

Com 300

Noah Hovland

Writing Portfolio



Introduction I don't know if I'm a good writer. I don't think anyone does. Therefore, progress will be the metric by which I will evaluate my work. I have certainly grown. I have learned to ask the right questions. To connect only with that which must be said. I have refined my process. Learned to generate ideas on the spot and judge which is essential.

Writing is akin to trimming the fat off a steak, then grilling that steak to perfection. Removing the superfluous is ground zero. This is where the work starts. From here the focus is to carefully choose my word choice and structure

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Freewrite

Noah Hovland

Growing up I had never been exposed to the power, feel and high art exhibited in Hip Hop. Growing up in a mostly white suburb of Minneapolis, I often found myself drawn to music the likes of Indie Rock, Worship, and Alternative Rock. I had always considered Hip Hop a grotesque and cruel music which played on people's simplest passions in order to arouse excitement and passion.

I was often critical of people who liked hip hop. I certainly didn't want to be one of them. One winter however, I heard a J. Cole song that caught peaked my interest. It had in interesting, insightful message, as well as a message that I agreed with. And the beat. It had a way of pulling the mind in, and pushing it back. Almost as though there were an invisible hand pulling and pushing my head back and fourth to the beat. I still wasn't convinced. I was however intrigued.

Late one night while being mad at friend, and unable to sleep, I pulled up a slow, low-key Hip Hop playlist on Spotify. The first few songs passed my by with little resistance and even less intrigue.

As I was drifting out of consciousness, I was struck by a sense of depth and meaning in the music I was hearing. Much like when one drives over the final hill of a narrow and winding highway to find a seemingly endless expanse. It feels although the mind has forgotten that such spaces exists, and is instantly reminded and expanded.

After listening a few bars more, I was compelled to restart the song. Looking at my phone, I found it was Kendrick Lamar's "Poetic Justice."

I couldn't recall hearing such insightful lines and beats. The music and words were intriguing, complex, and unique. Much like a surrealist painting, in which one recognizes and understands each individual object and element, but is enlightened by the strange combination of elements and objects which go together to form the picture as a whole.

Since that moment, Hip Hop has been the primary music I listen to, with Kendrick remaining my favorite artist.



Autobiography

Noah Hovland

Refining

Piano lessons were boring. Really boring. I learned the rules without knowing why, listened to my piano teacher's stories about her dogs and, practiced as little as possible. I started piano around the age of 8, not because I was interested in piano, but because that was the prerequisite before I could learn guitar. At least that's what my mom thought. Like most things a boy finds interesting, guitar was loud, brightly colored, and rebellious. Contrarily, piano was quiet, calming, and static.

At the age of twelve, my parents deemed me ready for guitar by giving me a red Fender/Squier Stratocaster for Christmas. The finish was glossy, the pickguard was pearl white, and it even came with an amp. I didn't much know how the amp worked, except for when I hit the button that said "drive" everything got loud and crunchy! Playing through the amp was pure power. The whole house was shaken with my attempts at rocking!

I started guitar lessons not long after, and took to the instrument quite well. My dad would often remark I had passed him up in a matter of months. Many nights my mom would come into my room to say goodnight, only to find I had fallen asleep with that red Stratocaster in hand.

At the ages of ten and eight, my little brother and I started a neighborhood lawn mowing service. We felt quite grown up passing out flyers door to door, scheduling times, and best of all collecting payment.

After a summer or two we were drumming up a surplus of revenue. While considering the possibilities for our capital, my dad mentioned a friend of his who had built a small stage in his basement. After minimal thought and much scheming, we decided the stage was the acquisition we'd been looking for. We quickly drew up plans for how to build a structurally sound platform, where to hang the light truss, and the many uses we imagined for the space.

Remarkably, our parents signed off on the plans and construction commenced the following week. During the process of researching what lights, speakers, and mixer to purchase, I became engrossed with all things music tech. Whenever I would walk into a concert, theater or church, I would meticulously begin scanning for what type of speakers, lights, and special effects were going to be used during the performance. When everyone oohed and ahed at an actor descending from the ceiling, or sudden pyrotechnics, I was already expecting it.

There is a certain slowness only known by those who have endured a long, mid-January Minnesota day. Time seems to pass at its own pace, offering little one can do to speed its progression. It is on these days I would often hear one of my mother's favorite mantras "Being bored simply means you're not being creative enough." We actually had a rule in our house banning boredom entirely. So, instead of being bored on these slow passing winter days, I would often go down to our stage, unplug all the cables in the sound system and

reconfigure the entire system in a more streamlined way. I would often get lost, as far as I was concerned, the day could take its time. I was too engaged to notice. When I had finished streamlining it felt as though I had turned off a loud fan in the morning, the silence better than it's ever been. My mind is clear to think, no more noise, no more clutter.

Throughout my teenage years I continued learning guitar while leading the youth worship band at my church. During my time leading, I learned the necessity of patience and clarity when working with other musicians. Skills which still prove useful today.

For my senior year of high-school, I decided to attend McNally Smith College of Music in Saint Paul. Several friends and musicians I knew had attended and highly recommended the school. Due to my interest in both music and technology, I decided to study music production.

The winter of 2016 would come with one of the most substantial shifts in my approach and perspective towards music.

Up to this point, my taste in music was often limited to worship and indie rock. I periodically ventured into punk and rock, but neither stuck. The only genre I made a point of ignoring completely was hip hop. I found the music pointless and far detached from my feelings about the world. I was not a fan. That's all changed, here's how.

During the winter of 2016 I had been listening to a fair bit of R&B, occasionally crossing the blurred border into hip hop. But I was listening for the R&B, not the rap. Late one night while being mad at friend and unable to sleep, I figured a bit of music might ease my mind. I found a slow hip hop/R&B playlist on Spotify and popped on my oversized black headphones. The first few songs passed by with little resistance or attention. As I slowly neared the edge of unconsciousness, something snapped in my mind. I was hearing something different, and just as an architect might be drawn to subtle proportions and details of a building, I was deeply intrigued. I proceed to restart the song in order to give it a more attentive listen. I

was again enthralled. The beat pushed and pulled with such natural energy; the lyrics were clear yet obscure.

The best comparison I can draw might be the work of a surrealist artist in which each individual element of a picture is familiar, yet the combination of these familiar objects creates an otherworldly scene. The meaning of the piece is not conveyed through the items themselves, but instead the combination. The song was "Poetic Justice" by Kendrick Lamar. That moment forever changed my perception of Hip Hop. I now regard it as one of the most potentially expressive and meaningful art forms today. Since the winter of 2016 I have been increasingly passionate about hip hop. One of my favorite side projects is creating hip-hop and jazz-infused beats and compositions.

The spring of 2016 brought an yet another unforeseen change of thought for me. It was a warm spring evening, my family and I were road tripping back to Minneapolis from Tijuana. We were passing through some spacious and arid place, the specific state escapes me. I was sitting shotgun,

my dad at the wheel and the rest of my family watching a movie in the back of the Suburban. My dad requested I play “Rich Dad Poor Dad,” an audiobook he had purchased for the trip. The book follows the typical self help formula. It tells you you CAN have it all: simply follow a set of simple instructions offered by the author and your success is inevitable. We listened to the first couple chapters with a healthy dose of proud skepticism, dismissing every point made with some self-righteous mental retort.

The book continued to play as the sky darkened to match the blueish grey color of our Suburban. The book was interesting enough. Memorable stories, funny moments and semi-profound statements. The premise of the book is as follows. Author Robert Kiyosaki observes the habits of his wage-slave father, and those of a wealthy mentor who taught Robert the secrets of making money. It took about an hour of listening for my dad and I to warm to the ideas contained in the book. The entrepreneurial spirit of the book particularly stirred something in me. I didn't buy

into the five step inevitable riches plan, or the oversimplified economics laid out in the book. Instead my revelation was far more profound. It became clear I had been subconsciously planning my life to fit within the lines set before me by the music industry, my family, socioeconomic class and society as a whole. If I noticed something wrong with the system, I would attempt to sidestep it. I thought starting companies, revolutionizing industries and fixing big problems was someone else's job.

Instead of asking easy questions like: “Why should I challenge the norm?” “Why should I have to find the solution?” I began looking for problems to be solved. I had taken the red pill, the world was bigger and my excuses were gone. This crucial shift has sparked a personal obsession with business, economics, and startups of all kinds. Refining my vision of what I truly wish to pursue as I finish school and make plans for beyond. Instead of simply running a label and producing, I hope to build companies to help musicians and artists find new ways to monetize their work. I am currently

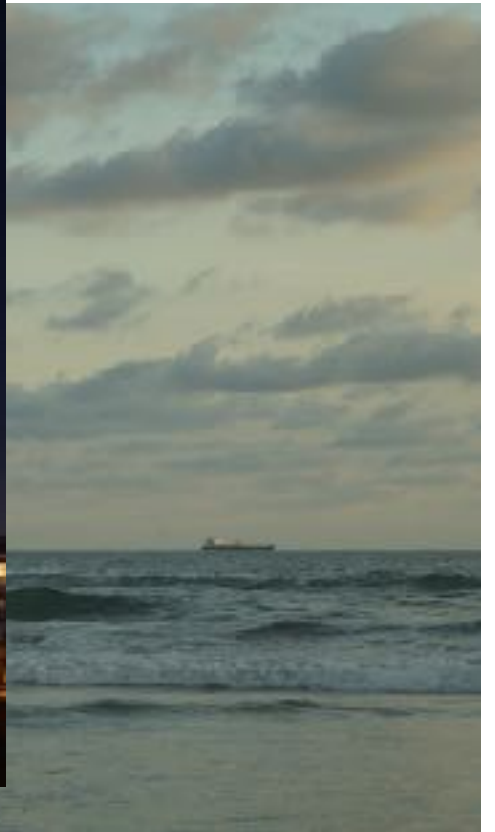
workshopping a variety of ideas, but am primarily focused on simply acquiring the skills and knowledge required to build and lead a company of my own.

In the spring of 2017 I was given the opportunity to produce an EP for my good friend Hunter Fraser. Hunter is a charismatic pop singer-songwriter working mostly around Minneapolis. It was my first opportunity to see a project through from start to finish. I so enjoyed the process of taking an artist's a deeply personal and profound idea, then translating that idea into a language and format understandable and interesting to the common listener.

Now, fall of 2017, I am attending my last semester at McNally Smith. While many regard college as the best time of their lives, I must say, I am ready to be done. I think doing PSEO (college during high school) and has given me a "get in and get out as quickly and cheaply as possible" mentality. I will remember McNally as a transition period. A time I have enjoyed, but hopefully overshadowed by what's to come!

Anything one learns about any industry is often better approached with a conceptual perspective. No practical instruction is evergreen. This is especially true in the music industry. And as with any industry change, most will go on as though nothing has changed, confused as to why their tactics no longer work and bitter towards the new world that has emerged. During a short email conversation with Derek Sivers, the founder of CD Baby, in which I was lamenting this complacency I had seen in the music industry, Derek said something deeply motivating. Regarding the industry, he said, "Most complain. Few act."

Simply seeing the problem is the first step. During this next season I will continue to study music, business, economics and philosophy. I will continue to produce. Most importantly, I will seek to be a part of the future music industry, not a relic of the past. The music industry is being woken up, many prefer to stay in bed, I want to go see what's next.



Biographies

Noah Hovland

Long Bio

For my website to allow people to see what i'm about in order to decide if they want to work with me.

Noah Hovland is a producer and entrepreneur. His interest in art and business have led him to seek new business methods in the ever changing music and design industries.

Currently Noah is attending his final semester at McNally Smith College of Music pursuing a Bachelor of Science in Music Production with a minor in Music Business.

Following graduation this winter, Noah plans to move to New York to intern with Pledge Music where he will gain a better understanding of emerging models in the music industry.

As a producer, Noah has worked on a number of small projects with friends on top of producing his own jazz/hip hop instrumental tracks. His time at McNally has taught him the basics of studio technology and operation. Meanwhile, working on personal projects as well as with friends and clients, he continues to hone his artistic intuition and taste.

As a musical artists, Noah works primarily in jazz and hip hop. Often fusing the two together. His latest project is a collection of lo-fi hip hop drum loops with shimmering jazz piano lines played over them. The combination is inspired by the likes of Kendrick Lamar's *To Pimp A Butterfly* and Joey Pecoraro's *Little Pear*.

As an entrepreneur, Noah sees the dire consequence if the arts industry fails to provide for artists. To him, it's not simply about helping artists and musicians, it's about keeping art prevalent in our society by using economical and logical business models to do it.

It is clear, no amount of government funding or good will will keep arts alive, and Noah feels it's his responsibility to find new solutions!

Short Bio

To appear with my writing in a publication to give readers a sense of my background and perspective.

Noah Hovland is a producer and entrepreneur. His interest in art and business has led him to seek new business models for the ever changing music and design industries. Noah is currently completing his Bachelor of Science in Music with a minor in Music Business. Upon graduating in the fall of 2017, Noah hopes to travel the world, working with artists, producers, publishers, and labels to gain a clear understanding of the issues facing the industry, and devise business plans and companies to solve these problems.

Elevator Pitch

I am a producer and entrepreneur. My interest in art and business lead me to seek new business models for the ever changing music and design industries.



Artist Statement

Noah Hovland

I am an ambitious thinker and producer.
A business minded artist forging new
paths for artists and musicians. I hope to help
artists find a way to make a living doing what
they love.

Draft an artist or career statement by freewriting in response to the following questions. Post both freewrite and statement on Moodle.

1. Describe a time you felt most alive when immersed in your art, your work, that is, when your work was going well, you were engaged, in the zone. Be very very specific. Re-create the scene. Where were you? What were you doing? What were you feeling? I have a Youtube channel,

While researching samples used on one of my favorite hip hop albums, "To Pimp A Butterfly," by Kendrick Lamar, I came across a drum loop. It was crackly and slow. I loved the sound so much, I hastily downloaded the song, Imported it to Ableton and began editing the loop. I tuned and beat adjusted it, while trying to stay as close to the actual thing. After that, I opened a keyboard sample and began playing chords over the drum loop. The beat was telling me what to play and how to play it. Pure exchange of energy and creativity.

2. What do you want to be doing in 5 years? 10 years? What is your vision for the future?

In 5 years I hope to be working as a consultant with music and design companies helping them adapt for to the shifting business models. I hope to be adding value to these companies, and traveling from place to place helping them grow.

In 10 years I hope to be running my own company in the music and design space. What exactly we will be doing, and how we will be doing it, I'm not sure. But I know I want to work with artists on developing businesses and models that work for them!

What project might you do (in the next 2 years) that would help you get to where you want to be in 5 years? 10 years? (Is there a composer, a producer, entrepreneur . . . you want to work with? Do you want to compose a score for a full-length feature films? Do you want to hire musicians record your compositions? Do you want to write more compositions? Do you need

help with the creation of a website and social media? How might your passions (other than music) combine with your artistic growth in some way?) I am currently planning on moving to New York in January to intern with Pledge Music. I am a big fan of their vision and drive to see change in the industry. I will also keep working on side projects to help me make good money and save to start my own company.

3. What do you care most deeply about?

People making so many stupid excuses for not living a great life. I don't have time. I don't know where to start. It's hard to do something different. People seem determined to be unhappy and unfulfilled. Sure, it's hard to do big things. So? I want people to fear complacency like I fear it. I will take pain, poverty, ridicule and hate over complacency.

4. Briefly describe the various communities that you belong to.

Most of the closest people in my life live all over the world. I met them while volunteering in Tijuana. 3 of them are in England. Some in Germany. Others in Brazil. But we are still a community. I still see most of them multiple times a year, and we support each other like family.

I am also part of my home Church where I lead worship on Sunday nights. This community is a bit trickier. I've known these people for long enough that even small idiosyncrasies can drive me mad. Some people you stay friends with, and grow through life together. Others get left behind. I'd say this group of people is about 60/40 with the majority being left behind.

5. What is life asking of you? How can you match your intrinsic talents with one of the world's deep needs? My brain is odd in that I solve problems about 50% with my right brain and 50% with my left. I am also barely more extroverted than introverted, and I can typically understand both sides of an argument. The music industry in particular needs people who can comfortably bridge the gap between art and business. I think that's my place. Bringing understanding on both sides of the industry and creating change where needed.

(over)

6. Who are you as an artist (musician, producer, entrepreneur, engineer, manager)?

I am a no nonsense thinker in a world of nonsense. Artists are crazy. Managers are greedy. Engineers are grumpy. And producers don't seem to know exactly what their job is. These are all necessary pitfalls of such a diverse industry. But sometimes, someone needs to turn their head sideways and actually see what's going on. I am that guy.

7. What is your work? What are your tools? What do you value in your work? Why do you do what you do? Right now my work is to better understand everything I can get my head around. My best tool is my curiosity. I am fascinated by most things other people find dull; economics, philosophy, and business to name a few. I value most the wisdom passed down to me from thousands of great men and women who have gone before me and recorded their findings and ideas. While most people wander through life, these authors have provided a map for those interested enough to pay attention. I do all this because there is a lot of useless nonsense in this world, and if one hopes to do anything great, they must peer through this fog.

8. What inspires, motivates you?

Big ideas. Anything that pushes me to the edge of my understanding is something worth learning about. I am motivated by the fact that most people don't give a shit, or they're too lazy to pay some attention. They talk about useless things, worry about the wrong things, and get excited about nothing. Someone needs to understand how things work. Someone has to give a shit. That person is me.

9. Fill in the blanks in the following sentence:

When I work with **Other producers** I am reminded that **I'm not the best**.
I begin a piece/work by **Listening to something or things that inspire me**.
I know a piece/work is done when **I don't cringe when I listen to it**.
When my work is going well, I am filled with a sense of **Flow**.
When people hear/experience/see/understand/know my work, I'd like them
to **gain some feeling of clarity**.



Resume

Noah Hovland

NOAH HOVLAND



Summary

While much of the music industry seems to be sleepwalking in their old ways, I am excited to find what is next! I produce, start business and write in an effort to create and find new and emerging ways for musicians to thrive in tomorrow's music industry.

Experience

Blogger, Tone Guide Blog 2016-2017

Tone Guide is a blog I created to help musicians learn to make music on a budget. The blog never took off, however, I wrote weekly articles for 8 months. I knew I wanted to improve my writing skills, so I held myself to at least 8 months. toneguideblog.com

Web Design and Social Media Management, Action Heating and Air 2017-Present

As social media manager and web designer, I am responsible for Action Heating's presence on the web and digital relationship with our customers.

High School-College Work 2011-2017

During high-school I worked as a furnace install technician, barista and construction supervisor. Working this variety of jobs, sometimes multiple at once, taught me not only the value of hard work but also the ability to manage multiple projects simultaneously.

Wedding DJ, Midwest Sound 2016-2017

Although not as glamorous as it sounds, DJ-ing has taught me considerable skills in reading people, public speaking, and managing events.

Creator of Creative Startup You Tube Chanel 2017-present

Creative startup is a You Tube I started to create a home for artists and musicians to find good advice and encouragement while building their careers.

Education

McNally Smith College of Music — Bachelors of Science in Music Production with a Minor in Business.

Skills

My various jobs, hobbies and education have helped me develop the following skills: Copy Writing, Social Media Management, Podcast Editing, Audio Production, Project Management, Web Design, Graphic Design and Marketing. I have also developed a proficiency in Pro Tools, Wordpress, Keynote, and FileZilla.

References

Rachel Bethel (Owner at Action Heating): [\(763\) 218-0622](tel:7632180622) jhovl@aol.com

Terri Whitman (Writing Instructor at McNally Smith): terri.whitman@mcnallysmith.edu

Websites

<http://action-heating.com/>

<https://toneguideblog.wordpress.com>

<http://guapoproductions.com/>

Website Samples

Noah Hovland

Hey

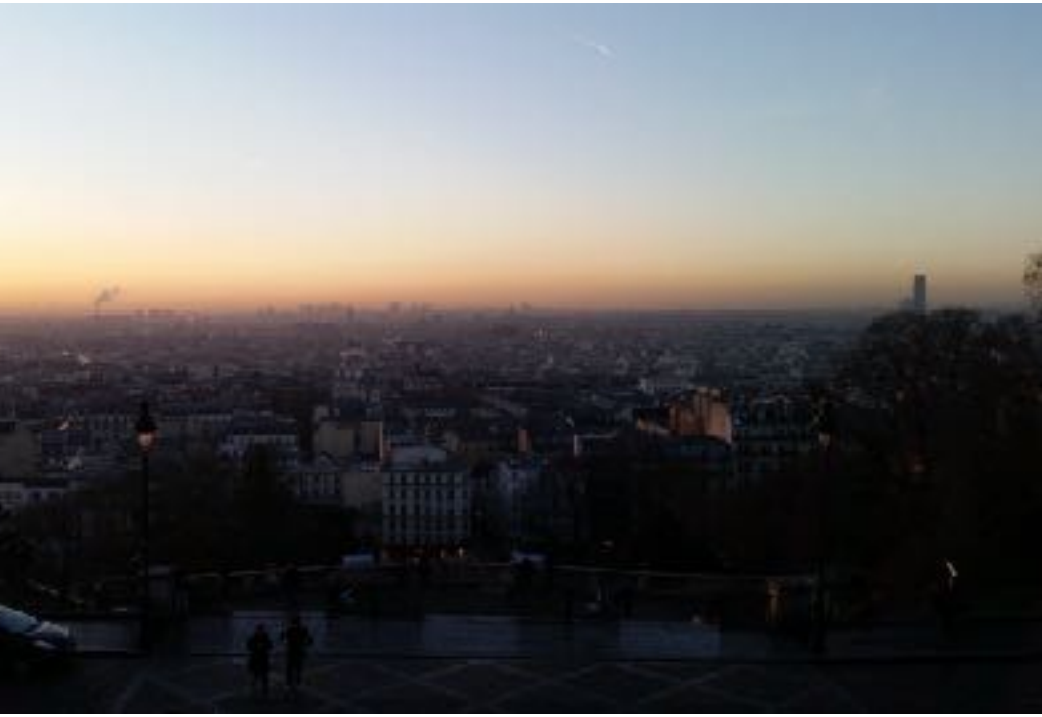
I am a business minded artist forging new paths for creatives and musicians.

Business Ventures



Projects





Press Release

Noah Hovland

What: Beer and Music Fest

Where: Minnehaha Park

When: October 10th 2018

October Folkfest

Gathering on Saturday October 14th in Minnehaha park, we will be celebrating fall, folk music and beer.

This day festival will feature beers and bands from here in Minnesota. If you love fall, beer, or music, join us in Minnehaha park on the 14th.

We will be featuring the following Minnesota bands.

No Tent is a high energy folk band that plays a blend of roots, Americana, bluegrass, and blues. We have been entertaining crowds at festivals, events, and private parties around the nation since 2011. We play everything from Willie Nelson to Van Morrison, Hank Williams to the Beatles -- and we have a wealth of our own well crafted original material to boot. We're not afraid of learning new material to suit your event or party, so don't hesitate to make a request. We can perform as a duo, trio, quartet, quintet, or sextet based your event's needs.

Trampled By Turtles is an American bluegrass/folk-rock band from Duluth, Minnesota. The band members have mentioned as inspirations Townes Van Zandt, Bob Dylan, Neil Young, The Rolling Stones, Nirvana, and Ralph Stanley

Cedar Creek is a 4-piece band that plays acoustic versions of singer/songwriter, blues, jazz, pop, country, and bluegrass songs.

With an easy-listening musical style, we create a pleasant, relaxing ambiance for restaurants, wine bars, vineyards, patios, coffee shops and other events. ‘



Concert Review

Noah Hovland

Kamasi Washington

First Ave, Nov 9

There is a certain pretension which often accompanies the performance of Jazz. The music which was born out of brothels in the heart of New Orleans has seemingly climbed the social ladder into the domain of cultured white folks. American music's backbone has become convoluted and obscured. I often wonder what Jazz was like when it was simply about enjoying the music, getting lost in the complex rhythm and harmony, and wasting simply

passing the time. In a way, this show was my answer.

A moderate crowd comprised primarily of sweater toting old folks and bearded hipsters, turned up for the opening band. First Ave felt unusually relaxed, whether it was due to it being a Thursday night or the relatively mellow Kamasi Washington fans, I couldn't say.

The opener PHO, consisting of two horns, two guitars, a bass and drums kicked off the night with a spry tune! Their timing was impeccable,

which one might expect from a group of young white guys dressed like tech CEOs. Despite the tight tucked plads, PHO brought a perfect blend of precision, awe, and feel to the room!

After PHO had finished, seeing the room wasn't terribly full, I decided give up my spot on the floor to take a quick walk around the block. Upon returning, I found First Ave packed to the gills. I had to keep reminding myself it was Thursday, I'd never seen such a weeknight crowd.

Having braved the cold MN fall, LA native Kamasi and his band entered the stage to a wild roar from the crowd. It became clear these

weren't polite folks out for and evening on the town, we were there for one reason, the music!

Clipping through the first song, it was clear the band, Kamasi, and the crowd were all on the same wavelength. Jazz fan or not, there was immense energy in simply watching the band interact musically and visually. When a musician would take a solo I would watch Kamasi's face as he lost his head in the musical tug of war.

For the third tune, Kamasi invited his father out to play flute on a song he had written for his grandmother. Their chemistry was

palpable both musically and personally. His father's presence made the band seem even more familial. It was clear Kamasi holds a deep regard for his band and their sensibilities.

With each song, the room fell deeper in sync with Kamasi. Many artists attempt to portray an air of superiority or metequé while on stage. For Kamasi however, music was simply his gift to us. A mutually enjoyed experience.

Kamasi came to First Ave touring his newly released EP "The Harmony of Difference". I am often hesitant to look for tangible meaning in instrumental music. I much prefer

to enjoy the sounds without attaching any underlying meaning. That said, Kamasi's compositions and the band's improvisation perfectly encapsulated the idea of harmony stemming from difference.

Not just any difference. Specifically, the brand of difference which realizes we are in no way the same, often times not even similar. But we all share the common experience of being human.

Thursday's performance was an example of music born free of ego, and pride. Music which exists in a space not created, but simply experienced.

Forgoing much of the meaningless between song banter, Kamasi simply told the room something like “diversity isn’t a nice thing we should do, it’s one of the most beautiful things in in the world.” Non political, non judgmental, and concise.

People often tell me music is getting worse, “the 20s, the 70s, or the 80s. Those were the golden years.”

The passing of time naturally filters the superfluous permitting only the best of music to last. On top of this, nostalgia often favorably distorts that

which is in the past. Time is the ultimate judge of meaning and significance.

All this considered, this was a rare opportunity to be a part of a now flourishing niche. In recent years Los Angeles has produced a plethora of outstanding jazz, hip hop, and fusion players. It might be an overstep to call it the Motown of hip hop, but comparisons can certainly be drawn. I, in fact, first found Kamasi by his work with Kendrick Lamar, Thundercat, and Flying Lotus. It was a profound gift to partake in!



Interviews

Noah Hovland

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Interviews

For this assignment, I have decided to tweet and email multiple industry leaders with questions regarding their expertise. I figure small bits of advice from experts is far superior to multitudes of advice from semi experienced and successful individual. Here's how this will work, I'll explain the individual of whom I asked the question, list the question, list their response, then analyze the helpfulness of their statement.

My first email was to Derek Sivers. Derek is a musician and entrepreneur who started and ran CD Baby in the late 1990s. Derek has started various companies since, focusing on helping musicians succeed in this changing industry. Derek currently moves between

Singapore and New Zealand where he advises several companies on top of writing a great blog and workshopping new economic and philosophical concepts for the music industry. I first heard about Derek on the Tim Ferriss Show where I felt a strong connection to his mission and work.

During his interview, Derek mentioned that he replies to email, and loves meeting people who are interested in what he's doing. Thus, this conversation.

Me: "I find all too often, the music industry is filled with apathetic people complaining about how broken the system is. However, no one seems all too keen on fixing it!

I'd love to hear any thoughts you might have about music and the way people

are going to enjoy it in the years to come?

Derek: “Ha! That's true in every avenue in life. Many complain. Few act.”

Me: “*Also, how important do you think it is to focus on one particular practice, say producing?*”

Derek: “Only focus on one practice if it's all you're interested in. Like I know many guys who only wanted to play their instrument, and that's it. No writing. No producing. Just playing. I was the opposite. Learning to do everything really helped me.”

These few bits of advice from Derek are not only clear and concise, but incredibly well timed as I consider what to pursue in this next season of life.

My next “interviewee” was John Fields. John has produced records for Switchfoot, Demi Lovato, Miley Cyrus, and The Jonas

Brothers. John Fields is pure experience when it comes to varied genres, artists, and instruments. Therefore, I decided to ask John as technical a question as I could come up with.

Me: “*If you could only have two microphones for the rest of your life, which two would you choose?*”

John: “SM57 & Neumann u67”.

Great bit of practical advice from a guy who knows his stuff!

Next I turned to one of my favorite podcasters, Joshua Sheets. Joshua is the host of Radical Personal Finance, one of the biggest financial podcasts on iTunes today. He is a certified CPA who has turned his expertise into a media company reaching a wide range of listeners with great advice and ideas. Therefore, I figured I’d ask Joshua a question about music as a form of media.

Me: “*Where do you see artist making their money in the coming 10 years?*”

Joshua: “Directly from consumers. Read the 1,000 True Fans essay.”

I took Joshua’s recommendation and read 1,000 true fans. It’s a great essay encapsulating the benefit of having a small tribe of fans who are committed as opposed to swarms of semi interested half fans.

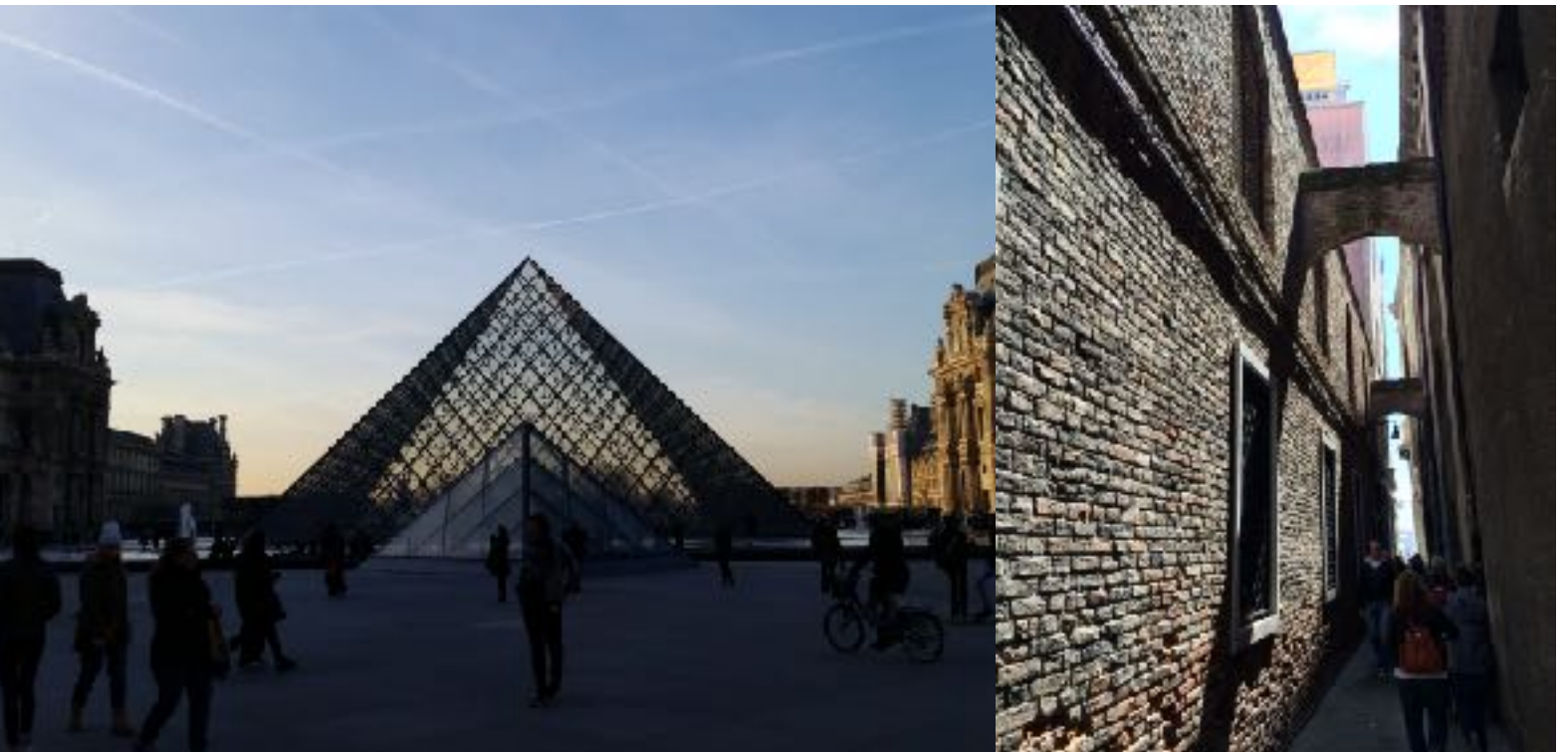
My final “interviewee” was Benji Rogers. Benji started Pledgemusic, a company that helps artists run crowdfunding campaigns for albums and tours. They have run thousands campaigns for thousands of artists. I Tweeted Benji.

Me: *“Just one question! I am currently working on starting a publishing*

company and have a ton of admiration for the work you've done with @PledgeMusic! Im wondering, what is the most important decision you've made concerning your companies?” A question I hoped would reveal some philosophy and business advice.

Benji: “Surround yourself with people who are smarter than you are. Ask for help when you need it. If it hurts to hear it's probably on the mark.”

This is a great example of Twitter’s 280 character limitation pulling out truly profound ideas and distilled advice!



Travel Grant

Noah Hovland

JEROME TRAVEL GRANT 2018

Destinations: Athens, Jerusalem, Rome, Paris, Berlin, London and Edinburgh

Start Date: May 15

End Date: June 15

Overview

It is my mission to help artists find new ways, means, and ideologies for making art while making money in our modern time.

I plan to travel Europe in order to trace and document the economic and philosophical literature, and ideas that have led America to where it is today. Although one of the greatest countries in the world, it seems America has become far detached from many of those original ideas both in practice and understanding. Going back to the founding principles on which America was founded will provide me a foundation upon which to examine the philosophy, economics and politics which have brought us to where we are today.

Doing this will allow me to gain a deeper understanding of the context in which we exist, allowing me to write music with clarity and a firm foundation when it comes to our current political and social situation.

I will do my best to travel places in chronological order so long as it makes sense for travel.

Plan

I will start my trip with in Athens, one of the deepest historical cities in the world. While in Athens I will dig deep into Aristotelian philosophy, study Aristotle's relationship with Plato and observe the ways in which these ideas shaped Athenian culture. While here, I will work with the The American College of Greece to take a closer look at these historical figures. After 4 days studying in Athens, I will fly to Jerusalem.

While in Jerusalem, I will dig deep into the teachings and founding principles of the Christian Church. I will dig into not only the life of Christ, but the context in which the New Testament was written. While here, I will study with

the Jerusalem Cornerstone Foundation. America is founded largely on Biblical principles, however many Americans misunderstand the context in which the Bible was written.

After 4 days in Jerusalem, I will fly to Rome. While in Rome I will study the works of the Stoics. Marcus Aurelius, Seneca, and Epictetus. I will also study the effects of Greek literature on the formation and operation of the great Roman Empire. I will tour the city with “With A Roman Guide’s” philosophy tour. I will also study the factors that led to the fracture and fall of the Roman Empire. From Rome, I will fly up to Paris.

In Paris I will study the multitudes of modern philosophical and artistic breakthroughs which have so significantly influenced all of western civilization through the centuries. Paris is less a birthplace, and more of an incubator for big ideas and great art. I have found a variety of self guided free tours of various museums with an emphasis on philosophy.

After a week in Paris, I will fly to Berlin. While in Berlin, I will study the birthplace of modern philosophical constructs such as logical positivism and logical empiricism. Theories which have heavily influenced the scientific and secular thoughts of America both directly and inadvertently. I will study these by meeting with department heads at the Berlin The Institute of Philosophy.

After Berlin, I will fly to London. London has led the world in scientific, philosophical and economic thought for centuries. I will study the work Issac Newton, John Locke, and Thomas Mun. After 4 days in London, I will rent a car and drive toward Cambridge University where I will meet with their philosophy and historical faculty to discuss English impacts upon American philosophy and economics.

From Cambridge I will make the trek up to Edinburgh, Scotland, where I will end my trip by studying my personal favorite economist, Adam Smith. I will study the origin of his theories regarding trade, economic equilibrium, and

the necessity of scarcity which is a fundamental ideal of American economics.

After Edinburgh, I will drive down to Newcastle. In Newcastle I will stay with good friends of mine and publish my work on my personal blog as well as a video series including footage from each location and a description of my findings.

Artist Background

It has become my mission to help artists find new ways, means, and ideologies for making art while making money in our modern time. This pursuit led me to write a blog for all of 2016 full of articles and resources to help musicians make music on a tight budget. In 2017 I created a YouTube channel where I discuss various philosophical and economic ideas as they relate to making art.

Through the years I have also had the opportunity to produce multiple EPs and albums for various artists, all the while composing my own personal collection of instrumental music which I am currently working to mix and publish.

Travel Experience

In 2016, my family and I traveled to Uganda to do some medical teaching. On our way to and from Uganda we made stops in London, Paris, Venice and Rome. This experience has made me quite comfortable getting around by plane and train in Europe.

Over Christmas break in 2016-2017, my brother and I traveled to Athens, Greece, where we spent two weeks helping the Syrian refugees who were staying there. During our time we helped repair electricity, plumbing and roofing in various squatter camps.

Language

Growing up, my family spent 4 years in Mexico where I learned to speak fluent Spanish. I have also found it quite easy to find my way in Italian and French speaking countries.

Budget

The primary cost of this trip will be airline tickets getting to and from Europe. I have estimated the cost using Kayak.com to be about \$1,000. Renting an economy car in England costs about 12 pounds a day, adding up to about \$80US.

For accommodations in Athens, Jerusalem, Rome and Paris I will stay in hotels. According the hostelworld.com, my average cost per night will be about \$20 in these cities. Multiply that by 16 nights and the cost comes out to about \$320 for the first leg of the journey. In Berlin, London, Edinburgh, and Newcastle, I will be staying with friends to help keep the cost of the trip low.

I will also allocate \$200 per location for museum admissions and study programs.

Overall, the cost of this trip will come out to about \$2,200 for travel, study and accommodations. I plan to cover food and other basic necessities with my personal travel fund. The low cost of this trip coupled with the immense knowledge of literature and philosophy to be gleaned from it make it an incredible learning and growth experience as I improve my skills as a writer and musical artist by widening my understanding of our foundation as Americans.



Conference Paper

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Podcasting for Artists
budding opportunity or waste of time?

Noah Hovland
McNally Smith College of Music

Popular Music and Society Conference

Princeville, Kauai, Hawaii

Feb 1-4, 2018

Scientists, comedians, historians, and commentators have all found podcasting as a highly effective means of connecting with an audience. Can the same be true for artists?

A recent Billboard study recently observed and weighed the benefits of podcasting as a means of fan engagement. From shows in which artist write music on the spot to an interview show with female mixing engineers, artist everywhere are waking up to this new opportunity.

A recent Billboard study found “About 40 percent of U.S. adults -112 million - have listened to at least one podcast,”. These numbers are only growing!

Podcasting is a unique medium in that it allows for a radio like engagement without the constraints of large media and broadcast companies. I find when listening to a podcast routinely, It is not uncommon to become almost endeared to a host. Much like one might with a friend whom they see each day.

Another beauty of podcasting is the option to listen passively. I most often listen to podcasts while working out, commuting, or even working. Therefore, if a show goes on for 6 hours, I don't mind. It simply provides me with longer lasting entertainment and information. In other words, no time is lost.

As goals and tactics continue to shift in the music industry, it has become strikingly apparent, fan engagement is everything! It far

superior to have 1,000 fans who love and know you well, than 20,000 passive consumers of your work. 1

Some artists have sought to engage fans through YouTube, Twitter, Facebook, and Instagram. These platforms however, are riddled with issues. Popular YouTube videos are often 4 minutes or less, Instagram limits you to 1 minute video, and Facebook is increasingly noisy and ineffective. These barriers make deep and profound fan engagement nearly impossible.

This is where I presume podcasting might fill this necessary engagement gap. Imagine sitting down and writing a song from start to finish, capturing that on audio, and sharing it with your fans. No matter if it takes 1 hour or 5 hours, if it's engaging, people will listen.

Imagine talking through the sound of your next album as a band, then sharing the entire brainstorm with your fans. This is all possible in a podcast.

Beyond superior engagement, podcasting is also an incredibly hassle-free means of publishing. No endless video clipping and editing, no copyright restraints. Just you and your favorite microphone conversing with the world.

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Numbers like downloads, streams, and views are much less crucial than the quality of the engagement you have with your fans.

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Why relationship is important in selling anything.