

Berklee College of Music

**Traveling For Music:
The Best Way To Stay Informed,
Yet Entertained**

Submitted in Partial Fulfillment of

Degree of Master of Music in Music Production, Technology, and Innovation

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Abstract

The objective of this project was to explore the different kinds of traditional, modern, and progressive Valencian music. This was done in an educative, informative, yet entertaining way, via a pilot episode. This was executed by filming according to the documentary format. The audience will see venues, local entertainment areas, and have an opportunity to watch the selection of the local talent interviewed. As such, the project will be a pitched series idea for the purpose of educating, informing, and entertaining an audience about a variety of music from around the world, which the average audience member may have never had a chance to see, and enjoy.

Acknowledgement

Sincere gratitude is expressed to Mckinley Short, Serin Oh, and Andrew Skinner for providing their invaluable guidance, concerns, and suggestions throughout this project. Special thanks to Tatiana Lamela-Rabell for her script critique and Mr. James Shannon for coming onboard for brand development. Extreme gratitude goes out to Daniele Prophete and DJ Hepburn on the videographer team. All other roles, talent acquisition, translators and sound design team played a great role and helped accomplish this project. This Project would not have been completed without them.

1. Introduction

The project idea was initially motivated by a lunch conversation held with a classmate at “Berklee College of Music” in Valencia. The conversation spiraled into a cluster of great ideas, but one idea stood out from the rest. The outstanding idea came from something that appeared to be a great tool in bridging the gap between the music topic being extremely informative yet entertaining. Whereas television broadcasting has focused on exploring music all around the world, from various cultures other than those represented in the US to entertain, it has not fully filled the information void. In essence, though television has in the past helped expose musical talent around the world, it has not informed or made any documentation about global musicians.

The main conviction is that there should be a network, platform, or entity that is willing to host a show that explores music all around the world. Therefore, the aim is to create a show that will find different artists who hail from and represent the traditional, modern, and progressive styles of a specific region. The pilot show will be flexible enough to showcase what the experience looks like with unrecognized talent, but it may also include an established talent as a participating character. The attainment of this goal will help entertain, educate, and inform people of previously unknown music, or music they have desired to know more about, but been limited by the unavailability of resources.

This full pilot episode will set the tone for many more potential episodes to come. There are an increasing number of shows being put into media every year, even via smaller platforms like “Instagram” and “YouTube”. However, this project is relevant and unique, since there is no media show that presently competes in this category, despite the fact that people would like to know more about their musical interests. The pilot project does not currently include any credible and established public figures or influencers, but if such an opportunity were to arise, they can easily be placed in various roles. When

it comes to informing, educating, and entertaining, this project will provide what should be consumed more in the television series format.

2. Review of the State of the Art

The review of the current state of the music networks and shows reveals that they lack substance for the average viewer. As this pilot progresses, the history, present, and future of Valencia's music will be explored through its local artists. The music of these artists will act as the basis through which the project showcases the state of the area's music to the world. In the process, the artists will also be classified depending on their progressiveness.

The general history of television has for a long time been to entertain, inform, or educate. However, media networks and shows have not been completely fulfilling the three goals. Perhaps due to the market demand, the networks and shows, only fulfill the entertainment need and aim when it comes to music. In the worst case scenario, many networks like "MTV", which was established as a music network, are no longer about music¹. Following its inception MTV, acted as a video channel that aired "memorable and influential shows" that alongside entertaining informed, and educated about "the world of music and pop culture"². Today, the network has completely transformed and reinvented itself away from music, to a purely entertainment channel, adding to the pre-existing gaps in television that have made it fail to fulfill the needs of being an entertainment, informative, and educative entity.

¹ McGeorge, Alistair. "Whatever happened to MTV? How the music station ditched pop for a new reality in 13 shows. 35 years is a long time in television." *Digital Spy*, 2017. Accessed June 2020. <https://www.digitalspy.com/tv/reality-tv/a827935/mtv-changed/>

² McGeorge, "Whatever happened to MTV?"

On the other hand, when closely examined, shows like “The Voice”³ and “American Idol”⁴, are also no longer about the music. Rather, they have become more about the drama and their influencers. A show that explores more than drama in music is needed to ensure the future quality of the music created for consumption as people only do better when they know better. Here, the word “better” is subjective, but in a more practical sense. Music that becomes popular can have a chance to be influenced, to have a chance to be unique.

3. The Project Idea and Plan

The formation of this Idea is slightly complex. The original idea was inspired by a mix of Anthony Bourdain’s Travel and Food Show, “Parts Unknown”⁵, that explored cultures and cuisines of little known places in the world and Steve Irwin and his wife Terri’s show, “The Crocodile Hunter”⁶, which explored different species of animals also around the world. The thought to fuse the two shows’ concepts for an original concept that explores music in different regions around the world became the objective purpose. The thought of a show became the central idea because nothing is more entertaining than what is already on television or being streamed online. Although the macro vision is to create a full ongoing series, for the culminating experience, the micro vision is to make a pilot episode following a theme that covers traditional, modern, and future music of Valencia.

³ 3 NBC. “the Voice. MONDAYS AND TUESDAYS 8/7c.” Accessed June 2020. <https://www.nbc.com/the-voice>

⁴ ABC. COM. “American Idol. There are singers, then there are idols.” Accessed June 2020. <https://abc.com/shows/american-idol>

⁵ Bourdain, Anthony, Asia Argento, Hollywood Reporter, Anderson Cooper, and John Lurie. “Parts Unknown.” *Los Angeles* (2013).

⁶ Irwin, Steve, and Terri Irwin. *The crocodile hunter: the incredible life and adventures of Steve and Terri Irwin*. Penguin, 2002.



Figure 1. Flamenco's Musical Styles (Palos)⁷

While one person would represent tradition that is close to the style of flamenco, two people would represent a modern style, and the last person something new and unheard that crosses genres with styles such as flamenco and more. This could be potentially identified as the future music of Valencia.

The Plan and Sequence of this project was critical. Having identified an audience for the product, the immediate need became to find the cast members. While there were many invitations for candidates to be showcased, only four people were chosen. Each of the cast members was required to represent something different. While one person would represent tradition, two people would represent a modern style, and the last person something new and unheard that could be potentially identified as the future music of Valencia. The first priority was to do all the interviews followed by an exclusive solo performance of each candidate. The final step of the process was to get footage of each candidate in a live setting, in front of their audiences. After all the raw footage was captured, it would be time for post-production work, in an effort to get all the sound editing, and color grading correct.

⁷ <https://www.enforex.com/culture/flamenco-musical-styles.html>

3.1. Implementation of Project Idea and Plan

Putting together a large team seemed to be an effortless task. The project manager and music supervisor roles were filled early. The sound designer, mixing, and audio producer roles were also filled early along with video post-production roles. The team had to be made large for several reasons. Firstly, it was inevitable that abandonment, lack of effort, and lack of commitment would be encountered. Therefore, fifteen teammates were originally put up. The number went down to seven. The final role to prioritize was that of translators and hosts. The original plan involved one host. Compromises with the cast, however, resulted in the ultimate inclusion of three hosts.

Meeting the candidates who would be representing the traditional, modern, and future aspects of Valencia music was enthralling to say the least. The original candidate selected to represent Valencia's tradition was overlooked for the musician we found, Diego Lopez. For the modern face of Valencian music, Raul and his band were chosen. The other person chosen to represent the modern face of Valencian music was "Bearoid"⁸, an apparent local celebrity with a lot of press. The final representative of the possible future Valencian music was Berklee College of Music CPPD student Guillermo Calvillo.

There is only supposed to be three candidates for each category, but it would make more sense to briefly transition Raul into Guillermo's segment. Reason for this Segway is because Raul has a trombone player in his rock band. It's an interesting and unique aspect of the band that opens up discussion of what possible future music of the area looks and sounds like.

⁸ Bearoid. "Biography." Accessed June 2020. <https://www.residentadvisor.net/dj/bearoid/biography>

3.2 Scheduling

All the execution days had to be planned in advance. The days were split into four categories. Some days were scheduled for interviews and others for performances, audio postproduction, and video post-production. There could have been a better effort at scheduling days and allocating team-mate availability for those days. It is easy to pick a day and time when people are supposed to show up to carry out tasks. However, gathering everyone for ideal schedule objectives with little to no incentives or ability to give substantial punishment can be very difficult. All other scheduling issues with time became irrelevant when the global pandemic arose unifying the schedule and preventing the discrimination or destruction of anyone's scheduled plans.

4. The Global Pandemic

At the end of 2019, a new infectious disease “caused by a new strain of coronavirus”⁹ and which came to be known as Corona Virus (COVID-19) hit the world. As time passed many people all around the world became infected forcing the World Health Organization to declare COVID-19 a global pandemic¹⁰. The author tried keeping the schedule a top priority, even in the face of the pandemic. However, fear and the postponement of major events meant to be documented brought everything to a halt. Though staying on schedule was already difficult the circumstances under the pandemic made it more challenging. Since it was too late to pivot, and totally change the project, the only aspect that could be changed was the project format. Though the project is yet to be completed, the ability to persevere, and keep it going despite the circumstances is a remarkable thing.

⁹ Bender, Lisa. "Key messages and actions for COVID-19 prevention and control in schools." *Education UNICEF NYHQ* (2020).

¹⁰ World Health Organization (WHO). “Coronavirus.” Accessed June 2020. https://www.who.int/health-topics/coronavirus#tab=tab_2

The documentary was originally supposed to be between twenty-four to forty-five minutes. The final decision was that it should only be ten minutes. Though this was suggested by the first project manager, a unanimous consensus was not reached, due to the inability to determine how the documentary could look in such a short format. The pandemic forced the team to not only overlook the new format, but to also be innovative, by making it workable. In a unanimous decision, the team also agreed that the new changes would add to the uniqueness of the documentary, and make it more marketable.

4.1. Adapting in the Pandemic

As a result of the COVID-19 global pandemic, many plan adjustments had to be made. For starters, the ideal amount of footage required for the full-length film had not been gained by the time things begun to change globally such as cessation of movements. The team realized that the amount of footage that had been acquired could be salvaged to fit into at least ten minutes.

The footage could also have even been adjusted to make several different versions of the project. However, rather than work on saving what could have been the initial project, the team chose to remain focused and keep the goals precise and detached. Secondly, after spending time collaborating with a lot of team members outside the project throughout the school year, it was discovered some team members could not be trusted to carry out tasks. Therefore, adjustments not only had to be made to the project, but also the team.

The original project manager abandoned the project very early. In spite of pre-existing attitudes and ideas to replace the manager with someone else, the replacement candidate did not seem ideal. The chief video editor had also been a part of some questionable collaborative efforts. Everyone felt that to handle any future problems, it was best to not waste time by giving him too much responsibility. While

many of the team members carried out their roles until the very end, the bulk of the team that carried out tasks had to be hired. Unfortunately, dinner incentive was not an adequate motivator as some people need cash and contracts to do what they are supposed to do.

4.2. Making New Plan Changes

Completion of the project meant that many efforts to persevere and move forward to finish trailers had to be made. Two trailers, one of which was thirty seconds and the other sixty seconds, were finished. The trailers were conveniently finished during a studio video production class. Trailers present a good chance to start testing music cues and themes songs, which carry the show's tone. Ideally, though the hosts play a significant role in delivering the show's tone, the music gives it a proper pace. However, the trailers did not accomplish the goal of showing the host's tone and focal points during prototyping and the adjustments made will be catered for in the final dissertation.

As the project progressed, the student advisor Pablo Munguia gave a lot of constructive criticism. The pilot was initially just the first idea of a collective portfolio project. However, Pablo Munguia said it could be made into a project independent of a collective portfolio. The documentary was the first idea pitched and it was approved immediately for execution. Later meetings tested the idea's fortitude, with each meeting noting how good it was. Among the last things critiqued were the project tone and format. A unanimous consensus had noted that the format should be changed even before the COVID-19 virus began. All advice and directions were taken into consideration to give the project the best possible chance to stand the test of a dissertation.

5. Skills Learned

Skills Learned Along the way, many new skills were learned. Video post-production had a very in-depth learning curve. From understanding editing, color correction, to audio post-production, all skills were increased to an actual master's level. Project management was the most unfamiliar new skill acquired. It required a level of communication, perspective, and patience that had to be continuously reassessed.

6. Future Ramifications

More footage is planned to be captured at a later date. It's important to have an untraditional mini documentary perspective, but also a full length documentary perspective for an effective pitch. Continuous brand development and platform pitching will be a joint venture with one of Berklee College of Music's GEMB students. There will also be more planning to have ideas for more episodes to fit into a season before the final pitch. More networking for more influential connections will take place to pitch to the precise tastemaker of each platform.

7. Conclusion

Among the critical aspects of this project will be its pitching since its marketability potential is high. A guerrilla style networking strategy will put in motion as it will be effective in attracting potential investors. "LinkedIn"¹¹ will be used as the main networking resource.

Other innovative resource measures will be implemented within the team. Due to his reliability and the fact that his ideas line up with the overall vision and theme of the project, James Shannon from

¹¹ Auradkar, Aditya, Chavdar Botev, Shirshanka Das, Dave De Maagd, Alex Feinberg, Phanindra Ganti, Lei Gao et al. "Data infrastructure at LinkedIn." In *2012 IEEE 28th International Conference on Data Engineering*, pp. 1370-1381. IEEE, 2012.

the business department is in charge of the pitching effort. Since being put in the new position Shannon has assigned tasks for the team to move towards the goal of landing a placement with a prominent platform with an audience that aligns with the product. Even though the sequence of the series is only sectioned into ten-minute format pieces it is still a highly pitch- able idea.

The final version of this pilot episode may not be as spectacular as originally planned, but it will be functional. The final version of this pilot episode has changed dramatically from what had initially been conceived. For instance, there are three hosts instead of one, which will help widen the personality dynamics involved. Secondly, it will be a ten minute episode instead of a full hour which should bring more balance between being informative and comedic in its nature. Pushing to cross genres isn't only more innovative, but it could potentially make the show more engaging and dynamic. The music supervisor abandoned the project so the team will also be responsible for much of the music now manifesting totally new material. The music is important for pacing and also the tone. Now that the project is much shorter than originally anticipated, it will still need to be executed in the most precise possible fashion.

Appendix A: Budget and Timeline

Budget

| | A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | |
|----|---|----------|-----------|------------------|---------------|----------------|----------------|----------------|-------|---|-------------|---|---|---|---|---|-------------------|
| 1 | SAMPLE BUDGET PROPOSAL (MPT) | | | | | | | | | | | | | | | | |
| 2 | <p>This is the budget you would turn in as your proposal. In your case this budget is not your real budget because you already own some of items, and Bertie provides a lot of your resources.</p> <p>This is the budget that you are actually managing for this CE budget exercise. Eventually, after you leave Bertie, your real and proposed budgets will be the same.</p> <p>This is the current budget that you will be adjusting as the project moves forward, to keep track of what you initially proposed, and how close or how far you are from your original projections.</p> <p>After 1 month</p> <p>Equipment figures are either the cost of purchase or the cost of renting. This depends on which one is more economical. If listing as rental, use 2-5% of purchase cost as daily rental, 2% the more days you rent, 5% the fewer days you rent.</p> <p>For example, your final tally.</p> | | | | | | | | | | | | | | | | |
| 3 | ITEM | PROPOSED | REAL | ACTUAL (RUNNING) | | | | | | | | | | | | | |
| 4 | | | | INITIAL | AFTER 1 MONTH | AFTER 2 MONTHS | AFTER 3 MONTHS | AFTER 4 MONTHS | FINAL | | | | | | | | |
| 5 | MATERIALS (disposables) | | | | | | | | | | | | | | | | |
| 6 | Hard Drives | | \$300 | \$314 | \$0 | \$0 | | | | | | | | | | | |
| 7 | Memory sticks | | \$50 | \$0 | \$0 | \$0 | | | | | | | | | | | |
| 8 | Memory cards | | \$1,152 | \$144 | \$0 | \$78 | | | | | | | | | | | |
| 9 | | | | | | | | | | | | | | | | | \$0 |
| 10 | EQUIPMENT | | | | | | | | | | | | | | | | |
| 11 | HARDWARE | | | | | | | | | | | | | | | | |
| 12 | MICS (rental) 5 days | | \$520 | \$0 | \$0 | \$200 | | | | | | | | | | | |
| 13 | INTERFACE (purchase) 120 days | | \$1,300 | \$0 | \$0 | | | | | | | | | | | | \$0 |
| 14 | COMPUTER (purchase) 120 days | | \$6,500 | \$0 | \$0 | | | | | | | | | | | | \$0 |
| 15 | CAMERAS (rental) 5 days | | \$1,000 | \$0 | \$0 | \$0 | | | | | | | | | | | \$0 |
| 16 | SOFTWARE | | | | | | | | | | | | | | | | |
| 17 | Protools (purchase) 120 days | | \$600 | \$0 | \$0 | \$600 | | | | | | | | | | | \$0 |
| 18 | Logic Pro (purchase) 120 days | | \$300 | \$0 | \$0 | \$300 | | | | | | | | | | | \$XX |
| 19 | Premiere Pro (purchase) 120 days | | \$80 | \$0 | \$0 | \$20 | | | | | | | | | | | \$XX |
| 20 | | | | | | | | | | | | | | | | | \$0 |
| 21 | PERSONNEL | | | | | | | | | | | | | | | | |
| 22 | Film scorer | | \$16,800 | \$0 | \$0 | \$1,200 | | | | | | | | | | | \$0 |
| 23 | ENGINEERS | | \$5,000 | \$0 | \$0 | \$1,000 | | | | | | | | | | | \$0 |
| 24 | CAMERAMEN | | \$6,000 | \$0 | \$0 | \$0 | | | | | | | | | | | \$0 |
| 25 | DIRECTOR | | \$18,000 | \$0 | \$0 | \$0 | | | | | | | | | | | \$0 |
| 26 | MAKEUP | | \$300 | \$0 | \$0 | \$0 | | | | | | | | | | | \$0 |
| 27 | MIXERS | | \$2,000 | \$0 | \$0 | \$0 | | | | | | | | | | | \$0 |
| 28 | Screenwriter | | \$2,000 | \$110 | | | | | | | | | | | | | \$0 |
| 29 | Storyboard | | \$2,000 | \$80 | | | | | | | | | | | | | \$0 |
| 30 | EDITORS | | \$2,000 | \$150 | \$0 | \$0 | | | | | | | | | | | \$0 |
| 31 | | | | | | | | | | | | | | | | | \$0 |
| 32 | STUDIO | | | | | | | | | | | | | | | | |
| 33 | BEKLEF daily x # of days | | \$2,400 | \$0 | \$0 | \$343 | | | | | \$XX x 4 mo | | | | | | Definitely Rental |
| 34 | HOME daily x # of days | | \$2,400 | \$0 | \$0 | \$343 | | | | | \$XX x 4 mo | | | | | | Definitely Rental |
| 35 | | | | | | | | | | | | | | | | | \$XX |
| 36 | CATERING | | | | | | | | | | | | | | | | |
| 37 | MEALS cost/person x #persons x met | | \$900 | \$400 | \$0 | \$900 | | | | | \$XX x 4 mo | | | | | | \$XX |
| 38 | | | | | | | | | | | | | | | | | \$XX |
| 39 | OVERHEAD | | | | | | | | | | | | | | | | |
| 40 | RENT | | \$1,110 | \$1,110 | \$0 | \$1,110 | | | | | \$XX x 4 mo | | | | | | \$XX |
| 41 | POWER | | INCLUDED | \$0 | \$0 | | | | | | | | | | | | \$0 |
| 42 | WATER | | INCLUDED | \$0 | \$0 | | | | | | | | | | | | \$0 |
| 43 | GAS | | INCLUDED | \$0 | \$0 | | | | | | | | | | | | \$0 |
| 44 | INTERNET | | INCLUDED | \$0 | \$0 | | | | | | | | | | | | \$0 |
| 45 | PHONE | | \$200 | \$170 | \$0 | | | | | | | | | | | | \$0 |
| 46 | | | | | | | | | | | | | | | | | \$XX |
| 47 | FEES | | | | | | | | | | | | | | | | |
| 48 | YOUR FEE | | \$727,900 | \$0 | \$XX | \$XX | | | | | | | | | | | \$XX |
| 49 | | | | | | | | | | | | | | | | | \$0 |
| 50 | | | | | | | | | | | | | | | | | \$0 |
| 51 | | | | | | | | | | | | | | | | | \$0 |
| 52 | TOTALS | | \$798,412 | \$2,478 | \$0 | \$5,691 | | | | | \$0 | | | | | | \$0 |
| 53 | <p>In this example these numbers are the sum of the integers shown here, and don't include the numbers listed as \$XX.</p> <p>Remember this actual budget can track your proposed or your real budget. In this example it tracks your proposed budget.</p> <p>This final budget should track your proposed budget, but it may not. Also, compare this against the section subtotals, use it to the right, they should match identically. It is a check of your methodology.</p> <p>This is the sum of the section subtotals, use it to check your work. It should match the number to the left.</p> <p>In this example we went over budget, this exercise will help you to track where you went over.</p> | | | | | | | | | | | | | | | | |

Timeline

| |
|---|
| 1-4-20: Scout Artist/auditions (3 artists) |
| 1-11-20: Scout locations for (4 locations) [Studio, character meetings 1-3 spots] |
| 1-17-20: Food Day/Meeting |
| 1-18-20: Shooting Day 1 |
| 1-24-20: Food Day/Meeting |
| 1-25-20: Shooting Day 2 |
| 1-31-20: Food Day/Meeting |
| 2-1-20: Shooting Day 3 |
| 2-7-20: Food Day/Meeting |
| 2-8-20: Shooting Day 4 |
| 2-14-20: Food Day/Meeting (extra day) |
| 2-15-20: Shooting Day 5 (extra day) |

| |
|--|
| *2-17-20: Prototype 1 storyboard presentation ready |
| 2-22-20: logging/organizing bins [Bins for each location]. Stay organized as moving along. |
| 2-29-20: Make Trailer |
| 3-1-20: Composer requests and auditions to make background, Trailer, and theme song music. |
| 3-7-20: Editing Day 1 |
| 3-14-20: Editing Day 2 |
| 3-21-20: Editing Day 3 |
| *3-23-20: Prototype 2 Trailer presentation ready |
| 3-28-20: Editing Day 4 |
| 4-4-20: Editing Day 5 |
| 4-25-20: Editing Day 6 |
| *4-27-20: Prototype 3 Opening scene presentation ready |
| 4-26-20: Extra Editing Day 7 |

Multimedia Resources

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