

**DEVELOPMENT AND ASSESSMENT OF  
UNDERGRADUATE PROGRAMS COMBINING STUDIES IN  
MUSIC, BUSINESS, MUSIC INDUSTRY**

**Music & Entertainment Industry Educators Association**

**National Association of Schools of Music**

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# Contents

<b>Introduction</b> .....	1
<b>Using the Development and Assessment Document</b> .....	1
<b>Balancing the Equation</b> .....	2
<b>Part One: Fundamental Purposes and Structures</b> .....	2
A. Overview .....	2
B. Content Overview .....	2
C. Program Basis .....	2
D. Administrative Home .....	3
E. Degree or Program Type .....	3
F. Preparation of Students .....	3
G. Extent of Focus .....	4
H. Balancing the Equation .....	4
<b>Part Two: Degree Types and Basic Options</b> .....	4
A. Overview .....	4
B. Majors, Minors, Course Work.....	4
C. Liberal Arts Degrees with at Least One Basis in Music.....	5
1. Elective-based Programs .....	5
2. Specific Area of Emphasis or Minor.....	5
3. Music Industry Emphasis or Minor.....	5
4. Major in Music Industry .....	5
5. Double Major in Music and Business .....	6
D. Professional Degrees in Music .....	6
1. Elective-based Programs .....	6
2. Emphasis in Specific Music Industry Field.....	6
3. Studies in a Specific Outside Field .....	6
4. Double Major in Music and Music Industry .....	6
5. Double Major in Music and Business .....	7
E. Balancing the Equation .....	7
<b>Part Three: Specific Program Purposes</b> .....	7
A. Overview .....	7
B. Purposes .....	7
C. Influences on Purpose.....	8
D. Artistic, Intellectual, Professional Climate.....	8
E. Balancing the Equation .....	8
<b>Part Four: Content and Synthesis</b> .....	8
A. Overview .....	8
B. Content for Specific Programs .....	9
C. Synthesis in Specific Programs .....	10
D. Courses and Curricula in Individual Schools – Balancing the Equation.....	11

<b>Part Five: Program Elements</b> .....	11
A. Overview .....	11
B. Admission .....	11
C. Advisement .....	13
D. Retention .....	13
E. Residence .....	13
F. Distance Learning .....	14
G. Independent Study .....	14
H. Experiential Education.....	15
I. Final Project .....	16
J. Evaluation of Students.....	16
<b>Part Six: Program Resources and Operations</b> .....	17
A. Size and Scope .....	17
B. Faculty .....	18
C. Facilities and Equipment .....	19
D. Library and Information Resources.....	19
E. Funding .....	20
F. Governance and Administration.....	20
G. Industry Advisors.....	21
H. Dissemination of Purposes .....	21
I. Promotional and Published Materials.....	22
<b>Part Seven: Summary – Balancing the Equation</b> .....	22
A. Overview .....	22
B. Starting, Upgrading, and Deleting Degrees and Programs .....	23
C. Synopsis .....	23
<b>Acknowledgements</b> .....	24

## INTRODUCTION

For more than 35 years, American institutions of higher education have offered programs that combine studies in music, business, music industry. Whatever their specific purposes and achievements, each of these programs is founded upon recognition of the important roles that business plays in the world of music. Over the years, these programs have nurtured the talents and abilities of students who have made significant contributions in various sectors of music and the music industry.

The higher education system in the United States thrives on diverse approaches to similar objectives such as maintaining a vibrant and creative music industry in a global economy. Programs combining studies in music, business, music industry are extremely diverse. This document is dedicated to the maintenance of such diversity. The text poses questions related to the expectations of educational programs, but it does not attempt to create specific answers that are applicable in all cases. The questions suggested for self-assessment may be answered in a variety of ways: correct answers must be found for each local situation, since no institution or program necessarily shares the same characteristics with any others.

The National Association of Schools of Music (NASM) reviews institutions and programs for membership based on standards published in its *Handbook*. The association also publishes *Procedures for Institutional Membership*, a document that includes recommended questions for institutional self-studies in preparation for institutional and program reviews.

This self-assessment document does not replace the NASM membership process or any document associated with it. **The purpose of this document is to provide a basis for development and assessment work tailored to the needs of each user.** The document is structured so that sets of questions about each topic can be used alone. It can also be used comprehensively either in the order presented or in some other order. Although the text contains many important questions about programs combining studies in music, business, music industry, it does not purport to contain every question pertinent to every institution. Note also that similar topics are often approached from different perspectives. Individuals wishing to utilize the document comprehensively will want to be judicious in eliminating or emphasizing multiple perspectives on similar questions depending on the nature and scope of their review. The questions posed here should be useful to an institution reviewing its potential or current offerings in conjunction with the accreditation process.

The document may also provide a reference for institutions answering questions from the NASM Commission about elements of programs combining studies in music, business, music industry. Hence, the document is presented as a resource for assessment in a broad variety of contexts of which an NASM review is only one.

## USING THE DEVELOPMENT AND ASSESSMENT DOCUMENT

The planning for and evaluation of degrees and programs combining studies in music, business, music industry take place in a variety of contexts including:

- (a) planning for the improvement of current programs
- (b) examining the viability of current programs
- (c) assessing the need for and viability of new programs
- (d) developing new programs.

The document is structured to provide assistance with analysis prior to action. The depth, scope, and effectiveness of such analysis will have a significant influence on the development of educational quality at specific institutions. The success of both specific and comprehensive assessments usually depend upon involving to some degree all constituencies related to the scope of the evaluation.

If this document is being used in conjunction with or in reference to an institution's relationship with NASM, standards regarding curricula combining studies in music, business, music industry can be found in the *NASM Handbook*, available at the association's Web site.

## **BALANCING THE EQUATION**

Simply stated, in each institutional situation, there is an equation among factors such as purposes, programs, and resources. Each factor must be sufficiently consistent with and supportive of the other in order for a program to work in a balanced and effective way. Balancing the equation means developing and maintaining functioning relationships among parts and between parts and the whole.

Throughout this document there are sections titled "Balancing the Equation." These sections describe relationships among various elements presented. These relationships may be among the issues or resources described in a particular section, or they may apply to relationships among elements addressed in various parts of the text.

## **MUSIC, BUSINESS, MUSIC INDUSTRY**

This sequence indicates:

- (a) the separate fields;
- (b) the possible combination of studies in any two of the three fields; and
- (c) the possible combination of studies in all three fields.

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## **PART ONE: FUNDAMENTAL PURPOSES AND STRUCTURES**

### **A. Overview**

There are many ways to combine studies in music, business, music industry. Therefore, institutions face a broad array of choices when considering curricular offerings in this area. The next three sections address choices of increasingly higher levels of specificity.

### **B. Content Overview**

Programs combining studies in music, business, music industry address content specific to at least two of these three fields. Content includes fundamental knowledge in each area such as but not limited to: basic vocabularies, areas of inquiry and creativity, working patterns, and approaches to evaluation. For example, beyond basic levels, elements of these fields have various relationships in artistic, educational, and industry applications.

### **C. Program Basis**

Every program has its basis in at least one particular field of study. Programs may have more than one basis. Examples are a degree in music industry fulfilling requirements for an undergraduate degree in music, a program in music industry fulfilling requirements for an undergraduate degree in business, a double major in music and business, and so forth.

1. What is the fundamental content basis for the degree program being considered?
  - a. business
  - b. liberal arts
  - c. music
  - d. music industry
  - e. other

2. To what extent is it your intent to offer a comprehensive fundamental preparation for work in the field in the basis area(s) chosen?
3. If you plan to offer more than one undergraduate degree or program combining studies in music, business, music industry to what extent are your answers to numbers 1. and 2. above different for each degree or program?

#### **D. Administrative Home**

Every educational program resides under the administration of some larger entity. Decisions and assessments about administrative home are deeply related to program purpose and function.

1. What is the administrative home of the program?
  - a. music
  - b. business
  - c. arts and sciences
  - d. fine arts
  - e. communication
  - f. other
2. To what extent is the administrative home consistent with the program basis determined above?

#### **E. Degree or Program Type**

There are two fundamental types of undergraduate degrees and programs. Liberal arts degrees focus on broad programs of general studies and electives; at least 25 percent of the program is to be in a major field. Professional degrees in music or in business require at least twice as much study in the major field and thus provide less emphasis on general studies.

1. Do you want to offer/are you offering a liberal arts degree?
2. Do you want to offer/are you offering a professional degree?
3. How consistent is each choice with the program basis, and the administrative home addressed previously?

#### **F. Preparation of Students**

Undergraduate-level programs prepare students for many different immediate futures.

1. To what extent is a program intended:
  - a. to provide knowledge and skills at the career entry level in a general or specific field of work (for example, communication skills (oral and written), ability to work in groups, critical thinking);
  - b. to prepare students for graduate study or other advanced training in music industry, music, business, or law (for example, understanding of Intellectual property, accounting, economics, marketing, and music industry management);
  - c. to provide specific knowledge and capacity in a specific field not necessarily connected to future education or career goals (i.e. provide students with a comprehensive understanding of music industry terms, concepts, structures, and history ;)
  - d. to provide studies in a particular field as part of a general education in the liberal arts and sciences or a more specific area of study (for example, the role of music in popular culture, business history, and American history)?



2. To what extent are decisions regarding preparation of students consistent with those concerning program basis, administrative home(s) and degree or program type(s)?

### **G. Extent of Focus**

Curricular programs can be structured to provide broad overviews of one or more fields of study, or they can be more focused on specific elements of a field. For example, programs associated with music industry may be intended to address the field comprehensively, or they may be focused on a particular aspect or segment of the industry.

1. Within the specific components of a composite program, what is the intent with regard to breath and depth of information covered?
  - a. business
  - b. music
  - c. music industry
  - d. other
2. What is the intent with regard to the degree or program as a whole? What are you preparing students to do?
3. To what extent are decisions about extent of focus consistent with those regarding program basis, administrative home, degree or program type, and student preparation for work in the field?

### **H. Balancing the Equation**

1. To what extent are fundamental decisions about purposes and structures consistent enough to produce the requisite conceptual, programmatic, and resource support to fulfill the purposes chosen?
2. If there are inconsistencies among program basics, administrative home, degree of program type, student preparation, and degree of focus, what can be done either to reduce these inconsistencies or to create mechanisms for minimizing any negatives the inconsistencies may cause?

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## **PART TWO: DEGREE TYPES AND BASIC OPTIONS**

### **A. Overview**

This section provides information and poses questions regarding a number of fundamental options for combining studies in music, business, music industry. These options are presented for liberal arts degrees and for professional degrees in music. Presentation of these specific options does not preclude other options for combining studies in two or more of these fields.

### **B. Majors, Minors, Course Work**

1. Designating a subject as a major normally indicates that the curriculum requires the equivalent of at least one full undergraduate year of studies in that subject, or 25 percent of the total curriculum. Some majors require more than 25 percent in order to provide requisite competency development.
2. Minors and areas of emphasis require less time in the subject area and are not designated majors. Normally, course work in an area of emphasis occupies at least 10 percent of the total curriculum.

3. The term “concentration” is used by some institutions to designate a major, and by others to designate a minor or area of emphasis.
4. Courses are specific units of study that are combined into groups to constitute curricula requirements for majors, minors, areas of emphasis, or concentrations.

**C. Liberal Arts Degrees with at Least One Basis in Music** (*Bachelor of Arts/Bachelor of Science*)

**1. Elective-based Programs**

- a. Is it your intent to offer one or more courses in business or music industry on an elective or individual honors basis to students majoring in music or in other fields?
- b. In this option the courses in these areas are not ordered into curricula requirements for a minor or area of emphasis, but are chosen from among courses available at the institution. How does the institution determine the courses to be offered under this option? Is the institution prepared to answer this question?
- c. What is the access to these programs? Are any of the courses delivered through distance learning mechanisms?
- d. Are there prerequisites for these programs? If so, what are the qualifications of those making decisions regarding these prerequisites?

**2. Specific Area of Emphasis or Minor**

- a. Is it your intent to offer a predetermined set of courses in business and/or music industry associated with the development of specific knowledge and skills where curricular requirements constitute an area of emphasis or minor within the curriculum for a major in music or another field?
- b. If yes, what specific areas of study in music industry or in business will be required?

**3. Music Industry Emphasis or Minor**

- a. Is it your intent to offer a predetermined set of courses in both music industry and business that begin development of a basic, comprehensive understanding of music industry where the curricular requirements constitute an area of emphasis or minor within a curriculum with a major in music or another field?
- b. If the answer is yes, what is your specific intent with regard to developing breadth of understanding and competencies fundamental to work in all areas of the music industry? Why and how are they chosen?

**4. Major in Music Industry**

- a. Is it your intent to offer a comprehensive major in music industry where the institution has a predetermined set of required courses in music industry that occupy at least 25 percent of the total of a 120 semester-hour curriculum and where basic courses in business are also required?
- b. If the answer is yes, how do curricular requirements relate to the common body of knowledge and skills for music industry programs found in Appendix I.F. of the *NASM Handbook*?

## **5. Double Major in Music and Business**

- a. Is it your intent to offer a double major in music and business that meets institutional requirements for graduation with both majors?
- b. If the answer is yes, to what extent does the program also include requirements or opportunities to take courses or otherwise pursue studies and experiences in music industry?

## **D. Professional Degrees in Music (*Bachelor of Music*)**

### **1. Elective-based Programs**

- a. Is it your intent to offer one or more courses in business or music industry on an elective or individual honors basis to students majoring in music or in other fields?
- b. In this option the course or courses in these areas are not ordered into curricula requirements for a minor or area of emphasis, but are chosen from among courses available at the institution. How does the institution determine the courses to be available under this option?

### **2. Emphasis in Specific Music Industry Field**

- a. Is it your intent to offer a curriculum that requires at least 10 percent of a 120 hour program to involve studies that combine studies in music, business, music industry that address the development of competencies in a specific music industry field such as music marketing, copyright and publishing, music entrepreneurship, or studies focused in music industry components such as recording, product manufacturing, sales, advertising, and so forth?
- b. If the answer is yes, what specific music industry field has the institution chosen for the area of emphasis?
- c. If the answer is yes, how do you ensure that all students gain the common body of knowledge and skills required for all holders of professional undergraduate music degrees? To accomplish this purpose, music studies normally occupy at least 50 percent of a 120 hour curriculum.

### **3. Studies in a Specific Outside Field**

- a. Is it your intent to offer a curriculum that requires at least 15 percent of the total program to involve studies focused on a development of general competence in a second discipline? Programs oriented toward future work in the music industry, business, economics, and marketing are examples of a second discipline.
- b. If the answer is yes, what second disciplines will be offered, and to what extent will there be opportunities for introductory or advanced courses in music industry?
- c. If the answer is yes, how do you ensure that all students gain the common body of knowledge and skills required for all holders of professional undergraduate music degrees? To accomplish this purpose, music studies normally occupies at least 50 percent of a 120 hour curriculum?

### **4. Double Major in Music and Music Industry**

Is it your intention to offer a double major that meets institutional requirements for the professional undergraduate degree in music and the professional or liberal arts undergraduate degree in music, such as a Bachelor of Science in Music Industry?

## **5. Double Major in Music and Business**

- a. Is it your intent to offer a double major that meets institutional requirements for the professional undergraduate degree in music and the professional or liberal arts undergraduate degree in business?
- b. If the answer is yes, to what extent are there opportunities or requirements for study in music industry?

## **E. Balancing the Equation**

1. To what extent are specific proposals or choices among degree types and basic options consistent with positions about fundamental purposes and structure, such as content, program basis, administrative home, degree or program type, preparation of students, and extent of focus?
2. If inconsistencies appear, how serious are they to the potential development or continuing success of a particular program? What needs to be done in order to minimize the effects of any inconsistencies identified?

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## **PART THREE: SPECIFIC PROGRAM PURPOSES**

### **A. Overview**

This section addresses the identification and assessment of program purposes. Using fundamental decisions from Parts One and Two, it lays a foundation of choices for developing and reviewing the details of specific program content, supporting systems, and resources. If the institution offers more than one program for combining studies in music, business, music industry, these questions should be considered separately for each program.

### **B. Purposes**

1. What is the stated purpose of each undergraduate degree or program combining studies in music, business, music industry?
2. What specific roles are the program and its graduates expected to play with regard to the music industry, music, and/or business?
3. What are the specific educational goals and direct objectives of the curriculum or program under consideration?
4. How do these goals and objectives relate to issues and decision points outlined in Parts One and Two above regarding program basis, administrative home, types of degrees and options within them, preparation of students, and extent of focus?
5. How do program leaders and the institution define or otherwise conceptualize excellence in terms of program purposes?
6. How consistent are the purposes of the degree or program with those of the unit that provides the administrative home for the program? For example, how consistent is the program with the purposes of the music unit, the business unit, the college of arts and sciences, the institution as a whole?
7. To what extent are statements of purpose truly guiding the development and evaluation of the program? For example, as the basis for (a) making content and other decisions about courses and curricula; (b) long range planning, including curricula and course development,

innovative activities, expansion or reduction of program size; and (c) operational decisions that effect the program including, but not limited to, admission practices, selection of faculty of staff, and allocation of resources.

### **C. Influences on Purposes**

1. How have the set of purposes – for example, mission, goals, objectives, action plans – evolved to their present form for the program under consideration?
2. To what extent is there an organized process, either continuous or *ad hoc*, for developing or evolving goals and objectives for the program?
3. What issues in the fields of music, business, music industry are monitored with regard to maintaining the viability and currency of the program?
4. What operational mechanisms, formal or informal, are in place to review purposes and their relationships to the specific content, procedures, and resources associated with the program?
5. Who is capable of administering such a review?

### **D. Artistic, Intellectual, Professional Climate**

Study at the undergraduate level demands the acquisition of knowledge and skills and their application to fields of practice, research, scholarship, and professional endeavor. The purposes of specific degrees or programs along with the various elements produce an artistic, intellectual, professional climate for undergraduate study. Establishing and maintaining such a climate is an important consideration in developing and evaluating purposes and their impact on program development and achievement.

1. What are the relationships of the artistic, intellectual, professional climates present in (a) the institution as a whole; (b) the undergraduate program of the institution; (c) each undergraduate level program that combines studies in music, business, music industry?
2. How significant are distinctions among the various artistic, intellectual, and/or professional climates that affect the work of the program and the climate desired by the program itself? To what extent are such distinctions a matter of design? To what extent do they result from a random aggregation of operations and practice?
3. To what extent is there a “community” of students created by the program, and what effect does this community have on the artistic, intellectual, professional climate?

### **E. Balancing the Equation**

To what extent are decisions about purposes, the nature of influences on and planning regarding purposes, and artistic, intellectual, professional climates inclusive of and consistent with considerations and decisions addressed in Parts One and Two above?

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## **PART FOUR: CONTENT AND SYNTHESIS**

### **A. Overview**

This section considers a specific content from various fields associated with studies in music, business, music industry. The intent is to seek answers to intensive probing questions about specific content and its relationship to program purposes.

## B. Content for Specific Programs

As determined by the purposes, requirements, and perspectives of specific institutions and programs for each degree or program combining studies in music, business, music industry.

1. Is work in this area (a) required (b) strongly recommended? Answers will vary widely from institution to institution, primarily depending on specific program purposes.
2. If work is required, what is to be achieved in terms of fulfilling degree or program purposes?
3. What is the level of engagement with the content in this area? For example, acquaintance, overview understanding, functional knowledge, in depth knowledge, fluency, virtuosity, etc.
4. What specific content is to be addressed? What are your specific decisions regarding scope breadth, depth, emphasis, or specialization?
5. What levels of knowledge and skills are required in this area in order to complete the program of studies successfully?
6. What means are to be employed to teach the content and develop competency levels determined necessary for program completion? For example, are one or more of the following means involved: classes, private study, independent study, industry related opportunities and experiences such as internships, work study, etc.
7. How do program faculty evaluate student competency in this area?
8. Are all of the decisions made with regard to a specific content area consistent with decisions about overall program purposes and the artistic, intellectual, professional climate of the program?
9. How are decisions made regarding the program? Do institutional constraints impact program decisions?

### Sample Content Area:

#### Music Industry

Overall Function and Structure  
Music Marketing, Promotion, Merchandizing, and Retailing  
Copyright and Licensing Laws and Systems  
Publishing  
Audio Industry  
Music Products Industry  
Artists Management  
Concert Promotion and Production  
Contracts  
Technology  
E-Commerce  
Personal and Professional Development  
Venue Management  
Branded Product Development  
(List continues according to content areas identified by the institution)

#### Business

Economics – Micro and Macro  
Supply Chain Management  
Accounting  
E-Commerce  
Organization, Management, Leadership, and Administration  
Entrepreneurship  
Intrapreneurship  
Marketing  
Web Design  
Business Law  
Finance  
(List continues according to content areas identified by the institution)

#### Music

Performance  
Composition  
Improvisation  
Aural Skills  
Analytical Skills  
History  
Repertories  
Pedagogies

#### General Studies

Communication Skills  
Judgment and Reasoning  
Ethics  
Philosophy  
Mathematics  
Science  
History  
Social Science  
Arts and Culture

#### Practicum/Experiential Opportunities

Radio Programming  
Venue Management  
Tour Management  
Publishing  
Artist Management  
Concert Promotion  
Record Company

### C. Synthesis in Specific Programs

Programs combining studies in music, business, music industry will have different goals regarding synthesis.

For the program you are developing or assessing, normally, the extent to which synthesis can be achieved is dependent upon the degree to which a program is comprehensive in addressing the multiple elements of a particular field or specialization.

Questions of synthesis are particularly appropriate for minor or major programs in music industry. It is understood that synthesis is a lifelong process. However, the following questions address synthesis at the completion of an undergraduate degree or program.

1. How are students expected to combine knowledge and skills in various content areas to identify, analyze, and solve problems associated with work in one or more aspects of the music industry? Normally, such synthesis draws on knowledge and skills in basic music and business subjects as well as those in music industry.
2. How are students able to work on their own and generate reasonable solutions in developing a particular idea or project from concept to final completion?
3. How are students given the ability to develop informed, ethical value and business judgments about issues in music, business, music industry?
4. How are students gaining the skills to be able to respond to issues, opportunities, challenges, and problems that occur in areas that combine work and music, business, music industry?
5. How are students learning to communicate effectively with their peers and with professionals?
6. How are students expected to acquire abilities to work in and/or manage teams or collaborative efforts that include specialists in areas of music, business, or music industry?

### Sample Content Area:

#### Music Industry

Overall Function and Structure  
Music Marketing, Promotion, Merchandizing, and Retailing  
Copyright and Licensing Laws and Systems  
Publishing  
Audio Industry  
Music Products Industry  
Artists Management  
Concert Promotion and Production  
Contracts  
Technology  
E-Commerce  
Personal and Professional Development  
Venue Management  
Branded Product Development  
(List continues according to content areas identified by the institution)

#### Business

Economics – Micro and Macro  
Supply Chain Management  
Accounting  
E-Commerce  
Organization, Management, Leadership, and Administration  
Entrepreneurship  
Intrapreneurship  
Marketing  
Web Design  
Business Law  
Finance  
(List continues according to content areas identified by the institution)

#### Music

Performance  
Composition  
Improvisation  
Aural Skills  
Analytical Skills  
History  
Repertories  
Pedagogies

#### General Studies

Communication Skills  
Judgment and Reasoning  
Ethics  
Philosophy  
Mathematics  
Science  
History  
Social Science  
Arts and Culture

#### Practicum/Experiential Opportunities

Radio Programming  
Venue Management  
Tour Management  
Publishing  
Artist Management  
Concert Promotion  
Record Company

#### **D. Courses and Curricula in Individual Schools – Balancing the Equation**

Organization and utilization of course work as an aspect of undergraduate-level study varies widely among institutions, and even within institutions depending on the type of undergraduate curricula being offered. Course work requirements are tailored carefully to fulfill the specific purposes of each particular program and situation. The same is true when courses are combined to create curricula.

1. What are the course requirements for the specific degree or program combining studies in music, business, music industry that is under consideration?
2. How are these course requirements related to the purposes of the curriculum?
3. How are these course requirements related to the development of knowledge, skills, and proficiencies and content and synthesis as determined by answering questions in Part Four, Items B. “Content for Specific Programs” and C. “Synthesis in Specific Programs”?
4. How are course requirements related to the development and testing of proficiencies appropriate to the area of specialization? If these proficiencies are not expected to be achieved through course work, what other mechanisms for teaching, learning, and evaluation are in place to develop them?
5. To what extent is course work regarded as preparation for examinations and assessments or for entrance to graduate study? To what extent is course work related to the working conditions that the individual will be likely to face upon entry into the profession?
6. How does the content of course work relate to objectives for artistic, intellectual, professional synthesis and integration?
7. In what ways was the composite profile of course work requirements constituted into a curriculum related to the equation that balances purposes, degree types and options, and content?
8. To what extent do overall degree requirements give proportional weight to:
  - a. the student’s area of specialization;
  - b. course work supportive of that specialization;
  - c. general knowledge of music;
  - d. general knowledge of business;
  - e. general knowledge of the music industry;
  - f. general knowledge in the arts, humanities, sciences or the social sciences?

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### **PART FIVE: PROGRAM ELEMENTS**

#### **A. Overview**

All postsecondary educational programs share certain program elements. These elements mix program purposes and content with specific operational and contextual issues.

#### **B. Admission**

The individuals admitted to a particular degree or program combining studies in music, business, music industry do much to define its approach, style, and effectiveness.

1. To what extent is there a defined set of entrance criteria related to the goals and objectives of each degree or program? Has there been an assessment of the type of student most likely



- to benefit from the particular characteristics of specific curricula? Does the institution have policies regarding geographic distribution, cultural and ethnic diversity, and so forth that influence admission decisions? What policies, procedures, or philosophies exist regarding prerequisites for entrance into specific degree programs?
2. To what extent are admission decisions based upon projections about an individual's aspirations and capabilities for:
    - a. completing a specific curriculum;
    - b. achieving a basic general education at the college level;
    - c. developing career-entry level competencies in the area of specialization;
    - d. developing high level professional competencies in the area of specialization?

What criteria are used to make these judgments? For example, does the admissions process take into account some national, institutional, school, or departmental standard of proficiency as a base for its decisions?
  3. To what extent are admission policies based on quotas or other measures which ensure requisite experiences for students at the undergraduate level (for example: faculty size, faculties limitations, internship opportunities, balanced ensembles, tutorials, independent study opportunities, etc.)?
  4. If the institution has an open admission policy, at what point and how are students evaluated for continuation and approved for degree candidacy? What are the content-based expectations of such evaluations?
  5. How is the level of selectivity related to the specific objectives of each degrees or program? What can be learned from a study of the ratios of application to acceptance over the last five years?
  6. To what extent are individual admission decisions made in relation to the body of students already enrolled?
  7. What are the major elements – for example, test scores, GPAs, interviews, recommendations, essays, auditions – of the admissions process for undergraduate students in general and for each program combining studies in music, business, music industry?
    - a. For example, to what extent are individual interviews and assessments part of the admission process? How are any such interviews structured to support the goals and objectives of the degree or program?
    - b. For example, how do the music unit and other administrative units participating in the program structure the admission process?
    - c. For example, what is the content profile of entrance examinations and auditions required of students entering the degree or program? For example, to what extent do auditions and examinations test factual knowledge, general comprehension of concepts, creative approaches to problem-solving, math-based and non-math-based analysis, writing/essays, basic musicianship skills, technical performance skills, interpretive performance skills, potential in the above categories, etc.? How do the answers relate to the whole and to the objectives of the specific curriculum for which the student is enrolling?

8. What is the rank order of importance accorded to the various elements in the admission process, and how does this relate to goals and objectives for undergraduate study:
  - a. at the institution;
  - b. in music or other administrative units engaged in the program;
  - c. in the music industry program?

### **C. Advisement**

Advisement is a mechanism by which progress towards each student's potential can be effectively guided. It is especially important for undergraduate students in music, business, music industry since they will begin their studies with a diversity of previous education, background, and interests. A strong advisement system is an important element in ensuring that each degree or program meets its educational objectives and that students complete programs in a timely manner.

1. What are the elements of the advisement program for students engaged in curricula that combines studies in music, business, music industry? What is its size, scope, and intensity?
2. How is the process of choosing course work for individual students related to the advisement program?
3. How is the advisement program related to professional or vocational practice in the area of specialization? To what extent does it include career counseling?
4. How is advisement related to:
  - a. periodic assessment and evaluation of student competencies;
  - b. overall assessments of the extent to which the program is fulfilling its purpose and meeting its objectives?
  - c. general institutional resources and approaches?

### **D. Retention**

Retention relates both to decisions of students to remain in a particular program and the decision of a program to retain a particular student.

1. What regulations and mechanisms are in place regarding retention of students:
  - a. in the undergraduate program as a whole;
  - b. in specific degree programs;
  - c. in areas of specialization within degree programs?
2. How are the retention mechanisms related to:
  - a. the admissions process;
  - b. the advisement program?
3. To what extent have students left the program of their own volition? How many of these students have completed undergraduate work at other institutions? To what extent are these decisions analyzed with respect to the institution's admission and advisement programs?

### **E. Residence**

Residence policies vary widely from institution to institution. It is recognized that no single residence policy will be appropriate in every case; however, the intensity of a student's experience in the undergraduate community influences individual growth in the primary field of study.

1. What are the primary forces driving the institution's residence policies for undergraduate study? How consonant are these forces with the institution's objectives for undergraduate study as a whole, the objectives of undergraduate programs in areas of specialization, and the objectives for a particular artistic, intellectual, professional climate in the specific program under consideration?
2. How do residence requirements relate to the institution's admission, advisement, and retention systems and to the degree requirements for the specific program under consideration?
3. To what extent do residence policies relate to the provision of experiences that approximate the eventual working situations of the student?
4. How are residence requirements evaluated with respect to their effectiveness in supporting the objectives of the specific degree or program curriculum under consideration?

#### **F. Distance Learning**

Distance learning may be used to develop knowledge, skills, and competencies in various aspects of programs combining studies in music, business, music industry. The potential for offering courses through a distance learning mechanism provides an opportunity to design unique programs; however, the institution must consider control factors to establish and maintain the integrity of these delivery methods.

1. To what extent does the institution and the program use distance learning in the delivery of content? What are the relationships of such elements as program or course content, interactive technologies, teaching techniques, schedules, patterns of interaction between teacher and student, patterns of interaction among students, and evaluation mechanisms?
2. To what extent do the distance learning aspects of any program have clearly defined requirements for technical competence and technical equipment?
3. How does the institution assure consistency in the application of policies, procedures, and standards for entering, continuing, and completing courses, programs, or degrees?
4. What means are available to assure functional equivalency when an identical program or a program with an identical title is offered through distance learning as well as on campus?
5. What additional resources will be required by distance learning programs (facilities, faculty credit-load hours, technology, budgets, etc.)?
6. What criteria are used to determine whether any or a number of aspects of a particular program or degree will be offered through distance learning?

#### **G. Independent Study**

Independent study may or may not be a program or degree requirement. If independent study is offered:

1. What is the primary purpose of independent study opportunities provided to students in any specific degree or program combining studies in music, business, music industry?
2. What are the expectations regarding competency or experiential development in independent study opportunities?

3. To what extent do the approaches to independent study covered in items G.1. and H.2. above coincide with degree or program purposes and aspirations for the artistic, intellectual, professional climate in the program?
4. To what extent are various evaluation procedures concerning independent study consistent with specific program or degree goals and objectives, including the artistic, intellectual, professional climate?

## **H. Experiential Education**

*Note: experiential education includes, but is not limited to, internships.*

Experiential Education is regarded as essential for degrees preparing individuals for career entry into the music industry. Experiential Education may be desirable for programs with other purposes. Programs that are minors, areas of emphasis, or elective based opportunities for studies in business or music industry may or may not have experiential education requirements.

1. What are the specific purposes of the experiential education program? How are these related to the purposes, course content, curricula requirements, and specific preparation objectives of degrees and programs combining studies in music, business, music industry?
2. What is the structure of the experiential education program? How are experiential education opportunities identified and evaluated for their ability to assist in the fulfillment of program or degree purposes? What distinction, if any, is made between internal and external experiential education?
3. How are experiential education opportunities and locations identified, approved, evaluated, and validated? What is the process for choosing companies to take part in experiential education?
4. To what extent are institutional faculty in charge of the experiential education program? Normally, a direct oversight relationship consisting of regular communication and evaluation between faculty and experiential education provider is required.
5. To what extent are specific expectations for learning and experience stipulated for each experiential education? How are students informed of these expectations?
6. Within the experiential education opportunity, to what extent is the experience a guided exercise by the company or an independent exercise by the student?
7. If experiential education opportunities are associated with specific topics, how are topics chosen for each student? What kinds of assessments do faculty make in the assignment or choice of these opportunities? To what extent does the nature of the program of study determine the matching of students and these opportunities?
8. What weight does experiential education and its evaluation carry in overall evaluation of student achievement?
9. How are experiential education opportunities organized in terms of applicable labor laws, liability, or insurance issues?
10. Does the on site experiential education supervisor provide a written evaluation at the conclusion of the program?

## **I. Final Project**

A final project may or may not be required. When required, final projects are normally structured to demonstrate competence in an area of specialization. For the purposes of this document, final projects include, but are not limited to, music industry studies, business plans of various types, analytical papers, theses, lecture demonstrations, performances or other original work. It is recognized that institutions may have other final project requirements in addition to those exemplifying traditional formats, and that structured final projects may not be appropriate for some curricula. If final projects are required:

1. What are the purposes of the final project? How are final projects associated with purposes of the degree program?
2. What kinds of final projects are acceptable in terms of content, method, results?
3. To what extent is the final project regarded as a guided exercise or an independent exercise? To what extent are final projects guided by faculty?
4. What course, directed study, or seminar structure will prepare students for the creation of the final project?
5. What level of original research, critical review, or industry analysis is required in the final project?
6. How are final project topics or objectives chosen? What is their relationship to a needs assessment of:
  - a. overall professional/intellectual/artistic development;
  - b. development in the area of specialization;
  - c. preparation for other work in music, business, music industry professions?
5. By whom and with what criteria are final projects evaluated?
6. What significance does the final project have in graduation decisions?

## **J. Evaluation of Students**

Evaluations take place throughout programs and degrees. Specific and general evaluations of all types abound. This section is concerned with the program's overall approach to evaluation with summary evaluations such as comprehensive reviews.

1. What is the established philosophy with respect to evaluations at various points in the undergraduate degree or program? How does this philosophy relate to the purposes of the program or degree combining studies in music, business, music industry?
2. To what extent does this philosophy address the content, timing, and level of expectations of evaluations?
3. What content and levels of competency are assessed in evaluations? How do content and competency choices relate to the goals and objectives of each curriculum? How are these choices related to admission, retention, advisement, and course requirements?
4. How does operation of the evaluation system contribute to the artistic, intellectual, professional climate desired for the degree or program?
5. How does the policy for evaluations encourage and assess the development of individual skills and creative approaches to disciplinary subject matter? To what extent do such reviews indicate an individual's progress toward independence as a professional?

6. To what extent do evaluations assess abilities to integrate knowledge and skills gained through discrete course work and other experiences?
7. To what extent does the evaluation system assess comprehensive acquisition of knowledge and skills consistent with the objectives of the undergraduate program or degree and any areas of specialization?

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## **PART SIX: PROGRAM RESOURCES AND OPERATIONS**

Resources are more than dollars, or even what dollars buy. For undergraduate degrees or programs combining studies in music, business, music industry, resources and operations create an environment for teaching and learning which by its characteristics should encourage and facilitate the achievement of goals and objectives.

### **A. Size and Scope**

In most cases, the size and scope of a program have direct impact on

- (a) the resources available;
- (b) the reputation of the program locally, regionally, nationally, and internationally; and
- (c) the relationship between reputation and resources.

Size and scope considerations also should be related directly to the purposes of each degree or program.

1. What are the relationships among the size and scope of the degree or program combining studies in music, business, music industry and the goals and objectives of:
  - a. each undergraduate degree or program;
  - b. the total music program;
  - c. the institution;
  - d. industry requirements and expectations?
2. What is the relationship of the size and scope of the degree or program to the maintenance of the requisite artistic, intellectual, professional climate?
3. To what extent can the institution ensure for the degree or program
  - a. an appropriate number of qualified faculty and other resources;
  - b. sufficient advanced courses appropriate to the major area of study; and
  - c. requisite experiences, particularly internships?
4. To what extent do the size and scope of the program relate to the continuous maintenance of a community of students and faculty sufficient to support the degree and program?
5. How do the size and scope of the degree or program relate to its instructional profile? For example, what is the incidence of instruction in lectures, seminars, tutorials, workshops/forums, independent study, individual projects, internships, etc.? How does this instructional profile in turn relate to the maintenance of the appropriate artistic, intellectual, professional climate as indicated by the objectives for the degree or program?
6. What projections are made regularly about the size, scope, and content of the degree or program, especially as related to the stability and continuity of resources, including the maintenance of key faculty positions and resources? How are these projections related to career and employment trends, including self-employment, in areas covered by the degree or program?

7. Have size and scope issues been considered in relation to the work of educational institutions in the same geographic area or beyond? For example, to what extent have there been local, regional, national, or international analyses of:
  - a. the need for each degree or program that combines studies in music, business, music industry; and
  - b. the possibility of sharing resources and other cooperative efforts?

## **B. Faculty**

The success of any degree or program is dependent upon the quality and experience of the faculty. The background, experience, and leadership of these individuals will determine to a large extent the level of excellence the program can achieve.

1. Based on institutional requirements, what qualifications are expected of faculty who will teach specific music industry courses or otherwise provide leadership to a music industry program? To what extent is professional experience beyond academe required? Normally, experience as a manager, entrepreneur, or performer counts as professional experience.
2. To what extent does the overall profile of faculty expertise in music, business, music industry match the size, scope, goals, and objectives of the specific degree or program?
3. What policies and procedures are used to select faculty for service in the degree or program? How are these procedures determined? How are these procedures related to:
  - a. purposes;
  - b. specific goals and objectives;
  - c. need for specific expertise;
  - d. resources;
  - e. maintenance of an appropriate artistic, intellectual, professional climate; and
  - f. the size and scope of the administrative unit and the degree or programs?
4. To what extent do faculty serve as role models or mentors for students? What do these role models represent, especially with respect to professional achievements and to exemplifying a continuity of commitment to artistic, intellectual, professional growth?
5. What mechanisms are in place to encourage continuous faculty development, including work in contexts beyond the institution? To what extent are faculty able to learn about areas concerning music, business, music industry beyond their specializations and keep up with the changing pace of the industry?
6. To what extent are faculty members associated with the degree or program successful in teaching creativity and in encouraging creative approaches by their students to content, issues, and challenges?
7. How are teaching loads determined? What are the profiles of faculty teaching loads both individually and collectively? To what extent do these profiles seem to support the goals and objectives of the curricula combining studies in music, business, music industry and the presence of the desired artistic, intellectual, professional climate?
8. To what extent does the institution have effective mechanisms for providing mentors or other assistance to faculty or graduate assistants new to teaching in the degree or program?
9. How is faculty "leadership" defined and how is this definition related to the purposes and the specific goals and objectives of the degree or program, the artistic, intellectual,

professional climate, and its size and scope? To what extent are members of the faculty, both individually and as a group, exerting leadership in their areas of expertise:

- a. locally;
- b. regionally;
- c. nationally; and
- d. internationally?

How does the issue of leadership relate to hiring, promotion, and tenure policies and procedures?

10. What other promotion and tenure policies are in place related to specialized music industry faculty? To what extent does the institution and music unit understand terminal degrees and equivalencies regarding this field? To what extent are promotion and tenure policies developed in relation to the specific purposes/content/resources/context equation operating at the institution?
11. How effective is the institution's evaluation system regarding faculty work in
  - a. various sectors of music industry;
  - b. research and scholarship;
  - c. teaching;
  - d. music?

### **C. Facilities and Equipment**

Many degrees and programs require specialized facilities and equipment. The following questions are concerned with these resources.

1. What specific facilities and equipment are needed to support each specific degree or program that combines studies in music, business, music industry?
2. To what extent are facilities and equipment adequate for the size and scope of the degree or program?
3. How do degree or program faculty influence decisions concerning facilities and equipment?
4. How effective is the mechanism for evaluating facilities and equipment needs on a continuous basis? How effective is the institution's program for maintenance, repair, and replacement of necessary equipment?

### **D. Library and Information Resources**

Library and information resources are critical to the success of degrees and programs.

1. What are the overall characteristics of:
  - a. the institution's library system;
  - b. the institution's access to information resources?

How do these characteristics relate to the goals and objectives of the degree or program under consideration and to the needs of the undergraduate faculty and students engaged in it?

2. How do the collections and access in music, business, music industry support the purposes, specific goals and objectives, the artistic, intellectual, professional climate, the size and scope of the degree or program, and the specific curricula that combine studies in these fields?



3. What mechanisms and personnel are in place to maintain an appropriate relationship between (a) course work, requirements, and curricula; and (b) library resources and access in an organized and ongoing manner? To what extent are these mechanisms, including acquisitions, collections, and access management, effective in developing collections and access that support each degree or program?
4. How well do library and access to information, facilities, and services serve students and faculty? To what extent do these provide a supportive environment for study?
5. To what extent does the collection support the needs of faculty and those of students in their areas of concentration? If not, how are these needs fulfilled? What are the working relationships with the nearest major research library? What databases are available online?

#### **E. Funding**

The control exerted by funding is recognized most directly with respect to short-term operations. However, this control is equally significant with respect to possibilities for long-term achievement. Salaries, stipends, fellowships, scholarships, basic technology, professional development, and other direct funding are important. However, the relationship of funding to larger issues related to quality also should be considered (for example: resources for personnel development, the maintenance of an artistic, intellectual, professional climate, library resources, internship or practicum opportunities, etc.).

1. What is the relationship of present and projected funding to (a) degree or program purposes and specific goals and objectives; (b) the artistic, intellectual, professional climate; and (c) the size and scope of the degree or program? How are funding projections integrated into short- and long-term planning?
2. How does this projection relate to continuity of each degree or program or to plans for its expansion or diminution?
3. How are funding decisions made? For example, does the degree or program receive funding primarily on the basis of tuition generated, some other formula, or the adjudged merits among all undergraduate-level programs? How effective is the degree or program in maintaining and enhancing its funding?
4. How effective is the use of funds allocated to the degree or program?

#### **F. Governance and Administration**

Governance implies both a decision-making process and supervision of policy implementation. Administration implies regular decision-making guided by overall policies established by the governance system as well as the means by which such decisions are carried out. Normally, there is a strong connection between administration and governance. Programs combining studies in music, business, music industry may have governance and administrative relationships with more than one academic unit; however, one unit should be determined as the primary home. In cases where more than one academic unit is involved, the questions below apply to all units.

1. What are the primary governance and administrative structures affecting the degree or program?
2. How does the governance and administrative structure at various applicable levels – state, institutional, college, department – relate to:
  - a. overall decisions about degree or program purposes, content;

- b. the maintenance of an artistic, intellectual, professional climate;
  - c. the size and scope of the degree or program;
  - d. basic resources including but not limited to funding?
3. What are the primary administrative structures related directly to the operation of the degree or program? How do degree and program faculty relate to this administrative structure? How does this administrative structure relate to other undergraduate administrative structures in music, business, or other units, and in the institution as a whole?
  4. What is the relationship of administration to the allocation and deployment of resources? How are these allocation decisions related to those with direct responsibility for the content of the degree or program?
  5. What roles do faculty or administrators of the degree or program have regarding specific decisions regarding curricula, students, and faculty?
  6. How effective is the governance and administrative system in supporting and developing the quality of the program?

#### **G. Industry Advisors**

Institutions may find information resources in the form of experienced individuals or a group of advisors. The following section concerns advisory groups who provide guiding information, as opposed to honorary advisors who play more of a figure head role. Active, advice-giving advisory groups are important when an institution wishes to offer curricula combining music, business, music industry intended to prepare students for work in some industry related enterprise.

1. What are the specific purposes for the advisory group? To what extent is the advisory group expected to address such issues as:
  - a. degree or program purposes and content;
  - b. the artistic, intellectual, professional climate;
  - c. size and scope of the degree or program;
  - d. basic resources, including, but not limited to, funding;
  - e. internships and other practicum opportunities;
  - f. career development and entry into the profession;
  - g. access to guest lectures, field trip opportunities, and other industry related activities that develop knowledge and perspective?
2. What documents and mechanisms are in place to ensure clarity with regard to the roles and powers of advisory groups in the operation of a degree or program?
3. What qualifications are expected of individuals who will serve as advisors?
4. What policies and procedures are used to select individuals for advisory service?
5. To what extent is the advisor or advisory group expected to provide forecasting for the program, especially with regard to developing issues and trends in the music industry and the potential effects on degree or program content?

#### **H. Dissemination of Purposes**

The communication of purposes – mission, goals, objective, action plans – to all appropriate constituencies – faculty, parents, students, administration, alumni, professionals in the field – is

essential to preserve a sense of rationality about the variety of efforts and operations needed for a degree or program to function.

1. To what extent is there a continuous effort to promote common understanding of purposes among the constituents of the degree or program that combines studies in music, business, music industry?
2. To what extent are responsibilities for communicating purposes – mission, goals, objectives, and action plans, etc. – delineated? How effectively are these responsibilities being carried out, both with respect to the program itself, to the institution as a whole, and to external constituencies and the industry as a whole?
3. How do faculty of the degree or program evaluate its effectiveness in communicating its purposes to various constituencies?

#### **I. Promotional and Published Materials**

The wide variety of programs and degrees combining studies in music, business, music industry necessitate extreme clarity in catalogs and other published materials. Information provided in print and on the Web is expected to describe program purposes, content, resources, and expected results with accuracy and clarity.

1. What mechanisms and procedures are in place to ensure continuing consistency between (a) promotional statements and published materials and (b) program purposes, content, and learning expectations?
2. What are the mechanisms for ensuring that the titles of degrees and programs are consistent with their content?
3. What mechanisms and procedures are in place to ensure clear distinctions between full-time and adjunct faculty?
4. How effective is the information about the program that is made available to enrolled students? For example, to what extent do students have clear information about program requirements, any prerequisites for courses, the specific scope of the degree or program, career objectives and preparation, and so forth?
5. If a degree or program makes public statements and/or promises regarding such matters as program excellence, educational results, success in placement, achievements of graduate or faculty, what are the mechanisms for maintaining valid documentation?

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### **PART SEVEN: SUMMARY – BALANCING THE EQUATION**

#### **A. Overview**

The planning for and evaluation of degrees and programs combining studies in music, business, music industry take place in a variety of contexts. As indicated in the Introduction, these include:

- (a) planning for the improvement of current programs
- (b) examining the viability of current programs
- (c) assessing the need for and viability of new programs
- (d) planning new programs

After completing some or all of the foregoing sets of assessment questions, a summary may be useful, particularly if it is to support specific decisions concerning degrees and programs.

## **B. Starting, Upgrading, and Deleting Degrees and Programs**

1. Given all factors that need to be considered, what are the real costs involved in beginning, improving, or deleting a particular degree or program? If a new curriculum is being started or an existing curriculum is being upgraded, what is the probability that resources will be available in perpetuity to ensure an acceptable level of quality? If a curriculum is being deleted, what effects may be expected on the program as a whole? For example, will deletion of a curriculum result in a loss of resources or the ability to redirect resources into stronger programs?
2. What is the need for the existing or projected curriculum at local, regional, and national levels with respect to:
  - a. its level of excellence;
  - b. the general, technical, intellectual, professional needs of the music field (generally and music industry in particular); and
  - c. the employment prospects for graduates?
3. What is the relationship of a projected curriculum to existing curricula with respect to purpose, goals and objectives, resources, general requirements, and general policies, both at the institution and at other institutions? The relationship to resource utilization is especially crucial, particularly when considering prospects for excellence.
4. If a curriculum is being initiated, what degree of excellence can be expected given the institution's purposes/content/resources/context equation? How long will it take the institution to achieve the level of excellence sought at the beginning? What is the relationship of this length of time to the development of a strong reputation for the degree or program?

## **C. Synopsis**

*(The following questions are intended to address and combine answers discussed in other sections.)*

1. To what extent is there logical consistency between:
  - a. the purposes, intent, and content; and
  - b. the operational aspects of each degree or program element?To what extent do the concepts, policies, and operations of the various parts contribute to the functioning of the degree or program as a whole?
2. What is the level of excellence being achieved by the degree or program?
3. What are the critical internal and external issues that will influence the future viability and effectiveness of the degree or program?
4. What are the strengths, improvement needs, challenges, and opportunities listed in priority order by category?
5. To what extent does the assessment reveal that the institution and the programs combining studies in music, business, music industry are in good positions to deal with these critical issues?
6. What are the specific next steps for the degree or program in some or all of the areas of consideration outlined above?

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