Knibbs, Erin Helmholz, Bon Shirley, Ellen Lind, Rachael Smith, Corrinne Stillwell, Peter Thoresen, Jasmin Morales, Stavroula Roinis, Tanya Maggi, Anne Marie DeGreeff

Discussion & recommendations outline:

- questioned definition of community engagement
- where is community engagement required? some curricular integration @ CCPA, Juilliard, NEC
- we need to redefine value added from engaging w/community
- research is limited for data on job creation/ impact in field for community engagement + professional musicians
- community engagement reinforces why behind the ~~want~~ what

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NETMCDO 2019 Open Space Session Report

Name of session: Curricular vs. Co-curricular

Convener: Rachel Knibbs

Participants: Jason Thomas, Jazmin Morales, Corinne Stillwell
Barb Raney, Nathan Fischer, Monique Mead
Tanya Maggi, Motomi Tsugami, Allegra Montanari

Discussion & recommendations outline:

AnneMarie DeGeorge

- shared best practices for topics and projects that are most effectively taught in each method
things

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Curriculum vs. Co-Curricular Open Space Session

(Lists of courses are not necessarily comprehensive)

NEC:
Community Engagement for Chamber Ensembles
7 weeks - 2 hrs per week
Hybrid - course preparation, then paid performance experiences , followed by Final de-brief
Faculty members attend each community performance
Entrepreneurial musician is required for everyone in junior year (Trying to get into freshman seminar)
Elective examples: Copyright law
Curriculum development process: faculty committee - pick apart classes, sometimes they don't pass the first time

Colburn: Pedagogy Practicum followed by Paid to work with pedagogy for pipeline programs
Community Engagement class: 2nd semester community fellowship - students can opt in

Fall 2019:
Formerly The Working Musician - everyone used to take in last semester
There was a need for curriculum to be offered earlier (and not all disciplines, so this course is now parsed out into 8 1/4 credit classes offered every year. Classes could be 4-5 hours, taught over a weekend (As one example)

Topics: *engaging outside facilitators to teach content, some alumni, outside contractors*
Marketing for chamber music groups
Finance
This addressed scheduling issues and differentiation

Curriculum is over-saturated - how do you fit in more credits. Looking at Case studies to show examples of how this has worked already.
Chicago launched a task-force to addresses this issue - where can they build certain skills into existing classes? Skills being integrated: Presentation, design, project management, communication, leadership skills: appears in studio class, music history, things that everyone has to take.

MSM: undergraduate entrepreneurship curriculum divided by major:
Orchestral, Pianists & Guitarists, (Classical) Voice, Jazz & Composers, Musical Theatre

Private conservatories have more flexibility than larger institutions

What shouldn't be required?
- Music theory
- Ensemble time (orchestra time is not used efficiently, should be community building)

More integration between what's happening in orchestra with core curriculum - for example, a presentation

Chicago - students work with musicologist & Allegra then deliver pre-concert chats
Peabody - students rotate between traditional orchestra, film orchestra, contemporary orchestra, ballet/ opera

Co-curricular:
- taxes - February/ March - international students
- Don Greene
- BU: Freelancing - methodology, good reputation
- Hold in public spaces so you get accidental tourists (Space is important)
- Colburn: "Center for Community Impact" - trying to activate the space - moving into the Library which gets very little usage - space makes a big deal- includes technology access (maker space for artists)
- NEC: Everything that is a workshop is presented in a studio so there is at least buy-in from that studio
    - Practicing after you graduate - live-stream
- Chicago: open space did not change to attendance, food did not work, marketing efforts did not make an impact
    - Rules that will dictate whether or not : Must have faculty present, or fit into a class, overwhelmingly demanded by students ("Me Too" workshop), relevant to the seed-grant recipients (no more than 10 events)
- Jacobs School of Music: Pizza sit-down with guest conductors - orchestra members would stay after rehearsal; general career development
- CMU has convocation every Thursday (some students are not engaged, they must sign in) P/F

NETMCDO 2019 Open Space Session Report

Name of session: Music Student mental Health / Social Environment

Convener: El Schoept

Participants:
Beth Holub
Astrid Baumgardner
Eric Johnson
El Schoept
Katharine Olives
EUNBI KIM

Discussion & recommendations outline:

Classical music training environment
- characteristics
- hierarchy → preserving older traditions?

Rise in mental health diagnoses in higher ed in general → why?
- economic pressures
- career pressures

Link between faculty/admin & student support.

Educating/training the whole student
(mental health/career services often compartmentalized)

Empowering students to realize choices, etc.

Systemic change / knowledge of place in power structure

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NETMCDO 2019 Open Space Session Report

Name of session: Just the 2 (6) of us - advising in applied studio lessons

Convener: Peter Thoresen, Pace University; Peter Thoresen Vocal Studios.

Participants: Beth Holub; Corinne Stillwell; El Schoepf; Katherine Oliver; Jason Thomas; Peter Thoresen

Discussion & recommendations outline:

We discussed if and how career advising can or should be incorporated into private/applied studio instruction

- Suggestions included having a career specific discussion built into the syllabus, or a group advising session during a scheduled studio class. For the 'syllabus related scheduled lesson' it was suggested that readings be assigned ahead of time.

NETMCDO 2019 Open Space Session Report

Name of session: Student engagement
11:20-11:50

Convener: Patch ERIN
Weiwei ellen
Rachel
Benjamin

Participants: Stavrouka Kolnis

Discussion & recommendations outline:

- go where students are → offices out of touch of what students want
- good career counseling
- students' time is limited due to gigs/auditions and they're tired; they are attracted to jobs that allow flexibility for them to pursue career path
- help students think interdisciplinarily; good for them to network w/ each other
- "free career advice" tabling
- rebranding office - colorful/bright/more engaging
- faculty buy in; relationships HUGE
  - "last 5 minutes can I come + talk"
- school of music headshot days
- workshop ideas
- where's the money? (job, grant writing, internships)
  - personal budgeting (budgeting for artists)
- incentives
  - what type of musician do you want to be? (values assessment)
- POLL students
  - required vs. by choice
- real world modern examples

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NETMCDO 2019 Open Space Session Report

Name of session: Internships

Convener: Bud Raney

Participants:

Justin Kolb – Phoenician Festival of Voice

Discussion & recommendations outline:

Students/interns who intern @ music fest hub
music festival. A lot of different
jobs, a lot of deliverables +
take aways, wks. w/ SUNY
Schools.
Work week of schedule, Ticket sales,
IT, stage crew., operations supervisors.
Students get letters of recommendation
when merited..

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NETMCDO 2019 Open Space Session Report

Name of session:

Harvesting Data Via the NETMCDO Brain Trust

Convener:

Katie Skayhan

Participants:

Jeffrey Nytch, Eunbi Kim, Lauren Pratt, Steve Danyew, Nathan Fisher

Discussion & recommendations outline:

How can we leverage the collective voice of this group?

- Aggregating resources (stop reinventing the wheel!)
  - curricular; co-curricular; salary studies (tailored to market); grant opps
- Connecting research interests (in service to field, institutions, & personal research / creative work)
- Empowering authentic conversation about DEI and connections to thought leaders and gatekeepers – Move away from tokenism & get intentional

Solutions

- Develop a digital platform for year-round resource sharing
- Explore 'membership fee' with dynamic pricing & incentives to contribute resources/mentorship
  → Hire someone to curate and categorize user-friendly content/wayfinding

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NETMCDO 2019 Open Space Session Report

Name of session:

Ethical Responsibility in an Oversaturated Market

Convener:

Katie Skayhan

Participants:

Lauren Platt, Rachel Smith, Steve Danyew, Grace Ho, Justin Kolb

Discussion & recommendations outline:

To address ethical responsibility in an oversaturated market, we focused on strategies, questions, and decision-makers to move this conversation forward. Example: Heat via Inside HigherEd article about Oberlin's enrollment compression.

Strategies:

- Integrate and emphasize the storytelling of transferrable skills
- Identify and unpack the entry points of the 'college music career'
- Leverage financial experts (local financial planners, business school) to help students analyze financial management & debt (Google: 'Bank Rate Loan Calculator' as tool - Steve @ Eastman)
- Empower faculty with knowledge of market-realities and solution-driven strategies for counseling
- Engage decision-makers, like faculty and leadership, to consistently evaluate ethical responsibility and cost/benefit conversations

Questions:

- Is UG a more critical time to interrupt the cycle?
- Why are Career Centers the reality police? Why are they the victims of institutional power dynamics.
- What if we could say that 98% of grads left school with a 'plan for success'?

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Highlighted Resources shared at NETMCDO 2019

- **Books**
    - Art Thinking: How to Carve Out Creative Space in a World of Schedules, Budgets, and Bosses (Amy Whitaker)
    - Beyond Talent: Creating a Successful Career in Music (Angela Myles Beeching)
    - Building Communities, Not Audiences: The Future of the Arts in the United States (Doug Borwick)
    - Critical Response Process (Liz Lerman)
    - Deep Work: Rules for Focused Success in a Distracted World (Cal Newport)
    - Digital Minimalism: Choosing a Focused Life in a Busy World (Cal Newport)
    - Engage Now! A Guide to Making the Arts Indispensable (Doug Borwick)
    - Gamestorming: A Playbook for Innovators, Rulebreakers, and Changemakers (Dave Gray, Sunni Brown, James Macanufo)
    - How to Make Meetings Work (Michael Doyle)
    - On Becoming an Artist: Reinventing Yourself Through Mindful Creativity (Ellen J. Langer)
    - Open Space Technology: A User's Guide (Harrison Owen)
    - The Artist's Way (Julia Cameron)
    - The Entrepreneurial Muse: Inspiring Your Career in Classical Music (Jeff Nytch)
- **Some Related Organizations**
    - The Actors Fund (for everyone in entertainment)
    - Association of Performing Arts Service Organizations
    - Chamber Music America
    - College Music Society
    - Society for Arts Entrepreneurship Education
    - United States Association for Small Business and Entrepreneurship