

OUT OF THE DARK AND INTO THE LIGHT:
A LOOK INTO METAL MUSIC AND VIOLENCE

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by
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Chapter 1 - Introduction

Think about your guilty pleasure. Something that you feel borderline embarrassed to admit you enjoy. Maybe it's an exotic type of food, a superstitious ritual, or maybe it's a certain song or band. Now imagine that you still like this thing, however, you feel pride about it. Yet, other people try to label you negatively for it. You have no shame in enjoying it, but people are fearful of you simply because you like this one thing. Welcome to being a metal fan.

Metal music has had a bad reputation virtually from its birth in the 1970s with the band Black Sabbath. They were accused of being Devil worshippers even though their guitarist, Toni Iommi, is religious and wore a cross during their shows. Metal music has always been characterized by negative themes. One of the main themes is violence. In the eyes of some, metal and violence are peanut butter and jelly. You basically can't have one without the other.

What makes this idea more prevalent is the fact that there have been tragic events that have been blamed on metal music (some of these events will be highlighted later in the project). The idea that music can cause deviant behavior isn't a new concept and it didn't originate with metal. However, metal made music related violence a household concept over the decades. Metal music videos brought this genre into living rooms around the country and the world. Some parents were fearful of this music style that was gaining in popularity. They didn't want their children to be exposed to this type of music and this fear even led to albums having a parental advisory sticker in 1985 warning parents about the potential harm of the music.

But the question still remained. Can music really cause someone to become more violent and even lead them to kill another person? The research has overwhelmingly said that the relationship between metal music and violence basically non-existent, and especially so when accounting for prior mental instability. However, metal music remained and still remains demonized for creating a deviant subculture in the youth of the United States.

The following project and analysis don't attempt to analyze the relationship between music and violence from an outside prospective, but rather go to the center of the metal universe. The analysis deals with musicians that create the music that is often demonized and the project shows the people who lead "sad and miserable lives" (said by lawyer Kenneth McKenna in a 1990 trial) because they listen to it, the fans.

The gap that exists in much of the research conducted on this issue is a true, face-to-face human element. Previous research was done through surveys or in experiments in a neutral environment. The point of this project and analysis is to meet people where they are. Who is creating this music? What effect do they feel their music has? What do they think of the people who listen to it? These questions drove the professional analysis. Who is actually listening to this music? Why do they listen to it? What does it mean to them to be a fan? These questions drove the professional project.

At the end of this piece, hopefully the reader will have a better understanding of why metal is so important to some people and that they are still just in fact, people. And that the people who create this music are just that, people. No one should be demonized for simply liking a style of music. The research will now pull back the curtain for people

who don't fully understand metal music and bring the metal culture out of the dark and into the light.

Chapter 2 – Weekly Field Notes

May 14, 2016

I attended Rockfest in Kansas City, Mo. on Saturday, May 14th. I was unable to secure a media credential before attending the festival. I went anyway. My intention was to speak with a few of the bands about my project at the autograph tent. I was able to speak with Crispin Earl of The Veer Union, Lajon Witherspoon of Sevendust, and Tom Maxwell and Chad Gray of Hellyeah. They all seemed to be onboard with what I was trying to accomplish. They took my card and told me to contact their management to setup up everything up at a future show.

May 17, 2016

I contacted several people within the Butcher Babies camp about their show in St. Louis on May 17th. I didn't hear back from anyone so I was unable to get anything from that show.

May 20, 2016

I was unable to gain a media credential for Rock on the Range Columbus, Ohio and Rocklahoma in Pryor, Okla. That takes care of the three festivals that I was going to attend in the month of May. There are still some in July that I want to attend. June will be spent working on the smaller shows.

During this span, I was able to complete my lights and will continue testing them in the upcoming week. I have a potential show on Friday, May 27th in Columbia with Hellyeah (one of the bands from I spoke with at Rockfest).

May 22, 2016

I contacted Graham Nolan from Eleven Seven Music for a photo credential and to schedule an interview Hellyeah for their May 27th show. He told me that the band wasn't doing many interviews this tour and he couldn't schedule one for this show. He approved me for the photo credential.

May 25, 2016

I tested my lighting setup in the studio in Lee Hills Hall. I discovered that I don't have any control of the brightness through the power. The settings were 1/125 at F/8. Aaron Phillips was my model and said that he had trouble keeping his eyes open because the light was too bright. We also discussed how the lights would work outside, and found that the lights were not bright enough to overpower the sun and I would need a tent with sidewalls to block the light. I bought a black 10x10 canopy with sidewalls. I thought more about this after I made the purchase and think this won't be something that will work for this project.

For one, it will be difficult to set the canopy up in some of the venues or in a place that will be close enough that would be feasible to take people too. Secondly, an enclosed, black tent in the summer in Missouri and Kansas will be extremely

uncomfortable for the subjects. I am considering abandoning the constant light source idea and going with strobes. I will keep the lighting pattern and setup the same.

May 27, 2016

I went to the Blue Note to pick up my photo credential for the Hellyeah show and found that it wasn't correct. I saw their guitar player (Tom Maxwell) and explained that it wasn't right. He put me in contact with their tour manager (Jeff Good) via a roadie with a radio. I was standing with the roadie when Good responded and said they weren't allowing anyone to photograph the band. I said that I had an email saying that I was authorized to do so. He basically said "too bad." I took this show as a loss. I watched the concert and was walking around the venue and ran into Good and asked him what was wrong with the pass and what I should do differently in the future. He explained that Nolan was not authorized to give credentials. He gave me two contacts for their next show and told me that they deal directly with him and that I shouldn't have a problem next time. He also gave me a contact for another band that will be at the same show.

This was a very frustrating week. I think that I am going to buy three strobes and softboxes for this project. The next show on my list is in Wichita, Kan. on June 19th. This upcoming week will be short because I am in Kansas for the holiday and my family and I will be coming to Missouri next weekend for a festival. I will spend the week contacting bands and venues for upcoming shows.

June 6 - 12, 2016

The batteries and inverters still haven't arrived. However, I set up everything else that had come in and was experimenting with the lights.

While I was waiting on my lights to come in, I did some research on how to beat the sync speed of the lights. I found several videos that showed how this could be done with optical triggers and an on-camera flash. After receiving the lights and setting them up, I tried to get this technique to work. I couldn't. I did some more research and found that for the most part, it can't be done with the lights I bought (Alien Bees). The only way that I found that is a possibility is through a certain type of Pocket Wizard combination with a software hack. I am not going to pursue this because of the extra expense and it has the potential to harm the lights and void any warranty.

June 8, 2016

I contacted Revolver Magazine about the possibility of running the article. Unfortunately, the only contact method on their website was a generic comment form. I filled it out and they haven't responded. I also looked up the contact information for *MetalHammer* and *Kerrang* magazines. They are both in Europe, so I am going to wait on them until the options here are exhausted.

June 10, 2016

I contacted the Fret12 company in Chicago about the possibility of running the article on their music website. The receptionist on the phone asked why I was calling and I said I needed to talk with someone about their web content and he asked why I was needing to talk with them. I told him about the article and he said "We don't do that sort

of thing," and hung up. I am going to try again this week and hopefully bypass the receptionist. I know two people who are working for the company, but one is on tour in Europe and I haven't spoken to the second person in over three years. However, I am going to contact them this week.

I contacted the customer service for Revolver Magazine to try to get a number for someone to speak with at the magazine. The customer service number was actually for the publishing company and they gave me the office number for Revolver Magazine, which, through the joys of automated mazes took me back to the publisher. I was able to go to the publisher's website and find the number for the editor of Revolver. I also emailed Sami Chichester at Revolver Magazine about the article. She hasn't respond. I also called her, but it went to voicemail and she hasn't responded that way either.

I am still house sitting in St. Louis until Thursday (June 16th). By that time, all of the batteries and inverters are supposed to be delivered to my apartment in Columbia. That day I will be traveling back to Kansas for my hometown's annual festival. On Sunday, June 19th there is a concert in Wichita, Kan. that I am going to try to attend for this project. I will use the contact that I made at the show on May 27th in Columbia for one of the bands, and contact the record label for the second band that will be playing.

If this show doesn't materialize anything for me, I am going to start looking towards smaller bands. I am still going to try for larger bands, but they will no longer be my focus.

June 13, 2016

I contacted Ian Dietrich at 10th St Management about getting a photo for the Hellyeah show in Wichita. This was the person that the band's tour manager (Jeff Good) told me to contact directly. Good told me that Dietrich was the head guy when it came to giving out photo passes for the shows. I also contacted Ashley White from Atlantic Records for a photo pass for In This Moment at the same show. I received an automated response saying she would be out of the office for a few days and gave another number to contact. I called that number and she directed me to Amy Laudicano. I called but she didn't answer. I sent her an email.

June 15, 2016

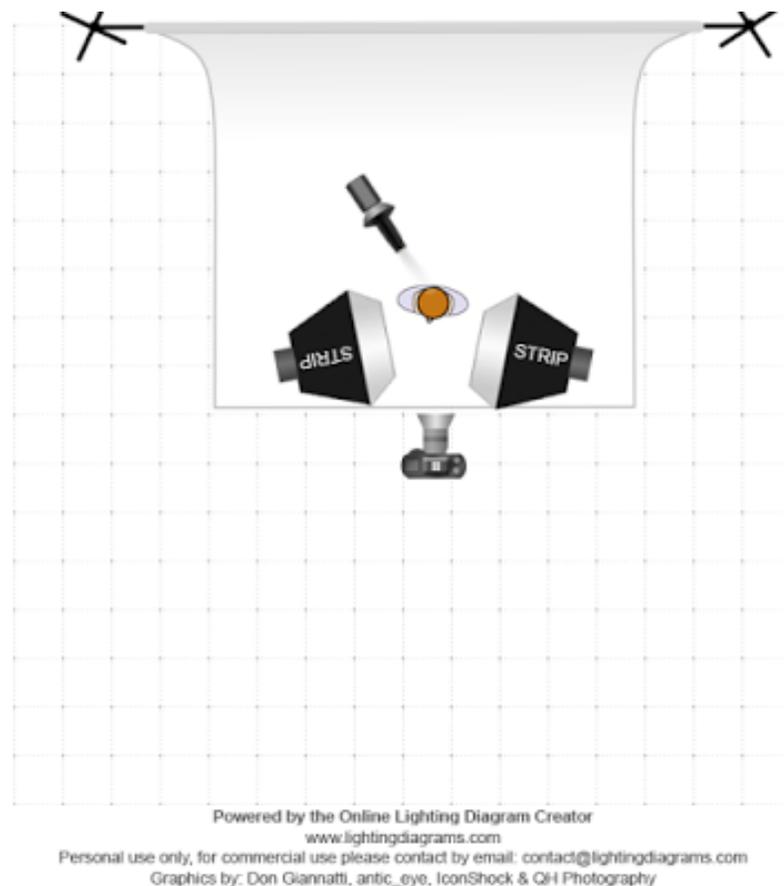
I hadn't heard back from anyone from either band so I decided to call them. I called Dietrich first and his receptionist said he was on another call and he would call back when he was finished. I received an email about 20 minutes later from Graham Nolan (the person from the first show that I was told didn't have authority to approve passes for the band) and he told me that I shouldn't contact the management company directly and that I should go through him. He didn't approve me for the pass. I replied and said that I was told to contact Dietrich directly. He hasn't responded and neither has Dietrich. I also called Laudicano about the In This Moment pass and she didn't answer so I left a message. She never responded to that or the emails. I also tried Revolver Magazine again, but no one answered again and no one has responded to the messages or the emails.

Basically it was another week of dead ends. This is becoming a common theme. Moving forward I am going to focus on smaller bands but I am still going to stay above the local band level. The point of this project is to see how bands view their impact on

their fans. I feel that local bands would have too many personal connections with their local fans. I will also be contacting more media outlets this week.

I have been working for the past two weeks on my lighting setup. It still isn't 100% done. I need to make a few modifications to some light stands and I didn't have the supplies while I was house sitting in St. Louis. However, this week the lights will be completely finished.

This is what I have so far -



All three strobes are turned down to 1/32 power and the hair light has a snoot made out of an oil funnel. It is also diffused with the shipping bag that the lights came in. The camera-side corners of the softboxes are 12" part and the subject corners are 20'

apart. This is similar to split lighting, but the slight angle give me the look I am going for. The softboxes are 36" tall and 10" wide. I blocked some of the light with cardboard (2" around all four sides on both). The bulbs on the key lights are placed at eye level. With this setup I was shooting at f/5.6 @1/200 with ISO 100. I was testing in a living room at night mostly. Once I got some consistency with this setup I tested again in the early afternoon with all of the blinds and shutters open to let in light from all sides, and there was a slight difference in the look of the photos, but it was mostly with color, not exposure.



phone photo



phone photo



phone photo

The subject is about four feet from the background and two feet from the key lights. The hair light is roughly a foot behind the subject pointing almost straight down onto the top of their head. The hair light and the possibility of lighting the background is what I will be working on this week. I had the white sheet completely blown out on some of my tests, but I wasn't liking it being so white. I didn't put and light on it for a most of the testing after that. The only light that was hitting the background was the spill from the key lights.

June 20, 2016

I emailed both *Loudwire* and *Metal Injection* magazines. Both websites ask that potential writing candidates email a few samples of writing. I sent them three each and a link to my concert photography page. They don't have any contact information other than email and I haven't heard back from them.

June 21, 2016

I emailed Will Hoffman, the manager of Nothing More (a band that I know personally), and asked if I could interview the singer and take portraits of each of the four band members at a festival in Chicago.

June 23, 2016

Hoffman replied that this would be ok, but the touch base again a week before the show. I emailed the person in charge of media for the festival and explained that I would be working with the band. They replied and said they wouldn't allow me to do this

because they only credential press covering the entire festival and the deadline was five weeks ago.

I have been calling Revolver, Alternative Press, and Spin on an almost daily basis. I even reached out the editor at Revolver on Twitter. I still have not heard anything back from any of them. I am going to keep trying throughout this week. I will be leaving for Kansas on Thursday for the holiday and will be back next Tuesday. I will keep trying to contact the publications. If I don't hear back from any of them by the time get back, I am going to move on.

I am thinking that maybe I will try to focus on portraits of fans now. I have a few people that I met at previous shows that I think would be great for this. I start contacting them after the holiday and hopefully get a few done soon after. I am still going to try to get a few bands lined up to interview. I have one that I am contacting for a show in St. Louis on July 13th. I will try set something up with Nothing More either at their show in Chicago or on the way to or from (there are only doing a few shows in that area and are coming from Texas. They will have to go through Kansas City or St. Louis).

I won't have any notes for next week because of the holiday and I won't be doing much on this project during that time. My next post will be on July 11th.

I will be doing some photography of the Milky Way on the 4th and 5th so I will include anything successful that I get. This is a photo project and there haven't been many photos, so hopefully this will appease the masses.

June 29, 2016

Robert emailed back from Metal Injection and appeared to be confused about what I emailed him about. His email said "Hey Cody, I'm confused. Where is the research?" I emailed him back that same day explaining that I was working on a project and laid out the details about what I am trying to accomplish.

July 5, 2016

Robert emailed back and still seemed to not understand what I was asking him. He responded with "Sorry I do not have the time for the interview, I have to pass." I replied once again to make sure that he understood what I was trying to do. He hasn't answered back.

July 8, 2016

I called Jon Freeman about the Otep show in St. Louis on July 13th. He told me that he would get me lined up with a pass, and to email him with the request. I emailed him and he responded. He wanted to know who I was working for. I explained the situation and he hasn't responded.

I am not going to be able to attend the Nothing More show in Chicago. They are going on tour again in September, so I am going to try to get in on one of their shows in either Colorado or Iowa. I am also going to email two other bands about their shows this month.

August 11, 2016

I emailed 10 bands about the possibility of interviewing them. I received five responses. One declined, and the other four said they would pass it along to the bands. Including the band from last month (who hasn't replied yet) makes five bands that have replied positively to an interview. They all want to be done through email though as one band is recording a new album and some others are touring in Europe.

I emailed the following people about interviewing their bands or bands they are associated with:

1. Bill Meis (Avatar)
2. Brian Griffin (Lamb of God)
3. Graham Nolan (Hellyeah)
4. Brasko (Butcher Babies)
5. Steve Ross (Hatebreed)
6. Jon Freeman (Audiotopsy)
7. Jackie (The Huntress)
8. Ashley White (In This Moment)
9. Daniela (Like a Storm)
10. Will Hoffman (Nothing More)

Jill Janus (The Huntress vocalist) and Freeman responded to the email and told me to send her the interview questions.

This week I will follow up on the other emails that haven't been replied to yet. I will also look for more people in the Topeka area for portraits. I have a few people that said they will participate already. I am also looking for a job so this should be a fun few weeks!

August 12, 2016

Will Hoffman (Nothing More) responded and told me that he would forward the interview questions to the band.

August 15, 2016

I emailed George Roskos and asked him about the possibility of interviewing Sevendust. I received a response from Daniela with Like a Storm and she said that she was interested in the project and would pass the information along to the rest of the band. I also received a response from Ashley White in regards to interviewing Mariah Brink from In This Moment. White said that Brink was unavailable for interviews.

August 16, 2016

George Roskos responded late this evening.

August 17, 2016

I responded and emailed the questions to George Roskos.

August 30, 2016

Jill Janus (The Huntress) emailed me and apologized for the delay on responding to the interview questions. I replied to her and told her that she could wait another week if she needed.

September 1, 2016

I emailed George Roskos (Sevendust), Daniela (Like a Storm), Jon Freeman (Otep and Audiotopsy), and Will Hoffman (Nothing More) and asked if there were any hang-ups with the interview questions. Freeman responded and told me to check back in the following week.

September 6, 2016

Will Hoffman (Nothing More) responded and said that the band was in the studio working on a new album, but they were looking forward to helping with the project.

September 7, 2016

Will Hoffman (Nothing More) emailed me and said that Mark Vollelunga (Nothing More guitarist) would "tackle this next week." Vollelunga emailed me later that same day and said he would be glad to help. I emailed him the questions.

September 8, 2016

Jill Janus (The Huntress) emailed me and told me that she would be sending me her responses to the interview questions later today.

September 9, 2016

As he requested, I emailed Jon Freeman (Otep and Audiotopsy) to see how things were going with the interview questions I sent for the two bands. I also emailed George Roskos (Sevendust), Daniela (Like a Storm) to follow up.

September 15, 2016

Daniela (Like a Storm) responded and said "Unfortunately it is out of my hands/control. I have passed it along to the guys and management. If they can make it happen they will contact you."

September 17, 2016

I had about 10 people agree to participate in a portrait session today. I began setting up for portraits at the Gage Park Amphitheater at noon. I finished setting up at 1. The first subject arrived around 1:30. No one else showed up and I began to pack up at 5 and left by 6.

September 18, 2016

I contacted Derek Sharp who is the owner of a local music shop called Supersonic Music. I asked him if it would be possible to setup in one of his practice rooms or another space to take portraits for my project. He said he would let me use the empty building next door that he also owns. He told me to contact him again closer to the time I would take the portraits.

September 28 - October 1, 2016

I attended the Missouri Photo Workshop in Cuba, Missouri. I messaged Derek Sharp, the music store owner, and told him I wanted to do the portraits on October 8th. He said that would be fine. Other than that, I didn't contact anyone about the project during this time period.

October 5, 2016

I emailed George Roskos (Sevendust), Daniela (Like a Storm), Jon Freeman (Otep and Audiotopsy), and Jill Janus (The Huntress) and told them that I moved the deadline back to October 9th. Freeman responded and told me that he would check with the band again. Janus responded and said she ran into some family issues and that she wouldn't be able to complete the interview.

October 8, 2016

I arrived at Supersonic Music around noon and was setup and ready to go by 1. I had about 15-20 people that I had spoken with about taking their portrait. The first subject showed a little after 1. I only had two more people show up over the next five hours. I started to pack up at 6 to make sure I would be done by the time the store needed to close at 7.

October 14 - October 22, 2016

I visited my girlfriend in Washington D.C. during this time.

October 26, 2016

Mark Vollelunga (Nothing More guitarist) emailed me and told me that his band was, "swamped with everything going on including the tour and the recording aspect of things," and he wouldn't be able to finish the interview questions.

November 28, 2016

I apologize for not sending any updates recently. The wheels have sort of fallen off of this project. I spoke with David and we felt it would be a good idea to start over and shift the focus to more local and regional bands. Everything else will still be the same with my project. However, I will have to continue working on this into next semester.

December 26, 2016

I messaged two, Topeka-based bands on Facebook and asked about the possibility of interviewing them for my project.

December 27, 2016

I messaged Chris Howorth about a potential interview. He is the lead guitarist from a band in Los Angeles, but he is originally from Topeka.

1. The Unmerciful admin. responded and said they would be willing to participate.
2. The Origin admin responded and gave me the email address of the lead vocalist and told me to direct my request to them. I emailed the vocalist and he replied that he was currently in New York, but would be back sometime in the early days of February and we could setup a time to do the interview then.

January 6-7, 2017

I messaged the vocalist of The Midnight Ghost Train, Steve Moss, directly. He responded and said that he would be happy to help and we began trying to setup a time for the interview. We messaged each other over the course of the two days and agreed to meet, along with the rest of the band, on the morning of the 14th at a cafe.

January 12, 2017

I messaged Unmerciful again and asked about setting up a time to do the interview. I could see that they viewed the message but they didn't, and still haven't responded.

January 13, 2017

I messaged Moss to make sure that our plans were still set for the next day. We also talked about the impending ice storm that was supposed to cripple our half of the state. He said he lived close enough to the cafe that the weather wouldn't be a problem.

January 14, 2017

Moss messaged me around 2 a.m. and said that he forgot that he had to take his dog to the vet at 10, our scheduled meeting time, and that he wouldn't be able to meet that day. I emailed back and said not to worry about it. I suggested that we do the interview via email. I would have tried to rescheduled the interview time, however he was going to New York for a week, and the other band members would also be gone during that time. And they will be in Georgia all of February to record their new album.

January 16, 2017

I sent the interview questions to each member of the band. I also emailed the vocalist from Origin to see if he was interested in doing the interview via email.

January 21, 2017

The vocalist from Origin replied and said he would like to do the interview in person (that has to be rare). He also said that the drummer might be interested in participating.

January 23, 2017

The Moss and the drummer from The Midnight Ghost Train responded to the interview questions.

I will spend the rest of this week going through the answers that I have already received and send any follow-up questions I have. I will also contact the other two bands and try to figure out a time to complete their interviews as well. Origin and Unmerciful are having a concert on February 18th. I am planning on photographing that show as part of the project and to also meet some of the fans and try to get more participants for the portrait part.

February 18, 2017

I arrived at the venue about two hours early and met Sisson and we decided to wait on the interview until after the show. I also spoke with Michael Langer of TTFA about the Facebook message. He explained that the record label checks the messenger sometimes and doesn't forward stuff on. He told me to message him directly on Facebook.

The concert was a nightmare to shoot. Easily the worst shooting experience I've ever had. Prior to the show I was more worried about my gear getting damaged from the movement of the crowd, but that turned out to be a non-issue. The lighting was terrible.

For the first band I was shooting at f/2.8, 1/60 to 1/100, ISO 25600 and everything was still too blurry and too dark. After the first band, I spoke with the lighting guy and asked if things were going to change and he said the first two bands don't usually have much lighting. He said the last two bands would have better lighting. I found out later, that he meant better lighting was washes of solid colors (still dark) and rapid strobe effects. It was next to impossible to get my camera to focus. The exposures were tough to get because of the rapid light changes. I've photographed plenty of shows before, but I have never experienced anything like this before.

After the show I met up with Sisson to talk about the interview, and we decided to not do it that night. It was too hectic. He said we could meet at one of his practices. Langer also said this would work because they practice at the same place.

I met Clinton Appelhanz of Unmerciful and we spoke about doing an interview. He said he didn't think it would be possible because the band is rarely ever together during their off time. I told him that I didn't need to interview the entire band and that I live near Topeka as he does. He said that would work and to message him in a few days to get something scheduled.

February 19, 2017

I was not looking forward to going through the photos from the night before. I went through the 539 photos, and cut it to 44 on the first edit. The second edit got down to 24. I didn't want to look at them anymore for the day. I was disappointed at what I had come away with. My art side said that they would work because some of the blur, terrible

lighting, and grunge works for a metal show. It's kind of how it feels to be at one. But the journalist and technical photographer side hates the other side for thinking that.

February 20, 2017

Langer messaged me and we discussed either meeting Thursday or the following weekend for the interview. He said he would talk with the band and get back to me.

I went through the 24 remaining photos and cut it to 14. I did some toning on these and will go back through them later. There are a few that are basically of the same thing. There is a lot of hair flying. My guess is it'll get down to seven or so. There is one that I'm particularly mad at myself about because the look on this woman's face is perfect for an outsider's perspective on a metal show. It's not sharp though because she was turning her head at the photo. I also don't have her name because I was shooting from the stage at that time and didn't see her after the show.

I am hopefully going to do the three remaining interviews this week and that would give me a total of five people across four bands (I don't think I am going to include the email interview). Then I am hoping to finish the portraits next week or the week after. That would put it around March 5th. My goal is to have everything done and ready to go by the last week of March. The final defense date is April 27th and I want to meet that.

February 25, 2017

I messaged Michael Langer of Torn the Fuck Apart (TTFA) and we worked out a time to interview the following day. Nicholas Yeates, of the same band, also responded and said he was interested in participating in the interview.

I also messaged Jeff Sisson of Troglodyte about the possibility of an interview the next day. He said he wouldn't be able to do it over the weekend and that we could setup a time later in the week.

February 26, 2017

I interviewed Nicholas Yeates and, briefly, Michael Langer of TTFA at Langer's home in Olathe, Kan. The original interview was supposed to be with Langer but he said he was too tired because he was dealing with a sick child the night before. The interview with Yeates lasted about 20 minutes, and I ask Langer a few questions before I left.

February 28, 2017

I messaged Clinton Appelhanz of Unmerciful about when he would like to do an interview.

March 1, 2017

Appelhanz responded late and said he would rather do the interview through Facebook.

March 2, 2017

I told him that would be fine. I could sense a reluctance to wanting to do the interview at all. He told me to message him around 2 p.m. on the 4th

March 4, 2017

I interviewed Appelhanz via Facebook. I was at Washburn University to scope out location for the next portrait session and did the interview there as well.

March 6, 2017

I was returning from Columbia and messaged Sisson about possibly doing the interview then because I would be passing by on my way home. He said that would work and we set a general time between 6 and 7. I was on my way and touched base with him to make sure we were still on for the interview. He said he wouldn't be able to do it because he was having to repair his fence because of the high winds. That night a tornado went through parts of the KC metro area. I actually missed it hitting Oak Grove, Mo. by about 30 minutes.

March 11, 2017

I messaged Sisson again to see when we could set up an interview. I also sent Appelhanz a follow-up question. He didn't respond.

I originally was going to do the portrait session on this day, but had several people say they weren't going to be able to make it because of the snow from a storm that morning. I told them that I would move it to the next weekend.

March 13, 2017

Sisson responded and said he was busy doing some production work, but told me he would be free in the evenings that week and we could setup a time then. I messaged

him back and told him that I was flexible that week and asked what days would work for him. He didn't respond.

March 14-15, 2017

I transcribed the interviews with Yeates, Langer, and Appelhanz. Facebook doesn't allow copy and paste from their messenger so I had to retype all of Appelhanz responses.

March 16-17, 2017

I started writing my analysis component of the project. I got about 75% done and sent a draft to David.

March 18, 2017

I setup in a classroom at Washburn University. There buildings are open on Saturdays and the campus is easy to navigate. I picked the Henderson Living and Learning Center (HLLC) because it has large classrooms and the rooms have no windows on the exterior. I was able to control 100% of the light coming into the room. Also, the HLLC has a parking lot right next to the building and that entrance goes straight to the elevators. I got to campus around 9 a.m. and was setup by 10 and messaged all of the people I had lined up for the day. I had eight people that agreed to participate. Two of which told me that they would bring at least two other people. Roughly speaking, there were 12-15 people that were going to be there on this day. I had one person message me later and told me they couldn't make it and asked if I could do it the next day. I told them

I would check with the building people and see. I called the campus police to check the building hours. They are responsible for opening the buildings on the weekends. The dispatcher told me the building would be open from 10 a.m. to 10 p.m. on Sunday. I messaged the other guy back and told him that I could do his portrait on Sunday. He said that would work. I was on campus from 9 a.m. until they closed the building at 10 p.m. In the 13 hours I was there I had one person come to the session. Other than him and the person who told me they couldn't make it, no one responded at all. I could see that they had seen the messages, but they still didn't reply. I messaged them all again telling them that I was going to shoot again on Sunday.

March 19, 2017

I was at Washburn at 10 a.m. and the building wasn't open yet. I waited 15 minutes and tried again. It still wasn't open. I called the campus police and asked what time the building would be open, and they told me they don't open the buildings on Sundays, but they could let me in if I was a student there. I told them that I was a former student working on my master's project and that I had left some equipment in the building the night before. They took my name and told me that they would have an officer let me in. I waited for about an hour, but no one came. I called back and they told me that they would call the officer again. He showed up about 20 minutes later and let me in around 11:30. I messaged all of the people to tell them that I was ready. One responded and said he couldn't make it. The guy from the previous day told me he was on his way back from K.C. and would get in touch with me when he was back in town. I waited until 4:30 and still had not responses. After a minor meltdown and some calming messages from my

girlfriend, I decided to close up shop and re-evaluate what I am going to do with this project. I jokingly told her that as soon as I am packed, people will start messaging me. I had all my gear at the door and ready to head out to the car and they guy messaged me and told me he just got back to town. Of course it would happen like this. However, he told me that he couldn't make it.

March 23-29, 2017

I took a spring break trip to southern Texas with my girlfriend

April 1, 2017

I messaged the band Oceana about potentially photographing their show in Merriam, Ks. on April 8th.

April 6, 2017

I sent the second draft of my analysis to Liz Brixey to review.

April 8, 2017

I photographed fans at the Oceana show in Merriam, Ks. I was able to get 14 people to participate.

April 9, 2017

I edited the portraits down n to 11 and added them to the final project report.

April 10, 2017

I sent the completed project report to David Rees to review.

April 19, 2017

I sent the completed project report to Jackie Bell and Liz Brixey to review

April 21, 2017

I contacted Kaitlin Hermann in the graduate office to setup and finalize a time and location for my oral defense meeting

April 23, 2017

I sent an updated version of my project report to my committee

April 26, 2017

I defended my project report

Chapter 3 - Evaluation

This project changed a lot from what was originally proposed. It seems that I changed along with the project as well. I found out more about myself and it led me to question a lot about what I was doing, and, maybe more importantly, why I was doing it. I will evaluate the professional analysis and the professional skills separately. I had more success with the former, but because of the struggle of the latter, I feel I grew more there.

Professional Analysis Component

This part of the project changed slightly from its inception. The plan was to interview some major bands in the metal world. However, access issues caused me to focus more on local bands, but ones that were still popular enough to tour internationally.

This was frustrating to me because, before I came to graduate school, I used to photograph concerts often. I never had any issues getting photo passes and was even able to speak with the bands a few times. There was one exception when no passes were given out for a particular show. But other than that one, I never, and I mean NEVER got turned down for shows. When I was trying to gain access for this project, I went about it the same way as I had done in the past, but for some reason it just wasn't working this time. And another incredibly frustrating part was that I had worked with some of the people in the past and had no issues with them. But I found much greater access and support for what I was trying to accomplish in the more locally based bands.

I didn't have many issues with the interviewing process with the exception of a recorder malfunction, but I had a backup. One aspect that did surprise me was that there wasn't a single question that the musicians wouldn't answer. There were a few that didn't

have an answer for because they couldn't think of something, but not once did they say they weren't going to answer a question.

I learned a lot from what the musicians had to say. Going in, I sort of had an idea of what they would say, but they were able to articulate it so well that I was hanging on to every word they had to say. If I were to do something like this again, I would try much harder to get a quality audio recording so that people could actually hear the voices that were saying the words.

Overall, I am happy with the results that I got from the interviewing process. There were a few musicians that I would have liked to interview, but I feel that what I was able to get from the ones I did is more than enough to satisfy the questions I had about the metal music and violence topic.

Professional Skills Component

Oh the contempt I had for this part of the project. But it didn't start or end that way. In the beginning, I was more worried about the interviews and the analysis component. I have limited experience with interviews in the past. I am very comfortable talking with people, but this felt more intense because of the magnitude of this project. But that changed.

After striking out multiple times with trying to get people to show up for the portraits I had some time to think. I spent 13 hours waiting during the last portrait session that I had setup. Only one person showed during that time span. I was in a large building overlooking a football practice field and the baseball stadium at Washburn University. I am pretty sure that I was the only person in the building with the exception of one business professor who was in and out during the day. Basically, I had a lot of me time. I

kept asking myself "why aren't people showing up?" and "why isn't this working?" After a few hours of that, I turned those questions inwards. "Why did I have to pick such a specific lighting setup?" and "What did I stand to gain from it?"

Finally it hit me, I was trying to prove that I had the skill to do these lighting setups and nail the technical aspects of them. I just needed warm bodies to sit in the seat and have the light hit them. What motivated me to do this project in the first place was to show that metal music fans are just normal people like everyone else. However, they aren't interchangeable. And that is what I lost sight of with the lighting aspect. I was more focused on HOW I was going to light these people and not WHO I was lighting.

After this realization, I had no problem abandoning the lighting setup and the thousand plus dollar gear that I had purchased. The light didn't matter as much as the people I was lighting. I took a single light, and went to where the people were. I went to a show. I didn't have the people come to me. I walked around the parking lot prior to the show and explained to people what I was trying to do. I talked with people inside the venue between sets. I talked to the manager of the venue and the tour manager for the main band and explained what I was doing. Not an email, no phone call, it was face-to-face with a handshake. Once I stopped trying to do right by me and do right by the people I was photographing, everything seemed to come easier and with that, I found success.

With the original incarnation of the physical evidence component, I think I was putting too much of a burden on the people by asking them to come to me. When I was explaining the project to them; they were onboard at that time. But then when it came time for them to come to wherever I was shooting, it became more difficult to convince them since the pitch happened weeks prior and I wasn't there to pitch it again. When I

was at the shows, I was able to make my pitch and when they agreed I could say “I’m setup right outside.” It was a huge time or travel commitment. It was five minutes, around the corner, and they were back in time for the next band. This was the magic combination of time and location.

The physical evidence component consists of 10 photographs from a live show with three of the bands that were interviewed for the analysis component. It also contains 11 portraits of metal music fans. The thought process for these photos was to include both types of photographs so that the readers could see an experience that they might not be familiar with (the live show), and to also see the people who are in this community that are often stereotyped by the outside world. The two photo types are mixed because the reader shouldn't view all of one before seeing the other. Live metal shows are intense and the photos show that. However, it's a controlled environment and when the photos are viewed on their own, it can seem more chaotic than it actually is. With the photos being intertwined, the viewer can get a more cohesive understanding.

I am happy with what I was able to get from all of the changes made to this project. I still haven't learned to know when a project is truly done other than with deadlines. Of course the photos could be stronger and more technically sound. In regards to the actual content however, I feel that I was able to get a good representation of what the metal music experience is from the bands, fans, and the shows. If I were to pursue this more, I would focus more on the live show photos and add in a few portraits here and there. I feel that I got an accurate sampling of the metal fan community. And with that, I am satisfied

Chapter 4 - Physical Evidence

What is a metalhead? Who are they? For an informal definition, we'll turn to the Urban Dictionary, a website allows people to add definitions for slang terms. Since it has user-generated content, some of the definitions or even the terms are accurate, sarcastic, or offensive. According to Urban Dictionary, "A metalhead is any fan of metal music. That's it." This definition seems simple enough, and it is almost poetic in its simplicity. However this definition does address the view that many people outside the metal world have of metal music fans.

Since the beginning of metal music in the 70s, metal music fans have often been labeled negatively. In 1990, a family sued two metal bands because their son was a fan of the bands and he died by suicide. The family's claim was that the band's music led their son to kill himself. In that trial, the prosecuting attorney Kenneth McKenna said, "Judas Priest and CBS pander this stuff to alienated teen-agers[sic],' McKenna...'The members of the chess club, the math and science majors, don't listen to this stuff. It's the dropout, the drug and alcohol abusers..." This statement was made in a court of law. McKenna was the prosecuting attorney. This means that he thought by saying this it would help the case against the bands. This shows just how negatively metal music and metal music fans are viewed. These views have caused metal music to be incorrectly associated with violence. Some people believe that exposure to metal music can and will cause the listeners to become more violent.

There are three components that garner the most criticism from people on the outside of the metal community. One is the imagery. Many Death Metal bands have

album covers that contain depictions of bodies being dismembered, monsters devouring human forms, and sometimes satanic or sacrilegious images. However, these are often brightly colored, hand-drawn sketches, paintings, or drawings. Not often do they contain actual photographic representations.

The second component that gets a lot of criticism is the instrumental music. It's loud and often at a rapid pace. The kick drumming in Death Metal is often likened to a machine gun for its high-speed repetition. The tunings of the guitars are usually low, almost to the point of discordant. This is paired with lightning fast solos that involve jumping around the neck of the guitar. The bass guitar, with its low tuning, almost becomes another drum. With techniques like slap and tapping, the bass becomes less of a stringed instrument and more of a percussive one.

The third component, and probably the most criticized one, are the lyrics. The lyrical content varies from one subgenre to another. Power metal sings about wizards and fantastical worlds. And Death Metal sings about, well, death. Two examples of the lyrics from the bands interviewed include:

1. Origin - "Origin"

"Constantly change evolution, born to be dead, dead to be born - Evolving is in harmony with death - Insuring the progression of all life - All things are born from the universe and all things shall die!!!"

2. TTFA - "55 Gallon Crypt"

"I take the bodies with me - The sordid task complete - Disposal of the victim - My work is all complete - Limbs severed, chopped, and bagged - My sordid work is done - I have the bodies with me - A job well done"

Reading lyrics like these alone, and without context isn't fair to artists. "I'm just a fan of horror movies," said Michael Langer, guitarist/vocalist for TTFA and guitarist for Troglodyte, "When I write lyrics, I just come up with a mini-movie in my head. It's strictly fantasy and in good fun. The listeners should take it for what it is."

While the definition of metal music and the courtroom example can provide a look into how people view the metal community, they're just words. Words can be ambiguous and a lot that can be lost in translation. In the previous section, the answer was provided for what is a metalhead? But for "who are they?" words aren't enough. To answer this, photos will provide a better answer. The following photo collection consists of portraits of fans and shots from a live show. Both sets were taken in the Kansas City area. The bands that performed at the live show were all from the K.C. area (two from Kansas City and two from Topeka). The photos will put a face to the definition of a metalhead.

"It does seem that a lot of metalheads, from an outside perspective, have one image provided for them," Nicholas Yeates, guitarist for Death Metal band Torn the Fuck Apart, said, "Which doesn't seem anywhere near to be what they seem to be from inside the metal scene."

The portraits were taken at Deathcore band Oceano's concert in the K.C. area and show different ages, races, genders, and occupations. Strobe lights, blazing fast guitars, pounding drums, and guttural screams greeted the fans at the show and they answered with banging heads, bodies flying, and screaming along with every word of every song. Metal music concerts are a cathartic experience. After a show, the concertgoer should feel emotionally and physically drained. A metal show is a favorite team winning the

championship. It's the last day of school. It's both a family reunion and an exorcism. All of the negativity in a person's life should be left on the floor. People come to a metal show from different places, literally and figuratively, and for different reasons. Some come because they enjoy the musicianship of the bands, some come for the lyrics, some come because they are friends with the bands, and others come because the music means everything to them. It is the air in their lungs and the blood in their veins. Above all else, metal music is a community. And as with any community, not everyone came to the community the same way or from the same place, but together the individuals make a whole. Metalheads are passionate about the music they listen to. They utilize metal music for different things, but the music is what brings this myriad of people together.

"Which kinds of metal fan are you talking about, the metal fan that drives a pickup truck to his construction job or the metal fan that gets in his Lexus and goes to work and is a lawyer?," John Longstreth, drummer for Death Metal band Origin, said, "Which one are you talking about, because it's everybody."



Tyler Stockton - Tour Merchandiser

"I listen to metal music because it literally saved my life."



Fans swing their hair while Troglodyte performs at the Riot Room in Kansas City.



Arlan Yount - Student

"I listen to metal because it is purpose driven and has lots of energy."



Drew Lybarger runs the merchandise table for Troglodyte and Torn the Fuck Apart at the Riot Room. "Metal music to me is great music that I can personally connect with on different levels with people that look for something different than things on the radio that seem boring and repetitive," Lybarger said.



Rita Stout - Manufacturing

"I listen to metal music because it's exciting and I can bang my head."



A fan swings from a crossbeam in the ceiling of the riot room during Troglodyte's performance at the Riot Room. The man fell to the floor shortly after, but jumped up immediately.



Stephon Pruitt

"I listen to metal music when I am pissed."



Fans head bang during Troglodyte's performance at the Riot Room.



Ryan Crawley - Product Management Resourcer

"I listen to metal because I love all music and it's part of the musical spectrum."



Stage lights silhouette fans during Unmerciful's performance at the Riot Room.



Jesse Hicks - Housewife

"Shred!"



A fan live streams Unmerciful's performance via Facebook Live at the Riot Room.



Hugo Meneses - Health Insurance Convergence Specialist

"There were issues I was dealing with when I was younger and no music portrayed what I was feeling until I was introduced to metal music by a friend."



Fan Joshua Riley covers vocal duties on Unmerciful's song "Habitual Savagery" at the Riot Room. Unmerciful's regular vocalist underwent surgery prior to the show and was unable to perform. Rather than canceling, the band posted their set list on Facebook and asked fans to pick a song they knew all the words to and they would get to perform with the band. "It was way cool and humbling," said Riley, "I was just stoked to help them out on the song the best I could."



Frankie Kuhl - Photographer

"I listen to metal because it's the most aggressive music
and it provides a non-violent release."



A stage light illuminates guest-vocalist Joshua Riley's swinging hair during the Unmerciful set at the Riot Room. Riley filled in on one song for Unmerciful while vocalists from the other bands and other fans took the remainder of the set.



Brianna Henson - Nursing

"I listen to metal music because at my first metal show I found a community."



Origin vocalist Jason Keyser leans into the crowd while he screams at the Riot Room. Keyser fell of the stage during one song and continued to perform as he jumped back onto the stage.



Bryan Forward - Server

"I listen to metal music for the [live] atmosphere because people are there for a reason."



Origin vocalist Jason Keyser calls for more participation from the people in the back of the Riot Room while fans in the front push closer to the stage.



C.J. Randall - Welder and MMA Fighter

"I listen to metal music to channel negative energy and turn it into a positive."

Chapter 5 - Analysis

Introduction

On April 20, 1999, Patti Nielsen made a phone call to 911 at 11:27 a.m.

Patti: [whispering] Oh, God. I'm really...frightened. I think he's in the library.

Dispatcher: What's your name, ma'am?

Patti: [whispering] My name is Patti.

Patti: [whispering] He's yelling, "Everybody get up," right now. He's in the library. He's shooting at everybody.

Dispatcher: Okay. I have him in the library shooting at students and...the lady in the library, I have on the phone. Okay. Try to keep as many people down as you can.

The phone call was made in the library of Columbine High School in Littleton, Colorado. Moments before the call, Eric Harris and Dylan Klebold entered the school and began shooting at students and teachers. The shooting lasted 49 minutes. Harris and Klebold killed 12 students and one teacher and injured 24 others before killing themselves. Nielsen survived.

The Columbine incident still stands as one of the most famous school shootings in U.S. history. It was analyzed in length after it occurred. It seemed to be on every hour on every channel for weeks. A few themes arose from all of the coverage. First, it seems that the students were bullied by fellow classmates. Secondly, as with any shooting, there was a call for increased gun control. Finally, there seemed to be a new reason that explained what caused the teenagers to commit this crime. It was violent media, and main scapegoat was musician Marilyn Manson. Manson was/is a shock rocker whose music

dealt with violence, isolation, and often anti-religious themes. Following this event, Manson's concert in nearby Denver was cancelled after outcries from parents and the public.

Can music really cause someone to commit a heinous act? That was the question that drove this project. Much of the research that has been conducted has found that music does not cause people to act more violently. However, metal music has been, still is, and probably will be blamed by people for causing tragedies and leading to a counterculture. But why? To try to find an answer to these questions, this analysis went to the source of these musical controversies, the musicians themselves.

Smoke and Mirrors

October 18, 1970 "A Manson Motive is Heard at Trial" (All New York Time Articles)

"[Charles] Manson...got his messages from songs written and recorded by the Beatles.

'Revolution 9,' one of the songs by the Beatles, was said to be interpreted by Manson as a reference to the ninth chapter of the Book of Revelations in the New Testament. 'Helter Skelter,' Masons decided was a code name for revolution.

What even is metal music? Metal music is defined by Britannica.com as: "A genre of rock music that includes a group of related styles that are intense, virtuosic, and powerful. Driven by the aggressive sounds of the distorted electric guitar." It also is characterized by intense drumming rhythms and percussive, low-end bass guitar. Vocals can range vary from low gutturals to clean, harmonic singing, and up to high screams. Some subgenres feature a combinations of these styles.

With these characteristics, it's easy for someone who isn't familiar with metal to demonize it. As the accompanying article clips will show, blaming music for certain

events is not a new phenomenon. There have been artists that have had their music censored or banned all together. It's not always metal musicians though. Elvis was censored for his hip-swinging, sexually suggestive dance moves. The Beatles had their albums burned when John Lennon said they were bigger than Jesus. However, on a genre-wide scale, metal music seems to get more than its fair share of negative publicity.

Most metal musicians, if not all, are familiar with the backlash from the Columbine shooting. They know they exist in an often criticized genre. Some of them were even on the critical side of the spectrum at one point in their lives.

"I didn't really have a very all-encompassing perspective of the more extreme music at the time [as a youth]," said Nicholas Yeates, guitarist for Torn the Fuck Apart (TTFA), "I had a lot of the same opinions that these people had, that some music was too extreme that I should avoid it for moral reasons."

He explained that he originally believed what the media and other people outside of the metal world were saying about the music. It wasn't until Yeates began playing metal music that his mind began to change about the music that he had once had an aversion to. According to Yeates, metal music has a very esoteric component and people can't see beyond the loud volume and brutal music until they get involved with the music and the musicians.

One thing that is helping pull back the curtains on metal music is the prevalence of the internet. There are several bands throughout the evolution of metal music that have shrouded themselves in mystery for either privacy reasons or as a part of their image.

"In 1995 I seriously believed that Brujeria were Mexican drug lords that murdered white college students and they made metal albums to supplement their drug income," said Jason Keyser, lead vocalist for Origin, "But now we know it's like six British dudes."

It's a lot harder now for bands to keep the secrecy and maintain an image. The Swedish band "Ghost" is known for wearing makeup and masks to hide their identities, but there are images on the internet that show what some of the members look like because they are playing with other bands. The internet also allows for greater access to bands, whether it be through direct access on the bands websites with merchandise and tour dates, or even contact with the individual band members through social media.

Not only is the internet changing how people interact with the bands, but it is also changing how people interact with the music. In the past, people would have to buy the physical albums to hear the music. The albums came with booklets that had artwork and often the lyrics. Now, songs can be purchased in a singular, digital format and a lot of the extra parts are stripped away. People can search online for the lyrics, but they are usually written by someone other than the musicians that wrote the songs. And since a lot of Death Metal vocals are guttural and not easily distinguishable from just listening, people aren't actually getting the accurate lyrics.

One of the most criticized components of metal music are the lyrics. The lyrical content varies from one subgenre to another. Power metal sings about wizards and fantastical worlds. And Death Metal sings about, well, death. Two examples of the lyrics from the bands interviewed include:

1. Origin - "Origin"

"Constantly change evolution, born to be dead, dead to be born - Evolving is in harmony with death - Insuring the progression of all life - All things are born from the universe and all things shall die!!!"

2. TTFA - "55 Gallon Crypt"

"I take the bodies with me - The sordid task complete - Disposal of the victim - My work is all complete - Limbs severed, chopped, and bagged - My sordid work is done - I have the bodies with me - A job well done"

Reading lyrics like these alone, and without context isn't fair to artists. "I'm just a fan of horror movies," said Michael Langer, guitarist/vocalist for TTFA and guitarist for Troglodyte, "When I write lyrics, I just come up with a mini-movie in my head. It's strictly fantasy and in good fun. The listeners should take it for what it is."

But as stated previously, most of the time these lyrics are unintelligible and people have to seek out what the lyrics are. This means that people aren't going to understand what the songs are about from just listening to the songs. The people who are seeking these lyrics out are probably more likely to understand that the lyrics are not to be taken literally and are just an expression of the musicians.

If the lyrics can't be understood, why even listen to it? That is another common critique of metal music. After speaking with a few metal musicians, it became clear that the specific lyrics aren't what people are supposed to take away from the music anyway. Yeates said that the topics as a whole and what the bands are expressing musically are what people should remember about the music. Other musicians aren't even worried about their musical legacy at all.

"Forget it, let it go. It's something that went down at this point in time," said John Longstreth, drummer for Origin, "It doesn't have to be remembered for 1,000 years."

Many of the musicians believed that the experience of the music is the most important part of remembering. It doesn't matter what the specific lyrics are, it is the interactions with the music that people should remember.

Blame and Responsibility

April 25, 1999 "The Nation: The Trouble With Looking for Signs of Trouble"

"A pop musician who caters to dark fantasies, Marilyn Manson, always seems to turn up on the list of child shooter tastes. ACTING[sic] on the desires of parent for something -- anything -- to make people feel safer, mayor Wellington Webb asked promoters to cancel the Marilyn Manson show scheduled for Friday in Denver, which they promptly did."

Whenever a tragedy like Columbine happens, there are fingers pointed in all directions. Violent media is blamed and people want to ban guns. In all these situations, these questions are reactionary. However, this research took a different approach and asked bands what they would do IF their music was blamed for a tragedy. There were a few that weren't sure what they would do because, as they said, it's tough to know something like that without experiencing it firsthand. Others had a definite idea of what they would do.

"I would talk to the family. I wouldn't sit there and wait for the tabloids to get a hold of it," Longstreth said, "I would be involved with it and try to have boots on the ground as soon as possible."

There were other musicians that shared this sentiment. They felt that it is crucial to be engaged with the people that are suffering the most from the tragedy. There was

also a distinction that was made between the responsibility musicians have as individual people versus the responsibility as artists.

"You have a responsibility that you kind of have to take serious. Like ICP [Insane Clown Posse, a rap group] has a rabid fan base that would do anything they said. If he told them to go rob a store, that kid probably would go do it and you have a responsibility with that power. And I don't think we have ever had that responsibility in the genre we're in. No one would listen to Cannibal Corpse and go kill a guy," Keyser said.

For many of the musicians, they felt there is also the responsibility of the parents and guardians. Yeates said there are certain genres and styles of music that do take some level of maturity and being able to understand what is real or not. A lot of metal music deals in more of an abstract world and don't speak to any one thing specifically. The music might have violent overtones and talk about killing someone, but it's rarely about a specific instance like being at work or school. Being able to understand the difference between what is real and what is metaphor is part of what makes metal the genre it is. Metal creates an outlet for people, both as creators and consumers.

"It's maybe too played out saying 'well that's really dark and scary and insane,' yeah well it's in an album or it's in a movie. It's not really being done. This guy's got all this shit in his head and he did it for the sake of 'art,' instead of actually going out and doing this stuff. But that doesn't fly with a lot of people," Longstreth said.

Another overwhelming theme that the musicians touched on was the fact that parental responsibility has nothing to do with censorship. Langer said that even if he doesn't like it, he doesn't care what his son listens to, but he would try to understand why

they listen to what they do. What is difficult from a parental perspective is musical tastes grow and change as people do.

"It's not a bad idea for parents to try to listen to what their kids are into, trying to understand what their kids like rather than leaving it at the ambiguity that scares them in the first place," Yeates said.

"The Passionates"

July 17, 1990 "2 Families Sue Heavy-Metal Band as Having Driven Sons to Suicide"

"'Judas Priest and CBS pander this stuff to alienated teen-agers[sic],' said Kenneth McKenna... 'The members of the chess club, the math and science majors, don't listen to this stuff. It's the dropout, the drug and alcohol abusers...'"

Metal fans have always been seen as outsiders. The previous clip states perfectly how people outside the metal community view fans. A lot of the criticism of metal music comes from the outside. One of the issues that is prevalent is that the metal represents such a wide swath of music that it is tough to generalize fans. And since there is such large and differentiated metal music selection, it draws in a wide variety of people.

"Which kinds of metal fan are you talking about, the metal fan that drives a pickup truck to his construction job or the metal fan that gets in his Lexus and goes to work and is a lawyer?," Longstreth said, "Which one are you talking about, because it's everybody."

There are so many subgenres that people will argue across metal lines about which type is superior. Longstreth compared metal music fans to scientists that are, "Trying to debunk each other to get to more of a truth." However, the musicians believe there are a few universals among their fans. And those universals have to deal with

devotion and community. Metal fans have been compared to Star Wars and Lord of the Rings fans. Part of being a metal fan is being with other people that have similar interests, and arguing with people with that don't share the same viewpoint.

"At the same time it's not real anger. It's the difference between music as background noise and music as something you care about," Keyser said, "That goes for any genre."

The only exception Keyser felt was with pop music. He said pop music is produced to sell as much as possible and because of that you have fanatics, but not true "passionates." Pop music changes year-by-year, but metal bands seem to have more staying power because they don't need large audiences. He also said that this is the difference between liking a certain type of music and actually loving it. Being a metal fan is a large part of some people's identity and while there are crazies in every genre, they are never the standard nor do they gravitate to one music style more so than any other.

"You have the guys over here who want to be extremely metal which mean they're not friendly and they're mean and they hurt people," Longstreth said, "That's not rock 'n roll, that's not metal. That's just being an asshole."

Conclusion

From Elvis swinging his hips to bands singing about murdering people, music has always had criticisms about being too something. It's too sexual or it's too violent. Over the years, metal music has taken much of the blame. Incidences like the Columbine shooting or the suicides that were blamed on Judas Priest and Ozzy Osborne bring negative attention to metal and caricatures are created of the people that listen to it.

"It does seem that a lot of metal heads, from an outside perspective, have one image provided for them," Yeates said, "Which doesn't seem anywhere near to be what they seem to be from inside the metal scene."

This still persists to this day, and will likely continue into the future. And these assumptions exist in opposition to the fact that a majority of the research that has been done on the relationship between metal music and violence shows that there isn't a connection. It is naive to say that music doesn't affect people. When someone hears their alma mater's fight song they might be filled with a sense of pride and nostalgia. People will listen to the song that they had their first dance at their wedding and feel some sort of emotion. A song can come on that might remind a person of their ex and they might feel a different set of emotions than they did with the same song in the past. The song is the exact same, but what has changed are the memories that are associated with it. As Keyser said, there needs to be a distinction made between people who listen to music to simply fill silence and those who actually love and engage with it.

While it is entirely plausible that murder might listen to metal music, the metal music didn't make that person a murder. A lot of metal music fans end up becoming musicians themselves. Yeates believes that this is because people who listen to metal find something that they can connect with, they want to understand it better themselves, and make it into something that is unique to them. This also leads metal fans to be artists in other mediums as well. It can also lead them to academia. Several schools offer courses in studying metal music including: U.C. Davis, DePaul, and even MIT. The international community isn't left out either. There is a summer course offered by the University of

Helsinki in Finland and there's even a two year, heavy metal music performance degree offered at New College Nottingham in the UK.

Metal music shouldn't be viewed as something evil. It's one genre among many. When you include the magnitude of subgenres, it's its own musical world. However, it's still just music. Music can save people's lives. It can help them get through tough times and make them feel like they're not alone in their struggles. But it's still just music. For some music is life, but it's music. It's not the beast under your bed, in your closet, in your head.

"Music shouldn't be stifled at all," Keyser said, "You should be able to listen to whatever you want; whether it sucks or not."

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Appendix - Project Proposal

INTRODUCTION

Music has been a major component in my life for as long as I can remember. Whether it was consuming or creating, music was an everyday component. My mother's side (Kansas) of the family are all great singers and my father's side (Missouri) are all instrumentalists. Unfortunately for me, I received the instrumental genes, but grew up on the singer's side of the state line. Both sides of my family are big into country and bluegrass music. I started playing drums in Mr. Lawson's 5th grade music class. A downfall to where I grew up was the music of choice was country and bluegrass. These styles of music are not very drum friendly. For the most part, the drummers in these two genres could be ticking clocks. There isn't much flare or technically demanding compositions.

This led me to start listening to heavier music. My dad likes AC/DC and Lynyrd Skynyrd, but once again, this music didn't do much for me as a drummer. I began to listen to metal bands like Rush, Mudvayne, and Lamb of God. My fascination with this music led to criticisms from my family for listening to "devil-worshipping music." I couldn't understand this. I knew that this music isn't for everyone, but why all the hate? My mom would always say "You can't even understand what they're saying," or "Anyone can get on a stage and scream." For the longest time, I was having to defend my love for this music.

Somewhere along the line I knew that music wasn't going to be a career option. I always had an interest in photography so I began to pursue that. I began to photograph concerts. This allowed me to utilize my skills in photography as well as my passion for music. For the most part, I photographed metal music shows. To me, they were more appealing visually. I continued to photograph concerts through my undergraduate work at Washburn University and into my graduate career at the University of Missouri. I also began to research the relationship between music and emotions, most prominently music and violence. Through my research and photographing concerts, I have gained a better understanding of what is actually taking place and how these types of music are so easily misconstrued into something they're

not. There are many different cultures within each genre of music and it seems there are a few that get singled out for mostly negative, and incorrect reasons.

I want to take my current knowledge of this topic and my abilities as a photographer and expand upon them both congruently. The goal of this project is to gain better understanding of how the people who create this type of music feel, and to show them off the stage, and outside of the bright lights. It's important to help people gain new insight and a better understanding of people and subjects they aren't familiar with or only have a surface knowledge of. I feel that I am in a great position to aid people in understanding and appreciating these types of music.

PROFESSIONAL SKILLS COMPONENT

For the profession skills component, I am going to create a portrait series of metal musicians. I want to take portraits of the musicians before they prepare for their shows. The original idea was to do a portrait before and then do another portrait after they did their pre-show makeup or changed clothes etc. However, after looking through photos of current musicians, and musicians that I would have access to, I came to the realization that many of them do not change their appearances much for their shows. There are a few, but not enough to satisfy the magnitude of this project. Instead, I have decided to do simple portraits from their everyday lives. I will also make portraits of fans of each band I photograph.

These portraits will be shot against a light background that I will bring with me to the shows. I am going to use a lighting setup that is very similar to that of Martin Schoeller's work with his celebrity portraits and his "Twins" series in *National Geographic*. I like the way this lighting setup works for portraits. I may deviate from it some, but it is where I will be starting from. It is a three-light set up and uses continuous light instead of strobes or flashes.

I mainly want to focus on the singers, because in each of the bands I have selected, they are the ones responsible for the lyrics. In some bands, such as Sevendust and The Butcher Babies, there are two or more people that write the lyrics. The reason I want to photograph the lyricists is for the exhibition of the photos. Once I have the portraits made, I will create a layout that will be uniform for all of the

portraits. It will contain the portraits, the name of the subject, the name of the band, and, in a bigger font, one lyrical line from something they have written. This idea came from the “Faces of Change,” exhibition by Nick Vedros. I think it is important to see the people that are writing these lyrics.

I have several years of experience in working with lighting and have been successful in visualizing the end result that I am looking for and achieving that goal. When I photograph a concert, I have always been the one who has made the arrangements with band’s management and publicists, so I have a good understanding of how the front office works. Which, for this project, will be the biggest hurdle.

The main limitation for this project is that I will have a limited access in regards to time with the subjects. I will try to both the interview and the portraits if possible. If this isn’t achievable, I will do one or the other. I will try to do the part that wasn’t done at another show. This will hopefully allow for more interaction with the subjects, and I could also ask more questions during the portrait sessions if the interview was done first.

The first show that I am wanting to gain access to is the Lamb of God show on May 12th in St. Louis. This will act as the starting date for this project. I am wanting to access music festivals and utilize them as a way to approach multiple bands at one event. The festivals that I am wanting to attend have a minimum of 15 bands with the biggest having almost 60 bands. Most single concerts have three to four bands. I want to complete this project by November 12th, thus giving me six months to get the portraits. I am wanting to take 20 portraits over this time span.

The work schedule is difficult to layout at this time. I don’t know which shows I will get approved for or how far away the shows will be. Also, the summer is festival season and the single shows are sprinkled in and around the festival dates. During the fall, the single shows will become more of my focus and most of those dates aren’t setup or announced this far in advance.

Throughout the course of my project, I will be uploading the final versions of the photos, along with their text layouts, to a blog that I will create specifically for this project. All additional photos such as concert, fan, travelling etc. will also be placed on this blog. The blog will act as a chronicling of this

entire journey of this project. Once the project is finished, I hope to have a gallery showing at either the University of Missouri, Washburn University, or at one of the galleries near my hometown. Another option that I will pursue, is having a small showing at one of the radio stations that play the bands that I will be photographing. After completion of the project, screenshots of the blog will be added to the final project report along with the photos. I will also include all of the correspondence with the bands and their management will be included in the final project reports. David Rees will supervise the progress of this project throughout its completion. I will send samples of the work through email to him after each photo session. I will also email my weekly field notes to my committee members.

PROFESSIONAL ANALYSIS COMPONENT

As a musician, I have a great appreciation for the creative process that I witness in all forms of art. However, not all share this admiration for music. This is especially true of metal music. One author compared the little voice of self-doubt during the writing process to “heavy-metal music piped in through headphones while you’re trying to get you work done,” (Lamott, 1994, p. 117). The main goal of this analysis is to try to gain a better understanding about how musicians view the influence of their own music. Also, I want to gain an understanding how comments and/potential media backlash affects the creative processes moving forward.

This analysis will utilize in-depth, semi-structured, and in-person interviews with metal musicians. The decision to use interviews for the analysis is partially based on the need to evaluate body language as well as tone. This could not be done through electronic correspondence such as email. Also, I did not want to risk connection issues with something like Skype or a phone call.

The interview questions will have some structure, but I want to ensure the freedom to follow the flow of the interview and the cues that I get from the musicians. The questions will fit into four categories (*please see appendix*). The first set will involve an elicitation with sections of articles from the *New York Times* that consist of music being related to some tragic event. I chose the *New York Times* because it is a major news outlet and it is also geographically removed from the events that I will ask questions about.

The articles will be related to Marilyn Manson and the Columbine shootings, AC/DC and The Night Stalker killings, Ozzy Osbourne and a teen's suicide, and The Beatles and Charles Manson. The second set will involve questions that will deal with what they feel their current influence is and the current state of "violent" music as well as how that has changed since they began their careers. The third set of questions will ask the musicians about what legacy they think they will have. The final set of questions will be hypothetical that will draw from the shooting instance at Columbine High School. I will ask the musicians to imagine a situation where their music is blamed for being the cause of some type of violence, how they would respond, and if it would affect the way they move forward in their careers. The interviews will be audio recorded and transcribed in full. The portraits will be used to satisfy the creative aspect of this project, and they will be posted in a blog. It will act as both a landing spot for the interviews, and as a journal for the process of interviewing, travel related to this project, and interacting with people at the concerts that I will attend for the interviews.

There have been several studies that involve interviews with musicians about their work but the coverage hasn't been consistent and the time frames range greatly (Bennett, 1976). Sometimes the interviews ask about their creative processes (Bennett, 1976). Others ask the musicians about the influence of their parents on the creative process. One study focused solely on parental involvement with children and performances (Davidson et al., 1996). I have yet to find a study about how musicians believe their music influences their audiences. One episode of the Metal Evolution documentary series dealt with the issue of how musicians felt their music influenced people. However, this episode was specifically discussing "shock rock" which is created to be as disturbing as possible (Chapman & McFadyen, 2012).

On a broader sense, there have been countless studies that involve the use of the interview. The origins of interviewing (census taking) can be traced back to the ancient Egyptians (Fontana & Prokos, 2007, p.13). Charles Booth is considered to be the originator of the more modern understanding of interviewing when he conducted interviews about social and economic conditions in London (p. 13). There are three main types of interviews: structured (questionnaires or select an answer etc.), unstructured, and semi-structured (open-ended questions) (DiCicco-Bloom & Crabtree, 2006). The

structured interview falls more into the field of quantitative research while the other two fit perfectly into quantitative. The main difference between unstructured and semi-structured is that the former is often accompanying observational research, whereas the latter is often the only source of information coming from a respondent (p. 315). Since the interviewees are the sole source of information in the semi-structured process, selecting the right subjects is paramount to achieving quality results. To get a better understanding about a group, the interviewer should select subjects that fit within that group and “should be fairly homogenous and share critical similarities related to the research question,” (p.318). It is also important to understand how the people fit within that group.

One issue that may arise with interviewing musicians is that they have a dual role. While they are creators and performers, they are also the faces of a brand (the band) and business (the record label). There is a risk of the interviewees “toeing the party line” and not saying anything that can hurt the brand or the business. This is very similar to people in the political sphere who operate not necessarily on personal opinions or ideas but on ones that are in an accordance to the will of the party (Andeweg & Thomassen, 2010).

A way to get through this front is to build a proper rapport with the subjects. With a limited timeframe to work with, it is essential to build rapport quickly, but enough to have a solid foundation of trust. “It means convincing people that you are listening, that you understand and are interested in what they are talking about, and that they should continue talking,” (Leech, 2002, p. 665). Also, no matter how solid the rapport is, it can be destroyed in a second. One question out of order, or leading the interviewee can bring the credibility of the interview down and potentially end the interview (p. 666-8). It’s also very important to stay objective throughout the interviewing process “because the goal of unstructured [and in this case semi-structured] interviewing is *understanding*,” (Fontana & Prokos, 2007 p. 46).

Once the interviewing process has been completed and the interviews transcribed, the coding process will begin. I will be using Tesch’s eight steps for coding (Creswell, 2014, p 198). These steps provide a basic, yet solid outline to analyze the data. The steps are as follows:

1. Get a sense of the whole

2. Understand the meanings in each interview
3. Identify similar topics within the interviews
4. Organize interviews by similar themes
5. Create categories based on these themes
6. Finalize the categories
7. Perform analysis
8. Repeat as necessary

Since all of the interviews will involve musicians and music related topics, the categories will be arranged by word usage. Also, there will be band specific questions. These will be separated into their own categories.

Looking through the research, it is clear that, for the most part, the coverage that does involve musicians mainly focuses on either their creative process or what influenced them. As far as the coverage of media effects and music, the coverage focuses on the receivers of the messages instead of the people creating the message.

For this analysis, I want to interview musicians who have been active on the national scale for more than five years. I have found 10 bands that I want to interview. Several of the bands were picked for specific reasons. I am starting with 10 because I am hoping that I will end up with three or four that agree to do the interviews. As the bands are touring nationally and some internationally during the time that I want to conduct the interviews, I am sure scheduling will be one of the more difficult parts of this project. The bands that I have selected so far are listed (alphabetically):

1. Avatar – Picked because they are from Sweden and I wanted to include an international perspective on this topic
2. Butcher Babies – Picked because the two singers are both female and one of them was a former adult film actress (another form of media that is often referred to as deviant)
3. Ghost – This band is also from Sweden and they incorporate dark imagery into their performances. The lead singer dress like the pope except in all black and his face is painted like a skeleton

4. Hatebreed – Picked because they were incorrectly added to an article about white supremacist bands. They are not a racist band
5. Hellyeah – Picked because the drummer’s brother was killed onstage during a performance by a disgruntled fan. The fan made a move for the drummer but was killed by security.
6. In This Moment – Picked because the lead singer is female, and metal is a very male dominated genre. Many of the songs are about women empowerment. The singer wrote a song called WHORE which stands for “Women Honoring One Another Rising Eternally”
7. Lamb of God – Picked because the lead singer was arrested in the Czech Republic for manslaughter after a fan was killed at one of the band’s shows. He was later found not guilty.
8. Like A Storm – Picked because they are from New Zealand and could offer another international perspective. They also covered “Gangsta’s Paradise,” a hip-hop song about inner-city struggles
9. Rob Zombie – Picked because the lead singer has directed two gory movies about a family of murderers. This interview would also include his take on movies as well as music
10. Sevendust – Picked because the lead singer is black and metal musicians are predominantly white.

The questions will deal with the topics previously discussed. However, they will vary depending on the person that is being interviewed. This is to gain a more personal perspective and see how they feel their music influences people rather than metal music as a whole. Additionally, I will select a portion of the lyrics from one or two songs that have to do with physical violence and ask them what they were thinking when they wrote them. Also, how they intended the lyrics to be received and interpreted. Once again, these questions will come once the band agrees to the interview. In the video, I will have the band read the selected lyric(s) aloud, then answer the questions. The reason for having the band member read the lyric(s) themselves is to ensure that the lyrics are correct, to also see their body language, and to hear how they say them versus how they perform them live or on their albums.

Since the interviews are with musicians of varying career length, there will not be a defined time frame that will be analyzed. The early years for one musician might coincide with another band’s middle

era. As an example, the Butcher Babies first album came out in 2011, while Sevendust's was released in 1997. The focus is on the different phases during the band's career and development.

As I stated previously, access will be a major challenge for the completion of this project. My course of action will be to utilize music festivals. This will have several bands in the same location and will hopefully ease some of the travel and access complications. The Metal Evolution documentary utilized this method of doing their interviews and music festivals around the world (Chapman &McFadyen, 2011-2). There are three festivals in May that I am planning on attending for this project. Rockfest in Kansas City, Missouri, Rocklahoma in Pryor Creek, Oklahoma, and Rock on the Range in Columbus, Ohio. Another benefit to using the music festivals is that several of the bands will be at two of the festivals and two of the bands will be at all three. This will allow for more opportunities to schedule the interviews. Also, the three festivals are all managed by AEG entertainment, so I will be dealing with one company for all three shows. The potential downside to this is that if they say no to one of them, there is a good chance it will be a no for all of them. In that situation, I will try to gain access through the radio stations that are partially sponsoring the events, and finally the bands themselves.

Since the questions will vary depending on the subject, it is difficult to spell them out currently. There may also be an instance where two or more of the band members will be involved in the interview. That will also have an impact on what questions are asked. However, the overarching questions that I have for my analysis are:

Q1: What effects do musicians of "violent" music think about when they are writing?

Q2: What responsibility do they feel they have to their listeners as far as the content of their music?

Q3: How does the coverage of "violent" music in the media impact their creative process and how would they react if they were targeted directly?

There are a few publications that would be a suitable landing place for an analysis such as this. On an academic front, journals such as *Psychology of Music* or *Psychomusicology: Music, Mind, and Brain* could benefit from this research because they focus on the interactivity of music and how the brain processes incoming signals related to listening. Also journals such as the *Journal of Music and Dance* or

the *Journal of Popular Music Studies* would be suitable because they focus solely on music research. This type of research could also benefit a broader audience. Magazines like *Revolver*, *Metal Hammer*, or *Kerrang* cater to a heavier music audience and this research could benefit their audience because they might gain a better understanding of what some of their favorite musicians think about the subject of music and violence. The latter publications will be the intended landing spot for my analysis. The article will also include a few of the photographs that I make over the course of the project. The article that is submitted to the publication will encompass the breadth of the project, the analysis, and my journey through this process.

TIMELINE

I will begin my project on May 14, 2016 when I attended Rockfest in Kansas City. There are a few shows that I already have marked to attend for my project. Others will be added along the way, but they haven't been posted yet. The current ones are:

1. Lamb of God – St. Louis – May 12th
2. Rockfest – Kansas City – May 14th
3. Butcher Babies – St. Louis – May 17th
4. Hellyeah – Columbia – May 27th
5. Rocklahoma – Pryor, Okla. – May 28th & 29th
6. In This Moment – Wichita, Kan. – June 19th
7. Rockfest – Cadott, Wis. – July 14th-16th

I will be working on transcribing interviews and toning photos within a few days of each show. This will allow me to have much of the work ready for my final project report as I am going through the days leading up to my submission.

During this span of concerts, I will also be working on the integrative introduction and the literature review. I will have these done and submitted to my chair by August 1, 2016. I will have all of the interviews and portraits taken by September 1, 2016. October 2016 will be spent synthesizing the interview material into a finished article that I will submit to a few music publications like *Revolver*, *Kerrang*, and *Rolling Stone*. My goal is to have the photos toned and layout completed before I begin working on the article portion.

I will send my completed project to my chair by November 17, 2016. This will give my chair and myself two weeks to go through edits, and make any changes before I submit my project to my committee. Once this is completed, I will send my project report to my committee by December 1, 2016. This will allow my committee one week to read through my completed project report before I defend on December 8, 2016.

BUDGET

I am planning on building my own lighting setup rather than buying a ready-made system. I have priced lights similar to what I want to use and they range from \$19-\$75. I have also found construction light stands which are substantially cheaper than photo light stands. They range from \$25 for the stand to \$150 for a stand with lights already on them. The miscellaneous parts that I will need to create this lighting setup is roughly \$15 and will give me enough supplies for three completed lights with stands.

For all of the single day shows, I will drive back to my apartment in Columbia or to my parent's house in Kansas. This will save me from having to get a hotel room. I will also drive my own car to the shows in Missouri, Kansas, and Oklahoma. For the other shows, I will rent a car. Prices range from \$19-\$35 a day for an economy-compact car. This will also save me with the price of gas. Every show within 10 hours will take roughly three tanks of gas round trip. So far, the show in Cadott, Wis. is the farthest away at a little over 500 miles or roughly 9 hours. If I get a hotel, I will spend no more than \$60. If I can't find anything at that price or less, I will sleep in my car.

Roughly speaking, I am looking at about \$250 for the lighting setup, \$500 for the car including gas, and \$300 for hotels. As I will add more shows to this list, the budget will have to be modified, however, I am going to do what I can to keep it as low as possible and not exceed \$1,000. This will impact the geographic range that I am able to select shows from. However, I will not sacrifice quality shows for closer ones based on budget. But I will be as selective as possible if it comes to that.

LITERATURE REVIEW – MEDIA EFFECTS AND VIOLENCE

One main focus within the realm of the media effects theory is the potential effect of media violence. Every form of media, whether it be music, television, or video games, has some element of media violence. The highest rated; non-competition primetime television show is *NCIS* on CBS according to the current Nielsen ratings (Nielsen.com, 2016). This show is about a group of investigators who solve crimes, usually murders. The show is so popular that they have two spin-off shows *NCIS: New Orleans* and *NCIS: Los Angeles*. Before these shows rose to prominence, there was *CSI*. This show involves a group of people analyzing crime scenes, once again mostly murders. This show also had two spin-off shows *CSI: Miami* and *CSI: New York*. Another popular show, *Law and Order*, is a crime show that has multiple sister shows. It seems that most new shows are either singing or dancing competitions or law enforcement/crime shows.

Another section of the media that has seen an increase in the depiction of violence is in the arena of video games. According to the current Nielsen ratings and the Entertainment Software Rating Board, seven of the top 10 video games have a “Mature” rating (Nielsen.com, Ersb.org, 2016). Two of the remaining three are a “Teen” rating, and the other one is a soccer game (2016). According to Professor Douglas Gentile, the interest in violent video games has to do more with chemical such as testosterone and cortisol being released in the body while playing. “When you know you're safe, having that really heightened sense of stress can be fun,” Gentile says (Yenigun, 2013). This analysis shows that there is a perception that violent games have a biological effect on the viewers.

A third area, and the main focus of this essay, is music. Music is one of the forms of media that sits on the line between a consumer product and art. Musicians express themselves through their medium in a way that not a lot of other media forms do with the same degree. In the instance of movies or television, there is a writer, a director, and people acting out what is written. With music the writers, composers, and the performers are frequently the same people. This is especially true with metal music which is the main musical genre of this analysis. There are many different genres of music and they all

have certain artists that have varying degrees of violence. Violence in music has received a lot of criticism. One possible explanation why music seems to be easier to criticize is the fact that the creators are the bands. It is easy to identify who is “responsible” for this art form. Television shows and video games have larger production companies and several people responsible for each of the separate areas (animation, audio, and voices etc.). Music has different media contours within its world and also permeates other media forms. There are music videos and live performances, and there is also music in video games, in shows, and in commercials. This assimilation into other media forms shows how the power of music is widespread. There are certain songs that people can hum a few of the notes and others will be able to recognize what the song is.

Taking a look at the theory of media effects in a broader sense there are basically two categories that have been studied. This division occurs between passive and interactive media forms (Anderson et al., 2003, p. 84). Watching television, viewing movies, or listening to music are examples of the passive section of media effects. Examples of interactive media forms are video games and the internet. It is important to have a separation between these two because each of them requires different levels of interaction. Interactive media forms involve using motor skills as well as different cognitive skills when compared to passive media.

The violence in video games is different than that in movie or television. One difference is that video games are animated. While television and movies are a passive media type; the majority of them live-action (CGI is a mixture between the two). But the quality of video games is improving and closing the gap between what is perceived as reality. Another distinction is that in a video game, such as those in the military genre, the user causes the violence. They have to click a button to cause the weapon on the game to fire, knowing that the point is to wound or kill the video game objective to move onto other levels or missions. With television or film, the violence that is happening on the screen is taking place without any involvement by the viewer. However, research has shown that the impact of media has a greater effect when passive and interactive media forms are mixed (Meyers, 2002, p. 59). A third difference that could be considered is the duration of exposure. With a television show, there is a

predetermined maximum viewing time. Whether it is 30 or 60 minutes, a show exists within a schedule. Also, most of these shows have commercial breaks. According to entrepreneurship resource website Gaebler.com, a standard 30-minute show there are roughly eight minutes of commercials and 22 minutes of the actual show (2015). With movies, the media form runs continuously. However, most movies are from 90 minutes to two hours. Today a movie is considered long if it runs for more than two and a half hours. But even with the shorter movies, the length of the movie is set before the audience starts watching. While it is possible to watch the movie again right after, they are viewing the exact same content.

With video games, there is the possibility to play for hours on end. There are a multitude of levels or “campaigns.” Several games, especially the current military game selection, have the ability to play online against people from around the world. These types of games have an open-play format where the objective is to simply kill the most people. Teams can be built or people can play as individuals. Game play of this type can last for 10 minutes or six hours.

However, video games lack the possibility, for the most part, to be a passive form of media. If the user starts the game and doesn’t play, nothing will happen. The time may run out or they might get killed (first person shooter games). With music there is another level that the other media forms lack. That is the “performance art” side. Concerts add another element to the effect of music. Concerts allow for a blend of passive and interactivity with the music. At a show a person can move with the music and interact with other people who are experiencing the same show in real-time. If they choose to just sit and listen to the music, they are still doing so within respect to a live show. There are few media forms have such varying degrees of interactivity or such a permeation into other types.

MEDIA EFFECTS AND MUSIC

Media effects theory is one area that has a lot of claims about what is taking place and the gravity of the effect of violent media on viewers. But the research has shown that these assertions are overblown

and the connections are mostly circumstantial or minimal at best (Anderson et al., 2003, p. 82). This is evident in the area of violence in music. Music is considered a primal art form (Barras, 2014). And with music being so prevalent and accessible, it is important to look at the impact of music on listeners and see what effects there are from consuming this media form.

It would be extremely naïve to say that music doesn't have some effect on the listeners. That is one of the points to listening to music. It has the potential to make you forget about the trials and tribulations of daily life, or it can simple be a space filler while someone is cleaning their apartment or making dinner. Some songs can make a person cry or get a team pumped up before the big game. To what extent does affect people is the main question that researchers have tried to answer. One of the main instances in recent memory that the media commented on a link between music and violence was the school shooting at Columbine High School in Colorado. Two students killed 12 others, one teacher, and then themselves (CNN, 2004). The shooters were fans of the musician Marilyn Manson, and there was a public outcry against the artist. The blame was so fierce that Manson wrote an article trying to separate himself from the accusations that he was somehow responsible (Rolling Stone, 1999).

People are the same everywhere. Sometimes music, movies and books are the only things that let us feel like someone else feels like we do. I've always tried to let people know it's OK, or better, if you don't fit into the program (Manson, 1999).

It is easy to see why people could put the blame on Manson. He creates his music and videos to be as disturbing as possible. The chorus from Marilyn Mason's first single titled "Get Your Gunn" is "Pseudo-morals work real well on the talk shows for the weak. But your selective judgments and good guy badges don't mean a fuck to me. Get your gunn, get your gunn. Get your gunn, get your gunn..." (Marilyn Manson, 1994). But can lyrics like that really lead someone to kill someone else?

BEHAVIOR EFFECTS – AGGRESSION

Within the media effects research on music the main focus is on the effect on behavior. Three behaviors that have received a lot of attention are: aggressive behaviors, suicide, and substance abuse. A main area that is often focused on is the idea that exposure to violent music can lead people to become more aggressive. Some even believe that music could lead to criminal behavior (Gardstrom, 1999). The idea that violent content in music could lead to people becoming more violent was so pervasive among parents and law enforcement that the topic was brought before the United States Senate in 1985 (p.208-9). Gardstrom conducted a study with 97 participants ranging in age from 12 to 17 that were part of the Michigan corrections system. The results showed that less than one percent of those surveyed felt that there was a direct connection between their music of choice and their criminal behavior (p. 218).

A second study stated that there was a direct connection between the emotions felt when listening to music and an increase in behavior that potentially posed a health risk (Roberts, Dimsdale, East, & Friedman, 1998, p.52). This study does not acknowledge whether or not these self-reported emotions were already being felt when they subject started listening to the music or if they were induced by the music. The authors of the study do question if the increase in risk taking behavior could be related to “sensation-seeking” personality dispositions (p. 52).

There has also been research studying the idea that music can lead to increased aggression against people of the opposite sex, mainly men against women. One article indicated that studies have shown that heavy metal music listeners tend to have more stereotypical views of women and that the content was geared towards “posturing of adolescent males,” (Rubin, West, & Mitchell, 2001, p. 37). The studies that this article is referring to were conducted in 1991 and 1993. At that point in time what they were referring to as “heavy metal” is now referred to as “hair metal” or “glam metal” Artists, such as Poison, Van Halen, and Motley Crüe, from this sub-genre focused on excesses of alcohol, drugs, and sex. Ironically, this type of metal music was popular among women of that era (Chapman &McFadyen, 2011).

Another study, this from the field of Social Psychology involving the relationship between music and views of women, showed that men who listened to lyrics that were negative towards women showed a more aggressive attitude towards women (Fischer &Greitemeyer, 2006, p.1174). This study used a

creative method to measure this effect of men against women. The participants were told they were part of a marketing campaign for a hot chili sauce. The participants (both male and female) were supposed to give samples of the sauce to a “sample group.” The group was comprised of two men and two women (who were apart of the experiment). The participants first listened to some music. Some of the songs were negative against women and the others were neutral. The participants then gave samples of the sauce to the “sample group” with the understanding that whatever they gave out had to be completely consumed (p. 1167). What they found was that the men who listened to the music that was negative towards women administered a larger amount of the hot chili sauce than the men who listened to neutral songs. They also found that the women gave the same amount of sauce no matter which type of song they listened to (p.1174).

BEHAVIOR EFFECTS – SUICIDE

Is it possible that the violence in music can have such a powerful impact on someone that it could lead them to commit violence against themselves? Suicide is another area that has had a lot of attention in the media effects realm. There have been several studies that have looked into a possible link between music, mostly heavy metal, and suicide. One of the more in-depth studies to look at this issue between music and suicide also looked at other variables that could account for this increased risk. The study consisted of a survey, but the questions went beyond musical preferences and suicidal thoughts. They looked into the relationship between the subject and their parents, alienation, and drug use (Lacourse, Claes, & Villeneuve, 2001, p. 324-5). Another part of this study that set it apart from others was that part of the survey had the subjects gauge their involvement with the music. This went beyond the standard “how many hours a day, week, month...,” the researchers wanted to know if the subjects had posters of the musicians or were active in fan clubs (p.325-6). The 1999 study “Heavy Metal Music and Adolescent Suicidal Risk” looked into fan involvement and provided valuable information because this study allowed for the separation of casual fans from avid, active ones. The degree to which fans are involved should be

taken into consideration in these studies. The study found that alienation and drug use were regularly reported amongst the high-risk subjects (p. 328). The researchers also attempted to predict whether a subject was a high or low risk for suicide based on the variables in the survey. They found that the variables more correctly identified female subjects (about 82 percent accuracy) than it did with the male subjects (about 68% accuracy) (p. 329). The results found that, among the male subjects, listening to heavy metal music did not increase the chances of suicide. However, it did show that female fans of heavy metal have a higher risk of suicide when compared to female listeners of other genres. The authors link this to a greater sense of alienation among female listeners because, for the most part, metal music is widely a male dominated genre (p. 329).

A second study on the subject of heavy metal and suicide found an alternative explanation for the perceived risk. They found that heavy metal fans tend to have less religious affiliations and are thus more accepting of suicide and the link with music is indirect (Stack, 1998, p. 391). This study also found that people with higher levels of education are often more accepting of suicide as well (p. 392).

BEHAVIOR EFFECTS – SUBSTANCE ABUSE

The topic of substance abuse with regard to music and media effects generally relates to illegal drugs. One explanation for this connection is that musicians sometimes sing about using drugs or consuming excessive amounts of alcohol, and there is potential for listeners who see these artists as idols to want to emulate these people (Mulder et al., 2010, p. 388). In one study researchers surveyed over 1,000 people and found that there was a correlation between certain genres and drug and alcohol use. The frequency of drug use could be predicted based on if the person listened to either Rap or Reggae. They found that these two genres had high rates of drug use among the listeners (Chen, Miller, Grube, & Waiters, 2006, p. 378). This study did not hold true for other genres such as country, rock, or world music. Another component of the study revealed that even the type of drugs (marijuana, cocaine, malt liquor etc.) could be predicted based on the music genre (p. 377-8).

Another study about the connection between music and substance abuse looked at the effects on mood compared to listening to music and if they were similar to drug usage. The study subjects were all substance abusers who were part of rehab process that involved a weekly music therapy session. The study took place over the course of five weeks and the participants would fill out a questionnaire at the end of each session (Baker, Gleadhill, & Dingle, 2007, p. 324). The results showed that a majority of the participants found the music sessions allowed them to achieve different emotional states without the use of drugs (p. 327).

MUSIC COMPONENTS – LYRICS

While music, as a whole, has been studied from several different angles, there are other elements of music that are separated out. Lyrics have been a part of music that have received great scrutiny from critics. Especially in the worlds of heavy metal and rap, lyrics can be extremely graphic. Bands such as Slayer and Cannibal Corpse are particularly known for their graphic and brutal lyrical content. Even the Beatles were censored for some of their lyrics. Their song “With a Little Help from my Friends” was banned due to its drug references (Hutchinson, 2011). Their censorship was because of sexual, rather than violent, content. The lyrics represent the “message” of the song. It is what the song is about. In a lot of genres, the lyrics come first and the music comes second in regards to importance to the listener (Stratton & Zalanowski, 1994).

Passion and devotion to music has even drawn some comparisons to other practices. “This would include metal fans carefully memorizing the lyrics of their favorite songs, like persons in traditional Christianity may memorize Scripture. Concerts can be seen as “religious” rituals,” (Stack, 1998, p. 390). This comparison says more about how involving and consuming music can be.

A study has shown that while the instrumentation and the lyrics are two parts of music that often coincide; the influences can be different depending on the mood of the song. A study was conducted that had participants listen to both songs that only had instrumentation and songs with both instrumentation

and lyrics. They found that if the mood of the song was sad or angry, the songs with the lyrics received a higher rating. Happy or calming songs with lyrics were rated lower than the songs with music alone (Ali & Peynircioglu, 2006, p. 528-9). The authors of this study compared to this pairing of music and lyrics to a Gestalt principle (that separate elements, mostly visual, can come together to form a cohesive piece that is greater than its individual segments). But they found that these elements, the instruments and the lyrics, do not contribute equally because they are processed differently in the brain (p. 529). This study shows the importance of looking at the elements that make up music as both a whole and as separate components.

MUSIC COMPONENTS – MUSIC VIDEOS

Another element within music that has been given additional attention is that of the music video. Music videos became popular in the 1980s and are still a major part of the music industry. They can range from the musicians playing in a white room, to very elaborate productions with a story line that follows the theme of the song. Even some of the video content will run through two or three videos such as R. Kelly's "Trapped in the Closet," which was 22 separate videos that had a running theme through them. The music video adds a visual element to the music consumption. The video can add a different meaning, that wasn't evident from just listening to the song. Heavy metal and rap are often criticized for having overtly violent and sexual content in their videos. There is an old saying that "sex sells" and that is why the artists, directors, and producers have models in the videos (Hansen & Hansen, 1990, 213).

The fear with highly violent and sexual videos is the same as the fear with the songs; increased exposure will cause increased sexual and violent tendencies. "Multisensory input reinforces any message, specifically learning and recall...individual meanings for a music video of a song were more favorable and potent than the audio version alone," (Brown & Hendee, 1989, 1661). In the instance of rap videos,

there are more depictions of gun violence and drug usage (Rubin et al., 2001, p. 26). This is also the case with songs that do not have to do with violence lyrically. Songs about having a good time, and partying also have these images in their videos.

A study was conducted that measured the approval levels of videos that contained violence or sexually stylized imagery. The researchers found that videos with higher sexual content had a higher approval rating, but music videos with higher levels of violence received a lower approval rating. They also found that videos that contained high levels of sexual imagery were not rated as highly if the video also contained moderate to high levels of violence (Hansen & Hansen, 1990, p. 228).

THEORETICAL FRAMEWORK – THIRD PERSON EFFECT

W. Phillips Davidson first described the third person effect in great detail in 1983 (Scharrer & Leone, 2008, p. 210). Davidson defined the third person effect as the phenomenon when someone who believes that messages from mass communication will have a greater impact on others than it will on them, or they may also believe that they will experience no effect (Davidson, 1983, p. 3). Many of the studies that have been conducted on the third person effect have dealt with behavioral implications. Scharrer (2002) and Eveland, Nathanson, Detenber, & McLeod (1999) found that the third person effect is found not only in an individual, but is also found demographically (Scharrer & Leone, 2008, p. 211). These studies show that while an individual might feel that others will be more affected by a message, people outside of their demographic will be affected even more so. One study found that people believed that the more removed from their age range another individual was, the more likely they would be affected (Eveland, Nathanson, Detenber, & McLeod, 1999 p. 289). They referred to this as the “Social Distance Corollary” (p. 277). One of the factors that impacts the influence of the third person effect is that of the desirability of the message. Studies by Sun, Pan, & Shen (2008) and Perloff (2009) have shown that if a message is perceived as desirable, the third person effect isn’t as prevalent as if the message is perceived as negative (Rosenthal, Detenber, & Rojas, 2015).

Another factor in the intensity of the third person effect is that of attribution. Gunther (1991) and Hoorens & Ruiter (1996) found that people will attribute internal factors upon themselves and external factors upon others (Perloff, 1999, p. 362). An example of this idea is that if two people are late, person A will think that person B is late because they are lazy or didn't plan well. This would be an example of internal attribution or something that they can control and plan for. However, if person A was late as well, they may believe that it was because of traffic or car trouble. These are examples of an external attribution; which are impacts that are beyond their control.

The most prominent example of the third person effect in music relates to the lyrical content (McLeod, Eveland, & Nathanson, 1997). During the mid 1980s, there was increased focus on the content of lyrics and this led to the introduction of the parental advisory sticker placed on albums starting in 1985 (Christiansen, 1992). In that year, the Parent's Music Resource Center (PMRC) held a Senate hearing and proposed the record industry self-censor by using this sticker and creating alternate "clean" versions of songs. The PMRC created a list which they called "The Filthy Fifteen" which was comprised of 15 songs that they felt were harmful to America's youth. These songs were criticized for having overtly violent or sexual imagery or lyrics. The songs on the list were from a wide-range of genres, but focused mostly on metal (Grow, 2015).

This censorship exemplifies the third person effect. "...many people believe that they are able to resist negative media effects but that others are less capable (or willing) to do so and must be protected by censorship." (McLeod, Eveland, & Nathanson, 1997, p. 154). The censorship actually had the reverse effect on listenership. Twisted Sister lead singer Dee Snider spoke at the Senate hearings on the potential censorship, and he reflected on the hearings 30 years later. "The average record buyer was apathetic. The most typical comment about the sticker was, 'Now we know which records to buy!'" (Snider, 2015). This was called the "forbidden-fruit effect" and it predicted that when something is taken away from someone, that person will actively seek out what was restricted (Christenson, 1992, p. 106).

Musicians have also spoken against it, both publicly (as Snider has), and also lyrically. Rapper Eminem spoke out against the committee and two members in particular in his song "White America."

So to the parents of America, I am the derringer aimed at little Erica, to attack her character, the ringleader of this circus of worthless pawns, sent to lead the march right up to the steps of Congress, and piss on the lawns of the White House, to burn the casket and replace it with a parental advisory sticker, to spit liquor in the faces of in this democracy of hypocrisy, fuck you Ms. Cheney, fuck you Tipper Gore, fuck you with the freest of speech this divided states of embarrassment will allow me to have, fuck you. (Eminem, 2002)

This censorship was industry wide, but was geared more towards rap and metal musicians. Metal group Mudvayne also spoke out against censorship in their 2002 song “Silenced” from their second album.

Insult me in my home, when you were never invited. To live life on your curve, frustrating. Throw sticks into the spokes, to relieve insecurities. Stifle all ascension and sticker our freedom of speech. Sticker this, censor this, ban this. We've got something to say. Police this, condemn this, damn this. We'll be heard anyway. Middle finger is the flag that I wave when I'm silenced. (Mudvayne, 2002)

McLeod, Eveland, and Nathanson’s research posed a question for future research about the third person effect and music censorship. They wondered if those who were most displayed the third person effect more strongly would be more likely to participate in protests and other opinion forming events (1997, p. 168). This is a valid question, however, this research is more interested in the origination of the music. It seems that a lot of the research is focused on the aftereffects rather than the creators of the music. There is plenty of research that shows that the negative effects of music are minimal if they exist at all.

CONCLUSION

What seems to be the theme among the criticism of music and its effects, whether it be drug use, anger, or suicide, is that the music is causing these behaviors or tendencies. But as Stack (1998) mentioned, these links, no matter how clear, are indirect (p. 329). In another study that looked at mental

health issues and any correlations with music, it was indicated that there are links between certain music styles and some personality traits, but they are, again, not the cause (Baker & Bor, 2008, 286). This falls in line with the instance of the Columbine Shooting. It was believed that the music of Marilyn Manson caused the two students to kill 13 people. For the critics, that was the only explanation that made any sense. The fact that they listened to that type of music has more to say about them feeling alienated from the rest of the school population. “Exploring music preferences as a reflection of at-risk status is feasible and relevant to those working with adolescents particularly as many adolescents (e.g. those at risk of suicide) are unlikely to seek out assistance when needed” (p. 287). However, most of the questions that are posed seem to be based on weak connections and assumptions. And, for the most part, the evidence is showing that music as a scapegoat is not a wise claim. There is still a need for more research in this topic. Most of the studies seem to have taken place in the late 80s and early 90s. And the only time this topic seems to be brought back up is in the wake of a tragedy, such as the Columbine High School shooting. “Most research on heavy metal has been qualitative or correlational in nature, and the results of this research have been inconsistent in explaining predictable effects of heavy metal music on listeners,” (Gownesmith & Bloom, 1997 p. 34).

Instead of looking at the causes of listening to a certain music genre, it would be more beneficial to look at what draws certain people to certain genres. Are there certain mental health states that lend themselves to one type of music as opposed to another? Some research is showing the connection to music selection and peer pressure. Youth with perceived problems, such as alienation, tend to latch onto non-mainstream elements and also to people who they feel are dealing with the same issues (Selfhout, Delsing, TerBogt, & Meeus, 2008, p. 4). This idea is seconded by the research conducted by Gardstrom (1999) in the study of music’s influence on criminal behavior. The study showed that while less than one percent felt there was a connection between music and their crimes, 61 percent admitted to listening to music in a group setting (p. 216).

The prevalence of the third person effect hypothesis fits neatly into the media effects frame. One study found that the social distance corollary decreased with regards to violent or misogynistic music.

This is counter to a majority of the third person effect hypothesis research. However, the explanation that the researchers used to explain this phenomenon was that older generations are less likely to come into contact or be exposed to these types of music or imagery (Eveland, Nathanson, Detenber, & McLeod, 1999 p. 289).

These are the connections that need to be looked into. Music can certainly reinforce a behavior, emotion, or mental state, but it is difficult to assert that the music itself can cause these issues. Some might argue that sad songs make people sad. This is true but generally what happens is the song reminds the person of something that happened in their past and they cry. The music was used in an associative type property. As music changes, these issues are going to keep arising. Elvis Presley was censored because of the way he danced. Take that generation that opposed his style and drop them in front of a video show on MTV today and see their reaction. There is no telling what direction music will take over the next 50 years. Add in the increase of smartphones, access to these media forms has never been greater or easier. It will be critical to revisit these studies from time to time as society and music move forward.

APPENDIX

QUESTIONS: Article Elicitation

1. How would you describe your emotions after reading something like this?
2. Did you ever feel there were music styles or genres that were too “extreme” or “violent?”

QUESTIONS: Beginning/Current

1. How would you describe the “extreme” music when you started your career?
2. How do you feel that your music fits into the categories of “extreme” or “violent” or do you feel these descriptions don’t fit at all?
3. How do you feel the “extreme” or “violent” music now compares to when you started?

QUESTIONS: Future

1. Elvis was “extreme” in his day. Then came Alice Cooper, then Slayer, then the likes of Cannibal Corpse. How do you envision the “extreme” music of the next generation looking?
2. If you could choose how your music is remembered, how would that be?

QUESTIONS: The Hypothetical

1. How would you respond if the public blamed your music for a tragedy like the Columbine shooting?
2. Would that have an impact on the way you moved forward with your career? Why or why not?

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CHANGES TO PROPOSAL

Changes, oh so many changes. From the original incarnation of the project proposal to nearing the finish line, this project has taken many twists and turns. The following will layout the changes that were made for the professional project, the analysis, the timeline, and the budget.

Professional Skills Component

The original plan was to do a portrait series of metal musicians using a lighting setup inspired by Martin Schoeller. Part of the reasoning behind creating portraits of musicians was because those were the people that were going to be interviewed for the analysis. It was so immensely difficult to even get the musician's agents to agree to the interview that trying to request time for portraits was out of the question. Because of this, with suggestion from my committee, I shifted my focus to portraits of metal music fans. Even though the direction with the subject matter had changed, the Schoeller lighting setup was still the plan.

After having two dismal turnouts for the portrait sessions, the focus shifted slightly once again. A suggestion was made during the proposal defense that I try to include some live concert photos. Originally I didn't want to include this because I wanted to completely focus on the portraits. However, after having such low turnouts for the portrait sessions, I took my committee's advice and decided to include some live concert photos. Ideally it would be about half live photos and half portraits.

After getting some show photos, I turned my focus back to getting the portraits I needed to complete the second half of the project component. Once again, the turnout was virtually non-existent (about six percent). Strike three was enough for me. I decided to abandon the Schoeller, three light with a backdrop setup and go to a single flash. This allowed me to go to the people

and not have to try to organize group portrait sessions. I was also able to take this to shows and get photos of people while they were waiting outside the venues.

Professional Analysis Component

This component saw far less changes. Originally the focus was going to be on vocalists of some major bands in the U.S. and also a few international bands that were touring in the Kansas City area. As stated previously, the band's agents had zero interest in allowing their clients to take part in this project or research. There were a few bands that I spoke with personally and they agreed to do it, however, their management wasn't on board with that decision.

After meeting dead-end after dead-end, I switched my focus, via suggestion from my committee, to more local bands. I met the committee halfway on this idea and went with nationally touring bands that were based in the Topeka/Kansas City area. This allowed me to interact with people that have toured heavily and were road tested but were still local enough that I could contact them directly and bypass their management. Going this route proved to be much more fruitful.

Originally I wanted to do all of the interviews in person. Because of some time constraints, that wasn't possible. One band I interviewed via email and another by Facebook Messenger. But after transcribing all of the interviews, I decided not to include these two. The answers they provided were similar to ones the bands that were interviewed in person. However, they were less in-depth because it was more difficult to get follow-up questions in a timely manner. Even though their specific ideas aren't included in the analysis, their ideas are echoed by the other bands.

Timeline

The timeline didn't change much, it just got extended by another semester. I tried to make it to all of the shows and festivals that were in the proposal, yet I got rejected from all of them, no's across the board. I still attended Rockfest and the Hellyeah show in Columbia as a spectator and spoke with a few bands at each of them. These were the shows that I was able to get a few bands to agree to participate. They even provided me with contacts at their management companies to speak with directly to make this happen. I spoke with the contacts and let them know that I had already talked with the bands and they had agreed, yet I still was denied.

Budget

The budget changed quite a bit as well. I was able to build the lights that I had talked about in my proposal. However, the LEDs that were in the lights were not controllable. They were on or off. For me this wasn't too big of an issue because I was able to get the exposure I wanted through neutral density filters. The subjects had a problem with the lights. I tested them with Aaron Phillips and he said that he had trouble keeping his eyes open because the lights were too bright and also caused his eyes to dry out. I decided to skip the DIY lights and purchase three Alien Bee 800 strobes. This cost around \$1300 with the lights, softboxes, and stands. Luckily the lights came with every cable and cord needed so there wasn't additional costs on that front. I over shot my budget because of this, however, I saved some money because I was turned down by all of the national festivals and the shows I went to were all in Kansas City which was only 120 miles from where I stayed during the 2016 fall semester and 60 miles from where I was during the spring 2017 spring semester.