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Letter from the Editor

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This article was written as part of the curriculum for the Bachelor of Music in Music Management and the Bachelor of Science in Music Industry Studies at University of the Pacific. Each student conducted research based on his or her own areas of interest and study.

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Editor's Letter for Volume 3, Issues 1 and 2 of Backstage Pass

Welcome to the third edition of *Backstage Pass*, University of the Pacific's student authored and edited scholarly music business journal.

2020 will be a year most of us in the entertainment community remember for a lifetime. Just as all sectors of the music economy have been impacted with the COVID-19 pandemic, our editorial team and contributors have had to shift gears and adapt to editing, collaboration and publishing this volume virtually, forgoing the convivial editorial working sessions we have enjoyed in the past on campus.

Backstage Pass's growth over its first two years has been impressive. Midsummer 2020 finds that the articles published here have been downloaded more than 14,000 times by readers from 130 countries and 1,161 educational institutions. Three-fourths of our readers have an academic affiliation, while 19% are in the music industry. The remaining readers are sprinkled across NGOs and government agencies. In part due to that growth, we're making a few updates to the journal's organization.

Volume 3 represents our first multi-issue effort, combining Issue 1's regular mix of student opinion, analysis and research, with Issue 2 being comprised of a special collection dedicated to The Beatles, showcasing the varied audio and visual works created by ten students who studied the Fab Four for an entire semester, taking a deep dive into the group's music, films, and social impact. We've also fine-tuned our publication's categories adding one for student Curiosity Projects and a second for Media Projects. In the former category you will find an excerpt from a new Guidebook to Northern California Venues, and an interesting data set on female artist representation on the main stages at top music festivals. Media Projects showcased include a video mini-documentary that critically appraises the role of lyrics and repetition in popular music, and an original music composition, "Cluster," synched to video art. There's also an interesting Industry Profile with Music Industry Media Strategist, Sarah Jones, in which she shares how she helps music tech firms develop and tell their stories through the media. In all, 26 student authors have combined to present 33 new pieces for your consideration. That represents nearly half of the students enrolled in our program.

The journal's strength lies in the passionate curiosity and originality our authors bring to the job of researching their subject and articulating their points of view. Their work is then shaped and refined by our tireless editorial team including founding Reviews Editor, Nicole Wasnock ('20), Opinion & Analysis Editor, June Benoit ('22), and Industry Insider and Media Editor, Jennifer Morrow, ('19), who was drafted to help put this issue together after graduating last December. I want to thank Nicole for her steady presence since the original idea to create *Backstage Pass* was floated in fall 2017. More than once, I've asked her to go above and beyond the normal editorial tasks and she's always stepped up to the challenge. Of course, we couldn't bring each issue to life without the wit, grace and determination of our Publication Manager, Michele ^^ Gibney. Music Librarian Veronica Wells has also been a vital partner in advising our students during their investigations and helping them access relevant, credible sources.

I'm pleased to report that two scholarly associations have recognized *Backstage Pass* as a rising student research and scholarship journal. The Music and Entertainment Industry Educators Association (MEIEA) and the Music Library Association California Chapter (MLACC), have invited our editorial team to present juried presentations on the genesis and noteworthy results that the journal has generated so far. Last fall, in September 2019, the editors presented at the [MLACC's state conference](#), graciously hosted by Stanford University's music librarians on their lovely campus. Soon, at [MEIEA's 41st Educators' Summit](#) to be held virtually in October 2020, an updated presentation will be given. It has been rewarding to receive such recognition in just our second year of operations.

Thank you for taking the time to read and consider the opinions, analysis and creative output that our students have produced for you. Speaking for all the editors, we hope that these works serve to bring insights as well as conversation starters to you and your fellow music industry colleagues.

Keith Hatschek

Editor-in-Chief

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