## Music Industry 195CE Civic Engagement: Corporate & Community Internship
UCLA Center for Community Engagement
Summer 2025 - A10 Session

**Graduate Student Instructor (GSI):** Michele Yamamoto (Musicology dept.)
**Email:** myamamoto@college.ucla.edu
*Please use my college email address instead of the BruinLearn messaging tool to contact me!*

**Office Hours:** By appointment only (all times PT), schedule on **MyUCLA**
- Tuesday, Wednesday, and Thursday: 8am-10am
- Email me to schedule *only* if none of the above times are available or work for you!

**Faculty Mentors:** David MacFadyen (Chair of Music Industry)

**COURSE WEBSITE: https://bruinlearn.ucla.edu/courses/196550**

**COURSE DESCRIPTION**

Tutorial, to be arranged; fieldwork, eight to 10 hours. Limited to juniors/seniors. Music Industry internship in corporate, governmental, or nonprofit setting coordinated through Center for Community Engagement. Students complete weekly written assignments, attend biweekly meetings with graduate student instructor, and write final research paper. Faculty mentor and graduate student instructor construct a series of reading assignments that examine issues related to the internship site. No more than 8 units may be applied toward major; units applied may be taken for a letter grade or pass/no-pass. May not be applied toward concentration or distribution requirements. Individual contract with supervising faculty member required.

Music Industry 195CE is a 4-unit course that can be taken for a letter grade. Completion of the course fulfills the internship requirement in any Music Industry degree program. Enrollment in Music Industry 195CE is normally limited to majors and minors in Music Industry and majors in Music History & Industry.

**Music Industry 195CE Internships should be in the music industry (construed broadly to include presenters of art and world music) or closely related entertainment industries.** The goal of this course is for students to develop skills and relationships relevant to a future career in the music industry, to maintain a critical attitude toward its economic models and structures, and to develop their general professionalism and maturity. *Students are required to work a minimum of 80 hours total* (about 8-10 hours per week) at their internship site over the course of at least eight weeks of the academic quarter.

**LEARNING OUTCOMES**

- Define and apply the following core concepts: civic/corporate engagement, cultural sensitivity, economic/technical/media literacy, social/environmental responsibility, racial/gender equity, corporate and community governance.
- Apply academic knowledge and critical thinking skills to address situations and challenges that arise in 21st century work environments.

- Write a research paper integrating real world experience in the contemporary music industry into the frameworks of cultural musicology and music industry studies.
- Explore how off-campus, experiential learning contributes to an undergraduate's intellectual, personal, and professional development and informs future career choices.

**ELIGIBILITY & ENROLLMENT**

Students are eligible to enroll in Music Industry 195CE if they have completed at least 90 units (junior standing) and are in good academic standing (3.0+ GPA). Senior standing students do not have a GPA requirement. **Preference will be given to students already enrolled in majors or minors in Music Industry.** You need to secure an internship before you can begin enrollment procedures.

The 195CE courses are set up for students with internships in a corporate, non-profit or governmental agency. **CCE defines an internship as a pre-professional experience that provides training to students so they gain new skills and can learn about a workplace under the direct supervision of a professional in the field.** Internships may be paid or unpaid but must offer students training, supervision, and networking opportunities in a professional work setting. The internship must involve challenging college-level work and must take place with a supervised off-campus workplace site (no home offices). Internships should be in the music industry (construed broadly to include non-profits and presenters of art and world music) or closely related entertainment industries.

Internships should provide students with 8-10 hours per week (80-100 hours per quarter) of work for at least 8 weeks of the quarter in which they are enrolled. 195CE cannot be taken for retroactive internships.

**GRADING AND REQUIREMENTS**

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| **Weekly assignments** — nine (9) assignments to be submitted through BruinLearn, due weeks 3-9, 5pts each | 40% |
| **Required course meetings** — three (3) one-on-one meetings with GSI and one (1) group workshop for a total of four (4) course meetings | 30% |
| **Final materials** — final project and signed timesheet | 30% |
| | 100% |

Late work may be accepted if you communicate the circumstances with your GSI in a timely manner and they approve an extension. This may still incur a point deduction.

In order to monitor the educational experience of undergraduate interns, the Center for Community Engagement communicates with internship site supervisors for mandatory check-ins at least twice each quarter and provides sites with an online evaluation of their partnership with UCLA. **As a matter of policy, sites must be notified at any point in the quarter if students are in danger of not passing the course or if they withdraw.** As needed, we may also communicate with various campus stakeholders, such as the Dashew Center for International Students & Scholars, the Career Center, and Student Care Managers.

## 1. WEEKLY ASSIGNMENTS

Weekly assignment prompts will be posted to BruinLearn in weekly modules, and are due at the end of the corresponding week (Sundays at 11:59pm PT), with the exception of weeks 1 and 2 of the quarter. These will require research, critical reflection, and writing about your internship or the industry more broadly. And as part of your professional development in this course, you may also be asked to complete weekly activities and reviews. Please see each assignment for specific grading breakdowns.

## 2. REQUIRED MEETINGS

There are **four** required meetings for enrolled students: **Three (3) individual meetings with your GSI** (scheduled through MyUCLA) and **one (1) group writing workshop** (to be coordinated by your GSI). *Your initial intake session does not count toward the quarterly individual meetings.*

Your individual meetings should be dispersed throughout the quarter, and your final meeting should take place in weeks 9 or 10. Here is a sample of how you might manage this:

- Individual meeting 1 (weeks 3-5)—*Schedule in MyUCLA*
- Individual meeting 2 (weeks 5-7)— *Schedule in MyUCLA*
- Group writing workshop (week 7 or 8)— to be schedule via poll
- Individual meeting 3 (weeks 9-10)— *Schedule in MyUCLA*

Come to each individual meeting prepared to lead our discussion about your coursework and/or your professional experience and development. This course is an upper-division independent study and your participation score for each meeting is based not only on whether you are engaged and up-to-date on the readings and assignments, but also on how prepared you are to dig deeply and think critically about your internship experience and course assignments.

If our schedules permit, you are welcome to schedule *more* than three individual meetings if you'd like additional support!

**Scheduling individual meetings**
You will be able to schedule your individual meetings through MyUCLA by going to the "Academics" tab, "Advising & Academic Services," "Appointments." Here, you will schedule a 30-minute block, but please expect your session to last no more than 20-25 minutes.

All meetings will take place on Zoom and should be scheduled as early as possible to ensure that students receive the meeting times that work for them. Meetings can be scheduled for

weeks 3 through 10. _No meetings will be held during finals week._

When you sign up for our individual meetings under "Appointments," you will automatically be assigned a Zoom link. As stated above, I will assign the Zoom links for our Group Writing Workshops. _Please turn ON your cameras during these meetings if you are able._

**Group workshop**
Sometime in weeks 7-8 you will meet with me and 3-4 other Music Industry 195CE students. The purpose of the meeting is to share your research paper topics, large questions, specific questions, ideas, arguments, and outlines with each other. We will learn how other students are approaching their topics by listening and providing constructive feedback to each other.

Remember: writing is a sensitive, personal, and challenging process for many of us. Please be sympathetic, generous, and constructive to your classmates' writing aims, attempts, and aspirations. **Assume good intentions and intend good things.**

**3. FINAL PROJECT**
Your final research project will be a 2800- to 3500-word research paper, based on a topic of your choosing and is due the Sunday of Week 10 by 11:59pm PT. You can find the formatting requirements and grading guidelines on the BruinLearn assignment page.

The purpose of this research project is to **interrogate** a phenomenon that you believe is impacting the music industry through the framework of musicology and music industry studies, **analyze** relevant scholarship and data on the topic, and **develop a strong argument** that you substantiate through **research**. This should not be a report or an explanatory essay—you're constructing and supporting an argument.

Here are pre-approved areas of focus: (1) the use of artificial intelligence, (2) adaptations of business models or revenue streams, (3) a format or a medium, or (4) distribution of music. If you have another topic area that you would like to work in, please make sure to discuss this in our first individual meeting for approval.

The default format is a research paper, but you may also propose doing an alternate format (video essay, podcast, website), as long as you meet all the aforementioned criteria. Note that alternate formats still require a bibliography and some form of writeup. **Any alternate formats must be approved by me by Week 5**. I've put together a [Google Slide deck on how to approach a research paper](#), which you may find helpful no matter which format you hope to work with.

**4. TIMESHEET**
To pass the course, you must work at their internship site for at least 8 weeks during the 10-week quarter for a minimum of 80 hours total (approximately 8-10 hours/week). You may submit either a timesheet signed by your supervisor or a pay stub that reflects the total hours worked. Please let your GSI know as soon as possible if you believe you may not be able to complete these requirements so they can determine how to best advise you. If an unforeseen circumstance arises mid-quarter which impacts your ability to complete your hours, please consult your UCLA GSI as soon as possible to create a plan to move forward. Failure to complete the required hours is grounds for substantial grade penalty.

## ACADEMIC INTEGRITY

"Unless otherwise specified by the faculty member, all submissions, whether in draft or final form, to meet course requirements (including a paper, project, exam computer program, oral presentation, or other work) must either be the Student's own work, or must clearly acknowledge the source."

> - UCLA Student Conduct Code, Section 102.01c: Academic Dishonesty—Plagiarism.

N.B.: Students who represent as their own AI-generated output will be subject to the plagiarism penalties and policies outlined by the Dean of Students.

If you're quoting someone (whether verbal or written), use quotation marks and cite them. When referring to a conversation that you were a part of, it is sufficient to quote them like you see in a newspaper article; published sources require formal citations.

1. If you are paraphrasing what someone said—you are not using their words but are using their ideas—you still need to cite them, although you don't need to use quotation marks.
2. All papers turned in must be original work. Besides the above rules about citation, this means that you can't turn in a paper to this class that you turned in for another class. Different classes require different papers. No exceptions.

All policies in the UCLA Catalog regarding academic dishonesty apply to 195CE internship courses, including policies regarding plagiarism. When warranted, infractions will be reported to the Dean of Students and may result in disciplinary action and/or expulsion from the university. UCLA's complete policy regarding academic dishonesty can be found at the following website:
http://www.deanofstudents.ucla.edu/

## COURSE ACCOMODATIONS AND CAMPUS RESOURCES

If you need to request an academic accommodation based on a documented disability related to your work in this course, please contact the Center for Accessible Education as soon as possible. CAE can be reached at A255 Murphy Hall, 310-825-1501, or 310-206-6083 (telephone device for the deaf). You can learn more about their services by exploring their website at https://cae.ucla.edu/. Students should also notify their GSI about any issues as soon as possible so that appropriate accommodations can be arranged with CAE well in advance of assignment due dates.

UCLA provides a wide range of resources to support students facing challenges, whether inside

or outside the classroom. Consult the Student Care Managers program website for information about these resources, including information about confidential one-on-one consultations: [http://www.studentincrisis.ucla.edu/Who-can-Help](http://www.studentincrisis.ucla.edu/Who-can-Help).

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**COURSE ETIQUETTE**

Assume good intentions and intend good things. I'm here to help you throughout the quarter, but I also have my own obligations as a student and in my professional career. I will do my best to accommodate you all, but please understand that I may not be able to meet every request. That being said, I ask that you maintain open communication with me if anything comes up that prevents you from fully participating in the class—whether that's an uncomfortable experience, trouble with the material, or a personal situation that needs to be addressed. I'll never ask you to share more than you're comfortable with, but the better informed I am, the more I can help along the way rather than just doing damage control after the fact.

In our discussions, I ask that you be honest when you don't understand something, thoughtful when you challenge an idea, and curious when something or someone challenges your ideas. While I encourage casual and open conversation in our time together, personal attacks and racist, sexist, homophobic, or transphobic language will not be tolerated.

## Week 1: Getting to know your organization
<span style="color:red">Due: Sunday at the end of week 3 by 11:59 PM PT</span>

For this module, you will familiarize yourself with the organization with which you are interning. You will also be asked to review and practice email etiquette. This assignment has two parts.

**Part 1 (3pts)**: It's important to understand not only the role you play but also the role your organization plays in the larger ecosystem of the music industry. First, read David Bruenger's chapter "Musical Experience as Transaction". Then take some time to get to know your org by attempting to find answers to the guiding questions below—this is meant to be more of a general skim, no need to answer every question. Finally, **write a 600-800 word reflection responding to the reading and summarizing your own research and identifying key info**. Be sure to adhere to all of the organization's confidentiality requirements when writing your response.

Guiding questions: These are meant to be suggestions for the sort of information you should think about when evaluating an organization. You do not need to—nor should you—just provide answers to all of these questions.

- Which aspects of the musical transaction does your company or organization focus on? What is its relationship to intellectual property and the various types of capital? Can you place your organization in the broader historical context of the way music has been capitalized and transactionalized?
- What is the company or organization's purpose or mission? What products or services does it provide? Find out the full range of products and services the organization provides, particularly those that you may not be exposed to in your specific office or division.
- How large is the organization, in terms of number of employees? How large was their revenue last year? If a non-profit, how large is their budget? Where does their funding come from?
- If the organization you work for is large, how does your office fit in within their larger structure and purpose? Which other divisions of the organization do you rely on to get your specific task done? If the organization you work for is small, which other organizations, businesses, or media does it rely on to accomplish its tasks?
- What is the musical population that your organization serves? How does it identify and communicate with the population it serves? How does it learn the demands of this population and adjust the product or service to meet those demands?

**Part 2 (2pts)**: An email is often the first interaction you'll have with folks, both personally and professionally. And you will write *so, so* many in your career. While many of these will be more casual, follow-up, or working emails, it's important to know how to craft an email appropriate to the task or recipient at hand. Here are the five criteria to consider when drafting professional email (which include emails to me!):

1. Greeting
2. Who you are
3. Describe the issue/question/comment at hand (complete sentences)
4. Kindly and specifically state how the recipient can help you (again, complete sentences)
5. Sign off, including your name

To complete this assignment, you will draft the email you'll send to your interviewee for week 3's assignment*, and include this at the end of your week 1 submission. This should include all five elements above.

*Important note on week 3 assignment:* Looking ahead, your assignment for week 3 requires you to interview your supervisor or another member of leadership at your organization before you can write your response. Please make sure to schedule a time to meet that person as soon as possible.

You should try to interview the highest ranked individual that you can get access to and comfortably interact with, such as an owner, executive, or department head. If you cannot get access, your immediate supervisor will also work. You should see this as an opportunity to sit down and structure a conversation in a way that you might not otherwise be able to. It also serves as a great way for senior members of the organization to meet you.

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**Week 2: Current events**
<span style="color:red">**Due: Sunday at the end of week 3 by 11:59 PM PT**</span>

Now that you've learned more about your organization, it's time to put it in a greater context in the current landscape. This is not meant to be an academic exercise, but rather a grounding exercise that you can use again and again in the future as you navigate your professional life. You will also be asked to begin thinking about your final project. This assignment has two parts.

**Part 1 (4 pts):** First, read the provided excerpts from *The Successful Internship*. Then, find 1-3 recent newspaper and/or magazine articles that deal with one serious economic or political issue confronting either your internship site specifically (if it's a big company) or your area of the music industry. After reading through the excerpts and articles, **write a 700-900 word reflection that considers a major issue facing your organization (either directly or its general mission)**. Make sure to describe the challenge as it applies to your organization, the actions your organization is taking to respond, and your own honest critique of both. This is not meant to be a defense of your organization or a dismissal of the issue at hand.

**Part 2 (1 pt)**: Read through the requirements for the <u>final project</u> in this syllabus. Then, spend time this week reviewing my **<u>Getting Scholarly deck</u>**, which provides a step-by-step guide to approaching a research paper in the humanities, which you will be submitting as your final project! You should review the entire deck, but **slides 2-4** are especially important as you begin to narrow down your topic. Include your selected topic *OR* a question about the final project at the end of your week 2 submission. Just one sentence or question is fine.

*Important note on week 3 assignment:* In anticipation of the next assignment, make sure you have scheduled your interview with your supervisor or another superior in the office.

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**WEEK 3: Interview**
**Due: Sunday at the end of week 3 by 11:59 PM PT**

This assignment will have you interviewing a superior in your office about professionalism and your academic interests. You will also begin to take stock of your internship experience. This assignment has two parts.

**Part 1 (4 pts):** First, you will conduct an informational interview in which you discuss with a supervisor or superior (1) their professional journey in order to learn for yourself how you might navigate school and future employment, and (2) the topic you are interested in exploring in your final project. Please note, this is exploratory, so you can still change your mind about the topic. **Write a 500-700 word reflection of your interview, and include a list of all questions you asked.**

You should try to interview the highest ranked individual that you can get access to and comfortably interact with, such as an owner, executive, or department head. If you cannot get access, your immediate supervisor will also work. You should see this as an opportunity to sit down and structure a conversation in a way that you might not otherwise be able to. It also serves as a great way for senior members of the organization to meet you.

I encourage you to ask if your supervisor is comfortable if you audio record the interview, especially the part regarding your research paper, as this could serve as a primary source material. A recording will also be helpful as you write your summary.

**Part 2 (1 pt):** It's important to regularly update your resume as you acquire experience and be ready to adapt it to clearly demonstrate how your work makes you a good candidate for a specific job. Make sure you're tracking your work at your internship (and beyond) so that you can quickly add or swap relevant experience based on the job you're applying for. Do a quick inventory of your internship so far by listing out any of the following:
1. New software/platforms you've learned to use — Photoshop, Salesforce, Meltwater, Logic Pro, etc.
2. New tasks you've been trained on — sales reports, research dossiers, marketing plans, studio prep, etc.
3. Descriptions and goals of projects you've been assigned
4. Descriptions and final details of successful projects you supported

Share 1-2 of the most relevant value adds from your internship at the end of your week 3 submission. Bullet points are fine.

**WEEK 4: Research Project Proposal**
<span style="color:red">**Due: Sunday at the end of week 4 by 11:59 PM PT**</span>

This week, you will begin working on your research project in earnest. The purpose of this research paper (or project) is to <u>interrogate</u> some phenomenon that influences the industry of your workplace through the framework of musicology and music industry studies, <u>analyze</u> relevant scholarship and data on the topic, and <u>develop a strong argument</u> that you substantiate through <u>research</u>. The default format is a research paper, but you may also propose doing an alternate format (video essay, podcast, website), as long as you meet all the aforementioned criteria. Note that alternate formats still require a bibliography and some form of writeup. Any alternate formats must be approved by me by Week 5.

**Review my [Google Slide deck on how to approach a research paper](#) as you prepare for this assignment—all of it!** *Then*, answer all of the following questions separately, rather than trying to integrate them into an essay—bullet points or a numbered list is fine. You must properly cite sources.

1. <u>Project Title (no word minimum)</u>: This is a working title to help narrow your thoughts, and you can change this later
2. <u>Topic (200 word minimum)</u>: Identify and describe the phenomenon or dynamic you've chosen that influences your field or industry.
3. <u>Question (no word minimum)</u>: What question are you trying to answer?
4. <u>POV (200 word minimum)</u>: This is where you attempt to answer the question, "So what?" What does it matter? What makes your project different from the existing research and writing about your chosen topic?
5. <u>Annotated bibliography:</u> Find at least four sources that you think will be helpful to your research, and write 2-3 sentences for each explaining their relevance to your question For this bibliography, you should have at least two academic sources. Cite your research paper sources using whichever style you prefer. If you don't have a preferred style, I suggest my preferred style: Chicago Style, Notes-Bibliography.

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**WEEK 5: The Medium is the Message**
<span style="color:red">**Due: Sunday at the end of week 5 by 11:59 PM PT**</span>

The music industry has been fundamentally enabled by the rise of various kinds of media and formats. Marshall McLuhan, a famous cultural theorist once remarked that "the medium is the message," by which he meant that the forms of media communication—the way various media channels work on us, rearrange our senses, and remap the economic relations between us—are more important than any content they carried. For this week, you will reflect on the ways we catalog, share, and consume *music* as an artifact. Read the excerpts from Jonathan Sterne's *MP3: The Meaning of a Format* and Eric Drott's *Streaming Music, Streaming Capital* in this week's module, and then **write a 700-900 word response with a brief summary of the readings (no more than ⅓ of the submission) and your**

**personal reflection**.

**Research**: You should begin reading through some of your research project bibliography and looking up additional sources as needed. Please review slides 10-17 of my **Getting Scholarly deck** to get some general guidance on approaching this research.

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**WEEK 6: Research Paper—Introduction and Outline**
**Due: Sunday at the end of week 6 by 11:59 PM PT**

This week's assignment will be scaffolding work for your project by writing a draft introduction, a structured outline, and an updated annotated bibliography.

First, review slides 18-22 of my Google Slide deck on how to approach a research paper on constructing a solid argument and shaping it into a paper. Then, using your week 4 project proposal as a starting point, craft your preliminary argument and submit the following:

1. Updates (no minimum): Please share the changes/decisions you've made since your week 4 proposal and a sentence or two on how you approached the research.
2. Introduction (minimum 350 words): This should include a hook for your topic and primary research question and its implications, a preliminary argument, and a "road map" or overview of how you will support your argument. **Please highlight your preliminary** argument.
3. Outline: Develop a structured outline of the paper, including as much detail as you can. Slide 22 should be helpful in thinking this through!
4. Annotated bibliography: Include a more developed bibliography in accordance with a style of your choice. Since you are expected to have read (or at least skimmed) all of your previous sources, you should provide an updated 2-3 sentence explanation for each *and* include two new sources with a preliminary annotation as to how it relates to your research.

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**WEEK 7: Structures in the Music Industry**
**Due: Sunday at the end of week 7 by 11:59 PM PT**

This week, I'm going to ask you to consider the way business and structures of knowledge about music change the way we think about music and, in turn, changes music itself. If the goal of music is an award or a metric, do we only choose to support music that sounds a certain way? If you're an artist, do you begin to write the music that will appeal to a specific outcome? Do we do this anyway?

Answer one of the two prompts on the BruinLearn assignment page with a 700-900 word response.

**WEEK 8: Draft of Final Paper and Group Writing Workshops**
<span style="color:red">**Due: Sunday at the end of week 8 by 11:59 PM PT**</span>

This week, we will meet in small groups to discuss your projects and gather feedback as you go into your final edits. Then you will submit a rough draft of your research paper, which should expand substantially beyond your week 6 assignment.

First, review slides 21-22 of my [Google Slide deck on how to approach a research paper](#) on shaping your argument into a paper. Then, building on your work from week 6, begin drafting your paper. You will need to provide a draft of at least 1250 words for full credit.

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**WEEK 9: UCLA Collaboratory Survey**
<span style="color:red">**Due: Sunday at the end of week 10 by 11:59 PM PT**</span>

The Center for Community Engagement is launching an effort to more systematically collect data on the internship sites, activities, and work products that UCLA student interns contribute to these companies and organizations. We plan to create a directory of internship sites to inspire and guide future students seeking internships. In addition, the department offering the 195CE course will review your summary report of activities and output, and select 1-5 internships to showcase on the UCLA Collaboratory, an online platform that features UCLA's community-engaged work.

In order to receive credit this week, simply complete the full survey, which will be linked on the BruinLearn assignment page once it goes live!

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**WEEK 10: Final Project and Timesheet**
<span style="color:red">**Due: Multiple deadlines**</span>

Research papers are due by **11:59pm on the Sunday of Week 10**, and your final signed timesheets are due by **11:59pm on the Wednesday of Finals Week**. A template timesheet is [here.](#)

Length: **2800-3500 words, double-spaced,** not including citations!