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# Innovation in Digital Music: A Customized Program for Barcelona SAE

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Innovation in Digital Music:  
A Customized Program for Barcelona SAE

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PIM 75

A Capstone Paper submitted in partial fulfillment of the requirements for a Master of Arts in  
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### Abstract

Barcelona SAE (BSAE) is a third-party study abroad provider that facilitates study and intern abroad experiences for college-age students from around the world. One branch of Barcelona SAE is its Customized Programs Department, which offers over 45 customized programs to students studying everything from public health to the culinary arts to engineering. BSAE currently has a gap, though, in its portfolio of program offerings: the company has never offered a program geared toward students studying music. Through interviews with staff members from Barcelona SAE, this paper demonstrates a need for a music-based customized program in Barcelona. Furthermore, it fills this need with a three-week, faculty-led program that exposes students to local culture while walking them through the innovation, creation, entrepreneurship and collaboration in Barcelona's digital music scene.

Each summer Barcelona hosts two conferences in digital music, both of which focus on innovation and entrepreneurship. These two events, Sonar +D and Primavera Pro, happen within two weeks of each other, and will be a focal point of this program. Both conferences provide a space for entrepreneurs to come together and share their discoveries, and to discuss the direction in which the industry is growing. Students will have the opportunity to network, hear from guest speakers, and sample some of the world's newest advances in the field of digital music. In addition, students on the Innovation in Digital Music program will visit local businesses in the digital music industry to learn from professionals and see how the digital music business works in Europe.

The Innovation in Digital Music (IDM) program features design components from SIT's Design Concepts & Evaluation and International Education Design & Delivery courses; the courses from which the theoretical foundations of this paper are drawn. The target market for this program is music courses at Berklee College of Music (BCM). BCM has a strong music department, and a high likelihood of sending its students abroad to Spain. As of now, music students from this university do not have an option for a music-specific customized program in Barcelona, and this program fulfills that need, while diversifying Barcelona SAE's portfolio and expanding their marketability.

### Program Introduction

In recent years, Barcelona has become a hub for digital music, and is now home to the Future Music Forum, which discusses new and experimental technology use in the field. Barcelona is also home to 4YFN (Four Years From Now). 4YFN is an entrepreneurial event that attracts thousands of young innovators to Barcelona every year to share their new ideas regarding cutting-edge technology and how to use this technology to improve every aspect of our lives. In addition, the city is also home to Primavera Pro and Sonar +D, two music festivals that have conferences, talks and networking events by day. Both of these festivals focus on music innovation, and take place within two weeks of each other each summer.

Music students can study a wide range of topics related to music, including music performance, composition, film scoring, music therapy songwriting, music production, and more. Even within each of these subsets of music education, there are further specializations. For example, students studying music production could be learning how to create digital music on computers and synthesizers, they could be learning how to alter pre-recorded music to improve the sound quality, or they could be learning how to work with live musicians in a studio setting. There has been much growth in study abroad programs in recent years, students can now study abroad all over the world, focusing on many of the aforementioned facets of musicianship. Performing Arts Abroad (Whalen, 2017) now offers music studies programs in 15 different countries, IES Abroad (2017) offers music studies programs in Spain, Germany and Italy, and even more providers, including Barcelona SAE, offer internship opportunities for music students.

While there are many avenues for students to take music classes abroad and even intern on semester and year-long programs, there are not currently any pre-designed faculty-led programs to Barcelona that are planned completely around experiential learning. As a new hire in Barcelona SAE's Customized Programs department, I have taken it upon myself to fulfill this need with a customized program that focuses on digital music and experiential learning. One of Barcelona SAE's core values is to "ignite passion for Barcelona" while "enriching lives and inciting curiosity" (Uyl, 2017). This value is derived from Barcelona SAE's mission statement: by focusing only on Barcelona, they are able to maximize the amount of knowledge, experiences and cultural immersion specific to the city that they can share with students (Uyl, 2017). A customized program that visits local small business and that focuses on the Barcelona music

scene will hold true to these goals, while providing learning opportunities that students cannot find anywhere else in the world.

The Innovation in Digital Music program will not only fulfill this field-specific gap in Barcelona SAE's customized program offerings, but will also immerse students in Barcelona-specific culture and events while they are onsite. The young, vibrant atmosphere of the city, combined with regular digital music festivals and digital music programs makes Barcelona a perfect place to study breakthroughs in digital music production technology. In an ever-changing, constantly-growing music industry, it is important that music students learn the latest technologies as well as meeting with professionals in the industry to learn how to apply these tools to their work. This customized program provides exactly that opportunity. The full itinerary for the program can be found in Appendix A.

### Program Rationale

As previously mentioned, Barcelona SAE does not currently have a customized program (CP) related to music. This means that BSAE is missing out on an entire market of students who could be interested in studying music abroad. In this way, there is a need from Barcelona SAE and a need from students studying music technology who want to come to Barcelona, and the aim of this program is to fill that need. Three of Barcelona SAE's core values are to "Enrich Lives, Incite Curiosity, and Ignite Passion for Barcelona" ("About Us," 2017). This customized program does all three of these while accomplishing the company's overall mission of "incorporating experiential learning and cultural immersion in order to open the eyes of the next generation of leaders to a global world" ("About Us," 2017).

Given that there is a need for this program (shown later by the needs assessment), it must be acknowledged that there is no customized program that can be universally applicable for potential university clients with music programs. For this reason, this program has been designed so that it can be adapted to a wide range of music majors and classes. What this means is that the curriculum consists almost entirely of business visits, guest speakers and cultural activities that include elements of music entrepreneurship, production, performance recording, and innovation.

In addition, there will be conferences in which students can choose which sessions they want to attend. Both Sonar +D and Primavera Pro contain workshops, demonstrations and talks

in all of the above-listed fields. The details for each conference are not finalized until several months before the events' starting dates each year, but as an example, a full itinerary of the 2017 Primavera Pro conference schedule is included in Appendix B. Sonar +D's schedule was too lengthy to include in an appendix, so Appendix C contains a summary of the types of events one will find at the conference, as well as a list of many of the event's guest speakers.

Berklee College of Music has been chosen as the target for BSAE's pilot IDM program because they are one of the United States' highest-ranked music schools, they have small class sizes, and they already host summer and semester programs in their satellite campus in Valencia, Spain. This satellite campus shows Berklee's understanding of the importance of studying in an international setting, and their support of Spain as a destination country for this type of experience. The IDM program dates align almost exactly with that of the Valencia campus' first summer session, meaning that it is a perfect time for semester students in Berklee's U.S.-based campus to come abroad for the summer.

As will be shown in the needs assessment, there are courses currently offered by Berklee on both their American and Spanish campuses that teach many of the same topics as students will learn as a part of IDM in Barcelona. The difference is that IDM is completely experiential. Students will have the opportunity to learn about the most recent developments in digital music technology, test out that equipment, and hear from professionals how it is implemented in a real-world setting. They will attend networking events with experts in the field, while learning about local Barcelona culture. This program will offer Berklee students something that they cannot find on either their American or Valencia-based campuses.

### Theoretical Foundations

The purpose of this section is to ground the Innovation in Digital Music (IDM) program in International Education theory. These theoretical foundations will focus on the importance of innovation in music education, experiential learning while abroad, the importance of addressing the different learning styles of participants on a study abroad program, and how a program that fills the needs outlined in the needs assessment below to be applicable and adaptable to participants at differing levels of cognitive development. This is particularly crucial to Barcelona SAE, who works with students of varying ages, maturity levels and life experiences. In order to address all of these points, this paper will examine the theories of J.I. Yi, John Dewey, Marcia B.



Baxter Magolda, Robert Kegan, David Kolb, and Barry Corbin, and how they will apply to the IDM program.

### **Innovation in Music Education**

J.I. Yi is a music professor at Qujing Normal University in China who wrote a paper highlighting the importance of innovation as a part of the music teaching process (Yi, 2016). She noticed in Qujing University and throughout China that creativity was not being valued or taught at all in many university classes, sometimes to the point where classes would not even be permitted to play their instruments. Students in China, she says, are often taught in a traditional way, from a book or in a lecture style, with a teacher imparting knowledge from the front of a classroom. (Yi, 2016). Her idea is that through innovation, students can contribute something back to society, which will help them to grow and develop as professionals as well as contributing a value-added into the field in which they will work (Yi, 2016).

This idea is exactly the goal of the Innovation in Digital Music program: to get students engaged in the content, to encourage them to be creative. Students will be testing out new equipment, hearing from and talking with professionals in the field, entrepreneurs, and experts in almost every facet of the music industry. IDM will show students how all of these brilliant minds can come together in order to create something greater than they would have been able to create on their own. By sharing ideas and resources, music students and professional musicians just entering the field can flourish with the support of the local music community. As Yi talks about in her paper, *In the Cultivation of Students' Innovative Ability* (2016), the first step (and perhaps most important step) of this process is getting students to think for themselves.

### **Experiential Learning Abroad**

John Dewey states in many of his writings, but especially in *Education and Experience* (1938), the importance of student experiences in the learning process. Dewey (1938) believed that student learning is maximized when they are engaged in their own learning, and when they actively take part in the learning process. Barcelona SAE's customized programs have always prioritized this component of the education cycle, but IDM will focus on it even more intently. In accordance with Dewey's beliefs, IDM will seek to maximize the amount of time that students spend engaging with the program content. Typically, BSAE CPs consist of a mixture of

classroom time, cultural activities, and site visits that are relevant to their area of study. IDM will maximize student engagement by creating a curriculum almost entirely made up of students talking with professionals, seeing new technology tested and experimenting with that same technology.

In order to solidify this learning, the program will follow David Kolb's (1984) 4-step Experiential Learning Model, which adds to the ideas of Dewey. According to Kolb (1984), a student's learning is maximized when they are exposed to the following four pieces of the experiential learning cycle:

Concrete experience – Students must have an experience from which they can later process and learn.

Reflective observation – They must reflect on that experience, and review what it meant.

Abstract conceptualization – Students draw conclusions from the experience and the learning that was procured at the reflective stage.

Active experimentation – Students apply their learning to new situations.

IDM will touch on all four of these stages, ensuring the maximum learning for all participants. Through the attendance of the two conferences, workshops and company visits, students will be able to experience first-hand the networking component of the digital music industry. Participants will even have the opportunity to test out some of the industry's latest technology during their visit to the Music Technology Group at UPF, the OVALSOUND company visit, the Dream VR visit, and at the Sonar +D and Primavera Pro Conferences. These hands-on experiences represent what Kolb called the "active experimentation" and "concrete experience" phases of the learning cycle (Kolb, 2014). Especially in the case of the Primavera Pro conference, which is toward the end of the program, students will have the opportunity to test out equipment that they have learned about through other site visits and during conference sessions.

Kolb's "reflective observation" phase will be carried out through the debriefs conducted by faculty after each visit. These debriefs will focus on the lectures, tours, simulations, and product testing that will be done throughout the program's three-week period. Kolb (2014) notes

that the most important aspect of this piece is to discuss inconsistencies between the experience and the student's understanding. "What was experienced?" "How was this experience different than that which was originally thought/assumed by the students?" These questions will drive the group toward abstract conceptualization.

According to Kolb (2014), abstract conceptualization gives birth to a new idea or "a modification of an existing abstract concept" by drawing conclusions from the reflection period. "What does this mean?" "How can we apply this knowledge moving forward?" As an additional part of the debrief, students will be led through this line of critical questioning, so that they can make connections between their experiences and their field of study.

### Learning Styles

In addition to ensuring that students have an opportunity to make their way all the way around Kolb's learning cycle, it is also important to remember that some students will excel and prefer learning in different ways. In accordance with Kolb's model (1985), students will likely prefer to learn in one of the following ways:

Concrete Experience & Active Experimentation – This is what Kolb (1985) calls the "accommodating" learning style preference. Students who prefer this learning style will excel most when they "do" and "feel." This means that they learn through physically placing themselves into a new environment and witnessing the effects of an experience first-hand. On the IDM program, these learners will excel when they have the opportunity to test out new tools in the industry, such as the "Reactable" at Universitat Pompeu Fabra (UPF), the digital handpan at OVALOUND, and experience a virtual reality music festival during their visit to the Dream VR. These learners absorb new information by experiencing the learning.

Concrete Experience & Reflective Observation– Similarly to Kolb's (1985) "accommodating" learners, these "diverging" students also enjoy witnessing new experiences first-hand. What is different between the two is that the "diverging" learners prefer to learn through observation. For example, instead of testing out the Reactable at UPF, these students would prefer to watch professionals instead of other students engage with the digital music tools. These learners will learn most effectively at the Primavera Pro and Sonar +D conferences, while professionals give demonstrations of new, experimental technology in the field of digital music creation.

Abstract Conceptualization & Reflective Observation – Some students learn better when they are able to watch and think. Kolb (1985) calls these learners “assimilators” because they like to take in an experience and fully understand what it is that they see, hear, smell, taste or feel. In the IDM program, students with this learning style will learn best during business visits where they will learn about new technologies, but will not necessarily see them in a live demonstration. This will be the case during the visit to the Music Technology Group. As this group works on many projects throughout the year, they will likely discuss projects that are still in the conceptual stages. This will be ideal for “assimilating” learners on the program because it will allow them to learn about new technology while conceptualizing it abstractly.

Abstract Conceptualization & Active Experimentation – Kolb’s (1985) “converging” learners learn best when they are able to think through an experience while being a part of the learning environment. The purpose of the IDM program is for students to learn about innovation in Barcelona’s digital music industry, to hear from professionals and entrepreneurs in the field of digital music and to learn to network with these individuals and companies. Therefore, a huge component of the three-week experience is learning to ask critical questions and extract as much knowledge as possible from experts in the field of digital music. Students will need to be able to think ahead of time about how to maximize their own learning while attending conferences and company visits, and then be able to act on that planning when immersed in one of those learning environments. In this area of the IDM program, “converging” learners will excel.

### **Cognitive Development Among IDM Participants**

In addition to addressing the different learning style preferences of participants, it is also important to remember that music students can be any age and at varying levels of cognitive development. Marcia Baxter Magolda of Miami University (2004) discussed Robert Kegan’s (1994) model of four stages of cognitive development on the path to what he calls “self-authorship,” but focused specifically on college students. Baxter Magolda’s model is perfect for analyzing the IDM program, because Barcelona SAE works with students at all four of these levels. It is important that the program be applicable to participants at every stage, and that the learning be properly nurtured in each case.

The first two of these stages are perhaps the most critical because the majority of college-age students transition from the first stage to the second around the time that many students study

abroad. The first stage is what Kegan calls “Following Formulas” (Kegan, 1994). At this stage, students “follow the plans laid out for them” (Baxter Magolda, 2014). This can be a difficult stage to solidify learning, because students have a tendency to listen for instructions, carry them out and want to move on to the next experience or lesson. Students at this stage may be abroad because a family member or mentor encouraged them to study abroad, and can often be easily influenced by peers and program staff. In order to best cultivate learning from these students, staff must be sure to provide extra support and processing time after activities.

The second of Kegan’s (1994) stages is “Crossroads.” This is a common stage of cognitive development for teenagers, who make up a large portion of Barcelona SAE’s student population each year. Participants at the “crossroads” stage feel the need to challenge their old norms, which were likely given by parents or mentors at the “external formulas” stage. This is a critical stage of cognitive development for participants studying abroad because by coming abroad, they are already challenging what they know. Students at the “crossroads” are often curious about new experiences and events, and can therefore be more engaged during site visits and debriefs. The best way to support students at this stage can be seen by looking at the ideas of Barry Corbin, who hypothesized 10 ideas regarding the teenage brain.

Discussing specifically the teenage brain, Barry Corbin (2007) claimed that teenagers learn by actively constructing knowledge based on their experiences. In addition, he said that their brains learn best when both sides of the brain are engaged, when learning involves physical activity, when there is time for reflection and self assessment in order to process and properly absorb the learning (Corbin, 2007). All of these points will be addressed in IDM, so that the young minds on the program have the opportunity to understand and retain as much information as possible. In order to assure that both sides of the brain are engaged, IDM will contain a healthy balance of experience-based, discussion-based, and lecture-based learning. Students will have the opportunity to discover new technologies by trying them out first-hand, but will also include some traditional learning methods, including lectures by professionals in the field.

Kegan’s third stage of cognitive development is called “Self Authorship” (Kegan, 1994). At this stage, Baxter Magolda (2014) talks about students’ ability to create their own beliefs and defend them. This does not represent the majority of Barcelona SAE participants, but there are definitely students that are in the midst of transition into this stage during their study abroad

experience. IDM appeals to these students because of its breadth. Students on the program will learn about all aspects of the digital music field, including entrepreneurship, recording, performance, marketing, product adaptability, networking, creativity and engineering. It will be up to each individual student to decide how to apply the knowledge that they gain during the IDM program, though support and guidance will be provided by onsite staff and the program's accompanying professor.

Also, students will have the freedom to attend a wide array of sessions at both the Sonar +D and Primavera Pro conferences. They can spend the day learning about breaking into the European music business, or if they choose, they can learn about the benefits of exporting music overseas. Any students at the self-authorship stage of cognitive development will have some freedom to customize their own learning over the course of the program. Students at this stage will likely be more mature than the rest of the group, and may be able to help solidify learning for participants who are younger or who are at a lower stage of cognitive development.

Lastly, Baxter Magolda (2014) described the final stage of development as "internal foundation." At this stage, people become confident in who they are, and more grounded in their beliefs. They are more comfortable in interpersonal relationships and develop their own "inner voice" that guides their decision-making process (Baxter Magolda, 2014). This is generally a stage of cognitive development that people do not reach until their 40's, but not definitively (Baxter Magolda, 2014). In addition, Barcelona SAE has had (though not often) participants in their 30s, 40's and even one in her 50's. It is important to remember that it is possible to have a developmentally-advanced participant on the IDM program, and that if that is the case, the learning is being cultivated in accordance with their level of understanding and their manner of internalization.

University students can be any age and can be at any stage of cognitive development. In addition to their maturity and openness, participants all have their own learning style preferences. These preferences may (and likely will) differ from those in their cohort, and accommodations will need to be made to ensure the maximum absorption of program content and learning opportunities. This will be taken into account in both the programming stages, as curriculum is designed, and at the implementation level. It will be the responsibility of staff on the ground to facilitate a diverse program that takes learners throughout the entire learning cycle

while assisting learners in areas that they may need help. Even more importantly, it is important that students feel empowered to ask questions when there is a disconnect between the programming and their own personal goals, or when there is deeper learning to be discussed. Appropriately and efficiently responding to these needs will benefit the entire student group, as the participant’s peers will likely have similar concerns and questions.

**Needs Assessment**

After a close review of Barcelona SAE’s current programs and interviews with both of Barcelona SAE’s Customized Programs coordinators (Appendices D & E), this needs assessment demonstrates a gap in the BSAE’s programming when it comes to short-term programs for students looking to study music. Furthermore, an interview with a music student who has studied abroad (Appendix F) has provided some insight into important components of a study abroad program for music majors. Though the interviews can be found in the appendices at the end of this paper, the knowledge gained through these interviews is analyzed below, after the gap analysis.

**Gap Analysis Berklee College of Music**

When considering customized program for Berklee College, it is important to see where, if anywhere, the school has a gap in their current curriculum. Berklee has two campus locations, one in Boston, MA and one in Valencia, Spain. As the campus in Valencia serves only as a satellite to the main campus in Boston, it has far fewer options for degree paths. Between the two campuses, though, the undergraduate major offerings are as follows (Berklee College of Music, 2017):

- Jazz Composition
- Music Business MGT
- Professional Music
- Contemporary Performance
- Music Therapy
- Performance
- Film Scoring
- Global Entertainment
- Contemporary Writing
- Electronic Production/Design
- Music Engineering
- Music Production, Technology & Innovation
- Composition
- Music Education
- Songwriting

Take into consideration the final major listed above: Music Production, Technology, and Innovation. What this says is that Berklee is already interested in their students learning about this topic. Furthermore, this is one of the four majors offered in Berklee’s Valencia satellite

campus, which means that they are interested in sending their students to Spain to learn about this field. Valencia, however, is Berklee's one and only study abroad location. If their students wish to study abroad, they have to study at the Valencia campus, and their study abroad office is solely focused on enrolling and sending Boston students to various programs at this single satellite campus. They do not currently have an option for their students to study any of their majors in Barcelona.

Furthermore, Berklee has never run a program that was completely founded in experiential learning. According to Berklee's website (2017), the school was founded by an MIT engineer who wanted to "provide practical career training for the working musician." Berklee's mission is to "educate, train and develop students to excel in music as a career" (Berklee College of Music, 2017). While their programs provide a healthy balance of classroom time with practical training and practice, Berklee College of Music has never run a customized program that was grounded in Kolb's (1985) experiential learning theory. Such a program would hold true to their mission statement while diversifying their portfolio of program offerings and also study abroad locations.

Thus, there are two needs that can be gleaned from this analysis on Berklee's programs:

1. Berklee College of Music would benefit from an additional program model, based in experiential learning, where student learn about digital music technology and innovation by coming into contact with it directly.
2. The school would also benefit from expanding their study abroad portfolio from Valencia, Spain to also include Barcelona.

With these two ideas in mind, this paper will now examine the gap in Barcelona SAE's customized programs portfolio by analyzing a series of interviews with Barcelona SAE staff.

### **Interview with Clara Miles, Customized Programs Coordinator at Barcelona SAE**

*Full, transcribed interview can be found in Appendix D*

Ms. Miles has worked for Barcelona SAE for the past 5 years as one of two Customized Programs Coordinators. Her interview began by discussing the purpose of customized programs. According to her, the goal is to "teach students in a multinational background, (while) adding a cultural difference value." This is something that will be instilled into the program. Through site visits to historical points in Barcelona combined with open discussions with local Spanish



entrepreneurs, this program will expose students to both the work environment and lifestyles of Spaniards while they learn about innovation in digital music.

The second thing discussed was Barcelona SAE's current portfolio of customized programs. According to Ms. Miles, BSAE currently runs around 20 active programs in the following fields:

- Business
- Marketing
- Sports History
- Legal Studies
- Engineering
- Art
- Culinary Arts
- Internships
- Theater
- LGBT
- Other fields

What she also noted, however, is that Barcelona SAE has never offered a program that brings students to Barcelona to study anything music-related. When asked why, she responded with the following:

*The biggest problem I can see is to target students. Having a program only focused in music: will only get students that are studying this and that will get credit toward this major. That's the hardest thing. But if you find a good school of music or someone who is really interested in doing something outside the States it's great!*

Ms. Miles feels that the largest issue with running this type of program would be finding music majors that would want to study their major. She ends on a positive note, though, that the program could be successfully targeted at a school of music or a music-studies student who is interested in studying in Barcelona. This is something that will be important during the creation of a marketing and recruitment strategy.

The discussion then shifted to the benefits of targeting a customized program toward a specific major. She discussed the company's "Food Fight" program, which is a two-week, faculty-led program that focuses on food and business. Students on the program take a class with their professor while they visit local food businesses, host guest speakers, and integrate into the day-to-day rhythm of life in Barcelona. As Ms. Miles put it, the point of the program is to "focus (on) business and cultural difference from the side of food." Students can come to Barcelona and study business and food, but from the perspective of Spaniards, Catalonians, and Barcelonans. This provides an opportunity to get university course credit while living abroad.

Another important thing that Ms. Miles pointed out was that many students choose to come abroad on a CP in order to satisfy a minor or general education requirement. The difficulty moving forward with the program will be that most students do not need music classes as part of their general education requirements. Therefore, BSAE's target market will be students who are majoring in music, and who also have the time and flexibility in their schedules to study abroad. This issue will resurface in the section on marketing strategy and recruitment later in this paper.

A second challenge that Ms. Miles brought up was that BSAE currently does not have any facilities available for hosting music classes. She recommended raising the price for students depending on what type of facilities that they need for the program. The program, as constructed, leaves room for a professor to teach a course if they would like to, but has enough content so that it can also be run without a formal class session each morning. In this case, the purpose of the faculty will be to guide processing after each activity/visit/experience, and to ensure that the content is concordant with university standards. Lastly, she suggested that a customized program for studying digital music in Barcelona include "something unique from the area" in its programming. The examples she gave were Primavera Sound and "other big festivals," which are included in the proposal (Appendix A).

### **Interview with Darcy York, Coordinator of Customize Programs at Barcelona SAE**

*Full, transcribed interview can be found in Appendix E*

Ms. York is the Barcelona SAE's second Customized Programs Coordinator, and aside from working with Ms. Miles on CPs also spends a lot of time with the Activities team organizing events and excursions for participants onsite. An interview with her yielded some similar information to that of Ms. Miles, but with some additional information that has shown a need for the Innovation in Digital Music (IDM) program in Barcelona. In addition to the overall need for the program, Ms. York's interview provided insight into beneficial characteristics of such a program. She also demonstrated the current breadth of Barcelona SAE's CP portfolio. With this information, a gap is clearly visible in the area of music-related programs.

Her interview began with her description of Barcelona SAE's current CP offerings. They offer 22 customized programs (full list in Appendix E), in fields from public health to LGBT studies to the culinary arts. While these 22 programs only represent the offerings of 2017, they

cover a wide range of topics. This is, of course, beneficial to Barcelona SAE because it widens their marketability to students of varying majors. It is also beneficial to potential participants because students can come earn university credit in Barcelona, even though they may want to study a somewhat-obscure subject. As was noted by Ms. York, though, there has never been a CP offered by Barcelona SAE in the field of music. Ms. York commented that this was, in part, because BSAE had never before received a request for a proposal from a music professor looking to bring a group abroad to Barcelona.

The next question posed was whether or not there were any competing third-party companies offering a study abroad music CP. She said that she was not aware of any, but that any company (including BSAE) would be happy to create such a proposal for an interested party. According to her, the way that CPs are usually run through any provider is that proposals are built upon request instead of proactively. She also said, however, that if a known market was looking for this type of program, then it would be beneficial to BSAE to build the program first and send it out.

*Yes, I'm sure that if we had a program designed and sent it to music schools we may be able to get some leads from there, but it may be a bit of putting the cart before the horse. If you find that you think there could be a wide range of schools interested in this program that are looking for study abroad options, then I think we would absolutely design a program and send it out!*

With schools in mind that would benefit from a music program in Barcelona, there suddenly becomes a need for a pre-built CP that can be adjusted to the needs of any individual school or professor. In addition to benefiting BSAE by proactively going after leads, a pre-designed IDM proposal also benefits the company by putting BSAE ahead of their competition. While competitors wait to be approached by a school or professor, BSAE will be able to reach out to music schools with a preliminary program proposal.

Another topic that was discussed with Ms. York was the ideal length of a CP. She said that in her eyes, one month is the best length for a program because it allows a group to “really get to the city” and that it is enough time for students to be able to explore, enjoy themselves, and also to work on “more meaningful projects.” It is important to keep in mind for the purposes

of this proposal that the “ideal length” will vary depending on the needs of any individual group. This insight will be helpful when weighing the pros and cons of longer versus shorter programs.

Lastly, Ms. York commented on a timeline for booking guest speakers, organizational visits, and housing. She mentioned that housing is usually booked six months prior to arrival, and that most other bookings are done two or three months before the start of program. Any earlier, she said, and you risk schools and businesses changing their schedules. This could drastically change the logistics of a program, and lead to last-minute scrambling. Booking things after this window risks apartments being full, event spaces being fully-booked, and guest speakers not being available.

Ms. York provided a solid rationale for building a music program that can be pitched to schools with strong music departments, as well as insight into some of the logistical components of building such a program. She also revealed the lack of any similar programming in Barcelona, and that Barcelona SAE has an opportunity right now to jump ahead of competitors in this respect. By providing an option for music students to study music in Barcelona with a professor, Barcelona SAE would also be able to market itself to an untapped market in the United States. With this in mind, it is important to take a look at what schools would benefit from the IDM program in Barcelona.

### **Interview with Mathew Dell, Study Abroad Participant 2014. Studied Music, Studio Production, & Sound Engineering**

*Full, transcribed interview can be found in Appendix F*

Mr. Dell is an acquaintance and a student who studied abroad at the University of California San Diego (UCSD) during his junior year of university. He was a student from New Zealand, and had come in 2014 to San Diego specifically to study music. While his experiences and opinions are not applicable to all music students, his opinions and experiences were valuable when thinking about designing an effective curriculum for IDM. After establishing that he had studied abroad, the following question was fairly straightforward: “Do you think you had any opportunities from studying abroad that you wouldn’t have had otherwise?” His answer was enthusiastic:

*Yes! I feel like it really opened a lot of doors creatively, in terms of personal growth; my own production, but also getting to see how the industry works in a place that isn't a small island in the middle of the ocean.*

For the next few minutes he explained that his experience abroad provided him with resources, mentorship, technology and other opportunities that he did not have access to in New Zealand. This aspect of his experience shed light on the need for a program that include opportunities and experiences that could not be found in participant's home countries. This need can be filled by IDM, as Barcelona is a European epicenter for digital music technology development. Students will be able to test equipment that is unique to the Barcelona music scene as well as talking one-on-one with professionals in the European music market.

Mr. Dell also noted that he learns experientially, and not through the traditional classroom model. He talked about how his trip to the U.S. allowed him to access actual studios with top-of-the-line equipment, none of which he had experience with in New Zealand. This was a pivotal moment in his education as he realized that he had a passion for practical studio production. This comment illuminates another need that was previously mentioned: schools need an option for a study abroad program that focuses on experiential education. Students need a program that will provide access to actual technology: cutting edge equipment or software that students can use in their careers in music. Nothing like this currently exists in Barcelona: a short-term, intensive program that allows students to experiment while they learn. As a part of the IDM program, students will receive hands-on experience with the latest tools and solidify the theoretical knowledge that they bring with them from their home university and from site visits throughout the program.

Mr. Dell also studied abroad on a direct enroll to the University of California, San Diego, which means that he came for a whole semester and not with a customized program. For this reason, he was asked if he would have been interested in a 3 week, short-term program coming with a professor to study music. His response pushed me to think more critically, and to reconsider BSAE's target market:

*I think now if I was to do everything again, I would want a more focused group of people, just because I have a better set of priorities. Back then I was kind of more inclined*

*toward the cultural aspect of global exchange, so that was something that interested me a lot.*

He commented on the fact that at that point in his personal development, he was more attracted to the international component of his exchange than the academic. Were he able to go back now, he would have wanted a program that was specifically focused in music studies, and would want a program entirely dedicated to that.

This is an important idea when applied to IDM: different people are looking for different things when they study abroad, and this (in part) depends on their level of cognitive development, their experience traveling, their investment into their major of choice, etc. This idea reveals another need, within the need for a music-specific summer program: there is a need from the international student community for a music program that caters to students of differing levels of development. In the “Theoretical Foundations” section of this paper, there was further discussion into how the IDM program will accommodate students of differing levels of cognitive development and with different learning style preferences. It is important that these factors be taken into consideration when marketing the program to students, and that care is taken to choose classes and programs with students that are mentally prepared for an intensive music program.

After these three interviews, the following insights have been gained, regarding the IDM program in Barcelona:

Barcelona SAE is in the process of changing over from a solely reactive CP model to a proactive CP model. This means that they will begin designing CPs specific to a field of study, and then selling those programs to universities. One of the first programs that they will make is a music program, because of its absence in the previously-existing Barcelona SAE portfolio and its ability to attract a previously-untapped market of students and universities. Also, there is potential student interest in a music-based customized program in Barcelona. The first step toward taking advantage of this potential is in partnering with an institution of higher education that specializes in or has exceptional strength in music education.

Berklee College of Music has two locations: their main campus in Boston, and their satellite campus in Valencia, Spain. Berklee only has one destination for their students to study abroad, and that program takes place in Valencia, on a different Berklee campus. Students at Berklee

currently do not have an opportunity to study anywhere besides Boston or Valencia, nor do they have access to a program that is based in experiential learning. Taking an experientially-based music course in Barcelona would be an entirely new experience for students at Berklee, and digital music innovation is compatible with one of Berklee's majors offered in Valencia. Because Berklee's Valencia campus also offers courses in digital music innovation, it can be assumed that the university will be compliant with a similar course being taught abroad in Spain. Also, since a large part of Berklee's mission is to instill practical skills into their student populace, it is also safe to assume that they would be willing to consider an experientially-designed program.

Lastly, when building a customized program focused in digital music, it will be important to keep the following program components in mind: It must target students who are at a stage of cognitive development where they can fully engage with an experiential program. Also, it must offer students access to resources or opportunities to which they do not have access in their home country. Students must have hands-on access to tools and technology so that they can actively experiment with knowledge that they have learned throughout the duration of the course.

## Goals & Objectives

### Program Purpose

The purpose of the Innovation in Digital Music program (IDM) is to offer an opportunity for music students to study abroad on a short-term, faculty-led program where they can learn about local culture while discovering breakthroughs in the field of digital music. Barcelona offers a perfect platform for students in music innovation, and IDM aims to facilitate that learning experience. Through a combination of business visits, cultural activities, guest speakers, conferences, and possibly classroom time, students will interact with professionals in the field, gain hands-on experience with cutting-edge tools in the digital music industry, and discuss the challenges and realities of working in the music industry.

### Program Goals & Objectives

IDM will broaden Barcelona SAE's marketability, while diversifying its current portfolio of program offerings. In addition, this program will allow Barcelona SAE to reach out to new universities with whom they do not currently work. With good program ratings, these new partnerships could lead to referrals that could, over time, cause exponential growth for Barcelona

SAE. This program will also educate students in the workings of the European music industry, developing them as professionals and opening their minds to a different aspect of the field.

Specifically, the program goals of IDM are as follows:

- Create new university partnership with Berklee College of Music, enabling future work with what was previously an untapped market for Barcelona SAE
  - Objective 1: Reach out to Berklee College of Music administration to ask if they would be interested in a program similar to the one that has been outlined below (Appendix A).
  - Objective 2: Seek out individual faculty member to lead the program.
- Expose students to the European music industry while providing a platform for them to experiment with the knowledge they bring from their home institution and the music business of their home country
  - Objective 1: Have students attend two conferences that are focused on innovation and new trends in the music industry. Here they will hear from innovators in the field, get to experiment with new technology and see it put into action during the music festivals that follow the conferences each day.
  - Objective 2: Host two workshops for the students that focus on the history of Spanish music and connecting music innovation to practice. These workshops will provide a foundation and situation for their learning during the rest of their program.
  - Objective 3: Host four guest speakers from the Barcelona music industry, who will discuss innovation, business development, strategic marketing, and creativity in the digital music scene:
- Connect students to local professionals who can share their experience and provide insight into life as a professional in the music industry
  - Objective 1: Similarly to the previously stated goal, this will be mostly fulfilled through the attendance of two music conferences. These conferences will provide students with the opportunity to network with people currently working in the field, people looking to get into the field and innovators who are transforming the industry.



- Objective 2: Visit businesses in the community who will talk about their own innovations, music technology and marketing strategies
- Utilize organizations in Barcelona to demonstrate the entrepreneurial side of the music business, and work with some new tools in music creation/production
  - Objective 1: As stated above, the participants on IDM will visit businesses in the community, who will talk about their own innovations, technology and marketing strategies
  - Objective 2: Receive referrals and connect with new organizations while attending conferences on the program.

### **Participant Goals & Objectives**

- Learn how the music industry works in a non-U.S. setting
  - Objective 1: Through theoretical knowledge from professionals in Barcelona and hands-on application during site visits, participants will be able to test out what they learn so that they can use new knowledge in future projects.
  - Objective 2: Participants will be asked to compare and contrast what they see in Barcelona with what they know of the music industry in their home countries. As part of the program synthesis, they will be asked to interpret these similarities and difference in order to better understand how the music industry is impacted by local culture, language, and changes in the international music community.
- Apply new knowledge, skills and awareness learned from site visits, workshops, guest speakers and conferences
  - Objective 1: Test new technology during company visits, and discuss its application in their work
  - Objective 2: Utilize new, experimental tools in the digital music industry at the two conferences
- Learn how to communicate comfortably enough in Spanish to effectively utilize public transportation, grocery shop, order from a Spanish menu, and talk about music equipment with professionals.
  - Objective 1: Introduction to Spanish during orientation session

- Objective 2: Day-to-day immersion in Spanish language environment; students will shop in Spanish supermarkets, eat in Spanish restaurants and have opportunities for program activities that involve locals.
- Objective 3: Ask professionals during conferences and site visits the Spanish names of hardware, software, sound equipment, and other relevant tools
- Develop an understanding of Spanish culture, specifically Spanish music and how it plays into their culture and their placement in the European music market
  - Learn about the history of Spanish music through an intensive workshop on the first full program day
  - Visit famous Catalan architecture to learn about Gaudí's architecture and the movement of Flamenco music from the south to the north of Spain
  - Understand through workshops and site visits the impact of digital music in Barcelona's music scene over the past three decades

### Program Description

The Innovation in Digital Music program is a three-week, faculty-led customized program in the Barcelona SAE portfolio that is targeted at music majors at Berklee College of Music. The program will be open to students of any age, though will likely consist of first and second-year pupils. IDM will mandate a minimum of 8 students in order to run, with a maximum of 14 for its pilot year. One Berklee professor will accompany students on the program in order to facilitate workshops that are part of the curriculum and also to debrief company visits and conferences attended as a part of the program.

IDM can be defined as an island program, though the goal of the program is for the participants to be exposed to local organizations, professionals, and events that will help them to understand local Barcelonian culture. With this in mind, IDM will be a closed group of students all living in the same apartment building, and will stay together for all program sessions and activities. Students on the IDM program will have the opportunity to interact with other participants onsite, but will, for the most part, be surrounded by their classmates for the majority of their program. Since Barcelona SAE offers a variety of scholarship opportunities, and music does not attract only a certain demographic of people, IDM will host a diverse range of participants from different backgrounds.

As a world leader in the field of digital music innovation, Barcelona is the ideal spot for the IDM program. It allows students access to entrepreneurs, successful business owners, and idealists in the field of digital and non-digital music. Students will have the opportunity in Barcelona to visit two music conferences where they can witness creativity, networking and collaboration in action as well as the opportunity for students to visit local business that are on the forefront of digital music technology. Coming to Barcelona is a tremendous opportunity for music students to grow and develop as musicians and professionals, and to see the music industry from the European perspective.

This program will combine the historical, artistic, entrepreneurial and application components of the digital music industry in order to provide a rounded experience for each participant. By providing students with theoretical knowledge, allowing them to experiment with that knowledge, experience the results of that experimentation and to later reflect on those results, this program will instill into their minds the challenges and rewards of the life of a music entrepreneur. Especially if participants choose to attend the music festivals after the conferences, they will be able to see the latest music technology applied in real life, in front of a live audience.

### **Timeline**

A detailed, day-by-day timeline for the program can be found in the full program proposal in Appendix A. Specific program dates will fluctuate within a few calendar days if the IDM renews for another year, as Primavera Pro and Sonar +D are not on the exact same calendar days every year. A larger-scale timeline, detailing recruitment, staffing, accommodation and event booking, payment collection and contract dates can be found in Appendix G.

The contract, school information, student information and deposit will need to be collected 3-7 months before the start of program to ensure that Barcelona SAE has time to organize logistics. This includes any visa applications that need to be filed and allows for a proper pre-departure orientation to take place through Barcelona SAE's online participant portal. Most bookings will need to be made 2-3 months before the program runs, especially as IDM is a summer program. This is also the time when emergency information will be passed to the student to share with their emergency contacts at home. The timeline includes post-program evaluations, which will include an electronic survey one month after the completion of the program.

## Curriculum

### Credit

IDM is designed for students to be able to gain course credit that is applicable to their home institution. Barcelona SAE provides course credit in the form of “semester credit hours” (SCH), using the Carnegie Unit as a measurement of credit completion. The Los Angeles Southwest College website has a simple breakdown of how this credit is defined: The Carnegie Unit, which is an educational standard across the United States, is defined as three SCH. Three SCH is equated to three classroom hours each week, or 45 hours per semester (LASC, 2017).

One division of Barcelona SAE is the School for International Studies, through which students can take summer or semester courses in Barcelona. Barcelona SAE’s School for International Studies is accredited through Jacksonville State University (JSU) in Florida, so standards for credit approximation on a proposal come from Jacksonville State guidelines. According to JSU’s academic regulations (2017), they allow for up to 46 hours of “non-traditional” contact hours, which is the qualification under which falls the majority of the IDM program (JSU, 2017). Furthermore, Jacksonville applies “non-traditional” credit in the following way on Barcelona SAE programs: two hours of “non-traditional” education equate to one “traditional” contact hour. This means that students will receive contact hours equal to half of the total hours spent on site visits, conferences, and cultural activities as part of the IDM program. This breakdown of credit hours is broken down in Appendix H, for a total of 47.9 total contact hours, or three SCH or one Carnegie Unit.

### Orientation

Participants on the program will have a long first day. Barcelona SAE typically elongates student’s first day onsite in order to keep them from going straight to bed from the airport – this helps them to counter extreme jet lag early on. Students will be instructed to arrive in the Barcelona’s El Prat Airport before 1:00pm on Day 1 of the program. They will be greeted at the airport by a Barcelona SAE staff member, and accompanied in a taxi to their accommodation in order to do apartment check-ins. Orientation will take place at 3:00pm in the Barcelona SAE offices, giving the students time to shower, take a quick nap, and grab something to eat from a nearby café or bakery.

The students will be provided a combined health & safety, logistical and cultural orientation where they will learn about cultural norms in Barcelona and how to keep from getting pick-pocketed. Orientation will also provide students with the know-how on how to use the metro, some basic Spanish and Catalan phrases and how interacting with locals can be different than they are used to at home. Orientation is followed by a staff-guided tour of the city center on foot, so that they can see some of Barcelona's most famous landmarks, the city's main shopping district, the location of the police station, and a few grocery stores. After their city walk, a staff member will ensure that every student knows how to get home or how to get to their next destination.

### Cultural Visits

Regardless of a study abroad program's given theme, it is important that it contain some aspect of intercultural immersion. This is an aspect of their programming in which Barcelona SAE takes pride: it not only provides an opportunity for students to study their subjects from a different perspective, but teaches them about local Barcelonian culture along the way. To make sure that their students are going home with a rich understanding of Barcelona's history as a part of Spain and Catalonia, BSAE has them visit the following sites while on program:

**A tour of the Barrio Gótico.** In this professionally-guided tour, students have the opportunity to discover over 2000 years of history in the oldest part of the city of Barcelona. They will walk through history as they learn about all of the different groups that have called the Gothic Quarter home over the years.

**Tour the Palau de la Música.** An architectural masterpiece and one of Barcelona's modernist gems, the Palau de la Musica Catalana was built by architect Domenich i Muntaner, and is home to traditional music and dance from all over Spain. Later in the program, students will be able to return to the Palau for a Flamenco show.

**Sagrada Familia tour.** Antoni Gaudí's beautiful Sagrada Familia has been under construction since 1886, and is scheduled to be completed in 2027. This basilica brings thousands of people each year to the city.

**Visit Parc Güell.** Park Güell is another of Gaudí's masterpieces. It is a multi-layered

garden complex with architectural elements situated on the hill of El Carmel in the Gràcia district of Barcelona. This gem of the city is important for any visitor to see, as it is exemplary of Gaudí's genius from the same time that work on the Sagrada Familia began.

## Workshops

There will be two workshops over the course of the IDM program, both taught by the traveling faculty. While the traveling faculty do not necessarily need to teach a full class while they are on program, they will be made aware of the expectation that they will be in charge of leading these two workshops as well as debriefing guest speaker visits, company visits, and conferences.

**The History of Spanish Music.** Workshop about the culture of music in Spain, and the influences that have come into play over the past 2,000 years.

**Connecting Music Innovation to Practice to Business.** In preparation for Sonar at the end of the week, this workshop will tie together what students have learned from the business side of the business through Primavera Pro and various company visits.

## Guest Speakers

The guest speaker visits are one of the most important and memorable parts of the program. Students will have the opportunity to ask professionals in the field how they started working in the business, what challenges they have faced as a leader in their field, and advice for a career in the music industry. Many of these speakers will be giving talks and presentations at Primavera pro and Sonar +D later in the program, but this is a chance for them to spend some time exclusively with the BSAE students.

The traveling faculty will be in charge of debriefing the sessions, and ensuring that the learning in the room is consistent with program expectations. These guest speaker sessions are treated in the program as they would be if the guest lecturers visited the participants' music class in their home university. For this reason, guest lecture sessions will contribute 1:1 hours toward the programs 45 hour total (see Appendix H).

**Innovation in the Barcelona Music Scene.** Almudena Heredero is the director at

Primavera Pro, and will prep the students for the upcoming three-day conference on the Barcelona music industry. She will walk the students through the process of breaking into the music business, and the importance of collaboration and networking. Albert Guijarro is the founder of Primavera Sound and Pro, and will discuss how he started his project.

**The Art of Streaming Large-Scale Music Events.** UNITE will speak on the first Tomorrowland event in Barcelona, streamed live from Belgium, and its implications for the future of electronic music. Through UNITE, the music festival will take place simultaneously in eight different countries. The guest speaker will discuss the new age of music performance and concert attendance.

**David Loscos.** David Loscos is the Director of the International Music Business School in Barcelona. He used to be head of local and international product at BMG Music Spain, head of the world music channel at Erasmus Interactiva, and founder and director of the record label Fireyellow Records (IMBS, 2017). David will discuss his work as a consultant, and his opportunities to produce strategic internationalization plans for the Clúster de Música de Montevideo and for the Council of Promotion of National Music of the Government of Chile. As an educator. David is also a member of the faculty of the Berklee College of Music in Valencia, where he has taught marketing subjects to both master and undergraduate students (IMBS, 2017).

**Ventura Barba.** Executive Director at Advanced Music, organizer of Sonar: Music, Creativity & Technology, taking place every year in BCN, Reykjavík, Stockholm, & other cities. Organizer of Sónar +D: the international Congress of Creativity, Technology & Business, which promotes talent & business opportunities in the digital creative industries environment. Ventura will discuss “Sonar +D: Congress of Creativity,” and how the conference brings together creative entrepreneurs every year to share their discoveries in digital music innovation.

## Conferences

The conferences in the IDM program are in many ways the foundation of the program. Both Primavera Pro and Sonar +D provide access to local professionals, the opportunity to test out experimental tools and equipment, hear from innovators and network with other people

interested in the field. Both conferences last for three full days, and on those days their program will be entirely dedicated to the conferences. For this reason, BSAE will let the participants know that these will be long days, and to prepare accordingly. The students will be provided a program of each upon arrival, and will be able to select which sessions they would like to attend within each conference. The traveling faculty will decide whether or not he or she would like students to write a report on the conferences. Both Primavera Pro and Sonar +D will be debriefed by the traveling professor the morning following each event.

**Primavera Pro Conference.** Primavera Pro is where music professionals meet once a year to network, mentor, share cutting-edge technology and tricks in the business. Students will attend workshops, showcases, mentoring sessions and keynote speakers of their choosing. Their central themes this year are “Think, Connect, Engage, Play, Build, Lawyer Up, and Screen.” Participants can expect to meet innovators, representatives from venues, independent labels, and other professionals in the field.

**Sónar +D Digital Music Conference.** Sonar +D is an international conference centered around innovation in the field of digital music, focused on the intersection of creativity, business and music technology. Students will meet technicians, entrepreneurs, artists, company representatives and researchers as they attend discussions, exhibitions, showcases and networking events. These events will demonstrate the connection between the aforementioned three critical components of the industry.

### Company Visits

Company visits are a critical component to IDM. By visiting local companies that work in the field, students will be able to see how real businesses are run in the field of digital music, and talk with professionals about their work. Thanks to a wide variety of innovative professionals in Barcelona, IDM provides insight into several very different organizations, from a digital handpan to an experimental university music group, to app developers to a company that works in virtual reality. The following business each offer something unique to a Barcelona SAE student groups, and must therefore be processed directly after each visit. This debrief will be facilitated by the traveling faculty, similar to the debriefs after guest speakers and each of the two conferences included in the program.



**Visit the Music Technology Group at UPF.** The Music Technology Group (MTG) at Universitat Pompeu Fabra conducts research into solving music-related issues through human-computer interaction, signal processing and semantic technologies. They have labs that focus on signal processing, music information research, multimodal interaction and music & machine learning. The team at MTG will talk with students about what they are currently working on, and what types of projects they have had in the past. During their visit to the MTG, students will also have the opportunity to visit the Reactable.

**MTG's Reactable.** The Reactable is a new electronic instrument which allows musicians to experiment with sound, changing its structure and controlling its parameters. The interface resembles a tabletop, giving the instrument its name. It was developed by the MTG, and creates an entirely new interface for music composition. Students will be briefed on how to use the Reactable and will have an opportunity to play around with the instrument.

**Phonos visit.** Phonos is an initiative of the Music Technology Group at Pompeu Fabra University, aimed at promoting cultural activities related to research in music technology. The group hosts awareness-raising workshops on sound and music, offers creativity grants and organizes a regular series of concerts every year. A representative from Phonos will also talk about their foray into the music industry and the work in which Phonos is currently involved.

**OVALSOUND.** The OVAL is a revolutionary new electronic musical instrument designed to change the ways of music creation, learning and live performing. Founded in 2014 by Ravid Goldschmidt and Alex Posada in Barcelona, OvalSound is the music technology startup behind OVAL. Alex Posada will talk with the students about creating their own product, branding the product, and distinguishing it from other products on the market. Traveling faculty will debrief after the visit.

**The Dream VR.** Events & concerts have a limited capacity. The Dream VR breaks this barrier, allowing one to enjoy any type of musical event simply using 360 virtual reality technology. The VR breakthrough has changed the way that people will watch concerts, preview events, and even watch your favorite TV shows or movies! Albert Palay, founder

of The Dream VR will speak with students regarding the future of music performance and the concert business. With the improvement of television and virtual reality, is there still a reason to pay to attend a concert?

**Business Visit: Catalan Arts.** Catalan Arts is the brand used for the international promotion of Catalan companies that operate in the music, performing arts, books, visual arts and digital culture sectors. To this end, the brand strengthens the presence of Catalan companies and creative works at international fairs and key professional events.

**Coconcert.com.** A Barcelona based start-up, Coconcert is an online platform through which fans can request and vote for the artists they would like to see perform live in their cities. They kicked off in September 2013 and have so far organized more than 100 gigs in Barcelona, Madrid, Bilbao and Sevilla. This is a cool company visit because it helps students to see the music industry from the perspective of a mobile app company. Coconcert.com will discuss approaching a target market and some of the issues that can arise from an ill-prepared business or project.

**Eyetok.** The mobile video live streaming solution to help companies to harness and crowdsource UGC live footage, by turning their audience into co-creators of the content. How can an app like this be used to benefit the industry? How can they set themselves apart from any potential competitors?

### Staffing Plan

The work for the IDM program will be covered by one additional staff member, called the Assistant in Customized Programs. The ACP's presence will be needed in the United States in the fall and spring, and in Spain during the summer. During the fall and spring, the ACP will talk with administration from Berklee College of Music to discuss the program proposal that can be found in Appendix A. If BCM accepts the program, the ACP will email them contract to sign, and will be able to begin program preparations. If BCM rejects the proposal, it may need to be adjusted before being sent back for approval. In addition to negotiating the terms of program with BCM, he or she will also be responsible for advising students in the fall as they proceed through the application process.

During the spring, the ACP will continue advising students as they prepare for the program's start in June. He/she will also be responsible for corresponding with the professor that signed onto the program in the fall. After this contract has been signed (preferably the previous fall), the ACP will need to book company visits, transportation logistics, guest speakers and the conference passes. All of the tasks of the ACP during the months leading up to the program's start are outlined in the program timeline in Appendix G.

During the summer, the ACP will be brought onsite to Barcelona to lead the IDM program. This will take place over the course of one month – the ACP will take one week to adjust to the work flow with the onsite team and prepare for the arrival of the IDM program. After the completion of the program, the ACP will return home to the United States. Since the ACP will be in Barcelona for less than 90 days, he or she will not need a work visa to enter Spain. He or she will continue to be paid through the U.S. offices during his or her time in Spain. The ACP will receive a total of 10,000 USD for all of his/her combined part time work over the course of the year. This figure is included in the program's "budget" section. In addition, a full job description for the ACP is included in Appendix I.

### Program Marketing

Most of the marketing for the IDM program will be done by Berklee faculty in Boston. After the initial conversation between BSAE and a Berklee faculty member that establishes a willingness to work together, it will become the faculty member's responsibility to recruit students from his/her own classes and other students from around the school. The faculty member's motivation for recruiting students is, of course, that he/she will receive the opportunity to accompany the student group to Barcelona should he/she get the numbers that he/she needs. These efforts can, however, be supplemented by marketing materials sent through the mail or delivered by a traveling University Relations BSAE staff member.

As Barcelona SAE's Customized Programs Coordinator said in her interview (Appendix E), this music program will be the first one of its kind and the first time that a program will be presented to a school instead of them asking first for a proposal. This is a new strategy, being proactive about marketing a pre-built CP to a school, or to the professor of a specific course. An interested professor might ask for an updated copy of the proposal, with some changes made. BSAE staff should expect to have a discussion regarding the price of the program.

Another good way to recruit teachers will be by having a BSAE traveling staff member set up a table at a Berklee networking or mixer event and talk to students and faculty about the program. If a professor comes by BSAE's table during a study abroad fair, the staff member will ask the faculty member if they would be interested in taking a trip to Barcelona the following summer. In addition, the staff member will have an iPad, playing videos that BSAE accumulates of students onsite. There is no better way to sell a program abroad than by showing other people having an awesome time doing it!

This program will also be marketed on the CPs section of the Barcelona SAE website, and a small brochure will be made to hand out or send out to universities where a study abroad music program in Barcelona might be popular. Additionally, it will be added to the Barcelona SAE catalogue, so that students interested in coming abroad for a year or semester (these are usually the students that take a catalogue at a study abroad fair) can see that they also have the option to come on a three –week program with a faculty member and a small group. Sometimes this is enough comfort for someone who might not feel safe or comfortable flying by himself/herself to a new country where he/she doesn't know a single person.

### Recruitment Plan

Barcelona SAE's recruitment plan for students on any program is already well-established. They have a strong university relations team who visit universities across the country. Potential participants from study abroad fairs are uploaded into a system that can be accessed by all a few days later. With these participant names and contact information, BSAE's GAC advisor (Global Advising Center) is able to call over 100 people per day. The students that pay their deposit and submit all of their forms move to the the next phase of recruitment, which is Pre-Departure.

Pre-Departure services and orientation are all handled by Barcelona SAE's Study Abroad Advisors. So likely, after a student pays their application fee, they will be put in touch with an advisor, and their information will be entered into HQ. Their advisor will then reach out to them periodically until they have submitted all of their materials, including their program deposit. At this point, the participant is added to the Facebook page for the term for which he/she has registered, and can then reach out to other participants via the group in order to organize Skype sessions and planning for activities while onsite.

On a different note, if BSAE manages to sell a professor on a program, it then becomes his/her responsibility to recruit enough students to make the program run. In this case, the professor would need at least eight students to get the program off the ground. He/she would talk to his/her classes about the program, and advertise on school message boards.

### Scholarships

Barcelona SAE currently offers eight different scholarship opportunities for students in need. They are as follows, and can be found with more detail in Appendix J (Uyl, 2017):

- Merit & Leadership Scholarship
- Bring-A-Friend Grant
- Need-Based Scholarship
- Social Media Scholarship
- Early Decision Grant
- Affiliate Partner Grant
- Alumni Grant
- Trailblazer Grant

Students have many opportunities for scholarships with Barcelona SAE, but also have the ability to withdraw federal funds in the forms of student loans or grants. BSAE takes almost any form of payment, including all forms of student financial aid.

### Diversity Statement

Barcelona SAE is 100% committed to ensuring that it's programs are accessible, welcoming of all walks of life, and not discriminatory based on age, sex, gender, sexual orientation, race, ethnicity, religion, socio-economic status, or disabilities. "Barcelona is a city that thrives on diversity, and we are proud to work with, collaborate, experience, and grow with individuals from all backgrounds" ("Diversity Abroad," 2017). The Onsite Student Guide contains resources for LGBTQ+ students, and BSAE has a friendly, bilingual staff that is ready, willing, and happy to help with any issues that may arise onsite.

### Admission Requirements

In order for the program to run, the student group must have at least eight participants in addition to a faculty member. All students on the trip must have at least a 2.5 GPA, and have an appetite for international, experiential learning. The pace of the program can be quite rigorous, so students' advisors will need to warn them ahead of time to get into shape and prepare

themselves for an intensive experience. Each participant will have a Skype interview with their advisor, and if the advisor approves the participant profile, then the student will be admitted into the program (granted he/she has paid his/her program deposit).

## Logistics

### Visas

Current law in Spain states that Americans coming into Spain for less than 90 days do not need a visa for the duration of their stay. Because IDM only lasts 3 weeks, Barcelona SAE does not require a visa for the program. The exception to this is in the case that a participant is already studying or living in Spain and has a visa. In this case, the participant can only stay in the country for the duration of that visa; i.e. A participant cannot complete their student or work visa and stay in Spain. They must leave the country and re-enter on a tourist visa. This regulation can also vary depending on a participant's nationality. For the best, most up-to-date information, participants should confer with their own country's state department or the Spanish consulate nearest to them.

### Flights

Neither student nor faculty flights will not be included in the program price. They will be responsible for getting themselves to Barcelona for the start of program, and back home after the completion of the program. With this in mind, participants and faculty are encouraged to book the same flight, so as to facilitate a smoother airport pickup from onsite staff. If participants arrive before noon on arrival day, there will be a staff member at the airport waiting to pick them up and escort them to their apartments. If a participant arrives after noon on arrival day, they will be responsible for getting themselves to their apartment. If a participant arrives before their scheduled arrival day, they are responsible for finding both accommodation and transportation until the program's scheduled start date, as the program apartments will not be ready for move-ins until the first day of the program.

### Transportation

At the airport, students and faculty will be given a one-month unlimited metro pass that is valid for all public transportation within Barcelona. Should participants miss their airport pickup, they will receive their metro pass at orientation. Transportation from the airport will be provided

in a taxi, granted participants arrive by noon on arrival day. They will be given directions to orientation via public transportation, and will be instructed to travel to orientation in groups. Orientation includes a detailed description of the public transportation system in Barcelona, and ends with a tour of the city center. At the end of their tour of the city center, staff will check in with each participant to make sure that they know how to get home, to the grocery store, or to wherever else they might need to go.

During program cultural activities, company visits, conferences and workshops, a Barcelona SAE staff member will accompany students via public transportation. For this, students can use their T-Mes pass which was given to them at the beginning of the program. For the day trip to Girona, Barcelona SAE will provide bus (or van) transport for all participants, faculty and accompanying staff. Barcelona SAE has worked with Autocars Durà for years, and their staff are always friendly, reliable, and accustomed to transporting students.

### **Accommodation**

Students will be staying at one of nine MH Apartment locations in Barcelona's city center. MH has also been a partner of Barcelona SAE for years, and has housed hundreds of BSAE students. Their rooms are secured with a keycard-required front door to the building and a double lock on the door of each individual room. The apartments will be cleaned by MH staff once per week, and each room has a safe where students can keep valuables. Each apartment will house 2-4 students, with no more than two students per room. Faculty will be housed in the same complex, but with a private apartment.

### **Classroom Space**

Classroom space will be rented out as needed from International House, which is directly across the street from the Barcelona SAE. All rooms are fitted with air conditioning and audio/visual hookups. International House has vending machines and a student lounge area, but is also surrounded by cafes in the case that students want coffee or snacks. The need for classroom space will depend on the school with whom the program is fitted, and the needs of the professor. The sample itinerary (Appendix A) is a program draft with no daily classes. In this case, classroom space will only need to be rented for the two workshops and the four guest

speakers. If the partnering school or faculty required a daily class session, that would, of course, need to be taken into account when renting out classroom space.

### **Food**

Students will be required to shop for their own food and feed themselves for the duration of the IDM program. The exception to this rule is when a meal is listed on their itinerary. This includes the participants' welcome coffee, welcome lunch, coffee at Quatre Gats, lunch on the Girona day trip, and their farewell meal. Participants will be shown supermarkets near their apartments and some large stores where they can buy supplies that they may have forgotten from home or that they may need while on program.

### **Mail**

Any mail that students receive while on program will need to be sent to the following address:

Student Name

Barcelona SAE

Calle Trafalgar 14, 2o, 1a

08010 Barcelona, Spain

Once the letter or package arrives, a staff member will email the student to whom the mail is addressed. Mail usually takes anywhere from a week to a month to arrive in Spain, though packages can take significantly longer than that because the Spanish customs will hold them in Madrid until "appropriate taxes" are paid for the contents of the package. This process is expedited if the party sending the package uses a private mail servicer, such as UPS or FedEx. For this same reason, BSAE recommends that students use private mail services should they wish to send a package home.

### **Health & Safety**

### **Insurance**

Insurance will vary depending on the university partner. Some universities provide their



own insurance for traveling students, some recommend that students purchase independent travel insurance, and others opt to purchase program insurance. Should a university choose to purchase insurance as part of their Barcelona SAE program, they will receive coverage under CISI insurance. CISI insurance covers the following incidents:

- Accidental death and dismemberment
- Medical expenses
- Emergency medical reunion
- Quarantine
- Team Assist Plan (TAP)
- Emergency Medical evacuation
- Repatriation/Return of mortal remains
- Security evacuation

Students will be instructed both during their pre-departure orientation and during their orientation upon arrival to carry a printed copy of their insurance card at all times. This will facilitate a smoother process if ever they need medical care.

### **Emergency Phone**

Also during welcome orientation, students will be given the number for the onsite emergency phone. The emergency phone is with a staff member at all times, and can be called any time of day or night. Students will be instructed to utilize this resource only in the case of emergencies, so that the line can be clear for participants that are in need. The emergency phone has all participant information, locations of 24-hour pharmacies, and access to the Barcelona SAE incident report, all available for offline use. This means that even if the staff member on duty does not have a solid cell connection or WiFi, they will still be able to assist a student in need. In addition, the emergency phone has a MyTaxi account, which allows staff to send a prepaid taxi to pick up and deliver a student so that the student won't have to pay.

The emergency phone will rotate among staff every two weeks. Whenever a staff member has the emergency phone, they are not permitted to leave town, to be intoxicated, or to turn the phone off. This ensures that participants have a lifeline to staff at all times. If for any reason a staff member does not answer the emergency phone, the incoming call will be forwarded to the site director so that he can tend to the participant in need.

### **Incident Report**

Following any emergency phone call, medical incident, or conversation with a troubled student, the incident report must be filled out. The incident report contains a list of all medical and mental health situations that arise with students during their program. The incident report is how staff will monitor any student concerns. It is how they will see who has already spoken to the student, what action has been taken and what action still needs to be taken. It will help to keep communication and information clear, so that any student in need can be aided efficiently.

### **Staff Training**

All Barcelona SAE staff are fully-trained in health and safety procedures during their first few weeks onsite. They go through emergency phone response training, are walked through various scenarios that can happen during a program, and instructed to review the staff Health and Safety Guide in its entirety. The Health and Safety Guide has resources for how to send out emergency response emails, numbers to call in case of emergency, information about each of the hospitals that BSAE regularly works with, resources for mental health issues, insurance information to all programs onsite, and links to the emergency phone and incident reports.

Each student will be placed into an advisor group with a staff member during their orientation. This staff member will be their point-person throughout the program. The purpose of these advisor groups is to create a personal connection between the staff and students so that they feel comfortable coming to staff with concerns or advice. The students on the IDM program will either all have the same staff point-person or they will be divided into advisor groups, depending on the size of the group.

### **Hospital Visits**

Barcelona SAE regularly works the Clínica Sagrada Familia, which is centrally located in Barcelona. Clínica Sagrada Familia works effectively with CISI insurance, so that students do not have to pay a copay or follow up with their insurance company. If a student has CISI insurance, Clínica Sagrada Familia will send the hospital bill directly to CISI after the visit. This includes visits for any reason, including emergency room visits and visits to a general practitioner. Should a student need to visit the hospital, Barcelona SAE will send for a cab to take the student to the hospital for free, and a staff member will accompany the student if the student so chooses. Clínica Sagrada Familia has an international department with English-

speaking staff that are available 24/7.

Should a student have an insurance provider or choose to use a different hospital, they may need to pay for the treatment up front and request reimbursement from their insurance provider. This depends on the policy of their insurance provider and of the hospital that was visited. This is important to keep in mind for day trips outside of Barcelona. Staff members have a guide of hospitals in all of our site visit locations that work with CISI, but the closest hospital is not always CISI-friendly, and in the case of emergencies, the students' health and safety is the number one priority. Barcelona SAE also has program funds to cover initial medical treatment in the case of emergencies.

### **Mental Health**

In addition to training for situations involving physical health, staff are also trained in order to be prepared for situations involving mental health. No one on staff is certified to provide mental health counseling, however, BSAE recommends Esther Tapiz, a psychotherapist with whom they have been working for years. BSAE requests that any known instances of mental illness or medication be made known before the start of program so that proper preparations can be made. Should a mental health situation arise during the program, staff may speak with the student or recommend that the student make an appointment to see Esther.

### **Crisis Management**

As explained above, all BSAE staff are fully trained and prepared to respond to an emergency situation. The first step in securing a safe and secure program for participants is informing them of the resources that they have available, both before arrival and during their welcome orientation. Participants will be given the BSAE emergency phone number, and the role of each Barcelona SAE staff member, notably the Health and Safety Coordinator. They will also be given the phone number and address of Clínica Sagrada Familia, and information on what to do upon arrival should they go there alone. Clínica Sagrada Familia's International Department has an English-speaking staff that is available 24/7, located right beside the emergency room entrance.

In case of emergency, BSAE has a contact tree to designate the people that need to be made known of incidents, and who is responsible for contacting each party. Generally, the staff

member who is first aware of an emergency situation will contact both the program director and the Health and Safety Coordinator. The Health and Safety Coordinator will reach out to the participant’s university and any other partners involved. If necessary, the site director will speak with family members and/or the media.

Most risk-management situations will begin with a conversation to assess the gravity of the circumstances. Many incidents can be settled by having the participant talk with their apartment mate or teacher or by reframing the situation. Regardless, all incidents are immediately filed in the Incident Report, so that information is not lost. If a student is involved in a situation that involves local authorities, the BSAE Health and Safety Coordinator will accompany the participant to speak to the authorities. Student safety and security are BSAE’s number one priority, and BSAE staff works to uphold that standard.

### Budget

The following is the projected budget for running Innovation in Digital Music in Summer of 2018 with 10 participants and 1 staff member. See below for budget notes.

Innovation in Digital Music Budget (10 students for 21 days)				
	Unit of Measurement	Price Per Unit (€)	# of Units	Total (€)
<b>Housing</b>				
MH Apartments students (quadruples)	Single Night	150	63	9450
MH Apartments faculty	Single Night	150	21	3150
			<b>Total:</b>	12600
<b>Workshops/Guest Speakers (Classroom Space)</b>				
History of Spanish Music	One Classroom Hour	25	1.5	37.5
Connecting Music Innovation to Practice	One Classroom Hour	25	1	25
Innovation in Barcelona Music Scene	One Classroom Hour	25	2.5	62.5
The Art of Streaming Large-Scale Music Events	One Classroom Hour	25	1.5	37.5
David Loscos	One Classroom Hour	25	1.5	37.5
Ventura Barba	One Classroom Hour	25	2	50
			<b>Total:</b>	250
<b>Company Visits</b>				
Music Technology Group at UPF	Single Student Visit	7.5	10	75
OVALSOUND	Single Student Visit	7.5	10	75
The Dream VR	Single Student Visit	7.5	10	75
Catalan Arts	Single Student Visit	7.5	10	75
Coconcert.com	Single Student Visit	7.5	10	75
Eyetok	Single Student Visit	7.5	10	75
			<b>Total:</b>	450
<b>Coferences</b>				
Primavera Pro 3-Day Pass	Individual Pass	180	11	1980
Sonar +D 3-Day Pass	Individual Pass	180	11	1980
			<b>Total:</b>	3960
<b>Cultural Activities</b>				
Guided Barrio Gótico Tour	x	x	x	150
Tour Palau de la Música	Single Entrance	18	12	216
Flamenco Concert	Single Entrance	30	12	360
Sagrada Familia Tour	Single Ticket	24	10	240
Parc Güell Visit	Single Entrance	7	12	84
			<b>Total:</b>	1050
<b>Guest Speakers</b>				
Ventura Barba	x	x	x	300

David Loscos	x	x	x	300
The Art of Streaming Large-Scale Music Events	x	x	x	150
Innovation in the Barcelona Music Scene	x	x	x	150
<b>Total:</b>				900
<b>Day Trip to Girona</b>				
Autocars Dura	Bus	500	1	500
Girona Tour Guide	x	x	x	150
Picnic Lunch	Individual meal	7.5	12	90
<b>Total:</b>				740
<b>Transportation</b>				
Airport Pickup	Taxi Ride	30	3	90
Month-long unlimited metro pass	Single T-Mes metro pass	53	11	583
<b>Total:</b>				673
<b>Meals</b>				
Welcome Lunch	Individual student meal	20	11	220
Farewell Dinner	Individual student meal	25	11	275
<b>Total:</b>				495
<b>Staffing</b>				
Assistant of Customized Programs Salary	x	8,480	1	8,480
<b>Total:</b>				8,480
<b>Other</b>				
Taking professors to dinner/coffee	x	x	x	100
Gift for faculty	x	x	x	25
Printing Fees	x	x	x	150
Insurance	Policy for each student	\$50	11	550
<b>Total:</b>				825
<b>Total Cost of Goods Sold (Euro):</b>				<b>30,423</b>
<b>Total Cost of Goods Sold (USD):</b>				<b>34682</b>
<b>Total COGS Per Student (USD):</b>				<b>3468.2</b>

## Budget Notes

### Housing

Barcelona SAE has budgeted for three quadruples in the student apartments, even though this budget is only for 10 students. This is to leave room for varying numbers of male and female participants, and to keep from having to book another room last minute in the case that (for example) there are only 2 males on the program.

### Classroom Space

All workshops and guest speakers will take place in the same space, the International House classrooms across the street from the Barcelona SAE offices. For this reason, the rate in the budget is constant.

### Company Visits

The price estimate for business visits is taken from an average cost per student of other business visits in Barcelona SAE’s portfolio. Also, most of the businesses included in the IDM program are start-ups and would not be very expensive to visit or speak with their staff.

### Conferences

The program includes the price of entrances to both the Primavera Pro and Sonar +D day conferences. These tickets also include the opportunity for them to visit the music festivals by night, but it is important that the participants know that the conferences will take up most of the day and they will likely be exhausted afterward.

### **Cultural Activities**

The tour of the Barrio Gótico will be led by a professional guide. This guide charges a flat rate for groups of 10 or fewer, not counting the accompanying staff member and professor. Prices for other cultural activities were taken directly from each attractions' respective websites, and do not include any sort of group rate.

### **Guest Speakers**

It is important to note that the first “guest speakers” section refers to the cost of the classroom space. The second “guest speakers” section refers to the amount that Barcelona SAE will pay to the speaker. In addition, Ventura Barba and David Loscos will receive a higher payment for speaking because they are more distinguished members of the Barcelona music community, and will be harder to book.

### **Transportation**

Barcelona SAE has budgeted for three taxis to facilitate airport pickups, so that each taxi can take 3-4 people to their shared apartments from the airport.

The participants' month-long metro pass will be given to them at the airport, and will be good for unlimited metro use for the entirety of their program. These passes will also be used throughout the program to visit companies and sites round the city.

### **Other**

The “gift for faculty” will most likely be a bottle of wine, but €25 has been budgeted in case something else seems more fitting.

Printing will likely not cost the entire €150 budgeted, but this cushion was applied so that there is enough money to print should something come up during program.

Through CISI insurance (previously discussed under “Health and Safety”) each participant is covered under a €50 plan. This includes the faculty, thus the 11 policies listed in the budget.

## X

X’s indicate that either the box is not applicable to be filled, or that the line item is a one-time, fixed fee.

### **Total COGS per student**

The total cost of the goods sold per student is \$3,468. In order to receive a \$2,300 profit on the program, Barcelona SAE will set the program price per student at \$3,700.

### *Assessment & Evaluation*

Summative program evaluations will be distributed on the final evening of the program, during the farewell dinner. Evaluations will be in the form of a survey, where students can rank each aspect of the program on a scale of 1-5. Items to be ranked include each business visit, program activity, guest speaker, workshop, conference day and extracurricular activities as well as ease of airport pickup, orientation, housing, overall program coordination and overall program satisfaction. See Appendix K for the closing evaluation sheets.

Another way that program staff will be able to assess program satisfaction is through ongoing formative evaluations via regular check-ins. Throughout the three program weeks, staff members will ask both the faculty member and the participants how they are liking the program, and if there’s anything that can be remedied or improved to facilitate a more enjoyable experience. This extends to the program’s closing dinner, when the staff point-person will do a check-out with the faculty member and students (individually). This will be especially important during the program’s pilot year, as it will likely need a lot of improvements after the first run.

It is most important that BSAE staff take the feedback given by students and faculty on this first year of the program, and use it to better the program for following years. In order to ensure that the data is put to good use, it will be tallied up the first morning after the farewell dinner, and carefully analyzed by the program point-person as well as the head of the customized programs team at Barcelona SAE. After data has been collected, the evaluations will be scanned

and faxed to the faculty member or study abroad representative from the sending university. The digital version will also be saved by BSAE staff in Google Drive.



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Appendices

Appendix A:

Detailed Customized Program Itinerary

SEMESTER OPTIONS | SUMMER PROGRAMS | INTERNSHIPS | CUSTOMIZED PROGRAMS



**BARCELONA**  
STUDY ABROAD EXPERIENCE

**Berklee College of Music,  
Innovation in Digital Music Summer 2018**

[WWW.BARCELONASAE.COM](http://WWW.BARCELONASAE.COM)

<p>INNOVATION IN DIGITAL MUSIC                  Berklee College of Music                  May 28 - June 18, 2018</p>	
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## OVERVIEW OF PROGRAM, DATES, AND WHAT'S INCLUDED

<b>Calendar</b>	Arrival in Barcelona by 1pm on Monday, May 28 <sup>th</sup> 2018 Departure Monday, June 18 <sup>th</sup> 2018
<b>Flights</b>	Not Included
<b>Living Situation</b>	Shared housing in a centrally located apartment in Barcelona with 2 to 4 students per room (separate beds)
<b>Faculty</b>	1 faculty member receives the outlined program at no cost.
<b>Faculty Housing</b>	Centrally located apartment in Barcelona
<b>Guest Speakers</b>	Guest speakers and classroom rental included as outlined in itinerary
<b>Classroom Rental</b>	Only included when necessary for itinerary activities
<b>Excursions</b>	One day trip as outlined in the itinerary
<b>Cultural Activities</b>	Included as outlined in the itinerary
<b>Airport Pick-Up</b>	Included for those who arrive on the assigned day and time
<b>Airport Drop Off</b>	Not included
<b>Meals</b>	Included as outlined in the itinerary
<b>On-site Orientation</b>	A thorough cross-cultural and health and safety orientation
<b>Transportation</b>	1 T-Mes metro pass per student and faculty member
<b>Marketing</b>	Materials to help market the program to your students
<b>Pre-Departure</b>	Comprehensive pre-departure guide sent to all participants
<b>Insurance</b>	Full, comprehensive medical and accident insurance through CISI & \$3M insurance policy covering both faculty and participants
<b>24-hour Emergency</b>	24 hour emergency cell phone on-site with Barcelona SAE staff
<b>Onsite support</b>	Bilingual staff support with you throughout the duration of the program for all the activities.
<b>Cultural &amp; language acquisition</b>	Experiential education, ICC, and language acquisition built-in to all activities
<b>Cell phones</b>	Free Spanish cell phone device included for faculty member upon request. Cost of calls not included.
<b>Student Numbers</b>	Minimum: 8 students Maximum for pilot year: 14 students



INNOVATION IN DIGITAL MUSIC  
Berklee College of Music  
May 28 - June 18, 2018



## SUGGESTED ITINERARY

**\*Please note that itinerary is subject to change**

MONDAY, MAY 28

**Morning**

**Arrival in Barcelona before 1pm**

Airport pick-up and transfer to apartments  
*Meeting point: Café Jamaica, Barcelona El Prat Airport Terminal*

**12:00pm**

**Early Arrivals – Meet at the hotel**

*Anyone who arrived before the official arrival date can meet the group in the hotel*

**12:30pm**

**Optional Activity – Coffee Meetup**

*While we are waiting for our rooms to become available, you'll have some time to explore the area, take out money from the ATM, and get lunch. Anyone who is interested can go with us at 12:30 for an intro into the Barcelona coffee culture and to learn the vocab you'll need to fit in with the locals when you get your morning brew*

**4:00pm**

**Meet in lobby to go together to Barcelona SAE offices**

**4:30pm-6:30pm**

**Health & Safety, Logistical and Cultural Orientation**

*During orientation, students will learn about the city of Barcelona as well as be introduced to Catalan culture, learn how to navigate the city, and receive information on how to stay healthy and safe while here.*

**6:30pm-7:30pm**

**Orientation Walk in the City Center**

TUESDAY, MAY 29

**10:00am - 11:30am**

**Workshop: The History of Spanish Music**

*Workshop about the culture of music in Spain, and the influences that have come into play over the past 2,000 years.*

**11:30am – 1:30pm**

**Barrio Gotico Tour**

*Discover over 2000 years of history on this tour of the oldest part of the city of Barcelona. We'll be introduced to the groups that have called Barcelona home over the years and how they lived.*

**2:00pm – 3:30pm**

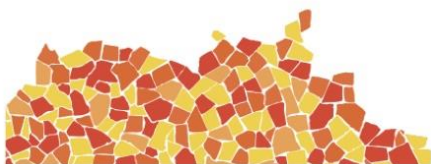
**Group Welcome Lunch: Tapas**

WEDNESDAY, MAY 30

**10:30am-1:00pm**

**Guest Speakers: Innovation in the Barcelona Music Scene**

*Almudena Heredero is the director at Primavera Pro, in order to prep the students for the upcoming three-day conference on the Barcelona music industry. She will walk the students through the process of breaking into the music business, and the importance of collaboration and networking. Albert Guijarro is the founder of Primavera Sound and Pro, and will discuss how he started his project.*



INNOVATION IN DIGITAL MUSIC  
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**1:15pm-2:30pm**

**Tour the Palau de la Musica**

*Tour one of Barcelona's modernist gems, the Palau de la Musica Catalana, by architect Domenich i Muntaner.*

THURSDAY, MAY 31

**11:00am-6:00pm**

**Primavera Pro Conference**

*Primavera Pro is where music professionals meet once a year to network, mentor, share cutting-edge technology and tricks in the business. You will attend workshops, showcases, mentoring sessions and keynote speakers of your choosing. Their central themes this year are "Think, Connect, Engage, Play, Build, Lawyer Up, and Screen!" Expect to meet innovators, representatives from venues, independent labels, and other professionals in the field.*

**6:00pm-12:00am**

**Optional Activity - Primavera Sound**

*The Primavera Sound music festival is a coming together of artists from all genres and audiences of all ages. It is a three-day, all day and night festival that follows the Primavera Pro day conference.*

*There will be a shuttle to take you from Primavera Pro to Primavera Sound at 6pm, and a shuttle to take you from the festival to your hotel at 11pm.*

FRIDAY, JUNE 1

**11:00am-6:00pm**

**Primavera Pro Conference**

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**6:00pm-12:00am**

**Optional Activity - Primavera Sound**

*The Primavera Sound music festival is a coming together of artists from all genres and audiences of all ages. It is a three-day, all day and night festival that follows the Primavera Pro day conference.*

*There will be a shuttle to take you from Primavera Pro to Primavera Sound at 6pm, and a shuttle to take you from the festival to your hotel at 11pm.*

SATURDAY, JUNE 2

**11:00am-6:00pm**

**Primavera Pro Conference**

*Primavera Pro is where music professionals meet once a year to network, mentor, share cutting-edge technology and tricks in the business. You will attend workshops, showcases, mentoring sessions and keynote speakers of your choosing. Their central themes this year are "Think, Connect, Engage, Play, Build, Lawyer Up, and Screen!" Expect to meet innovators, representatives from venues, independent labels, and other professionals in the field.*

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<p>SUNDAY, JUNE 3</p>	<p><b>Free Day</b></p>
<p>MONDAY, JUNE 4</p> <p><b>10:00am - 11:00am</b></p>	<p><b>Debrief Primavera Pro</b>  <i>Discuss what we learned in Primavera Pro. What did we see? What did we learn? How can we take this learning and apply it to our own projects/careers as we move forward?</i></p>
<p><b>11:00am - 12:30pm</b></p>	<p><b>Guest Speaker: The Art of Streaming Large-Scale Music Events</b>  <i>UNITE will speak on the first Tomorrowland event in Barcelona, streamed live from Belgium. Is this the future of electronic music? Through UNITE, the music festival will take place simultaneously in 8 different countries. Discuss the new age of music performance and concert attendance.</i></p>
<p><b>12:45pm - 2:00pm</b></p>	<p><b>Coffee at Quatre Gats</b>  <i>Take a step back in time as we sip a café con leche at the onld hangout of some of Barcelona's Modernist artists. Musicians Isaac Albéniz, Enric Granados and Lluís Millet would sit and collaborate alongside famous artists such as Pablo Picasso and Ramon Casas in this beautiful comer café.</i></p>
<p>TUESDAY, JUNE 5</p> <p><b>10:00am - 12:00pm</b></p>	<p><b>Visit the Music Technology Group at UPF</b>  <i>The Music Technology Group (MTG) at Universitat Pompeu Fabra conduct research into how to solving music-related issues through human-computer interaction, signal processing and semantic technologies. They have labs that focus on signal processing, music information research, multimodal interaction and music &amp; machine learning.</i></p>
<p><b>12:00pm - 1:00pm</b></p>	<p><b>Test MTG's Reactable</b>  <i>The Reactable is a new electronic instrument which allows musicians to experiment with sound, changing its structure and controlling its parameters. It was developed by the MTG, and creates an entirely new interface for music composition. In that sense, the Reactable really started from a concept, and not from a technology. Since 2009, the commercialization and further development of the Reactable music instrument in all its forms (tabletop, mobile apps, etc.) is being carried by the spin-off company Reactable Systems.</i></p>
<p><b>1:00pm - 2:00pm</b></p>	<p><b>Phonos Visit</b>  <i>Phonos is an initiative of the Music Technology Group at Pompeu Fabra University, aimed at promoting cultural activities related to research in music technology. The group hosts awareness-raising workshops on sound and music, offers creativity grants and organizes a regular series of concerts every year.</i></p>
<p><b>2:00pm - 3:00pm</b></p>	<p><b>Debrief UPF/MTG Visit</b></p>
<p>WEDNESDAY, JUNE 6</p> <p><b>10:00am - 12:00pm</b></p>	<p><b>Business Visit: OVALSOUND</b>  <i>Founded in 2014 by Ravid Goldschmidt and Alex Posada in Barcelona (Spain), OvalSound is the music technology startup behind OVAL, the first digital handpan ever developed. The OVAL is a revolutionary new electronic musical instrument designed to change the ways of</i></p>





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music creation, learning and live performing. This next generation instrument has multi-gesture sensors to provide expressiveness and a smooth performing experience while connected with its own App, where limitless sounds, effects and features comes out from.

**12:00pm- 12:30pm**

**Debrief OVALSOUND**

**8:00pm- 10:00pm**

**Flamenco Concert/Performance at Palau de la Música**

Now that we have taken a tour of this beautiful concert hall, let us witness a this historic tradition from the south of Spain.

THURSDAY, JUNE 7

**10:00am- 11:30am**

**Guest Speaker David Loscos**

David Loscos is the Director of the International Music Business School in Barcelona. He used to be head of local and international product at BMG Music Spain, head of the world music channel at Eresmas Interactiva, and founder and director of the record label Fireyellow Records. As a consultant, he has had the opportunity to produce strategic internationalization plans for the Clúster de Música de Montevideo and for the Council of Promotion of National Music of the Government of Chile. As an educator, he is a member of the faculty of Berklee Valencia, where he has given taught marketing subjects to both master and undergraduate students. He is also a professor of production, distribution and commercialization of musical contents in ESMUC.

**12:30pm-2:00pm**

**Business Visit: The Dream VR**

Events & concerts have a limited capacity. The Dream VR breaks this barrier, allowing one to enjoy any type of musical event simply using 360 virtual reality technology. The VR breakthrough has changed the way that we will watch concerts, preview events, and even watch your favorite TV shows or movies!

FRIDAY, JUNE 8 - DAY TRIP TO GIRONA & CALELLA DE PALAFRUGELL

**8:45am**

**Check in with staff at Barcelona SAE offices**

**9:00am**

**Bus Departs**

**10:30am- 12:00pm**

**Guided Tour of Girona**

**12:15pm**

**Free time to go get an ice cream**

**12:45pm**

**Bus departs to Calella de Palafrugell**

**1:45pm**

**Free time with lunch provided**

**4:30pm**

**Bus departs for Barcelona**

**6:30pm**

**Arrival back in barcelona**

SATURDAY & SUNDAY, JUNE 9-10 FREE WEEKEND

MONDAY, JUNE 11

**11:00am- 12:30am**

**Business Visit: Catalan Arts**

Catalan Arts is the brand used for the international promotion of Catalan companies that operate in the music, performing arts, books, visual arts and digital culture sectors. To this end, the brand strengthens the presence of Catalan companies and creative works at international fairs and key professional events.



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**1:00pm-2:00pm**

**Workshop: Connecting Music Innovation to Practice to Business**

*In preparation for Sonar at the end of the week, this workshop will tie together what we have learned from the business side of the business through Primavera Pro and various company visits.*

**3:45pm-5:15pm**

**Sagrada Familia Tour**

*One of Barcelona's most famous churches, the Sagrada Familia, brings thousands of people each year to the city. Many are surprised to learn that this famous church built by Antoni Gaudí is still under construction. It is estimated that this magnificent structure will be completed in 2026.*

TUESDAY, JUNE 12

**10:00am-11:00am**

**Business Visit: Cooncert.com**

*A Barcelona based start-up, Cooncert is an online platform through which fans can request and vote for the artists they would like to see live in their cities. They kicked off in September 2013 and have so far organized more than 100 gigs in Barcelona, Madrid, Bilbao and Sevilla.*

**4:00pm-6:00pm**

**Visit Parc Güell**

*Park Güell is a garden complex with architectural elements situated on the hill of El Camel in the Gràcia district of Barcelona. It was designed by the Catalan architect Antoni Gaudí and built in the years 1900 to 1914.*

WEDNESDAY, JUNE 13

**10:00-12:00**

**Guest Speaker Ventura Barba**

*Executive Director at Advanced Music, organizer of Sonar: Music, Creativity & Technology taking place every year in BCN, Reykjavik, Stockholm, & other cities. Organizer of Sonar +D: the international Congress of Creativity, Technology & Business, which promotes talent & business opportunities in the digital creative industries environment.*

**1:00pm-2:00pm**

**Business Visit Eyetok**

*The mobile video live streaming solution to help companies to harness and crowdsource UGC live footage, by turning their audience into co-creators of the content. How can an app like this be used to benefit the industry?*

**8:30pm-9:30pm**

**Optional – Sunset Hike to the Bunkers**

*Enjoy the beauty of the city from above. Watching the sun set over the city is one of the most beautiful views you could ask for, as the pinks and blues on the horizon give birth to a vibrant, lit city. You will be able to see the Torre Agbar, Hotel W, La Barceloneta, and the entire L'Eixample district light up simultaneously.*

THURSDAY, JUNE 14

**10:00am-9:00pm**

**Sónar +D Digital Music Conference**

*Sonar +D is an international conference centered around innovation in the field of digital music, focused on the intersection of creativity, business and music technology. You will meet technicians, entrepreneurs, artists, companies and researchers as you attend discussions, exhibitions, showcases and networking events that demonstrate the connection between these*



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*three critical components of the industry.*  
 Event locations vary, see your programs for details

**9:00pm-12:00am**

**Optional – Sónar Festival**

*Sónar is a three-day electronic and advanced music festival, with concerts and events all over Barcelona. It goes throughout the day, and into the nights, so you will have plenty of time to take in some shows after Sónar +D during the day.*

**FRIDAY, JUNE 15**  
**10:00am-9:00pm**

**Sónar +D Digital Music Conference**

*Sónar +D is an international conference centered around innovation in the field of digital music, focused on the intersection of creativity, business and music technology. You will meet technicians, entrepreneurs, artists, companies and researchers as you attend discussions, exhibitions, showcases and networking events that demonstrate the connection between these three critical components of the industry.*  
 Event locations vary, see your programs for details

**9:00pm-12:00am**

**Optional – Sónar Festival**

*Sónar is a three-day electronic and advanced music festival, with concerts and events all over Barcelona. It goes throughout the day, and into the nights, so you will have plenty of time to take in some shows after Sónar +D during the day.*

**SATURDAY, JUNE 16**  
**10:00am-9:00pm**

**Sónar +D Digital Music Conference**

*Sónar +D is an international conference centered around innovation in the field of digital music, focused on the intersection of creativity, business and music technology. You will meet technicians, entrepreneurs, artists, companies and researchers as you attend discussions, exhibitions, showcases and networking events that demonstrate the connection between these three critical components of the industry.*  
 Event locations vary, see your programs for details

**9:00pm-12:00am**

**Optional – Sónar Festival**

*Sónar is a three-day electronic and advanced music festival, with concerts and events all over Barcelona. It goes throughout the day, and into the nights, so you will have plenty of time to take in some shows after Sónar +D during the day.*

**SUNDAY, JUNE 17**  
**Free Day**

*Free day for sightseeing (How is your Bucket List going?!), and shopping. Seen enough of the city? This could be a great day to visit Tarragona, Montserrat or Sitges!*

**8:00pm-10:00pm**

**Farewell Dinner**

*Informal debrief of Sonar +D and the rest of the program.*

**MONDAY, JUNE 18**  
**Morning**

**Departure Day – Must Vacate Apartment by 11:00am**



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## PROGRAM COSTS

Program Cost for Students	
8-14 Students	\$3,700

Not Included
Flights for students and/or faculty
Items of a personal nature
Passport or travel fees
Meals are not included unless otherwise specified

This proposal is good through **August 31, 2017**.  
 After this date, prices and services may need to be reviewed and re-quoted.

Berklee College of Music accepts this proposal, price and itinerary:

Signature:

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Printed Name:

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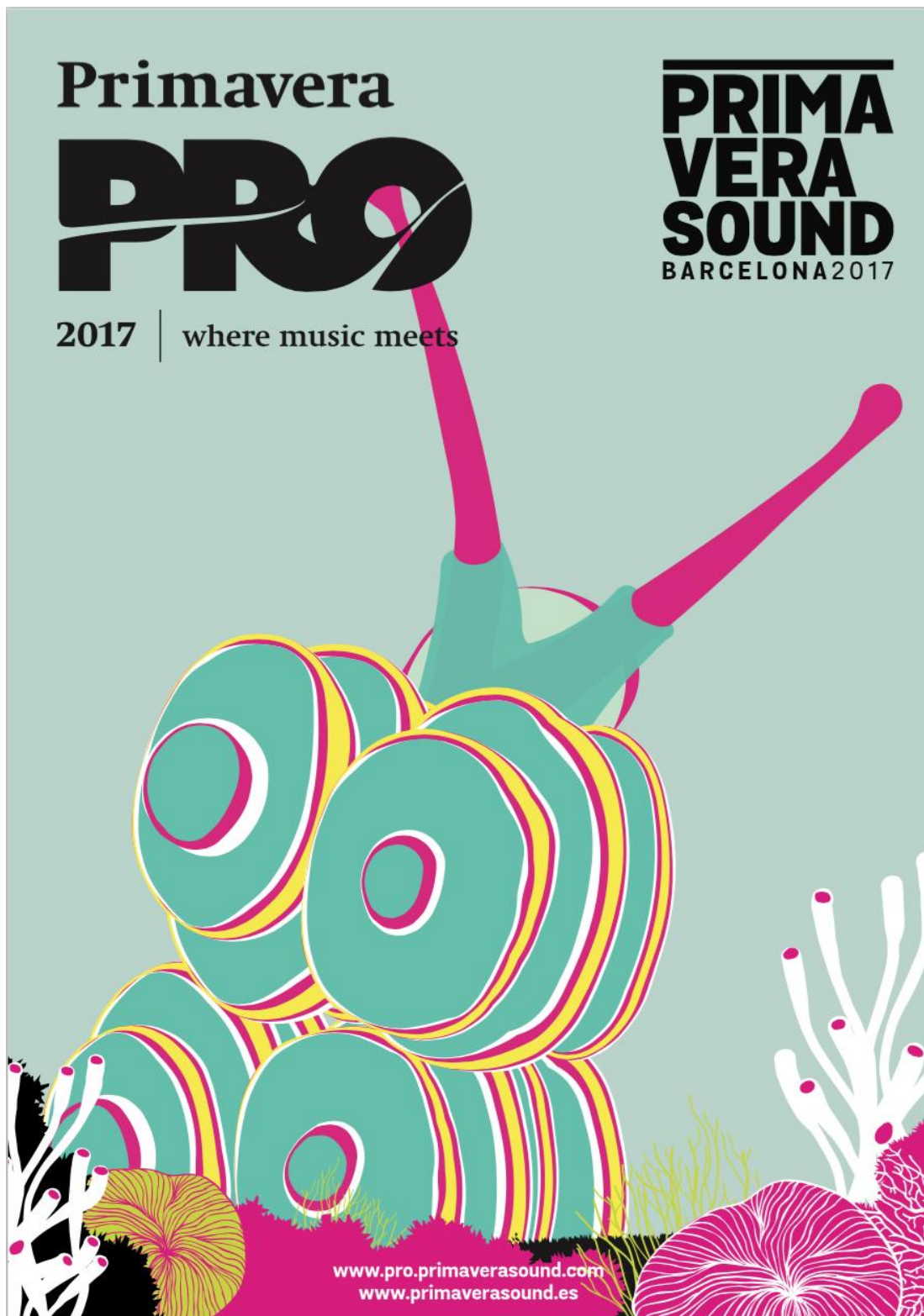
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Appendix B:

Primavera Pro Schedule, Summer 2017 (Primavera Sound S.L., 2017)



**PRIMAVERA PRO PROGRAMME**

Programme subject to change. Check the web or the official app for possible changes.

Main Programme

Primavera Pro On-Screen

Primavera Pro StartUps

Independent Labels International Congress

Concert Venues International Congress

\*Registration needed / \*\* Free entrance – preference for Primavera Pro Accreditation holders

WEDNESDAY 31st MAY							
CCCB							
HALL		AUDITORI	SALA RAVAL	MIRADOR	AULA 1	AULA 2	PATI DE LES DONES
IDEAS SHOWROOM	MENTORING SESSIONS						
11:00							
11:15							
11:30	11:30 – 12:00 Monokey						
11:45		11:00 – 12:00 Imogen Heap: An artist's impression for a future music ecosystem					
12:00	12:00 – 12:30 Nana Musica		11:30 – 12:30 Red Bull TV livestream at festivals: the do's and don'ts				
12:15					12:00 – 13:00 Revenue sources in the current recorded music market		
12:30	12:30 – 13:00 Eyetok	12:15 – 13:15 Brexit and the music industry – or what the hell do we do now?					
12:45				12:00 – 14:00 I want to play in Barcelona!			
13:00	13:00 – 13:30 WARM						
13:15							
13:30	13:30 – 14:00 Italia Music Export Office	13:00 – 14:00 Mentoring Session 2*					
13:45							
14:00					13:30 – 14:30 The evolution of music festivals: tendencies, innovation and millennials		
14:15							13:30 – 15:30 "Botifarrada" Catalan Welcome Lunch
14:30							
14:45			14:30 – 15:30 Fandom Videos				
15:00	15:00 – 15:30 Making Music in Silence						
15:15		15:00 – 16:00 Mentoring Session 3*			15:00 – 16:00 The power of music to boost positive change		
15:30	15:30 – 16:00 SAE Institute					15:00 – 16:30 Touring in Europe: unravelling the tax caos	
15:45							
16:00	16:00 – 16:30 Bandwagon						
16:15		16:00 – 17:00 Mentoring Session 4*					
16:30	16:30 – 17:00 ForTunes						
16:45							16:00 – 17:00 DQIM-UPF Cocktail Party
17:00	17:00 – 17:30 SubmitHub						
17:15							
17:30							
17:45		17:15 – 18:15 Who are agents? And what do they want from artists? Understanding the global agency landscape in 2017					
18:00							17:00 – 18:00 Meet the audiovisual professionals Cocktail Party

THURSDAY 1st JUNE							
CCCB							
HALL		AUDITORI	SALA RAVAL	MIRADOR	AULA 1	SALA TEATRE	PATI DE LES DONES
IDEAS SHOWROOM	MENTORING SESSIONS						
10:30							
10:45							
11:00							
11:15					11:00 – 11:15 Welcome		
11:30		11:00 – 12:00 Primavera Award Interview: Pitchfork			11:15 – 11:30 Merlin		11:00 – 12:00 Ilenc – BCulture Cocktail Party
11:45					11:30 – 11:45 ABC_DJ		
12:00							
12:15	12:00 – 12:30 Music Export Pledge						
12:30		12:00 – 13:00 Mentoring Session 5*			12:00 – 13:00 How do I make my music sound in stores and be paid for it?		
12:45	12:30 – 13:00 StompMaster					11:30 – 14:00 Bill Drummond and a world without music**	
13:00		12:15 – 13:15 Breaking an artist in the digital age					12:30 – 13:30 Austrian Music Export Cocktail Party
13:15	13:00 – 13:30 Economic Programme of Music in Brazil						
13:30		13:00 – 14:00 Mentoring Session 6*			13:00 – 14:00 Why sign with an indie label 2017?		
13:45							
14:00		13:30 – 14:30 Radio in the time of streaming					
14:15			14:00 – 14:15 Opening				
14:30	14:30 – 15:00 Role of Technology in Music Publishing		14:15 – 14:35 Investors & Entrepreneurs: hacking the happy ending	13:30 – 15:30 Catalan Music and Wine Tasting for International Press	14:00 – 15:00 Meet the independents: IMPALA/UFJ/APECAT Cocktail Party		
14:45			14:35 – 15:20 Funding music ventures – Different stairways to heaven				
15:00	15:00 – 15:30 TIUmag		14:45 – 15:45 Selling Up not Selling Out or You and the brand				
15:15		15:00 – 16:00 Mentoring Session 7*					
15:30	15:30 – 16:00 AIE						
15:45					15:00 – 17:00 New opportunities for financing musical projects		
16:00	16:00 – 16:30 Indie Pride					15:00 – 16:30 10 Favs: Music + Images by Geoff Barrow & Ben Salisbury**	13:30 – 18:00 Sounds Australia – The Aussie BBQ
16:15		16:00 – 17:00 Mentoring Session 8*					
16:30			16:00 – 16:50 Startups Pitching				
16:45							
17:00			16:50 – 17:10 Back to the future of the music industry				
17:15			17:10 – 17:20 Award Ceremony				
17:30		17:15 – 18:15 Viv Albertine in Conversation with Ian Svenonius					
17:45				17:15 – 18:15 Women in Live Music Industry Cocktail Party			
18:00					17:00 – 18:00 Ticket resale: regulating the secondary market		
						16:45 – 18:15 Golden Round Table**	

FRIDAY 2nd JUNE				
CCCB				
HALL		SALA RAVAL	MIRADOR	PATI DE LES DONES
IDEAS SHOWROOM	AUDITORI			
10:00				
10:15				
10:30				
10:45				
11:00				
11:15				
11:30	11:30 - 12:00 La Nada Colectiva	11:30 - 12:30 Charco presents: Latin America - what you need to know in the music industry's fastest growing market	11:00 - 12:00 Music moves Europe	11:00 - 12:00 Música Perú - IMIP Cocktail Party
11:45				
12:00	12:00 - 12:30 AI and independent Music		12:00 - 13:00 Music Cities - London, Hamburg, Oslo, Barcelona	12:00 - 13:00 APM Cocktail Party
12:15				
12:30	12:30 - 13:00 Audio Commons			
12:45				
13:00	13:00 - 13:30 OverHear	13:00 - 14:00 The New Gen model: building a multi-faceted music brandin 2017		13:00 - 14:00 Concert Venues International Congress Cocktail Party
13:15				
13:30	13:30 - 14:00 SFM Sao Paulo			14:00 - 15:00 Sounds from Valencia Cocktail Party
13:45				
14:00				
14:15				
14:30	14:30 - 15:00 Role of festivals	14:30 - 15:30 Music fans: from Pirates to Cyborgs	14:30 - 15:30 Live DMA presents 'Live Style Europe'	
14:45				
15:00	15:00 - 15:30 Success stories in music from Taiwan			15:00 - 16:00 IMI Chile Cocktail Party
15:15				
15:30				
15:45				
16:00		15:30 - 16:30 Sonic Visions presents: Artists in 2020 - a scenario	15:30 - 16:30 Hiring musicians - venues, managers and artists share their issues	
16:15				
16:30	16:00 - 17:00 Youth: 40 years of musical mayhem with the super producer and rock icon		16:30 - 17:30 Sound regulation, safety & neighbour relations - Music venues rights and duties	16:00 - 17:00 SXS cocktail Party
16:45				
17:00				17:00 - 18:00 IMEXSA Cocktail Party
17:15				
17:30				
17:45				

**ADMISSION CONDITIONS**

1> You can enter and leave the festival by validating the access card until 3 am. After this time it is not possible to get back into the festival. 2> For some of the pre and post festival concerts programmed in venues, the minimum age requirement for access is 18. 3> The Auditori Rockdelux, the Heineken Hidden Stage, Bacardi Live, Desperados Club feat. Bowers & Wilkins Sound System, The Backstage and the venues that make up the Primavera als Clubs circuit have limited capacity. Holders of a VIP full festival ticket and of Primavera Pack full festival ticket have preferential access to the concerts programmed in Primavera als Clubs and the Auditori Rockdelux, except those for which a reservation ticket is necessary. More info on [www.primaverasound.es](http://www.primaverasound.es). 4> Once the ticket has been bought, it will only be changed or refunded in the case of cancellation. In that case, the purchaser can apply for a refund in a period no longer than thirty days from the date of the public announcement of the cancellation, in the form specified by the Organisation. With regards to paid day tickets or full festival tickets, the event will only be considered as cancelled if more than FIFTY PER CENT OF THE PROGRAMME itself is cancelled. Any cancellation will be due to the impossibility for the artist or artists contracted by the festival to attend. Bad weather, natural disasters, Spanish airspace closure or any other force majeure will not lead to ticket refunds. 5> The Organisation reserves the right to alter or modify the programme should an artist be unable to perform at the festival for reasons beyond the control of the festival. The Organisation will look for a replacement.

PRIMAVERA SOUND S.L / CIF-B-61978987 / Àlaba, 140 - 146, 2ª 4ª CP 08018 Barcelona / E-mail: [info@primaverasound.com](mailto:info@primaverasound.com) / Twitter: [www.twitter.com/Primavera\\_Sound](http://www.twitter.com/Primavera_Sound) / Facebook: [www.facebook.com/primaverasoundfestivals](http://www.facebook.com/primaverasoundfestivals)

EXHIBITION AT THE CCCB & FOTO COLECTANIA

# PHOTOBOOK PHENOMENON

Free admission with your Primavera Pro accreditation

Produced by **CCCB** Centre de Cultura Contemporània de Barcelona

Collaborator **FOTO COLECTANIA**

Collaborator **AJNICI** Associació de Joves i Noves de Catalunya

With the support of **M** Museu d'Art Contemporani de Barcelona

Collaborating media **LAVANGUARDIA**

**Primavera PRO 2017**

## WELCOME DINNER

Wednesday 31st May · 8.30pm · Pati de les Dones (CCCB)

**LIMITED TICKETS!**  
[pro.primaverasound.com](http://pro.primaverasound.com)

**Catalan Arts Music**

Fostering Catalan Creativity Worldwide

[www.catalanarts.cat](http://www.catalanarts.cat)

@playcatalan /catalanarts

Generalitat de Catalunya  
Government of Catalonia

**PRIMAVERA PRO SHOWCASES**

Schedules subject to change. Check the web or the official app for possible changes.

\* Free concerts

	TUESDAY 30th MAY	WEDNESDAY 31th MAY	THURSDAY 1st JUNE	FRIDAY 2nd JUNE	SATURDAY 3th JUNE	SUNDAY 4th JUNE
	PRIMAVERA ALS CLUBS	PRIMAVERA AL RAVAL	PRIMAVERA AL RAVAL	PRIMAVERA AL RAVAL	PRIMAVERA AL RAVAL	PRIMAVERA AL RAVAL
	LA [2] DE APOLO	DAY PRO STAGE *	DAY PRO STAGE *	DAY PRO STAGE *	DAY PRO STAGE *	DAY PRO STAGE *
11:00			11:00 - 11:30 ESCORPIO	11:00 - 11:30 TOURISTA		
11:30		11:50 - 12:20 INZUL				
12:00			11:50 - 12:20 SHUJO X	11:50 - 12:20 RIVIERE	11:50 - 12:20 BILLY CARTER	12:00 - 12:30 AEROMOÇAS E TENISTAS RUSSAS
12:30		12:40 - 13:10 ASTRONAUT PROJECT	12:40 - 13:10 LEYA	12:40 - 13:10 Prairie WWWW		
13:00						
13:30		13:30 - 14:00 ODINA		13:30 - 14:00 PERSIAN PELICAN	13:30 - 14:00 DIEALRIGHT	13:30 - 14:00 TIÉ
14:00						
14:30		14:20 - 14:50 PAVLA	14:20 - 14:50 JOEL SARA KULA	14:20 - 14:50 ADELAIDA	14:20 - 14:50 MARLEY BLOO	14:30 - 15:00 MARRAKESH
15:00						
15:30		15:10 - 15:40 MÁQUINA TOTAL	15:10 - 15:40 GOLD CLASS	15:10 - 15:40 DE MÓNACO	15:10 - 15:40 PATIENTS	15:30 - 16:00 BIKE
16:00			16:00 - 16:30 GORDI	16:00 - 16:30 MISS GARRISON	16:00 - 16:30 NO METAL IN THIS BATTLE	
16:30		16:30 - 17:00 RBP				16:30 - 17:00 WRONGONYOU
17:00			16:50 - 17:20 TIRED LION	16:50 - 17:20 RADIO 123	16:50 - 17:20 MERIDIAN RESPONSE	
17:30						
17:30			17:40 - 18:10 SKEGSS	17:40 - 18:10 G-C	17:40 - 18:10 LÍGULA	17:40 - 18:10 ME & THE PLANT
18:00						
18:00			18:00 - 18:40 JAAA!		18:00 - 18:40 TIÉ	
18:30						
19:00			19:00 - 19:40 ADELAIDA		19:00 - 19:40 SHUJO X	19:00 - 19:30 LINIKER E OS CAMELOWS
19:30						
20:00			20:00 - 20:40 DE MÓNACO		20:00 - 20:40 LEYA	20:00 - 20:40 AEROMOÇAS E TENISTAS RUSSAS
20:30						20:30 - 21:00 FINGERFINGERRR
21:00	21:00 - 21:45 HANBA!		21:00 - 21:40 PERSIAN PELICAN		21:00 - 21:40 DIEALRIGHT	21:00 - 21:40 WRONGONYOU
21:30						
22:00	22:00 - 22:45 JAAA!		22:00 - 22:40 JOEL SARA KULA		22:00 - 22:40 BILLY CARTER	22:00 - 22:40 Prairie WWWW
22:30						
23:00	23:00 - 23:45 ENTROPIA		23:00 - 23:40 MISS GARRISON		23:00 - 23:40 PATIENTS	23:00 - 23:40 ME & THE PLANT
23:30						
00:00			00:00 - 00:40 GOLD CLASS		00:00 - 00:40 MARRAKESH	00:00 - 00:40 NO METAL IN THIS BATTLE
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01:00			01:00 - 01:40 HANBA!		01:00 - 01:40 ASTRONAUT PROJECT	01:00 - 01:40 TOURISTA
01:30						
02:00			02:00 - 02:40 SKEGSS		02:00 - 02:40 LINIKER E OS CAMELOWS	02:00 - 02:40 G-C
02:30						
03:00			03:00 - 03:40 ENTROPIA		03:00 - 03:40 FINGERFINGERRR	03:00 - 03:40 SHARMAN DEN
03:30						
04:00			04:00 - 04:40 TIRED LION			
04:30						
05:00						



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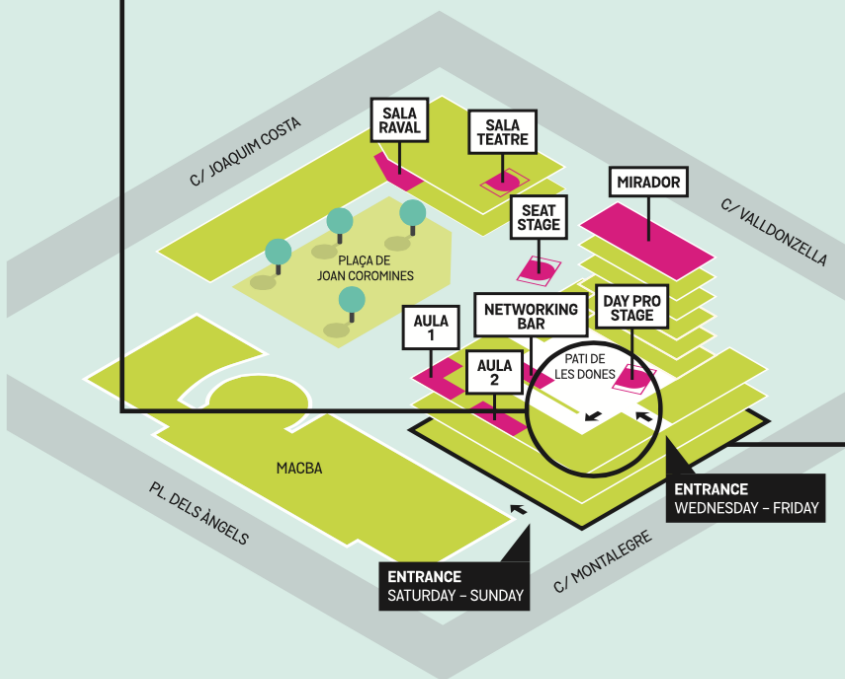


**ACCESS TO**

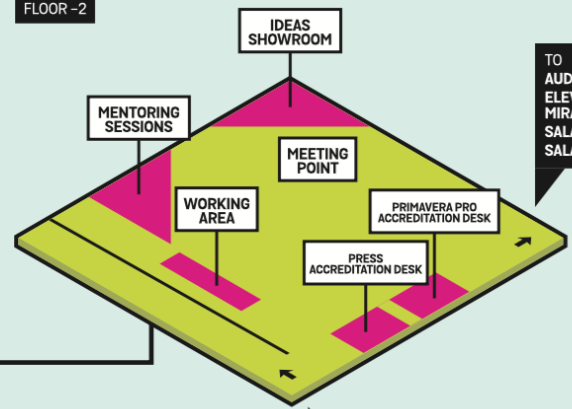
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ACCREDITATION DESKS  
IDEAS SHOWROOM  
MEETING POINT  
MENTORING SESSIONS  
WORKING AREA

AUDITORI: FLOOR -2  
SALA RAVAL: ACCESS THROUGH FLOOR -1  
SALA TEATRE: ACCESS THROUGH FLOOR -1  
MIRADOR: ACCESS THROUGH FLOOR 4

AULA 1 & 2: FLOOR 1  
(ACCESS THROUGH GROUND FLOOR: PATI DE LES DONES)



HALL FLOOR -2










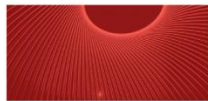
































TO AUDITORI ELEVATORS TO MIRADOR SALA RAVAL SALA TEATRE



















































TO AULA 1 & 2 DAY PRO STAGE NETWORKING BAR

CCCB  
C/ MONTALEGRE 5,  
08001 BARCELONA  
+34 933 064 100  
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Appendix C:

Program of Events & List of Speakers at Sonar +D, Summer 2017 (Advanced Music S.L., 2017)

Áreas				
 Conference Talks	 Conference Demos	 Conference Workshops	 Exhibition MarketLab	 Exhibition Sonar Innovation Challenge
 Exhibition Startup Garden powered by	 AV Experiences Realities+D	 AV Experiences Sonar360° by Movistar+	 AV Experiences Tech shows	 AV Experiences SonarPLANTA
 AV Experiences Mies van der Rohe	 AV Experiences CCCB	 AV Experiences Arts Santa Mónica	 Networking Meet the Expert	 Networking Artists Wanted
 Networking Meet the Investor	 Networking Networking Dinner	 Networking Music x Tech x Creators	 Networking Job Market Place	 Networking Meet and Drink by Estrella Damm
 Björk Artista	 Ayah Bdeir Fundadora y CEO de littleBits	 Daito Manabe Rhizomatiks	 Motoi Ishibashi Rhizomatics y Rhizomatiks Research	 Jessica Brillhart Cineasta VR en Google
 Darius Kazemi	 Peter Harris	 Josh Davis (DJ Shadow)	 Cliff Fluet	 Memo Akten
 Bas Grasmayer Music x Tech x Future / IDAGIO	 Blanca Rego Artista digital	 Jeremy Boxer Cineasta y director creativo	 Gabo Arora LightShed y United Nations VR	 Mate Galic Native Instruments
 Brandon Hixon Marketing musical y management	 Carla Diana Diseñadora, escritora y educadora	 John Acquaviva Plus8 Equity Partners	 Overmono Overmono	 Molly Neuman Responsable de música de Kickstarter

 <b>Douglas Eck</b> Científico e investigador en Magenta (Google)	 <b>Adam Roberts</b> Científico e investigador en Magenta (Google)	 <b>Kenric McDowell</b> Artists + Machine Intelligence (Google)	 <b>Francisco López</b> Artista sonoro	 <b>Jon Eades</b> Director de Abbey Road Red
 <b>Kalam Ali</b> Venture Partnerships en Native Instruments	 <b>Tarik Barri</b> Artista	 <b>McKenzie Stubbert</b> Compositor	 <b>Alba G. Corral</b> Artista	 <b>NONOTAK studio</b> Takami Nakamoto y Noemi Schipfer
 <b>Eloi Maduell</b> Cofundador de Playmodes Studio	 <b>Santi Vilanova</b> Cofundador de Playmodes Studio	 <b>Edu Pou</b> Here Be Dragons	 <b>Simon Lee</b> INCUBIO	 <b>Freya Murray</b> Google Arts & Culture Lab
 <b>Larry Tsai</b> Q Venture Partners / D2M Asia	 <b>Manuel Matutes</b> Palladium Corporate Ventures	 <b>Sonia Fernández</b> Kibo Ventures	 <b>Carina Szpilka</b> K-Fund	 <b>Paul Degueuse</b> Korelya Capital
 <b>Elena de Benavides</b> Climbcrew VC / VC of Gala Capital	 <b>Sophia Martin</b> 360 Capital Partners	 <b>Liz Fleming</b> Adara Ventures	 <b>Joanna Smith</b> Edge Investment	 <b>Enrique Sarasola</b> Room Mate Hotels & BeMate.com
 <b>Rishi Patel</b> Managing Partner at Plus8 Equity Partners	 <b>Ski Oakenfull</b> Point Blank	 <b>Brandon Stosuy</b> The Creative Independent	 <b>Varun Dalal</b> Telegraph Hill Capital	 <b>Tatsuya Takahashi</b> Desarrollador de instrumentos
 <b>Ernest Sanchez</b> Entrée Capital	 <b>nr 000</b> Productor	 <b>Lauren Martin</b> Editora de RBMA Daily	 <b>Mark Simon</b> Editor de tecnología en Resident Advisor	 <b>Suzanne Clavin</b> Compositora
 <b>Panos Panay</b> Berklee Institute for Creative Entrepreneurship	 <b>Joe Goddard</b>	 <b>Carly Horden</b> Point Blank	 <b>Malcolm Bain</b> Socio fundador de Id Law Partners	 <b>Emmanuel Donati</b> Director General de Jamendo
 <b>Michael Hendrix</b> IDEO	 <b>Frederic Font</b> Investigador	 <b>Roger Subirana</b> Compositor i productor musical	 <b>Jean-Noël Tronc</b> Director general de La SACEM	 <b>Dave Haynes</b> Seedcamp
 <b>Vincent Favrat</b> Just Temptation	 <b>Marcelo Benitez</b> Proaltus Capital Partners	 <b>KiNK</b> DJ y productor	 <b>Marko Ahtisaari</b> MIT Media Lab	 <b>Jonathan Duckworth</b> RMIT University

## Appendix D:

## Interview with Clara Miles (CM), Coordinator of Customized Programs, Barcelona SAE by Daniel Childs (DC)

DC: Hello Clara! So we're going to be doing an interview about – I'm just going to be asking you a little bit about your role as Customized Programs Coordinator at Barcelona SAE, and your opinions on some of the programs that we've run with this company before. Is that ok with you?

CM: Yes.

DC: So, can you tell me a little bit about the idea behind a customized program?

CM: So behind a customized program the idea is to customize what a university or a professor wants to teach. So normally it's to focus in three-week, two-weeks, ten-weeks, something – a subject that can be taught out side the classroom, outside the U.S. So it's in order to give it a more customized, a more specific to what they want to teach.

DC: Why would somebody choose to do a customized program instead of coming to study something on their own?

CM: Because they can teach a class that gives credit back in their home university. Like, I don't know, Business 101 or something like that, that they teach in their classroom with a multinational background, and adding a cultural difference value. So you can compare different cultures while teaching history, business, music, arts, whatever.

DC: Do you normally have a teacher teaching the course while they're abroad, or do you have groups that come without a teacher?

CM: I would say we have 70/30. Maybe 70 (that come) with faculty and 30 (that come) without. So for the groups that come with faculty, it's their own faculty that comes and teaches the class. And for the other customized programs that come without faculty, the university gives us what they want to teach to their students. For example, the two Michigan programs that we had last summer, the universities told us they want they student to learn "this" or they want the students to do "these activities." And you can create a proposal out of that.

DC: Do you know how many customized programs (roughly) that Barcelona SAE currently has?

CM: So in 2017, I would say around 20? Maybe a bit less. Between all of the customized program types that we have, I would say around 20.

DC: And in what fields are these programs focused?

CM: We have business, marketing, drawing, sports history, we also had legal and engineering, we have a business and food program, and internships programs as well. Theater, LGBT, all types of different areas.

DC: You said food, right?

CM: Yes.

DC: Can you talk a little bit about Barcelona SAE's Food Fight CP?

CM: Yea, so it's a program that has been running with Barcelona SAE since 2011 or 2012. It's a two-week, more or less, program that comes with a professor, and it's focused on food, business, and multicultural experience. So it's to focus business and cultural difference from the side of food. From the food perspective.

Danny: So business that's geared toward culinary arts? Or food service? Or eating?

CM: Yea, I think it's an excuse to do a business program while adding something fun for the students. Like, it's eating and food.

Danny: So it's a business course, but it's tinted toward food.

CM: Yea because we do business visits related to food, like we visit Estrella Damm, that's a beer company. We also go to a winery and hear about the business. But also we do their stuff like talks of contemporary Spain and things like that, all to give the context of Spain, the food and how to work in a cross-cultural environment.

DC: As a themed customized program, targeted at a specific group of students, can you discuss the benefits or challenges that Barcelona SAE has seen since the implementation of this project?

CM: When you have to find activities for programs – really specific like with food or sometimes with drawing or other things it's complicated to find the activities that better adjust to them. As well as sometimes it's difficult to find good business visits that are so specific. So if you come and study history, you have a lot of options (of things) to find, because history you can focus it from different (angles): history of...history of a lot of things. But when you target something really specific, it's hard to find some activities. But it's something that we like. We like to find new activities and things that can surprise (the schools) and it's a good part of (the job).

DC: Does Barcelona SAE currently offer any CPs geared toward music majors?

CM: Not right now. Not specifically to music majors.

DC: Can you think of reason behind that? Why they don't offer any programs toward music?

CM: The biggest problem I can see is to target students. Having a program only focused in music: will only get students that are studying this and that will get credit toward this major. That's the hardest thing. But if you find a good school of music or someone who is really interested in doing something outside the States it's great! I don't know if I explain myself (well). That if you find a good school of music that wants to go outside, that would be great because you have 20 students that will be able to do this program.

DC: Can you think of any challenges that you might have in building a program like that in Barcelona? Or any benefits? Anything that might be for the better or worse when building a program like that?

CM: Depending on what you want to offer. You know? If you want to offer, for example, music classes or something like that, the most difficult thing will be finding spaces. As we (currently) have our own classroom spaces, they are not prepared for music. So we'll have to find something outside. That could be a bit of a challenge, and maybe we could increase a bit the price. On the other side, another challenge that I can see is finding business visit people that speak good English that want to do this type of visit for our students.

DC: So, for somebody who would be building a program like this, do you have any advice for a way to go about constructing a program like this, or maybe marketing it? Potential businesses to visit? Or any other advice for building a program like this?

CM: Well first of all, I think you have to find something that can be unique from the area that you are in. Like if you are in Barcelona in May, you can put Primavera Sound or other big festivals that are in Barcelona, as Barcelona is full of festivals all the time. Yea, putting something that you cannot find back home.

DC: Something to set it apart from programs that you could do back in the States.

CM: Yes.

DC: Ok! Cool, thank you for your help Clara!

Appendix E:

Interview with Darcy York (DY), Customized Programs Coordinator at Barcelona SAE, by Daniel Childs (DC)

DC: How many CPs does Barcelona SAE currently offer?

DY: We offer as many as people want, we've done them in a wide variety of subjects. This year we have had 22 CPs between internship CPs, CIS, CIS Australia and SAE.

DC: How many of those are specifically geared toward music?

DY: None yet! Here are the topics we've run or designed programs for in 2017: (Blue means running or onsite, red we designed a program for but it didn't run or the proposal was rejected, purple is pending confirmation and green is past so they've already come and gone).

Public Health	Visual Communication in Barcelona - Elisava	Spring Semester 2017
LGBT Film Studies	Spring Break: Sports and Culture	Permaculture in Barcelona
MFA Creative Writing Residency	Experience Spain First Hand	Semester at SIS
Fall semester at SIS (Anthropology)	10 Days in BCN	Work-Life Balance
10 days in Barcelona (adult group)	Business in Spain. Madrid and Barcelona	Internships (only 1 week of Spanish)
Internship	Digital Design	Semester or summer internships

Writing program	Summer in Europe	UAB Business
Criminal Justice and Domestic Violence	Nutrition & Nursing Program	Spring Break: Sports and Culture
Theater and Art	Economics	Hispanic Studies
UPF	Marketing Undergraduate program	Business Administration
Teaching Internship	Business	Food Fight
English Writing	Art and Drawing 2 courses 6 weeks	Semester at SIS
Hospitality & Culinary Studies (Aix-en-provence & BCN)	sports & society class with local faculty	Business and Law & Engineering
Entrepreneurship (2 weeks)	Architecture	Design
Accounting & Business	MBA program	

DC: Have we ever had a school/professor interested in taking music courses or a music program while in Barcelona? If yes, please explain.

DY: Not that I know of. We have some interns that have done internships at local music schools, one guy that did an internship with a Spanish guitar school and gave some amazing concerts, another woman who did an internship with an elementary school helping with the music program.

DC: Are you aware of any third-party providers currently offering a music-specific CP in Europe?

DY: Not that I know of, but any provider will provide a proposal for an interested school in any topic. We did a proposal this year for horticulture, so you can imagine how wide the range is.

DC: Do you think that Barcelona SAE could benefit from offering a CP in Digital Music Innovation? Please explain.

DY: If a school wants to come, we can absolutely design a program for them. At the moment we haven't had any requests aside from Berklee so we haven't done much in this area. Normally we don't design a program without a bid for request but we've been planning on doing this a bit more in the future (designing a program and then sending it out to faculty in those departments), but we'd probably start in a field we already have some experience with and know there is a big market for (like business programs, travel writing, architecture).

DC: Do you think that there is a market for such a program? Please explain.

DY: Yes, I'm sure that if we had a program designed and sent it to music schools we may be able to get some leads from there, but it may be a bit of putting the cart before the horse. If you find

that you think there could be a wide range of schools interested in this program that are looking for study abroad options, then I think we would absolutely design a program and send it out!

DC: What is the ideal length for a summer CP, and why?

DY: I think 1 month for me. Two weeks is so short, we find that we spend the whole time doing orientation or wrapping things up, and to fit in all the visits and guest speakers it is a bit fast paced. A month allows a group to really get to know the city, have some free-time and work on more meaningful final projects.

DC: How far in advance do you need to book events, guest speakers, organizational visits, etc.?

DY: We need to book housing about 6 months before arrival (sooner if possible!), the rest we normally do a few months before (2-3mo). If we book things in Spain too early, we find a lot of things come up, people cancel, schools change their schedules, etc. So 2-3 months before is a good window.

DC: How do we effectively market a brand new, unique CP to an institution that has never run a CP?

DY: Up until now we've been 100% reactive. The school approaches us with a need and we design a program for them. We haven't ever sent out a new CP to a school directly. The only other example I have is that I have some architecture programs we've run in the past and I emailed that program to a few other architecture departments around the US but never got a response. Normally they need to be already thinking about study abroad for it to work. Also, since designing a program can easily take a full day's work, it is time consuming.

## Appendix F:

### Interview with Mathew Dell (MD), Music Student, by Daniel Childs (DC)

DC: I am going to ask you ten questions that should be pretty easy to answer, but please be as in-depth as you like to be or as you can.

MD: Ok.

DC: Have you completed a university degree?

MD: Yes.

DC: When did you finish your university degree?

MD: I finished in 2014, and then I did a postgrad year in 2015.

DC: And in what fields were your degrees?

MD: I completed a Bachelor of Arts with Music and a double minor in Studio Production/Sound Engineering, as well as Music Industry or Business and my postgrad was a year of practical studio production.

DC: Awesome. So, what did you hope to do with your degree after you finished school? What career path were you thinking of pursuing?



MD: I really really wanted to produce, record, mix map music. Whether that was, you know, like actually live stuff or recorded stuff or whether it was for advertising or media-based stuff. I wouldn't really care. I just wanted to be able to have a working knowledge of production in general.

DC: Ok, and then when you were studying with that in mind, did you ever have an opportunity to study abroad while you were studying music?

MD: Yes, that was in 2014 and I did six months of study abroad in UCSD (University of California San Diego) in California and that was awesome. It gave me a really different approach to production course I was learning - it was a fairly not-so-practical by my third year, and being able to approach it from a very - we're in the studio all the time, we're always working on practical projects and assignments. It was a really good way to actually put everything I was learning, logically, into some sort of practical application.

DC: Do you think you had any opportunities from studying abroad that you wouldn't have had, had you stayed at home?

MD: Yes! For my postgraduate year, we had a year-long research segment which we were supposed to run, and the topic was pretty much up to us to decide with a professor. And I ended up working on a practice-based set of research scripting the ability to work through the internet with other producers, and seeing whether that desensitized work flow in the way of production in the studio. So I was working with four or five different producers from across the U.S. who I would not have known had I not done the course. I also learned a completely different set of software, which has been rudimental in my growth as a producer and sound engineer. Again, seeing the whole production and sound engineering thing from a different perspective - through the program was called Ableton, which we used in the U.S. - compared to ProTools Knowledge in New Zealand. It was similar, ProTools and Ableton, but the things that you could do with Ableton far surpass anything you can do with ProTools. Yea so I feel like it really opened a lot of doors creatively, in terms of personal growth. My own production but also getting to see how the industry works in a place that isn't a small island in the middle of the ocean.

DC: So you got to learn how to use both softwares -you were using ProTools in New Zealand, right? And that helped you when you were learning Ableton, and now you know how to use both.

MD: Yea, yea. And I think Ableton is pretty much replacing everything with the standard of music production. It's a very technical program that also has a creative flow to it, which I have not been able to find in ProTools, even after years and years of using it.

DC: Is that why you chose San Diego? Because you knew that you were going to have access to that software and those resources?

MD: I didn't know that I would have access to that software but I did very much take into account that it was a completely studio-based course. Their music department is insane, and the fact that every single lesson that we had in Sound Engineering was in the studio, practically doing things instead of like "Hey guys, we're gonna meet in a classroom and you're gonna read some stuff and maybe in three weeks we'll go out to a small studio with a couple of boxes..." Yea, it really changed my work as a producer for sure.

Danny: So, kind of a change in direction – when you were making that choice for your study abroad destination, were you aware that Barcelona was a leader in digital music innovation and digital music production and collaboration?

MD: No, absolutely not.

DC: Do you think that this information would have affected your decision in any way?

MD: Yes, I ended up choosing San Diego because I think – I applied to Berkley, San Diego, and someplace in England... Dartmouth University. And as far as my exchange department had made clear to me, these were the only real choices I had if I was going to pursue music production and sound engineering in general. It seemed like every other music program on their book of places we could exchange were fairly – it was more like practical music. Like actual instrumentation and performance and that kind of stuff. And that wasn't really my course. So, yea I would definitely have considered that. I have wanted to go to Europe for a really long time and at that point had a good reason to go with my buddies – I probably would have gone there over San Diego.

DC: So you said you chose San Diego over England because it had more components that were related to your studies in Otago (New Zealand), right?

MD: Yea. Dartmouth, as far as I remember, was centered around contemporary performance, and had a little bit of actual engineering going on, but also is exceptionally small. Like they're very very small, and having come from a very small place already, I wanted as many perspectives on production as possible while I was on exchange. So, I feel like that's something that the U.S. just completely dominated in. Because my course was, maybe, 30 people who had done at least 5-10 years of their own study going on, so yea it was... Even if I hadn't listened to the professor at ALL, I would have learned more than I had learned in the 3 years of study I had done at Otago. Just from the other people (in the class).

DC: So you're a big advocate for study abroad, then?

MD: Yea, dude. Everybody should study abroad!

DC: Would you rather have come with a group that was focused specifically in music, or would you prefer to have come independently and study with people from other fields/industries?

MD: Um, that's a good question. I think now if I was to do everything again, I would want a more focused group of people, just because I have a better set of priorities. Back then I was kind of more inclined toward the cultural aspect of global exchange, so that was something that interested me a lot. Yea, I think having a varying bunch of people with me was a really good way to expand myself at the time. I don't know if having a bunch of different majors with me necessarily helped me with my music journey, but yea I think that as a university student at 21, having a varying group of people to support you is probably better for your internal growth than being stuck in your bubble of "this is my major, these are people in my major, we're only going to talk about music..." Because then you're to really getting to know people so much as you're getting to know craft. Which, you know, it's good. Each to their own. But I needed that personal exploration at the time much more than I needed the study.

DC: As a music student, what do you think are the most important components of a study away program that's focused in music? If you could build your ideal program and go away and study on this ideal program, what would it look like? What are the first things that come to mind as far as things that it would include?

MD: I think starting with a great clear, entry-level course into music theory is beyond required. Having that ground base of being able to understand what is happening – just on a keyboard helps get into all aspects of music. Whether you're singing, whether you compose, songwriting, sound engineering, it doesn't matter. I think even if you get exposed slightly to scales, and how keys interact with each other – that is fundamental and I think everyone should start there. Basic composition on top of that – especially with things like production and any sort of instrumentation. Yea, even an instrumentalist – I don't think people want to play other people's music forever. I think there's a point where you're going to start your own creative journey, and you're gonna start composing and writing your own things. But yea, I think composition would also be ideal to start. In terms of sound engineering, I think if – looking back on my degree – if it could be done better, I think having a very practical introduction to as many softwares and digital audio work stations as possible early on is the best way to go about things. Unfortunately, in my degree at Otago we studied Logic and Garage Band for quit a while, and they're definitely not state-of-the-art. They're definitely not what you would be using if you were doing this professionally. So I don't think for a moment that I was being hindered by the course. And while you learn certain things that are applicable across the board with this software, its better to just go in and get a very large overview of how they all work into each other. Because you can't get them all to work with each other if you learn the back-end of how to connect all of these things. So I think having that base would ultimately be ideal, and then specializing in whichever work station you like best is also something that I'd really really appreciate as a course. If I had the opportunity, I probably just would have studied Ableton from the beginning. I'm kind of upset that it took three years for me to be introduced to it in a production-based course. And yea, I think also if – in terms of my degree – I think having a recording course, even basic recording, is ideal because – as an instrumentalist – knowing how to record yourself is fundamental if you want to do any sort of composing or deep listening to your own stuff and finding flaws in the flow. And also, in terms of sound engineering, obviously learning how to work with microphones is pretty required if you're going to be doing anything production-wise. I also find just a basic foray into any sort of recording teaches you acoustics as well. So maybe going into a very mathematical acoustics course and learning how space interacts with sound and having a complete course dedicated to the math of how the shape of a room affects your sound. You can just do basic recording and hear how these mics all interact with the space you're in and then, with your own knowledge, apply that to larger spaces. Being able to actually be focused on acoustics on specialization would be far more productive for new music students. I remember for me personally going into my acoustics class in the U.S. and I had never come across any sort of acoustic maps for working out space, and it was just so boring. I didn't take much in at all, to be honest. It was just a bunch of physics getting in the way of what I wanted to be doing, which was just working out how sounds practically work with each other.

DC: So you would rather have been hands-on instead of sitting in a classroom listening to someone teach you about things you didn't care about?

MD: Like, calculating reverb with physics is just not how I wanted to learn production. I'm sure for many people it would be, but I very much see that information as as specialization more than

a beginner's production course. So yea, I think ideally having that beginner's music theory, beginner's composition, also having some sort of basic instrumentation, like just with a keyboard, is probably going to be the best option – would be ideal for all instrumentalists for pretty much anyone working in production, everyone that sings, everyone that's doing compositions, I think that would also be a crucial part of that list.

DC: So you're saying hands-on basics as opposed to – because you're major is music production composition. Because there are people studying music that are doing completely different things as well. People that are doing music performance with woodwinds and brass, or whatever they want to study.

MD: Yea.

DC: The last question I wanted to ask you was “If you were to come on a three-week program through a third-party provider, would you be willing to pay more money in order to have more programs included? For example, would you be willing to pay an extra \$100 for the three weeks if you got an all-access pass to two music festivals that were happening during the time that you were there?”

MD: Absolutely! That sounds incredible!

DC: Do you have a max that you would be willing to pay for something like that?

MD: Well I don't know, I've got to keep in mind that as a university student I didn't have a massive amount of funds available to me, but I think that for two festivals or any sort of thing like that I would be willing to pay an extra \$200 maybe \$300 for that kind of thing?

DC: Yea, it probably also depends on what the event is.

MD: Yea, exactly.

DC: Well that's mostly everything I wanted to ask you. I will go ahead and end the interview here, unless you had anything that you wanted to add?

MD: Everyone should do global exchange! Everyone should learn music! Everyone should do production!

DC: Thank you Matt. It's on the record, that statement is official now.

Appendix G:  
Program Timeline

Summer '17	Fall '17	Nov '17	Dec '17	Jan '18	Feb '18	Mar '18	Apr '18	May '18'	Jun '18	Jul '18
Create a proposal										
Create a budget (alternate versions for varying group sizes)										
Add school to list of potential leads in BSAE database										
Send the proposal out to target school/s										
Skype with interested faculty member or study abroad representative										
	Proposal accepted or rejected by school									
	Send university thank you email, contract and timeline									
		Ask university for updates on student enrollment numbers								
		Send out forms to university: Passport copy, student photo, medical self-evaluation, program participation agreement								
				Create Facebook group for students to begin to engage with each other and ask logistical questions						
		Send out monthly pre-departure posts and updates to all participants and faculty								
						Book the following: housing, classroom space, guides, buses, guest speakers				
						Prepare student itinerary with clear meeting times				
						Ensure the completion of all program forms				
						Collect final program payment				
							Create airport pickup folders and orientation folders			
								Implementation of program		
								Distribute and collect evaluation surveys		
										Send out a post-program digital survey

Summer '17

- Create a proposal
- Create a budget (alternate versions for varying group sizes)
- Add school to list of potential leads in BSAE
- Send the proposal out to target school/s
- Skype with interested faculty member or study abroad representative

Fall '17

- Proposal accepted or rejected by school
- Send university thank you email, contract and timeline

#### November '17 – January '18

- Ask university for updates on student enrollment numbers

#### November '17 – February '18

- Send out forms to university: passport copy, student photo, medical self-evaluation, program participation agreement

#### January – February '18

- Create Facebook group for students to begin to engage with each other and ask logistical questions

#### January – May '18

- Send out monthly pre-departure posts and updates to all participants and faculty

#### March – May '18

- Book the following: housing, classroom space, guides, buses, guest speakers

#### March – April '18

- Prepare student itinerary with clear meeting times

#### April – May '18

- Ensure the completion of all program forms
- Collect final program payment

#### May '18

- Create airport pickup folders and orientation folders

#### June '18

- Implementation of program
- Distribute and collect evaluation surveys

#### July '18

- Send out a post-program digital survey

Appendix H:  
Course Credit Hours

<b>Contact Hours for IDM Visits, Workshops, Speakers, &amp; Conferences</b>		
<i>White = Half of activity hours count for course hours as defined by Jacksonville State University</i>		
<i>Blue = Professor-led session. Hours count 1:1 as course hours</i>		
<b>Course</b>	<b>Hours</b>	<b>Course Hours</b>
Workshop: The History of Spanish Music	1.5	1.5
Barrio Gótico Tour	2	1
Guest Speakers: Innovation in the Barcelona Music Scene	2.5	2.5
Tour the Palau de la Musica	1.25	0.625
Primavera Pro Conference	7	3.5
Primavera Pro Conference	7	3.5
Primavera Pro Conference	7	3.5
Debrief Primavera Pro	1	1
Guest Speaker: The Art of Streaming Large-Scale Music Events	1.5	1.5
Visit the Music Technology Group at UPF	4	2
Debrief UPF/MTG Visit	1	1
Business Visit: OVALSOUND	2	1
Debrief OVALSOUND	1.5	0.75
Flamenco Concert/Performance at Palau de la Música	2	1
Guest Speaker David Loscos	1.5	1.5
Business Visit: The Dream VR	1.5	0.75
Business Visit: Catalan Arts	1.5	0.75

Workshop: Connecting Music Innovation to Practice to Business	1	1
Business Visit: Coconcert.com	1	0.5
Guest Speaker Ventura Barba	2	2
Business Visit Eyetok	1	0.5
Sónar +D Digital Music Conference	11	5.5
Sónar +D Digital Music Conference	11	5.5
Sónar +D Digital Music Conference	11	5.5
	Total Course Hours:	47.875



## Appendix I:

## Job Description for Assistant in Customized Programs (ACP)



### About Barcelona Study Abroad Experience (SAE)

The mission of [Barcelona SAE](#) is to provide superior quality study abroad and internship options in Barcelona that incorporate a strong intercultural element for our students. All aspects of our programs incorporate experiential learning and cultural immersion in order to open the eyes of the next generation of leaders to a global world. It is our hope to attract staff members committed to these same goals.

### Position Details

**Position Title:** Customized Programs Assistant  
**Location:** Northampton, MA and Barcelona, Spain  
**Hours:** Part-Time, September, 2017 - June, 2018  
**Anticipated Start Date:** September, 2017

The Customized Programs Assistant will be responsible for organizing and carrying out all logistical, administrative and implementation components of the Innovation in Digital Music program (IDM). These responsibilities include, but are not limited to, outreach, digital marketing, social and print media, advising, reservations, translation, and other aspects of program delivery. The Customized Programs Assistant will report directly to the Customized Programs Coordinator.

This position is part of a team of experienced professionals at Barcelona SAE who work collaboratively to provide the best study abroad and internship programs in Barcelona. This position is a perfect fit for a driven, creative, and energetic young professional or recent graduate.

### Required Qualifications & Skills

- Bachelor's degree or equivalent experience/knowledge
- 1+ year of professional work experience in student advising and/or university recruitment
- Experience with Facebook, Instagram, Twitter, YouTube, SnapChat and other social media platforms
- Outstanding written, verbal and interpersonal communication skills
- Experience working with Google Docs
- Knowledge of U.S. university system and study abroad
- Ability to thrive in a flexible environment
- Ability to strategize, anticipate, and take initiative
- Team player with a rockin' sense of humor
- Cultural fit with Barcelona SAE's vision, mission and core values

### Preferred Qualifications & Skills

- Advanced level of spoken and written Spanish
- Previous marketing experience
- Familiarity with design and creative software
- International study, intern, and/or volunteer experience, preferably in Barcelona or Spain

### Job Responsibilities

#### University Outreach

- Develop a relationship with new universities in the field of music education
- Design IDM program proposals, alter to fit the needs of each individual institution

#### Social Media Management

- Interact with students through social media platforms. Encourage participation in pre-departure preparation through these sites.
- Provide social media reports and recommendations to Customized Programs Coordinator

#### Student Advising

- Advise students through the entire recruitment and application process
- Manage student portal accounts, distribute and collect medical and legal forms
- Address student concerns as needed in the months leading up to the launch of program

#### Program Implementation

- Book accommodation, metro passes, reservations, guest speakers, and event entries at least two months before program launch.
- Pick up students and faculty from the airport upon arrival, deliver welcome orientation
- Lead student group each day to different site visits, company visits, conferences, and cultural activities, processing as needed after visits
- Act as translator and liaison as students adjust to Spanish culture and way of life
- Carry out program evaluation before, during and after program through surveys, interviews, and regular check-ins.

### Compensation

- Part-time work, 20-25 hours week, flexible schedule
- Pay is \$10.00/hour
- One hour of paid sick time earned for every 30 hours worked

### Physical Demands

- Ability to continuously stand or walk
- Ability to bend, squat, climb stairs, and lift frequently

### How to Apply

- Please submit your cover letter and resume in PDF format to [jobs@barcelonasae.com](mailto:jobs@barcelonasae.com)
- Please put "Customized Programs Assistant" in the subject line
- Qualified candidates will be contacted; no phone calls, please
- Application deadline is August 1, 2017



Appendix J:

Barcelona SAE Scholarship Options

Data has been taken from Barcelona SAE’s “Scholarships” page on their website (Uyl, 2017)

<p style="text-align: center;"><i>Bring-a-Friend Grant</i></p> <p>Studying or interning abroad with Barcelona SAE is even more fun when you bring a friend with to share in the Barcelona experience! If you have a friend that’s looking to head to Barcelona with you, check out our famous Bring a Friend Grant...which is one of the easiest ways for you both to receive \$\$\$ off your program!</p> <p><b>Discount Amount:</b></p> <ul style="list-style-type: none"> <li>• \$200.00 total off a Barcelona SAE Semester Study Abroad Program (\$100.00 for you and \$100.00 for your friend!)</li> <li>• \$150.00 total off a Barcelona SAE Summer Study Abroad Program (\$75.00 for you and \$75.00 for your friend!)</li> <li>• \$200.00 total off a Barcelona SAE Internship Program (\$100.00 for you and \$100.00 for your friend!)</li> </ul>	<p style="text-align: center;"><i>Affiliate Partner Grant</i></p> <p>In addition to all the Barcelona SAE benefits such as full program support, top-tier academics, customizability, and internships, we also offer an Affiliate Partnership Program for institutions looking to strengthen their program options in Barcelona.</p> <p>If you attend a school that’s one of our Affiliate Partners, you’ll receive an automatic grant towards your Barcelona SAE program!</p> <p>Current Barcelona SAE Affiliate Partners can be found on the Barcelona SAE website.</p> <p>*Internship affiliate only</p> <p><b>Grant Amount:</b></p> <ul style="list-style-type: none"> <li>• \$250.00 off a Barcelona SAE Semester Study Abroad Program</li> <li>• \$100.00 off a Barcelona SAE Summer Study Abroad Program</li> <li>• \$100.00 off a Barcelona SAE Internship Program</li> <li>• \$100.00 off a Barcelona SAE Customized Program</li> </ul>
<p style="text-align: center;"><i>Merit &amp; Leadership Scholarship</i></p> <p>The purpose of this scholarship is to award those who have achieved academic excellence, demonstrated community involvement and require extra financial aid. You may apply for the   Barcelona SAE Merit Based Scholarship at any time during the admission process but you must apply before the scholarship deadline, even if you have not yet received a decision on your application for admission.</p> <p><b>Scholarship Amount:</b></p> <ul style="list-style-type: none"> <li>• \$750.00 for Semester Study Abroad Participants</li> <li>• \$500.00 for Internship Participants</li> <li>• \$250.00 for Summer Study Abroad Participants</li> </ul> <p><b>Number of Awards</b></p> <ul style="list-style-type: none"> <li>• 1 Per Semester Study, 1 Per Internship, 2 Per Summer Study</li> </ul>	<p style="text-align: center;"><i>Need Based Scholarship</i></p> <p>The purpose of this scholarship is to award those who have achieved academic excellence, demonstrated community involvement and require extra financial aid. You may apply for the Barcelona SAE Need Based Scholarship at any time during the admission process but you must apply before the scholarship deadline, even if you have not yet received a decision on your application for admission.</p> <p><b>Scholarship Amount:</b></p> <ul style="list-style-type: none"> <li>• \$1500.00 for Semester Study Abroad Participants</li> <li>• \$1000.00 for Internship Participants</li> <li>• \$500.00 for Summer Study Abroad Participants</li> </ul> <p><b>Number of Awards</b></p> <ul style="list-style-type: none"> <li>• 1 Per Semester Study, 1 Per Internship, 2 Per Summer Study</li> </ul>

<p style="text-align: center;"><i>Social Media Scholarship</i></p> <p>We are looking for students who are interested in marketing, communications, journalism, videography and/or photography to help us with social media while in Barcelona. Yes, we want to hear your voice and see your study or intern abroad experience from YOUR point of view! Not only is this a great opportunity to get a scholarship, but it is a fantastic item to put on your resume!</p> <p><b>Scholarship Amount:</b></p> <ul style="list-style-type: none"> <li>• \$200.00 for Semester, Summer, or Internship Participants</li> </ul>	<p style="text-align: center;"><i>Early Decision Grant</i></p> <p>Barcelona SAE would like to encourage and reward students who confirm early for their study abroad or internship experience.</p> <p><b>Grant Amount:</b></p> <ul style="list-style-type: none"> <li>• \$100.00 off a Barcelona SAE Semester Study Abroad Program</li> <li>• \$100.00 off a Barcelona SAE Summer Study Abroad Program</li> <li>• \$100.00 off a Barcelona SAE Internship Program</li> </ul>
<p style="text-align: center;"><i>Alumni Grant</i></p> <p>Have you already been on a Barcelona SAE program but still have the travel bug? Come back to Barcelona!</p> <p><b>Grant Amount:</b></p> <ul style="list-style-type: none"> <li>• \$500.00 off a Barcelona SAE Semester Study Abroad Program</li> <li>• \$250.00 off a Barcelona SAE Summer Study Abroad Program</li> <li>• \$250.00 off a Barcelona SAE Internship Program</li> <li>• \$150.00 off a Barcelona SAE January Term Program</li> </ul>	<p style="text-align: center;"><i>Trailblazer Grant</i></p> <p>This grant is intended for students who are the first from their home university to go on any Barcelona SAE program.</p> <p><b>Grant Amount:</b></p> <ul style="list-style-type: none"> <li>• \$100.00 off a Barcelona SAE Semester Study Abroad Program</li> <li>• \$100.00 off a Barcelona SAE Summer Study Abroad Program</li> <li>• \$100.00 off a Barcelona SAE Internship Program</li> </ul>

Appendix K:  
End-of-Program Evaluation Form

Program Evaluation:	Innovation in Digital Music					
<b>PLEASE RATE THE FOLLOWING:</b>	<b>Very bad</b>	<b>Bad</b>	<b>OK</b>	<b>Good</b>	<b>Very Good</b>	<b>Not Applicable</b>
Ease of Airport Pickup	1	2	3	4	5	N/A
Orientation - Health, safety & culture	1	2	3	4	5	N/A
Workshop: History of Spanish Music	1	2	3	4	5	N/A
Barrio Gotico Tour	1	2	3	4	5	N/A
Welcome Lunch: Tapas	1	2	3	4	5	N/A
Guest Speakers: Innovation in the Barcelona Music Scene	1	2	3	4	5	N/A
Tour Palau de la Música	1	2	3	4	5	N/A
Primavera Pro	1	2	3	4	5	N/A
Guest Speaker: The Art of Streaming Large-Scale Music Events	1	2	3	4	5	N/A
Music Technology Group Visit	1	2	3	4	5	N/A
Test Reactable	1	2	3	4	5	N/A
Phonos Visit	1	2	3	4	5	N/A
Business Visit: OVALSOUND	1	2	3	4	5	N/A
Flamenco Concert/Performance	1	2	3	4	5	N/A
Guest Speaker: David Loscos	1	2	3	4	5	N/A
Business Visit: The Dream VR	1	2	3	4	5	N/A
Day trip to Girona & Calella	1	2	3	4	5	N/A
Business Visit: Catalan Arts	1	2	3	4	5	N/A
Workshop: Connecting Music Innovation to	1	2	3	4	5	N/A

Practice to Business						
Sagrada Familia Tour	1	2	3	4	5	N/A
Business Visit: Coconcert.com	1	2	3	4	5	N/A
Parc Güell Visit	1	2	3	4	5	N/A
Guest Speaker: Ventura Barba	1	2	3	4	5	N/A
Business Visit Eyetok	1	2	3	4	5	N/A
Sonar +D Music Conference	1	2	3	4	5	N/A
Farewell Dinner	1	2	3	4	5	N/A
Housing: MH Apartments	1	2	3	4	5	N/A
Overall Program Coordination	1	2	3	4	5	N/A
Your satisfaction with the program	1	2	3	4	5	N/A