

# Market Analysis for a Bachelor's in Music Entrepreneurship

Prepared for Clarion University of Pennsylvania

March 2013



In the following report, Hanover Research analyzes the potential market for a bachelor's degree in music entrepreneurship at Clarion University of Pennsylvania. The report analyzes degree completion trends national and regionally, examines the labor market outlook for careers related to music entrepreneurship, and profiles relevant degree programs.

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# EXECUTIVE SUMMARY AND KEY FINDINGS

## INTRODUCTION

This report analyzes the potential market for a bachelor's degree in music entrepreneurship at Clarion University of Pennsylvania. The report is organized according to the following three sections:

- **Section I: Degree Completion Trends** examines potential student demand for a bachelor's degree in music entrepreneurship by analyzing degree completions trend between 2007 and 2011 for related degree programs both nationally, regionally, and within Pennsylvania. This section also includes a review of secondary literature pertaining to student demand for music entrepreneurship programs.
- **Section II: Labor Market Outlook** analyzes national and regional labor market data for occupations related to music entrepreneurship based on data from the Bureau of Labor Statistics as well as other sources.
- **Section III: Institutional Profiles** provides information on institutions that currently offer music entrepreneurship programs. This section describes the curriculum, career opportunities, tuition, and other program characteristics of the programs at the following three institutions:
  - Judson University
  - The University of the Arts
  - Drexel University

## KEY FINDINGS

- **Music Entrepreneurship represents a growing segment of music education**, as universities realize the need for career preparation for music students and as students in non-business majors increasingly request entrepreneurship courses. Administrators at such institutions as Julliard and the New England Conservatory have advocated for increased focus in business skills and innovation in traditional music education in order to prepare students to compete in a challenging marketplace.
- **Actual degree programs in Music Entrepreneurship at any award level are extremely rare.** Currently, only two institutions offer bachelor's degree options in music entrepreneurship: The University of the Arts (Bachelor of Science in Music Business, Entrepreneurship, and Technology) and Judson University (Music Business and Entrepreneurship). A variety of certificate programs, minor programs, elective options, and dedicated entrepreneurship centers also support music students.
- Student demand for degree programs related to music entrepreneurship generally appears to be trending upward at a modest rate at the regional level, when examining recent degree completions data from Pennsylvania, Ohio, and New York.

Furthermore, this growth outpaced national rates indicating that regional demand for entrepreneurship programs may be higher than national demand. However, **degree completion trends for general music programs demonstrated slower growth than entrepreneurial programs both nationally and in Pennsylvania.**

- An examination of Music and Entrepreneurship degree completions by region within Pennsylvania was inconclusive, as many institutions saw fluctuations in conferrals across the examined time period. In northwest Pennsylvania, there are only two institutions that confer over 10 degrees each year in Music or Entrepreneurship. While this may indicate a new market for such a degree, **state labor projections predict a stagnant or decreasing number of jobs in many related occupations.**
- Both examined music entrepreneurship bachelor's programs require a mix of business entrepreneurship courses and traditional music, while also placing an emphasis on career preparation for students through senior projects or internships. For example, Judson University requires 20 percent of the overall curriculum to be completed in business and entrepreneurship.

## SECTION I: DEGREE COMPLETION TRENDS

This section analyzes potential student demand for a bachelor's program in music entrepreneurship with a particular focus on the region surrounding Clarion University of Pennsylvania. We analyze regional and national degree completion data obtained from the National Center for Education Statistics (NCES), as well as secondary literature describing student demand for these degrees.

### OVERVIEW OF STUDENT DEMAND FOR MUSIC ENTREPRENEURSHIP

#### STUDENT DEMAND

The rise of entrepreneurship programs has been well documented. Traditionally reserved for business school students, institutions increasingly offer entrepreneurship programs as part of an interdisciplinary degree option available to students campus-wide. For example, the Ewing Marion Kauffman Foundation recently provided eight multimillion-dollar grants to universities for entrepreneurship programs in non-business departments such as nursing, liberal arts, and music.<sup>1</sup> The recent rise in entrepreneurship education has been largely student-driven with requests for new courses in non-business fields originating from the student body.<sup>2</sup>

*The recent rise in entrepreneurship education has been largely student-driven.*

#### OVERVIEW OF MUSIC ENTREPRENEURSHIP PROGRAMS

The College Music Society published a *Summit Handbook on Music Entrepreneurship* in 2010 to guide educators intending to develop a music entrepreneurship program. In this document, the authors note the absence of existing music entrepreneurship programs at the bachelor's level at that time. Currently, the Arts Entrepreneurship Educator's Network (AEEN) maintains a record of colleges and universities with music entrepreneurship programs.<sup>3</sup> Figure 1.1, on the following page, identifies these programs. Additional programs have been identified through a general scan of secondary literature and college websites. This national scan reveals that **only two institutions offer bachelor's degree options in music entrepreneurship**: The University of the Arts (Bachelor of Science in Music Business, Entrepreneurship, and Technology) and Judson University (Music Business and Entrepreneurship).

<sup>1</sup> Mangan, K. "Entrepreneurs in Every Department." *The Chronicle of Higher Education*, March 1, 2013. <http://chronicle.com/article/Entrepreneurs-in-Every/16250/>

<sup>2</sup> Ibid.

<sup>3</sup> "Music." Arts Entrepreneurship Educator's Network. <http://www.aeen.net/page3/page20/page20.html>

**Figure 1.1: Music Entrepreneurship Programs in the United States**

INSTITUTION	DEPARTMENT OR CENTER	PROGRAM OR DEGREE
<b>University of Colorado at Boulder</b> <sup>4</sup>	Entrepreneurship Center for Music	Certificate in Music Entrepreneurship
<b>Salem College</b> <sup>5</sup>	School of Music	Music Entrepreneurship Minor
<b>Loyola University</b>	The Center for Music & Arts Entrepreneurship	Minor in Entrepreneurship, Emphasis in Music Industry Studies
<b>The University of the Arts</b> <sup>6</sup>	School of Music	B.S. in Music Business, Entrepreneurship & Technology Minor in Music Business, Entrepreneurship & Technology
<b>University of South Carolina</b> <sup>7</sup>	School of Music	Music Entrepreneurship Minor
<b>New England Conservatory</b> <sup>8</sup>	Entrepreneurial Musicianship	Entrepreneurial Grants, courses, the EM Series and performance projects, the advisor network, Internship and Fellowship opportunities, in-house entrepreneurial venture, Bridge: Worldwide Music Connection
<b>Manhattan School of Music</b> <sup>9</sup>	Center for Music Entrepreneurship	Practical Foundations: Entrepreneurial Leadership Skills, Career Advising & Entrepreneurial Coaching, Advanced Practicum in Music Entrepreneurship, Internships
<b>Judson University</b> <sup>10</sup>	Music Department	Music Business and Entrepreneurship Major
<b>University of North Carolina at Pembroke</b> <sup>11</sup>	Department of Music	B.A. in Music with an Elective in Business
<b>University of Iowa</b> <sup>12</sup>	College of Liberal Arts and Sciences	Certificate in Performing Arts Entrepreneurship
<b>North Carolina State University</b> <sup>13</sup>	Music Department	Minor in Arts Entrepreneurship
<b>University of Maryland – Baltimore County</b> <sup>14</sup>	Department of Music in collaboration with the Baltimore Symphony Orchestra	Post-Baccalaureate Certificate in Music Entrepreneurship

<sup>4</sup> "Entrepreneurship Center for Music." University of Colorado Boulder. <http://music.colorado.edu/departments/ecm/>

<sup>5</sup> "School of Music." Salem College. <http://www.salem.edu/music>

<sup>6</sup> "Music Business, Entrepreneurship & Technology." The University of the Arts.

<http://www.uarts.edu/academics/music/music-business-entrepreneurship-technology>

<sup>7</sup> "The School of Music is Pleased to Announce the Nation's First Music Entrepreneurship Minor!" University of South Carolina. <http://www.music.sc.edu/eship/About.htm>

<sup>8</sup> "Entrepreneurial Musicianship." New England Conservatory. <http://necmusic.edu/em>

<sup>9</sup> "CME Program Offerings." Manhattan School of Music. <http://www.msmnyc.edu/Offices/Center-for-Music-Entrepreneurship>

<sup>10</sup> "Music Business and Entrepreneurship." Judson University. [http://www.judsonu.edu/Undergraduate/Music/Music\\_Business\\_and\\_Entrepreneurship\\_Program/Music\\_Business\\_and\\_Entrepreneurship/](http://www.judsonu.edu/Undergraduate/Music/Music_Business_and_Entrepreneurship_Program/Music_Business_and_Entrepreneurship/)

<sup>11</sup> "Bachelor of Arts in Music with Elective Studies in Business." University of North Carolina at Pembroke, Oct. 15, 2010. <http://www.uncp.edu/music/degree/bab/index.htm>

<sup>12</sup> "Performing Arts Entrepreneurship." University of Iowa. <http://www.registrar.uiowa.edu/catalog/liberalartsandsciences/performingartsentrepreneurship/>

<sup>13</sup> "Arts Entrepreneurship." North Carolina State University. <http://www.ncsu.edu/music/artsentrepreneurship/>

<sup>14</sup> "1-Year Post-Baccalaureate Certificate Program in Music Entrepreneurship." UMBC. <http://www.umbc.edu/music/programs/entrepreneurship.php>

## ENTREPRENEURSHIP AND MUSIC

The music industry has historically rejected education in entrepreneurship, with the Career Development Director of the Julliard School explaining that the “business-y connotation... still rubs a lot of artists the wrong way.”<sup>15</sup> In response to this common belief, many music programs offer an elective or workshop in topics of “career development” or “the music industry” to offer this content without an obvious business focus.

However, recognition of the importance of this knowledge is growing quickly as the arts industries evolve. The President of the Manhattan School of Music explains that “The whole infrastructure of music is experiencing seismic shifts, and music schools have to move with those changes.” Schools of music are beginning to realize the importance of career development and business knowledge, and students acknowledge that the stigma of entrepreneurship is decreasing. The Career Services Director at the New England Conservatory in Boston echoes the importance of this education: “Whether you call it entrepreneurship or not, what it comes down to is helping young musicians see themselves as the masters of their own future – that they can create opportunities, not just waiting to be handed something.”

This training is especially important as the current economic climate continues to negatively affect many areas of traditional employment in music industries. One music professor at Duquesne University explains that “The days of being *just* a classical violinist or jazz saxophonist are over... The musician of the future considers the whole package.”<sup>16</sup> As the marketplace shrinks, music programs must prepare students with the right tools to prosper and develop creative alternatives to traditional jobs.

## DEGREE COMPLETION METHODOLOGY

In order to gauge student demand for a bachelor’s degree program in music entrepreneurship, we use recent degree completion data from the National Center for Education Statistics (NCES). The NCES utilizes a taxonomic system of numeric codes to classify postsecondary academic programs, known as the Classification of Instructional Programs (CIP) system. Institutions of higher education nationwide submit degree completion data, classified by CIP code, to the NCES’s Integrated Postsecondary Education Data System (IPEDS). All degree conferral data used in this report were drawn from IPEDS.<sup>17</sup>

Examining degree completion trends over the past five years allows for an estimate of potential student demand for bachelor’s degrees in music entrepreneurship. For instance, if

<sup>15</sup> Miller, K. “Teaching Musicians to Be Entrepreneurs.” *Bloomberg Businessweek*, Mar. 28, 2007. <http://www.businessweek.com/stories/2007-03-28/teaching-musicians-to-be-entrepreneursbusinessweek-business-news-stock-market-and-financial-advice>

<sup>16</sup> “‘Music Entrepreneurship’ Helps Young Musicians Chart Careers in a Crowded Market.” *Pittsburgh Gazette*, Aug. 9, 2009. <http://www.post-gazette.com/stories/ae/music/music-entrepreneurship-helps-young-musicians-chart-careers-in-a-crowded-market-352918/>

<sup>17</sup> “Integrated Postsecondary Education Data System.” National Center for Education Statistics. <http://nces.ed.gov/ipeds/datacenter/>

bachelor's degree conferrals among music entrepreneurship programs have increased over time within a certain geographical area, it is reasonable to infer that demand for such a degree is trending upward within the region. Correspondingly, if completions have decreased, then it is likely that demand is also decreasing. Accordingly, this report gauges demand for bachelor's degree programs in music entrepreneurship as evidenced by completions data from 2007 to 2011.

There are four six-digit CIP codes that correspond to academic fields closely related to music entrepreneurship . Figure 1.2, on the following page, provides descriptions of these fields as provided by NCES.

**Figure 1.2: CIP Codes Associated with Music Entrepreneurship**

<b>MUSIC, GENERAL (50.0901)</b>
<ul style="list-style-type: none"> <li>•A general program that focuses on the introductory study and appreciation of music and the performing arts. Includes instruction in music, dance, and other performing arts media.</li> </ul>
<b>MUSIC MANAGEMENT (50.1003)</b>
<ul style="list-style-type: none"> <li>•A program that prepares individuals to organize and manage music organizations, operations, facilities, and personnel. Includes instruction in business and financial management; marketing and fundraising; personnel management and labor relations; event promotion and management; music products merchandising; artist agency and promotion; music law; and applications to specific activities such as managing theaters, recording studios and companies, bands and other ensembles, individual artists, and music organizations.</li> </ul>
<b>MUSIC, OTHER (50.0999)</b>
<ul style="list-style-type: none"> <li>•Any instructional program in music not listed above.</li> </ul>
<b>ENTREPRENEURSHIP/ENTREPRENEURIAL STUDIES (52.0701)</b>
<ul style="list-style-type: none"> <li>•A program that generally prepares individuals to perform development, marketing and management functions associated with owning and operating a business.</li> </ul>

Source: NCES<sup>18</sup>

When interpreting completions data, there are several considerations that must be taken into account:

- **Slight modifications were made in 2010** to the NCES's classification of programs from the 2000 version of the CIP taxonomy. In particular, the title of CIP code 50.0909 changed from "Music Management and Merchandising" in 2000 to the CIP Code 50.1003 "Music Management" in 2010. It is possible that some institutions reclassified their programs in response to this title change.
- **Institutions classify their programs independently**, meaning that two programs that are identical in all respects could hypothetically be classified under different CIP

<sup>18</sup> "CIP 2010." NCES. <http://nces.ed.gov/ipeds/cipcode/browse.aspx?y=55>



codes. In addition, for any given institution, it cannot always be assumed that IPEDS completions data for an individual CIP classification always correspond directly to an individual music program. For instance, specialized programs related to music entrepreneurship may not be classified under the music management CIP code, but instead be placed under a different or more general classification. Therefore, the actual number of programs related to music entrepreneurship in the United States may be skewed in the IPEDS data.

- **Newer programs** that have been created in the past one or two years may also be excluded from completions data, as these programs will not have graduated students yet.

In addition to providing raw data, completions trends are presented according to three metrics:

- The first measure, the **compound annual growth rate** (CAGR) provides a *smoothed* measurement of annual growth; in other words, it disregards year-to-year fluctuations in the data and instead provides an indication of overall five-year growth.
- The second measure, the **average annual change** (AAC), provides the average number by which completions rose or fell annually. This figure offers an indication of the raw *magnitude* of growth, which the CAGR does not.
- Lastly, the **standard deviation of annual changes** (STDV) gauges the *volatility* of annual growth. The larger the standard deviation of annual changes, the less consistent the growth from one year to the next. Inconsistent growth may reflect either annual fluctuations or accelerating growth or decline of conferrals in a particular field.

## NATIONAL DEGREE COMPLETIONS TRENDS

**Student demand for degree programs related to music entrepreneurship generally appears to be trending upward at a modest rate.** In particular, Entrepreneurship/Entrepreneurial Studies witnessed strong growth relative to music programs at 14.7 percent. Figure 1.3 presents national completions data for bachelor's degrees according to the four CIP codes previously described.

**Figure 1.3: National Bachelor's Degree Completion Trends, Music Entrepreneurship**

CIP CODE	INSTRUCTIONAL PROGRAM	2007	2008	2009	2010	2011	CAGR	AAC	STDV
50.0901	Music, General	7,839	7,862	8,043	8,107	8,342	1.6%	125.8	85.7
50.0999	Music, Other	691	621	701	686	710	0.7%	4.8	54.8
50.1003	Music Management	1,068	1,322	1,648	1,545	1,316	5.4%	62.0	233.7
52.0701	Entrepreneurship/ Entrepreneurship Studies	1,442	1,532	1,951	2,139	2,500	14.7%	264.5	131.8
<b>Total, Related Bachelor's Degrees</b>		<b>11,040</b>	<b>11,337</b>	<b>12,343</b>	<b>12,477</b>	<b>12,868</b>	<b>3.9%</b>	<b>457.0</b>	<b>330.0</b>

Source: IPEDS

## REGIONAL DEGREE COMPLETION TRENDS

**Regionally, student demand for degree programs related to music entrepreneurship displays mixed trends.** Noticeably, the area of Entrepreneurship/Entrepreneurial Studies in Pennsylvania, Ohio, and New York experienced significant growth between 2007 and 2011. Furthermore, this growth outpaced national rates, indicating that regional demand for entrepreneurship programs may be higher than national demand. In Pennsylvania, degree completions for “Music, General” and “Music, Other” increased modestly, while degree conferrals in these fields declined in both Ohio and New York. Figure 1.4 below describes bachelor’s degree completion trends according to each state.

**Figure 1.4: Regional Bachelor’s Degree Completion Trends, Music Entrepreneurship**

CIP CODE	INSTRUCTIONAL PROGRAM	2007	2008	2009	2010	2011	CAGR	AAC	STDV
<b>PENNSYLVANIA</b>									
50.0901	Music, General	466	420	487	484	491	1.3%	6.3	40.3
50.0999	Music, Other	20	24	17	19	24	4.7%	1.0	4.7
50.1003	Music Management	53	48	54	45	46	-3.5%	-1.8	5.7
52.0701	Entrepreneurship/ Entrepreneurial Studies	58	98	71	93	112	17.9%	13.5	24.7
<b>Total, Related Bachelor’s Degrees</b>		<b>597</b>	<b>590</b>	<b>629</b>	<b>641</b>	<b>673</b>	<b>3.0%</b>	<b>19.0</b>	<b>18.0</b>
<b>OHIO</b>									
50.0901	Music, General	192	191	198	192	183	-29.7%	-2.3	6.1
50.0999	Music, Other	42	37	42	31	35	-41.7%	-1.8	6.6
50.1003	Music Management	3	2	1	4	10	208.3%	1.8	2.9
52.0701	Entrepreneurship/ Entrepreneurial Studies	69	55	79	59	107	30.1%	9.5	27.9
<b>Total, Related Bachelor’s Degrees</b>		<b>306</b>	<b>285</b>	<b>320</b>	<b>286</b>	<b>335</b>	<b>-15.5%</b>	<b>7.3</b>	<b>35.4</b>
<b>NEW YORK</b>									
50.0901	Music, General	408	416	414	378	399	-0.6%	-2.3	21.1
50.0999	Music, Other	51	10	56	32	28	-13.9%	-5.8	32.6
50.1003	Music Management	125	142	170	118	129	0.8%	1.0	31.2
52.0701	Entrepreneurship/ Entrepreneurial Studies	81	90	240	228	268	34.9%	46.8	62.4
<b>Total, Related Bachelor’s Degrees</b>		<b>665</b>	<b>658</b>	<b>880</b>	<b>756</b>	<b>824</b>	<b>5.5%</b>	<b>39.8</b>	<b>125.5</b>

Source: IPEDS

## PENNSYLVANIA DEGREE COMPLETION TRENDS

### METHODOLOGY

The Pennsylvania Department of Labor and Industry assigns each of Pennsylvania’s 67 counties to a Local Workforce Investment Area (LWIA), which contain regions based on geographic areas of roughly proportionate populations. IPEDS degree completions have been grouped according to these WIAs for an analysis of student demand within the state. **Appendix A.1** of this report details the counties contained within each specific WIA.

For the tables in this section, a cell containing a dash (-) indicates that completions were not reported by the institution for that year, whereas a zero indicates that the institution reported zero completions.

### *COMPLETIONS TRENDS*

Figure 1.5 on the following page describes regional trends within Pennsylvania based on WIAs. In general, it was difficult to discern any real trends in Music or Music Management programs, given the small numbers of total completions. Further, **Appendix A.3** of this report includes a complete list of institutions in Pennsylvania that award degrees in music, entrepreneurship, and related degrees along with each institution's degree completion history between 2007 and 2011. An examination of these data reveals that few other institutions offer programs in Music, Music Management, or Entrepreneurship in Clarion's immediate region. In fact, there were only two institutions in northwest Pennsylvania that conferred more than 10 degrees in any of these areas. This included Indiana University of Pennsylvania in Music and Grove City College in Entrepreneurship.

**Figure 1.5: Pennsylvania Bachelor's Degree Completion Trends, Music Entrepreneurship**

REGION	2007	2008	2009	2010	2011	CAGR	AAC	STDV
<b>MUSIC, GENERAL</b>								
Berks County	19	15	22	34	26	8.2%	1.8	8.1
Bucks County	10	5	9	7	6	-12.0%	-1.0	3.2
Central	54	63	60	50	72	7.5%	4.5	12.2
Chester County	47	57	76	76	56	4.5%	2.3	14.5
Delaware County	31	16	30	16	15	-16.6%	-4.0	11.8
Lackawanna County	1	-	-	-	-	-	-	-
Lancaster County	28	31	30	37	38	7.9%	2.5	3.0
Lehigh Valley	44	38	54	56	47	1.7%	0.8	9.7
Montgomery County	5	6	5	3	10	18.9%	1.3	3.5
Northern Tier	24	22	35	33	39	12.9%	3.8	6.3
Northwest	32	26	23	21	26	-5.1%	-1.5	4.0
Philadelphia County	10	9	11	13	8	-5.4%	-0.5	2.9
Southwest Corner	10	5	7	5	5	-15.9%	-1.3	2.6
Three Rivers	15	15	11	14	17	3.2%	0.5	2.9
West Central	9	16	20	10	10	2.7%	0.3	6.4
Westmoreland/Fayette	4	3	6	11	5	5.7%	0.3	4.2
<b>MUSIC, OTHER</b>								
Delaware County	-	1	-	-	-	-	-	-
South Central	-	-	-	0	1	-	-	-
Southwest Corner	1	0	1	-	4	-	-	-
Three Rivers	19	23	16	17	18	-1.3%	-0.3	4.1
West Central	0	0	0	2	1	-	-	-
<b>MUSIC MANAGEMENT</b>								
Northwest	1	2	2	-	-	-	-	-
Philadelphia County	36	34	45	40	38	1.4%	0.5	6.2
Southwest Corner	-	-	-	2	0	-	-	-
West Central	3	0	2	0	1	-24.0%	-0.5	2.1
South Central	9	7	4	3	7	-6.1%	-0.5	9
Northern Tier	4	5	1	-	-	-	-	-
<b>ENTREPRENEURSHIP/ ENTREPRENEURSHIP STUDIES</b>								
Central	1	5	-	-	-	-	-	-
Delaware County	-	0	0	0	4	-	-	-
Luzerne-Schuylkill Counties	1	12	2	8	9	73.2%	2.0	7.8
North Central	-	1	1	-	2	-	-	-
Philadelphia County	15	24	23	27	36	24.5%	5.3	4.1
South Central	0	0	0	0	4	-	-	-
Southern Alleghenies	2	1	4	3	1	-15.9%	-0.3	1.9
Southwest Corner	0	1	1	2	0	-	-	-
Three Rivers	20	30	20	33	32	12.5%	3.0	9.1
West Central	14	19	17	14	16	3.4%	0.5	3.2
Westmoreland/Fayette	5	5	3	6	8	12.5%	0.8	1.9

Source: Pennsylvania Department of Labor and Industry, IPEDS, and Hanover Research

## SECTION II: LABOR MARKET OUTLOOK

This section of the report considers the employment outlook for the occupations most commonly associated with music entrepreneurship programs. We examine national employment projection data, as well as data for Pennsylvania and the surrounding region gathered from state labor departments.

### METHODOLOGY

#### *ACADEMIC PROGRAM-OCCUPATIONAL CROSSWALK*

In order to identify occupational groups that are associated with music entrepreneurship, the five academic program classifications specified in the previous section were matched to occupations using a degree-to-occupation crosswalk provided by the NCES. Using this matrix, Hanover identified several occupations related to music entrepreneurship. The Bureau of Labor Statistics (BLS) provides occupational profiles and employment projections for these occupations, classified by Standard Occupational Classification (SOC) codes.<sup>19</sup> The descriptions of each occupational type were derived from the BLS's Occupational Outlook Handbook.<sup>20</sup>

According to the CIP-to-SOC crosswalk, the following occupational classifications are associated with music- and entrepreneurship-related degrees:

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<sup>19</sup> "2010 SOC Major Groups." BLS. [http://www.bls.gov/soc/major\\_groups.htm](http://www.bls.gov/soc/major_groups.htm)

<sup>20</sup> Descriptions reproduced verbatim from: "Occupational Outlook Handbook (OOH), 2011-12 Edition." BLS. <http://www.bls.gov/ooh/>

**Figure 2.1: Music Entrepreneurship-Related SOC Codes**

<b>CHIEF EXECUTIVES (11-1011)</b>	<ul style="list-style-type: none"> <li>Determine and formulate policies and provide overall direction of companies or private and public sector organizations within guidelines set up by a board of directors or similar governing body. Plan, direct, or coordinate operational activities at the highest level of management with the help of subordinate executives and staff managers.</li> </ul>
<b>GENERAL AND OPERATIONS MANAGERS (11-1021)</b>	<ul style="list-style-type: none"> <li>Plan, direct, or coordinate the operations of public or private sector organizations. Duties and responsibilities include formulating policies, managing daily operations, and planning the use of materials and human resources, but are too diverse and general in nature to be classified in any one functional area of management or administration, such as personnel, purchasing, or administrative services.</li> </ul>
<b>MANAGERS, ALL OTHER (11-9199)</b>	<ul style="list-style-type: none"> <li>All managers not listed separately.</li> </ul>
<b>AGENTS AND BUSINESS MANAGERS OF ARTISTS, PERFORMERS, AND ATHLETES (13-1011)</b>	<ul style="list-style-type: none"> <li>Represent and promote artists, performers, and athletes in dealings with current or prospective employers. May handle contract negotiation and other business matters for clients.</li> </ul>
<b>ART, DRAMA, AND MUSIC TEACHERS, POSTSECONDARY (25-1121)</b>	<ul style="list-style-type: none"> <li>Teach courses in drama, music, and the arts including fine and applied art, such as painting and sculpture, or design and crafts. Includes both teachers primarily engaged in teaching and those who do a combination of teaching and research.</li> </ul>
<b>SECONDARY SCHOOL TEACHERS, EXCEPT SPECIAL AND CAREER/TECHNICAL EDUCATION (25-2031)</b>	<ul style="list-style-type: none"> <li>Teach students in one or more subjects, such as English, mathematics, or social studies at the secondary level in public or private schools. May be designated according to subject matter specialty.</li> </ul>
<b>MUSIC DIRECTORS AND COMPOSERS (27-2041)</b>	<ul style="list-style-type: none"> <li>Conduct, direct, plan, and lead instrumental or vocal performances by musical groups, such as orchestras, bands, choirs, and glee clubs. Includes arrangers, composers, choral directors, and orchestrators.</li> </ul>
<b>MUSICIANS AND SINGERS (27-2042)</b>	<ul style="list-style-type: none"> <li>Play one or more musical instruments or sing. May perform on stage, for on-air broadcasting, or for sound or video recording.</li> </ul>

### OTHER DESCRIPTIONS OF MUSIC ENTREPRENEURSHIP OCCUPATIONS

The Berklee College of Music provides the following additional definition of a Music Entrepreneur:

A person who organizes, operates, and assumes the risk for a music business venture. Some common businesses started by music entrepreneurs are: recording studio facility, private teaching practice, performing band, booking agency, artist management, music retail, music publishing company, record label, etc.<sup>21</sup>

Additionally, the Berklee College of Music provides descriptions of careers in music across a variety of fields, including: performance, writing, business, audio technology, education, and music therapy. The following figure highlights the careers that Berklee identifies under its music business cluster. Although not all of the included positions are obviously related to music entrepreneurship, there are positions within each of the broad categories that may be pursued by an individual with experience in business or entrepreneurship.

**Figure 2.2: Positions and Salaries in the Music Industry, Business**

JOB TITLE	ADDITIONAL INFORMATION	SALARY
<b>MUSIC PRODUCTS</b>		
<b>Instrument Maker</b>	Training or apprenticeship programs are required. Pay scale depends on the quality of the work, reputation, and amount of experience.	\$15,000 - \$65,000
<b>Instrument Repair Technician</b>	Training or apprenticeship programs are required. Pay scale depends on the quality of the work, reputation, and amount of experience.	\$9 - \$55/hour
<b>Piano Tuner</b>	Training or apprenticeship programs are required. Pay scale depends on the quality of the work, reputation, and amount of experience.	\$100 – \$185/tuning
<b>Music Dealer – Sales</b>	Salary often tied to commissions.	\$13,000 - \$50,000
<b>Marketing/Advertising Specialist</b>	Salary often tied to commissions.	\$28,000 - \$116,000
<b>Music Instrument and/or Accessories Distributor</b>	Salary often tied to commissions.	\$19,000 - \$75,000
<b>MUSIC PUBLISHING</b>		
<b>Music Editor</b>	English or Journalism degree helpful.	\$20,000 - \$60,000
<b>Notesetter</b>	Transcribes music and sound onto paper for other musicians to read and perform.	\$15,000 - \$50,000
<b>Song Plugger (Sales Representative)</b>	Pitches compositions from their publishing house to artists and record companies to be recorded and performed.	\$20,000 - \$64,590
<b>Copyright/Licensing Administrator</b>	Manages all the exclusive rights related to a creative work. Business/law experience/education helpful.	\$20,000 - \$60,000
<b>RECORD INDUSTRY</b>		
<b>A &amp; R Representative</b>	Researches talent for the company to sign to recording contracts.	\$27,000 - \$85,000+
<b>A &amp; R Administrator</b>	Responsible for much of the clerical functions of the department.	\$25,000 - \$65,000
<b>Artist Relations Representative</b>	Acts as a liaison between company's artists and media, etc.	\$25,000 - \$65,000+

<sup>21</sup> "Careers in Music Business/Management." Berklee College of Music. <http://berklee.edu/careers/mbm.html>

JOB TITLE	ADDITIONAL INFORMATION	SALARY
<b>Regional Sales Manager</b>	Supervises the sale of the label's records to wholesalers and/or retail outlets in a specific region, creating sales campaigns and policies, and overseeing sales staff.	\$35,000 - \$85,000+
<b>Artist Manager</b>	Negotiates business relationships, advises on all business decisions, and guides creative directions for the performer they represent.	10% - 50% of artist's earnings
<b>Music Attorney</b>	Evaluates all legal issues concerning musicians, particularly issues with copyright, trademark, and contract negotiation.	\$70,000 - \$150,000+
<b>Webmaster</b>	Designs and maintains the company's website, dealing with site architecture and functionality.	\$28,000 - \$150,000+
<b>Digital Marketing Manager</b>	Communicates the value of a company to their customers through digital advertising channels like social media, websites, and email.	\$24,000 - \$55,000
<b>Website Content Producer</b>	Develops interesting and unique content for a label's site including artist bios, stories about upcoming tours, announcements about new releases, and features about label artists.	\$28,000 - \$75,000
<b>International Department</b>	Oversees foreign sales and ensures effective communication between domestic and foreign affiliates	Varies
<b>CONCERT INDUSTRY</b>		
<b>Booking Agent</b>	Secures engagements for musical groups through building relationships with buyers (promoters, music clubs, festivals, performing arts centers).	\$20,000 - \$1,000,000+ Commissions range, typically 10% - 20% of the act's gross income per show.
<b>Tour Coordinator</b>	Researches and assembles tour details including travel, lodging, local services, hospitality, and budget.	\$35,000 - \$175,000+
<b>Road Manager</b>	Supports artist on tour regarding travel, budget, merchandise sales, fan interaction, and press requests. In addition, enforces contract rider requirements for backline, sound system, and lighting setup with the venue.	\$25,000 - \$125,000+
<b>Tour Publicist</b>	Announces an act's tour to both fans and the media through press releases, press conferences, and special promotions.	\$30,000 - \$100,000+
<b>Advance Person</b>	Arrives ahead of the act on tour to prepare for a concert and assists the tour coordinator or road manager with details prior to the show. Details to confirm can include promotional material, tech needs, transportation, and hospitality.	\$25,000 - \$48,000
<b>Concert Promoter</b>	Manages all details of presenting a show (concert, club, festival) including scouting talent, marketing, fundraising, venue specs, hospitality, etc. Venue size and location influences position's salary.	\$0 - \$1,000,000
<b>Concert Hall Manager</b>	Oversees all activities that happen in the facility. Duties include supervising all employees, financial accounting, advertising events, and in some cases securing talent.	\$26,000 - \$90,000+
<b>Concert Hall Marketing Director</b>	Develops advertising campaigns, creates marketing materials, and pitches to press outlets for their venue. Degree and/or experience with marketing, advertising, and public relations required.	\$25,000 - \$100,000+
<b>Stage Manager</b>	Supervises all technical needs for sound, lighting, electric, and staging both on stage and back stage. Communicates needs between artist and tech crew.	\$24,000 - \$75,000+



JOB TITLE	ADDITIONAL INFORMATION	SALARY
<b>Sound Technician</b>	Working in a club, theater, concert hall, arena, performing arts center, the resident sound technician provides house sound and monitors for concerts/events. Also responsible for maintaining sound equipment.	\$27,000 - \$65,000+
<b>MUSIC COMMUNICATIONS</b>		
<b>Publisher or Editor of Music Books or Periodicals</b>	Requires strong writing skills, a good contact network, and previous experience. Musicians/writers often start by writing for campus publications or by volunteering to cover events for smaller publications.	\$24,000 - \$100,000
<b>Music Journalist</b>	Requires strong writing skills, a good contact network, and previous experience. Musicians/writers often start by writing for campus publications or by volunteering to cover events for smaller publications.	\$15,000 - \$30,000; \$50 - \$150 for a review; \$100 - \$500 for a feature
<b>Public Relations Specialist</b>	Requires strong writing skills, a good contact network, and previous experience. Musicians/writers often start by writing for campus publications or by volunteering to cover events for smaller publications.	\$25,000 - \$200,000
<b>Music Blogger</b>	Requires strong writing skills, a good contact network, and previous experience. Musicians/writers often start by writing for campus publications or by volunteering to cover events for smaller publications.	\$23,000 - \$66,000
<b>NON-PROFIT ARTS ADMINISTRATION</b>		
<b>Administrative Assistant</b>	Typically, entry-level arts administration positions require organizational/interpersonal/computer skills, office work experience, and knowledge of music/arts.	\$20,000 - \$35,000+
<b>Development Associate</b>	Previous fundraising experience is required. Experience in public speaking and database management are also necessary.	\$36,000 - \$55,000+
<b>Public Relations</b>	These positions require relevant work experience, strong communication skills and computer skills. Salary is based on applicant's qualifications and experience.	\$30,000 - \$75,000
<b>Executive Director</b>	Bachelor's degree is required and a master's degree is preferred. Often requires management and fundraising experience.	\$20,000 - \$250,000

Source: Berklee College of Music<sup>22</sup>

Finally, the Berklee College of Music provides a list of emerging career paths in the music business. As demonstrated in Figure 2.3, the majority of these positions are related to social media, digital marketing, or digital consumption of music.

**Figure 2.3: Emerging Career Paths in Music Business**

CATEGORY	JOB TITLES
<b>Social Media</b>	<ul style="list-style-type: none"> <li>▪ Social Media Manager</li> <li>▪ Macro and Micro Blogging</li> <li>▪ Social Media Community Manager</li> </ul>
<b>Digital Marketing</b>	<ul style="list-style-type: none"> <li>▪ New Media Public Relations</li> <li>▪ Mobile Marketing</li> <li>▪ Integrated Marketing</li> </ul>

<sup>22</sup> "Music Careers in Dollars and Cents 2012 Edition." Berklee College of Music, pp. 5-9.  
[http://www.berklee.edu/pdf/pdf/studentlife/Music\\_Salary\\_Guide.pdf](http://www.berklee.edu/pdf/pdf/studentlife/Music_Salary_Guide.pdf)

<b>Digital Media</b>	<ul style="list-style-type: none"> <li>Content Acquisition</li> <li>SEO Coordinator</li> </ul>
<b>Branding and Sponsorship</b>	<ul style="list-style-type: none"> <li>Associate Brand Manager</li> <li>Audio Advertising Producer</li> </ul>
<b>Streaming Music</b>	<ul style="list-style-type: none"> <li>Label Relations Account Manager</li> <li>Strategic Advertising Account Manager</li> </ul>

Source: Berkeley College of Music<sup>23</sup>

## NATIONAL LABOR MARKET OUTLOOK

Figure 2.4 below displays the 2010 employment figures and 2020 employment projections for eight occupations related to music and entrepreneurship. Nationally, careers for Music Directors and Composers (10.2 percent) and Musicians and Singers (10.1 percent) are projected to grow about as fast as the national average (14.3 percent). However, the managerial positions of General & Operations Managers and Managers, All Other are expected to see over 81,000 and 65,000 new jobs, respectively. The occupation of Secondary School Teacher is also projected to grow by nearly 72,000 positions, although this occupation is not as directly applicable to music entrepreneurship as the positions related to business.

**Figure 2.4: National Labor Market Outlook for Occupations Related to Music Entrepreneurship**

SOC CODE	OCCUPATION	EMPLOYMENT		CHANGE 2010-2020		AVG. ANNUAL JOB OPENINGS
		2010	2020	NUMBER	PERCENT	
BUSINESS						
11-1011	Chief Executives	369,000	385,300	15,400	4.2%	11,150
11-1021	General & Operations Managers	1,767,100	1,848,600	81,600	4.6%	41,010
11-9199	Managers, All Other	828,100	893,500	65,400	7.9%	24,940
13-1011	Agents & Business Managers of Artists, Performers, & Athletes	24,100	27,500	3,400	14.1%	800
EDUCATION						
25-1121	Art, Drama, & Music Teachers, Postsecondary	-	-	-	-	-
25-2031	Secondary School Teachers, Except Special & Vocational Education	1,037,600	1,109,500	71,900	6.9%	35,560
MUSIC						
27-2041	Music Directors and Composers	93,200	102,800	9,600	10.2%	3,220
27-2042	Musicians and Singers	176,200	194,100	17,900	10.1%	6,070

Source: Bureau of Labor Statistics

## REGIONAL LABOR MARKET OUTLOOK

Figure 2.5 on the following page include the labor market projections for the examined occupations within Pennsylvania, New York, and Ohio. Despite promising national projections, this regional examination reveals small increases or decreases in many of the

<sup>23</sup> "Music Careers in Dollars and Cents 2012 Edition." Berklee College of Music, p. 14.  
[http://www.berklee.edu/pdf/pdf/studentlife/Music\\_Salary\\_Guide.pdf](http://www.berklee.edu/pdf/pdf/studentlife/Music_Salary_Guide.pdf)

occupations. One of the occupations with the largest total projected growth in the national examination, General & Operations Managers, is expected to witness an overall decrease of over 1,600 in jobs by 2020, while other managerial positions will see less drastic declines or minimal growth. While managers of artists and performers are expected to increase significantly in New York, this occupation will only have 10 total new positions in Pennsylvania or Ohio. Finally, Pennsylvania had the smallest projected growth for the occupations of Music Directors & Composers and Musicians & Singers.

**Figure 2.5: Regional Labor Market Outlook for Occupations Related to Music Entrepreneurship**

SOC CODE	OCCUPATION	EMPLOYMENT		CHANGE 2010-2020		AVG. ANNUAL JOB OPENINGS
		2010	2020	NUMBER	PERCENT	
PENNSYLVANIA						
11-1011	Chief Executives	19,700	18,960	-740	-3.8%	511
11-1021	General & Operations Managers	51,420	49,730	-1,690	-3.3%	956
11-9199	Managers, All Other	16,240	16,630	390	2.4%	400
13-1011	Agents and Business Managers of Artists, Performers, & Athletes	560	570	10	1.8%	12
25-1121	Art, Drama, & Music Teachers, Postsecondary	3,670	4,040	370	10.1%	95
25-2031	Secondary School Teachers, Except Special & Vocational Education	49,730	46,790	-2,940	-5.9%	1,360
27-2041	Music Directors & Composers	3,680	3,680	0	0.0%	89
27-2042	Musicians & Singers	5,830	5,870	40	0.7%	145
NEW YORK						
11-1011	Chief Executives	21,730	21,710	-20	-0.1%	560
11-1021	General and Operations Managers	109,710	108,970	-740	-0.7%	2,040
11-9199	Managers, All Other	18,400	18,900	500	2.7%	460
13-1011	Agents and Business Managers of Artists, Performers, and Athletes	4,300	4,890	590	13.7%	140
25-1121	Art, Drama, and Music Teachers, Postsecondary	10,250	11,750	1,500	14.6%	310
25-2031	Secondary School Teachers, Except Special and Career/Technical Education	73,330	73,340	10	0.0%	2,010
27-2041	Music Directors and Composers	8,080	8,630	550	6.8%	260
27-2042	Musicians and Singers	13,820	15,570	1,750	12.7%	520
OHIO						
11-1011	Chief Executives	10,280	9,930	-350	-3.4%	267
11-1021	General and Operations Managers	44,570	43,990	-580	-1.3%	829
11-9199	Managers, All Other	21,400	22,010	610	2.9%	537
13-1011	Agents and Business Managers of Artists, Performers, and Athletes	250	260	10	4.0%	6
25-2031	Secondary School Teachers, Except Special and Career/Technical Education	33,290	33,250	-40	-0.1%	910
27-2041	Music Directors and Composers	2,890	2,970	80	2.8%	79
27-2042	Musicians and Singers	7,800	7,940	140	1.8%	204

Source: Pennsylvania Department of Labor, Ohio Department of Job and Family Services, New York Department of Labor

## SECTION III: INSTITUTIONAL PROFILES

This section of the report offers profiles of music entrepreneurship programs, including information about curriculum, program cost, and general program characteristics. This section contains information about the following two institutions:

- Judson University
- The University of the Arts

As previously noted, the Arts Entrepreneurship Educator's Network reports all music entrepreneurship programs in higher education in the United States, and lists these as the only two institutions offering a bachelor's degree in the subject.

### JUDSON UNIVERSITY

#### *PROGRAM CHARACTERISTICS*

Judson University is a private institution in Elgin, Illinois that offers a major in Music Business and Entrepreneurship.<sup>24</sup> The program website notes that given the evolving nature of the music industry, aspiring musicians and managers are no longer required to work at major record labels to establish a career. The program "prepares students to be able to start their own small music business doing everything from creating a business plan to writing their own songs, recording them and marketing them."

#### *CURRICULUM*

The program's curriculum is designed to expose students to various elements of the music industry, including recording, marketing, artist promotion, management, and copyright law. Students enrolled in the Music Business and Entrepreneurship program must complete a variety of courses in music, music performance, music business, and business. Figure 3.1 on the following pages details the 65 credit course list required for the major.

In completing these courses, students are given access to the new Music Computer Lab in the university's Fine Arts Building. This Lab contains numerous resources, including: Clavinova pianos and Musical Instrument Digital Interface (MIDI) capability; Digidesign MIDI and recording modules; iMac computers and software such as Pro Tools, Garage Band, and Practica Musica; and the music notation and publishing software Sibelius.

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<sup>24</sup> "Music Business and Entrepreneurship." Judson University.  
[http://www.judsonu.edu/Undergraduate/Music/Music\\_Business\\_and\\_Entrepreneurship\\_Program/Music\\_Business\\_and\\_Entrepreneurship/](http://www.judsonu.edu/Undergraduate/Music/Music_Business_and_Entrepreneurship_Program/Music_Business_and_Entrepreneurship/)

Figure 3.1: Course Sequence

CODE	CREDITS	TITLE	DESCRIPTION
MUS102-402 and MUS101/104-401/404	16	<b>Applied Piano and Either Applied Voice or Guitar (16: 4 x 4) (4 years of applied lessons)</b>	Private instruction of the student in a specific musical instrument or voice, for freshmen and non-music majors, to include music majors on a non major instrument. One half-hour lesson is required each week for one hour credit; a full hour lesson for two hours credit. Public performance in a recital each term is mandatory. Adjudications by faculty committees at midterm and at the conclusion of each term.
WOR142	3	<b>Basic Audio/Video Production for Worship</b>	Basic Audio/Video Production for Worship will examine the rudiments of sound reinforcement, lighting, and projection, particularly as they are used in the contemporary church. Students will receive hands-on training on state-of-the-art equipment and classroom lectures from instructors that have been in the production field, both in and out of the Church, for many years.
MUS143/146/150	4	<b>Large Ensemble (4 years of ensemble)</b>	Participation in a university large music ensemble. Regular rehearsals and public performances are required. Membership is open to any student by permission of the director. Significant literature for each performance area is studied and performed. May be repeated. Students are permitted to apply up to four hours toward degree requirements; they are limited to two ensembles per semester. Note: Music majors must belong to at least one major performance ensemble (MUS143, 146 or 150) each term while in resident study. Membership in up to two organizations is allowed in a single term. Applied music. Faculty consent required.
MUS151/152	6	<b>Music Theory I &amp; II</b>	Systematic study of harmonic practice of 18th, 19th, and 20th century masters, including: fundamentals of musical notation and reading, intervals, triads, figured bass, and all diatonic and chromatically altered chords. Divided into four semesters. Must be taken in succession.
MUS153/154	2	<b>Sight Singing and Ear Training (Aural Skills) I &amp; II</b>	A study and development of the aural skills in the experience of the student. A two semester course, one hour each term.
WOR152	3	<b>Worship Band Fundamentals</b>	A systematic study of the components of popular music, especially as they relate to contemporary Christian music and its subset, contemporary worship music. Students will review the fundamentals of melody, harmony, and rhythm; learn chord charts and lead sheets; and study the instrumental and vocal techniques featured in contemporary worship bands.
MUS 173	3	<b>Recording Techniques</b>	Introduction to the equipment of the studio and its use, studio session procedures and recording production. Includes familiarization with multi-track recording, sequencing, synchronization, digital signal processing, computer based editing, and MIDI technologies.
MUS174	3	<b>Introduction to Music Publishing &amp; Copyright</b>	Music publishing as related to ownership and exploitation of music copyrights. Overview of copyright basics, licensing, and the process of music publishing from the creation of a song through its distribution.
MUS224	2	<b>Introduction to Music Technology</b>	This course introduces the fundamental skills in digital music notation software and electronic scorewriting techniques. Course uses the Thompson Centre MIDI lab.

CODE	CREDITS	TITLE	DESCRIPTION
BUS250	3	<b>Management Principles</b>	Introduces the role of the administrator or manager in the business environment, emphasizing: interactions between the manager and superiors, subordinates and peers; the functions of planning, organizing, leading and controlling; and the administrative skills of communication, decision making, and team management.
BUS255	3	<b>Marketing Fundamentals</b>	This course focuses on the application of internal financial data for use by management in decision making. Topics include forecasting, budgeting, cost control, quality control and performance evaluation.
PSY309	3	<b>Interpersonal Relationships</b>	The study of personal relationships through the application of communication and conflict resolution theory and techniques and exposure to factors that contribute to successful relationships. Self-awareness on topics such as friendship, love and gender are used to promote understanding in interpersonal relationships.
WOR320	3	<b>Songwriting for Contemporary Worship</b>	This course prepares students to analyze, critique, and write songs in the praise and worship genre utilized in contemporary worship.
BUS344	3	<b>Personal Finance</b>	Emphasizes through in-class simulation the processes for handling real-life financial issues: major purchases, funding college education, and retirement. Challenges students to develop the discipline to make positive financial decisions and balance life priorities.
BUS347X	3	<b>Business Communication</b>	This course integrates principles of oral and written communication with real-world business problems and opportunities to help students succeed in their chosen career fields. It enables the student to understand the foundations of business communication and to know how to plan, organize, compose and revise various forms of communication. Students will also prepare and deliver group presentations and participate in mock interviews.
BUS454	3	<b>Entrepreneurship/ New Venture Management</b>	Covers the skills and business strategies necessary for creating a successful small business or professional practice. Additional topics include the characteristics of entrepreneurs, the analysis of the economic climate, techniques for identifying possible ideas, securing technical and financial help, and the skills required to manage a business in its early stages of growth. A business plan with team participation is required.
MUS473	2	<b>Senior Music Business Project</b>	A summation of past work plus the development of new work in the student's major field, culminating in a faculty-juried business plan presentation and faculty-juried public performance. Students will produce a record album and portfolio artifacts. Also includes cooperative work with other senior project students in artist relations, concert promotion and concert production. This is the capstone course for Music Business and Entrepreneurship.

Source: Judson University<sup>25</sup>

<sup>25</sup> [1] "Music Business and Entrepreneurship Courses." Judson University.

[http://www.judsonu.edu/Undergraduate/Music/Music\\_Business\\_and\\_Entrepreneurship\\_Program/MBE\\_Courses/](http://www.judsonu.edu/Undergraduate/Music/Music_Business_and_Entrepreneurship_Program/MBE_Courses/)

[2] "Judson University Course Catalog." Judson University. <https://acadinfo.judsonu.edu/cgi-bin/public/crscatalog.cgi?cat=UG12&div=ALL>

### CAREER PREPARATION

Judson University suggests that the Music and Entrepreneurship program prepares graduates for employment along four occupational tracks: live performance, recorded music, music business, and interactive music.<sup>26</sup> Organizations that require individuals for these positions include community theaters, professional orchestras, public and private high schools. Students are also prepared for self-employment in the music and performing arts industry. Figure 3.2 below provides examples of some typical careers for graduates of this program in the four occupational areas.

**Figure 3.2: Common Careers for Graduates, by Occupational Track**

CATEGORY	EXAMPLE CAREERS	CATEGORY	EXAMPLE CAREERS
<b>Live Performance</b>	<ul style="list-style-type: none"> <li>Running live sound.</li> <li>Organize and/or run a tour – road manager (buses, crew, production, etc).</li> <li>Book, promote, and manage a concert event (promotion, marketing, ticketing, production, venue contracts, etc).</li> <li>Create and perform own music in live settings.</li> </ul>	<b>Music Business</b>	<ul style="list-style-type: none"> <li>Management</li> <li>Booking agent</li> <li>Music publishing – acquisition of copyrights, management of copyrights, performing rights organizations</li> <li>Record companies – from a major label to the man independent labels or starting a new label</li> </ul>
<b>Recorded Music</b>	<ul style="list-style-type: none"> <li>Recording Technology in the studio and live</li> </ul>	<b>Interactive Music</b>	<ul style="list-style-type: none"> <li>Interactive, online companies are hiring music graduates.</li> </ul>

Source: Judson University

### TUITION

Traditional undergraduate tuition is \$26,750 per year.<sup>27</sup>

## THE UNIVERSITY OF THE ARTS

### PROGRAM CHARACTERISTICS

The University of the Arts (UArts) in Philadelphia, Pennsylvania offers a Bachelor of Science in Music Business, Entrepreneurship and Technology (BS BMET) through its School of Music in the College of the Performing Arts. UArts launched the new program in fall 2012 after the successful establishment of a minor in Music Business, Entrepreneurship and Technology in 2010.<sup>28</sup>

<sup>26</sup> "Careers." Judson University.

[http://www.judsonu.edu/Undergraduate/Music/Music\\_Business\\_and\\_Entrepreneurship\\_Program/MBE\\_Careers/](http://www.judsonu.edu/Undergraduate/Music/Music_Business_and_Entrepreneurship_Program/MBE_Careers/)

<sup>27</sup> "Tuition & Fees 2013-2014." Judson University.

[http://www.judsonu.edu/Admissions/Undergraduate/Financial\\_Aid/Tuition\\_\\_\\_Fees/](http://www.judsonu.edu/Admissions/Undergraduate/Financial_Aid/Tuition___Fees/)

<sup>28</sup> "University's School of Music Adds Business, Entrepreneurship and Technology in Music Minor." The University of the Arts, April 15, 2010. <http://www.uarts.edu/news/2010/04/universitys-school-music-adds-business-entrepreneurship-and-technology-music-minor>

Similar to Judson University, the program website at UArts notes that “the task of recording, producing, mixing, financing, marketing, and promoting music is becoming more entrepreneurial than corporate.”<sup>29</sup> In response, this program utilizes interdisciplinary coursework to prepare graduates with current and comprehensive skills for employment in the music industry.

The Bachelor of Science in Business, Entrepreneurship, and Technology in Music prepares graduates who:

- Possess essential business knowledge in the foundational areas of marketing, communications, and business, contract, and entertainment law;
- Possess essential music business knowledge in intellectual property, music licensing, media markets, and event production and management;
- Possess technological skills in audio production, recording, live sound reinforcement, digital distribution, and web/interface design;
- Possess foundational music knowledge and competencies, the understanding of music form and structure, and critical listening and assessment skills;
- Possess advanced writing and presentation skills;
- Have engaged in entrepreneurial activities relative to the production, marketing, and distribution of music and other performance and art media;
- Understand e-commerce and be able to identify and use emerging technologies;
- Collaborate and partner with other University students and departments, as well as professional organizations; and
- Be information literate, aware, resourceful, and problem-solving critical thinkers;
- Use all of the above as the basis for creative and innovative output.<sup>30</sup>

### *CURRICULUM*

The following courses comprise the major requirements of the BS BMET at UArts. In total, these courses amount to 64 credit hours. Students are also offered electives in Business & Entrepreneurship and Technology & Application.

- |                                    |                            |
|------------------------------------|----------------------------|
| ■ Introduction to Advertising      | ■ Media Industries         |
| ■ Business Planning and Practices  | ■ BET Project              |
| ■ Introduction to Interface Design | ■ Music Technology Survey  |
| ■ Music Technology Survey          | ■ Music Skills II          |
| ■ Music Skills I                   | ■ Live Sound Production II |

<sup>29</sup> “Music Business, Entrepreneurship, and Technology; Bachelor of Science.” The University of the Arts.  
[http://catalogue.arts.edu/preview\\_program.php?catoid=10&poid=1509](http://catalogue.arts.edu/preview_program.php?catoid=10&poid=1509)

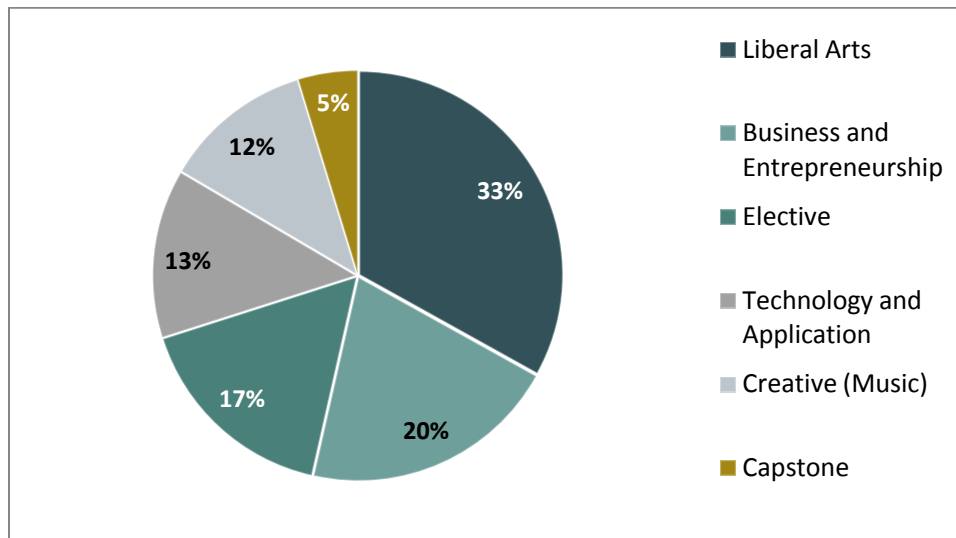
<sup>30</sup> Bulleted points taken verbatim from: Ibid.



- Live Sound Production
- Music Skills III
- Recording I
- Business of Music
- Business Fundamentals for the Artist/ Entrepreneur
- Music Skills IV
- Recording II
- Music Internship
- Storytelling
- Music Explorations: From Beethoven to Buckets

As previously noted, the curriculum of the BS BMET program draws on courses from a variety of disciplines. The following figure displays the course distribution according to subject category. Business and entrepreneurship courses comprise 20 percent of the overall curriculum.

**Figure 3.3: Course Distribution**



Source: The University of the Arts<sup>31</sup>

Appendix A.2 includes the complete course sequence along with course descriptions for the Bachelor of Science in Music Business, Entrepreneurship and Technology.

### *CAREER PREPARATION*

UArts requires students enrolled in the BS MBET program to complete an internship for credit during the academic year. Several organizations or individuals involved in the music industry may offer internships to UArts students, including recording studios, radio stations, arts organizations, music publishers, entertainment attorneys, music therapists, and record producers.<sup>32</sup>

<sup>31</sup> "Course Inventory." The University of the Arts. <http://www.uarts.edu/music/MBET/course-inventory>

<sup>32</sup> "Music Business, Entrepreneurship, and Technology; Bachelor of Science." Op. cit.

In addition to career preparation through internship opportunities, UArts offers courses that culminate in “projects maximizing career portfolio strategies.”<sup>33</sup>

### *TUITION*

Full-time undergraduate tuition at UArts is \$34,840 per year.<sup>34</sup>

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<sup>33</sup> Ibid.

<sup>34</sup> “Tuition & Fees.” The University of the Arts. <http://www.uarts.edu/admissions/tuition-fees>

## APPENDIX

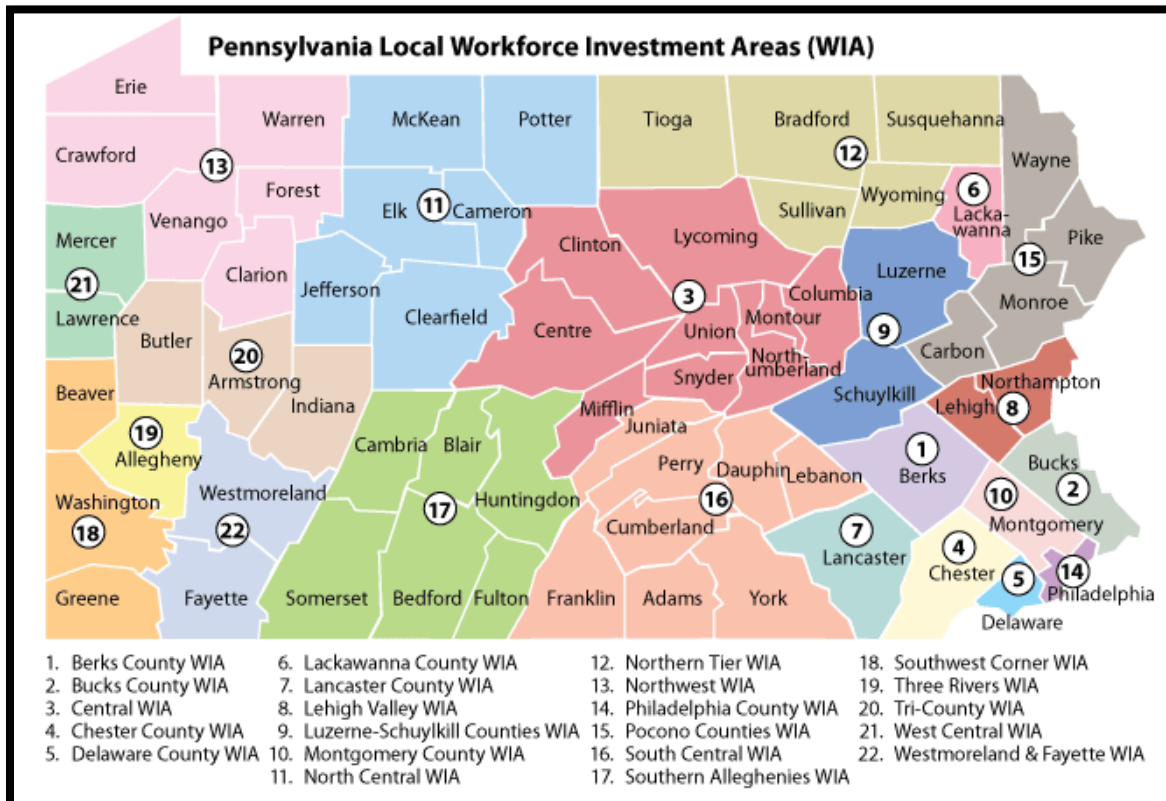
**Figure A.1: List of Pennsylvania Local Workforce Investment Areas**

LOCAL WORKFORCE INVESTMENT AREA	COUNTIES
<b>BERKS COUNTY</b>	Berks County
<b>BUCKS COUNTY</b>	Bucks County
<b>CENTRAL WIA</b>	Centre
	Clinton
	Columbia
	Lycoming
	Mifflin
	Montour
	Northumberland
	Snyder
	Union
<b>CHESTER COUNTY</b>	Chester County
<b>DELAWARE COUNTY</b>	Delaware County
<b>FAYETTE-WESTMORELAND WIA</b>	Fayette
	Westmoreland
<b>LACKAWANNA COUNTY</b>	Lackawanna County
<b>LANCASTER COUNTY WIA</b>	Lancaster County
<b>LEHIGH VALLEY WIA</b>	Lehigh Valley
<b>LUZERNE-SCHUYLKILL COUNTIES WIA</b>	Luzerne
	Schuylkill
<b>MONTGOMERY COUNTY WIA</b>	Montgomery County
<b>NORTH CENTRAL WIA</b>	Cameron
	Clearfield
	Elk
	Jefferson
	McKean
	Potter
<b>NORTHERN TIER WIA</b>	Bradford
	Sullivan
	Susquehanna
	Tioga
<b>NORTHWEST WIA</b>	Clarion
	Crawford
	Erie
	Forest
	Venango
<b>PHILADELPHIA COUNTY WIA</b>	Philadelphia County
<b>POCONO COUNTIES WIA</b>	Carbon
	Monroe
	Pike
	Wayne
<b>SOUTH CENTRAL WIA</b>	Adams
	Cumberland

LOCAL WORKFORCE INVESTMENT AREA	COUNTIES
	Dauphin
	Franklin
	Juniata
	Lebanon
SOUTH ALLEGHENIES WIA	Bedford
	Blair
	Cambria
	Fulton
	Huntingdon
	Somerset
	Beaver
	Greene
SOUTHWEST CORNER WIA	Washington
	Allegheny County
THREE RIVERS WIA	Armstrong
TRI-COUNTY WIA	Butler
	Indiana

Source: Pennsylvania Department of Education<sup>35</sup>

## Appendix A.2: Map of Pennsylvania Local Workforce Investment Areas



Source: Pennsylvania Department of Education

<sup>35</sup> "ABLE Providers." Pennsylvania Department of Education.

[http://www.portal.state.pa.us/portal/server.pt/community/find\\_programs/9081](http://www.portal.state.pa.us/portal/server.pt/community/find_programs/9081)

**Figure A.3: Degree Completions Related to Music Entrepreneurship in Pennsylvania**

COUNTY	INSTITUTION	2007	2008	2009	2010	2011	CAGR
<b>MUSIC, GENERAL (50.0901)</b>							
Adams County	Gettysburg College	6	7	8	8	12	18.9%
Allegheny County	Chatham University	4	5	0	1	3	-6.9%
Allegheny County	University of Pittsburgh-Pittsburgh Campus	11	10	11	13	14	6.2%
Beaver County	Geneva College	5	3	5	2	5	0.0%
Berks County	Albright College	4	2	2	4	4	0.0%
Berks County	Kutztown University of Pennsylvania	15	13	20	30	22	10.0%
Bucks County	Philadelphia Biblical University-Langhorne	10	5	9	7	6	-12.0%
Butler County	Slippery Rock University of Pennsylvania	40	21	26	25	33	-4.7%
Centre County	Pennsylvania State University-Main Campus	16	22	32	27	31	18.0%
Chester County	Immaculata University	5	6	14	12	9	15.8%
Chester County	Lincoln University of Pennsylvania	1	2	2	2	1	0.0%
Chester County	West Chester University of Pennsylvania	41	49	60	62	46	2.9%
Clarion County	Clarion University of Pennsylvania	9	6	6	7	6	-9.6%
Clinton County	Lock Haven University	1	3	3	1	5	49.5%
Columbia County	Bloomsburg University of Pennsylvania	14	18	11	4	18	6.5%
Crawford County	Allegheny College	7	6	3	5	4	-13.1%
Cumberland County	Dickinson College	3	3	4	3	5	13.6%
Cumberland County	Messiah College	6	7	5	13	2	-24.0%
Delaware County	Cheyney University of Pennsylvania	1	-	2	-	1	-
Delaware County	Eastern University	25	12	18	14	10	-20.5%
Delaware County	Swarthmore College	5	4	10	2	4	-5.4%
Erie County	Edinboro University of Pennsylvania	9	9	8	7	11	5.1%
Erie County	Mercyhurst College	7	5	6	2	5	-8.1%
Indiana County	Indiana University of Pennsylvania-Main Campus	63	53	43	44	55	-3.3%
Lackawanna County	Marywood University	1	-	-	-	-	-
Lancaster County	Elizabethtown College	4	6	7	9	7	15.0%
Lancaster County	Franklin and Marshall College	4	2	5	5	2	-15.9%
Lancaster County	Millersville University of Pennsylvania	20	23	18	23	29	9.7%
Lawrence County	Westminster College	6	8	12	3	1	-36.1%
Lehigh County	Cedar Crest College	0	1	0	0	2	-
Lehigh County	Muhlenberg College	18	8	23	24	11	-11.6%
Lycoming County	Lycoming College	9	6	1	5	5	-13.7%
Mercer County	Grove City College	3	8	8	7	9	31.6%
Montgomery County	Arcadia University	-	-	-	-	1	-

COUNTY	INSTITUTION	2007	2008	2009	2010	2011	CAGR
Montgomery County	Bryn Mawr College	1	3	2	2	2	18.9%
Montgomery County	Haverford College	4	3	3	1	7	15.0%
Northampton County	Lafayette College	3	6	7	4	7	23.6%
Northampton County	Lehigh University	6	7	4	5	7	3.9%
Northampton County	Moravian College and Moravian Theological Seminary	17	16	20	23	20	4.1%
Philadelphia County	Chestnut Hill College	1	-	1	1	0	-
Philadelphia County	Temple University	5	5	2	4	3	-12.0%
Philadelphia County	University of Pennsylvania	4	4	8	8	5	5.7%
Snyder County	Susquehanna University	7	6	8	7	8	3.4%
Tioga County	Mansfield University of Pennsylvania	24	22	35	33	39	12.9%
Union County	Bucknell University	7	8	5	6	5	-8.1%
Washington County	Washington & Jefferson College	5	2	2	3	0	-100.0%
Westmoreland County	Saint Vincent College	1	1	1	3	0	-100.0%
Westmoreland County	Seton Hill University	3	2	5	8	5	13.6%
York County	York College Pennsylvania	5	2	2	5	4	-5.4%
<b>MUSIC, OTHER (50.0999)</b>							
Allegheny County	Carnegie Mellon University	2	1	0	1	2	0.0%
Allegheny County	Duquesne University	17	22	16	16	16	-1.5%
Beaver County	Geneva College	1	0	1	-	4	-
Cumberland County	Messiah College	-	-	-	0	1	-
Delaware County	Eastern University	-	1	-	-	-	-
Lawrence County	Westminster College	-	-	-	1	0	-
Mercer County	Grove City College	0	0	0	1	1	-
<b>MUSIC MANAGEMENT (50.1003)</b>							
Beaver County	Geneva College	-	-	-	2	0	-
Clarion County	Clarion University of Pennsylvania	1	2	2	-	-	-
Lebanon County	Lebanon Valley College	9	7	4	3	7	-6.1%
Mercer County	Grove City College	3	0	2	0	1	-24.0%
Philadelphia County	Drexel University	36	34	45	40	38	1.4%
Tioga County	Mansfield University of Pennsylvania	4	5	1	-	-	-
<b>ENTREPRENEURSHIP/ENTREPRENEURIAL STUDIES (52.0701)</b>							
Allegheny County	Carnegie Mellon University	3	8	5	10	10	35.1%
Allegheny County	Duquesne University	17	22	15	23	22	6.7%
Allegheny County	Robert Morris University	0	-	-	-	-	-
Cumberland County	Messiah College	0	0	0	0	1	-
Delaware County	Eastern University	-	0	0	0	4	-
Erie County	Gannon University	0	-	-	-	-	-
Greene County	Waynesburg University	0	1	1	2	0	-
Huntingdon County	Juniata College	2	1	4	3	1	-15.9%
Lackawanna County	University of Scranton	0	0	0	0	0	-

COUNTY	INSTITUTION	2007	2008	2009	2010	2011	CAGR
Luzerne County	<b>Wilkes University</b>	1	12	2	8	9	73.2%
McKean County	<b>University of Pittsburgh-Bradford</b>	-	1	1	-	2	-
Mercer County	<b>Grove City College</b>	14	19	17	14	16	3.4%
Philadelphia County	<b>Temple University</b>	15	24	23	27	35	23.6%
Philadelphia County	<b>University of Pennsylvania</b>	-	-	-	-	1	-
Snyder County	<b>Susquehanna University</b>	1	5	-	-	-	-
Westmoreland County	<b>Seton Hill University</b>	5	5	3	6	8	12.5%
York County	<b>York College Pennsylvania</b>	-	0	0	0	3	-

Source: IPEDS

**Figure A.4: Bachelor of Science in Music Business, Entrepreneurship, and Technology – The University of the Arts<sup>36</sup>**

CODE	CREDITS	TITLE	DESCRIPTION
<b>MAJOR REQUIREMENTS (64 CREDITS)</b>			
CMMC 124	3	<b>Introduction to Advertising</b>	This course introduces students to a history of advertising in order to provide a context for current trends and themes; they will learn about the unique characteristics, strengths and weaknesses of the different tactics and vehicles that make up the current marketing mix. They will learn the different jobs within advertising agencies, what they do, what their responsibilities are, and how they work with others.
CMMC 353	3	<b>Media Industries</b>	This course investigates the range of organizations and economic forces involved in media production. Includes diverse production models, from mainstream and corporate, to public sector, to alternative, and comparisons with media industries in other cultural settings. The course focuses on business and policy issues and considers examples of media practice from broadcast and cable news, advertising, Hollywood and independent cinema, public media, and new media industries. The course includes a final research project.
IDES 501	3	<b>Business Planning and Practices</b>	Based on the principles of human-center design, this course introduces students in the arts and media to the principles of business - idea development, marketing, finances, and presentation skills - and develops competencies in strategic thinking problem solving, goal setting, time management, presentation skills, business writing, and financial literacy. Over the course of the semester students research, develop and prototype their ideas forming them into viable ventures. The course also introduces students to the various organizational structures used in business - small and large, start-up and established. The course culminates with public presentations and judging with the best proposals being eligible for a venture grant or participation in a summer incubator program.
MBET 495	3	<b>BET Project</b>	This is a required capstone course for all students in the Music Business, Entrepreneurship and Technology Program. With the help of an instructor, students select a project of particular relevance and interest and can work individually or as a team. Projects can be built across colleges, schools and departments and can include areas such as event production and promotion, project creation and distribution and ensemble tour construction and management.
MMDI 111	3	<b>Introduction to Interface Design</b>	The software interface represents the focal point of user interaction with the various modes of multimedia communication. Readings by interface theorists inform discussions on the evolution of the software interface, conceptual models, prototypes, interaction design, deliverables, and basic concepts of human-computer interaction. Avenues for pursuing interactive media design in entertainment, publishing, and education are also addressed. Current technologies, including the trend from soft to hard interfaces are studied, in terms of their potential short- and long-term influence on communication and multimedia. Basic methods for rapid prototyping and testing are considered.

<sup>36</sup> "Music Business, Entrepreneurship, and Technology; Bachelor of Science." The University of the Arts. [http://catalogue.uarts.edu/preview\\_program.php?catoid=10&poid=1509](http://catalogue.uarts.edu/preview_program.php?catoid=10&poid=1509)



CODE	CREDITS	TITLE	DESCRIPTION
MUNM 256	3	<b>Music Explorations: From Beethoven to Buckets</b>	An introductory course to a number of musical styles, e.g. classical, jazz, gospel, rock, Brazilian, with special focus on musical styles that reflect the mission of the School of Music, CPA and the University. Emphasis will be placed on experiencing music through multiple frames: listening, creating, discussing, writing and assessing. The syllabus will integrate performers from UArts, area universities, and Philadelphia professional venues, as well as guest speakers into course experiences and requirements. Elements of music, including form, composition, texture, intensity and so forth, will serve as unifying for approaching diverse repertoire.
MUSC 161 and MUSC 162	2	<b>Music Technology Survey</b>	Provides students with a working knowledge of music technology practices, definitions, and concepts. Through both lecture and lab classes, students become familiar with a cross-section of hardware and software currently in use by the school and working professionals.
MUSC 163	3	<b>Music Skills I</b>	Music Skills I is the first in a sequence of courses designed to familiarize the student with fundamental aspects of music theory, form, structure, harmony, and melody, and to develop cognitive and aural skills. Students are introduced to the piano keyboard and begin to develop basic technique while using the keyboard as a source for visualization of harmonic and melodic structure.
MUSC 164	3	<b>Music Skills II</b>	Music Skills II is a continuation of Music Skills I. This is a sequence of courses designed to familiarize the student with fundamental aspects of music theory, form, structure, harmony, and melody, and to develop cognitive and aural skills. Students are introduced to the piano keyboard and begin to develop basic technique while using the keyboard as a source for visualization of harmonic and melodic structure.
MUSC 260	1	<b>Live Sound Production</b>	This course will explore the technology and techniques necessary to produce concerts and live events from the perspective of the venue or theatre. Primary focus will be on audio: including discussions on signal flow, signal processing, live mixing, microphones and live recording. This course will introduce an over-arching set of techniques and principles, utilizing the Caplan Recital Hall's state of the art digital mixing equipment as a "lab" for hands-on exploration.
MUSC 261	1	<b>Live Sound Production II</b>	A continuation of the processes and technologies used in Live Sound Production I. This course will continue to explore recording techniques and principles, utilizing the Caplan Recital Hall's state of the art digital mixing equipment as a "lab" for hands-on exploration. Students will be expected to investigate multiple solutions and sound designs for live concerts through research in industry practices.
MUSC 263	3	<b>Music Skills III</b>	This course is a continuation of Music Skills II with more advanced study in Music Theory, form, structure, aural skills, and musical genres, styles and interpretations. Piano techniques are enhanced, along with the ability to recognize and describe tonality and changes in timbre, rhythm, pitch, and harmony.
MUSC 264	3	<b>Music Skills IV</b>	Music Skills IV is a continuation of Music Skills III. This fourth semester of Music Skills continues with more advanced music theory, scales, chords, harmonies, rhythm, melodies, form and structure, ear training, piano technique, chord melodies, instruments and instrument groups, and introduces compositional form and techniques.

CODE	CREDITS	TITLE	DESCRIPTION
MUSC 461 and MUSC 462	4	<b>Recording I</b>	A study of the recording process and the many facets of the recording studio. Designed to familiarize the student with conventional and creative recording techniques through practical experience in the studio.
MUSC 481	2	<b>Business of Music</b>	Examination of the legal, practical, and procedural problems encountered by the practicing musician. Specific course content includes the study of music publishing, recording contracts, and copyright and intellectual property rights issues.
MUSC 499	1-3	<b>Music Internship</b>	An opportunity to participate in a workplace environment during the academic year. Students earn internship credit by completing a minimum number of hours in the field during the semester, and by satisfying the requirements of the sponsor, such as attendance, punctuality, responsibility, professionalism, tasks completed. Students may be assigned to recording studios, radio stations, arts organizations, or with music publishers, entertainment attorneys, music therapists, or record producers.
UA 181	3	<b>Business Fundamentals for the Artist/Entrepreneur</b>	A survey of basic business tools and practices designed to meet the specialized needs of individual creative and performing artists functioning within the private enterprise system. Units covered include marketing, fundraising and grant writing, record-keeping, taxes, financial decision-making, and legal issues in the arts.
WRIT 141	3	<b>Storytelling</b>	An exploration of the nature, use and practice of storytelling. The course encourages students to consider how various forms of narrative - from ad campaigns, greeting cards, and political campaigns to movies and rap music - convey stories and ideas; how oral, pictorial, and written narratives differ; and how medium affects narrative. Creative exercises in a range of media help students reflect on the many ways that a narrative can be manipulated and exploited to powerful effect.
<b>BUSINESS &amp; ENTREPRENEURSHIP ELECTIVES (6 CREDITS)</b>			
CMMC 221	3	<b>Advertising: Creative Concepts I</b>	Whether an advertisement appears in print, on television or radio, or on the Internet, it is built around an idea. Students learn to recognize and create strong advertising ideas that are relevant to the product and the audience, with an emphasis on print advertising. Students learn how to allow their creativity to be guided by strategy. Students are exposed to outstanding creative work and readings in their texts and from studying professional work. They then apply these principles as they create advertising of their own.
CMMC 322	3	<b>Advertising: Creative Concepts II</b>	Having learned how to create strong individual concepts, students create broader and deeper concepts that can form the basis for a number of ads and learn how to execute an idea in more than one medium. The course begins by examining award-winning print campaigns in order to recognize suitable ideas for multi-ad campaigns; to identify elements and themes and their grounding in research; and to understand the consumer. The course then examines how interactive media are being used to build customer relationships and brand identities, and explores the strategic functions of these new media. Students develop storyboards for a product or service that reinforces that product's existing brand personality.

CODE	CREDITS	TITLE	DESCRIPTION
CMMC 324	3	<b>Introduction to Public Relations</b>	This course explores the fundamentals of public relations, viewed as a marketing communications tool, with special attention to its role in the non-profit sphere. The course reviews the functions of a wide range of marketing communications tools and explores how PR can be used in conjunction with them to achieve an organization's objectives, helping students to come to understand the role of public relations in the overall marketing communications plan. Students learn how to coordinate messages in order to allow the company to speak with one voice and reinforce one overall corporate identity, with special attention to social marketing and the public. A series of projects culminates in students developing a public relations proposal for a non-profit organization.
MMDI 319	3	<b>Innovation &amp; Entrepreneurship</b>	Both the business world and the arts are built on continuous innovation. This course will identify common principles and divergent processes in these highly competitive arenas and look for a shared language to facilitate collaboration between them. Students will use a case study model for the analysis and synthesis of new ideas. Students will be expected to identify and construct fruitful ideas with which to proceed and then to apply market, operation/technological and economic metrics to them.
MUSC 482	2	<b>Careers in Music</b>	A study in the career options available to musicians and the knowledge and craft necessary for the successful recognition and exploitation of these opportunities.
<b>TECHNOLOGY &amp; APPLICATION ELECTIVES (6 CREDITS)</b>			
CMMC 205	3	<b>Webcasting</b>	Webcasting is a production workshop that introduces students to the world of streaming media (audio and video transmitted over the Internet). The course balances the technical elements of Webcasting with the creative aspects of content production, distribution, and community. Students work in teams and individually to produce pre-recorded and original material for archives and live Webcasts.
CMMC 206	3	<b>Webcasting II</b>	WEBCASTING II is a production workshop that offers an advanced level of media production methods for different online distribution methods. Students will learn to develop all aspects of interactive streaming, from media production, to server configuration, to front-end programming and social networking. The course will focus more on the technology rather than the content. We will be experimenting with various new technologies such as FLASH Movies, JAVA based players, and Video LAN. We will also be incorporating alternative input devices for the streaming part of the class such as wireless video cameras, simple FLASH-based animation, and other methods that expand the type of streaming experience that can be created
MMDI 202	3	<b>Web Design Studio</b>	The World Wide Web is a medium where anyone with an Internet connection can view and interact with websites. This course focuses on the creation of such sites through concepts and practical application of interactivity. Comprised of both lecture and practical exercises. Individual creativity is stressed as well as understanding and use of interactive devices in the communication of ideas. Both collaborative and individual exercises are assigned.

CODE	CREDITS	TITLE	DESCRIPTION
MMDI 301	3	<b>Interactive Installation</b>	The course deals with the experience of producing complete multimedia installation works in a project-based environment focusing on interactive sound and video. Lectures and meetings augment this studio course. Individual creativity is stressed as well as collaboration in the creation of works through individual and group projects. Assignments vary in scale, and focus on appropriate planning and information architecture, as well as acquisition and creation of content in various media. Authoring environments used include but are not limited to MAX MSP, Isadora, and Macromedia Director. Previously introduced concepts and technology are re-explored with an emphasis on integration and effectiveness in the communication of the concept of the piece.
MMDI 350	3	<b>Contemporary Issues Media &amp; Technology</b>	A seminar course focusing on the current trends and issues of media and technology. Lectures, discussions, readings, research and writing constitute the body of this course. In addition to current trends, the process of developing the media and technology of tomorrow is also addressed.
MUCP 322	2	<b>Analysis and Composition of Commercial Music</b>	An examination of compositional techniques used in pop songs, jingles, soundtracks, and underscores for radio, TV, records, films, shows, and industrials. Students investigate the ways in which music serves to enhance the overall goals of the product or project. Musical analysis serves to demonstrate how each style is created. Students produce their own musical compositions in each media context.
MUCP 363	2	<b>MIDI Orchestration</b>	The goal of this course is to learn to create convincing emulations of acoustic musical performances using virtual instruments. After an examination of the qualities and roles of all of the instruments and orchestral sections, students will develop skills in MIDI orchestration and mixing for the virtual orchestra.
MUSC 460	3	<b>Introduction to MIDI and Electronic Technology</b>	A detailed “hands-on” examination of the use of computers in the present-day composition environment. The course includes the uses of a computer, the language of MIDI, sequencing, audio sampling, analog, digital, and other forms of synthesis, and a survey of currently available music software. Strategies and technology of scoring and synchronizing to the visual image is emphasized through a final project. No prior computer or synthesis experience is needed.
MUSC 465	2	<b>Digital Music Production 1</b>	Students will develop an advanced understanding of MIDI, sequencing, and digital audio through the integration of in-class demonstrations, lectures, and hands-on projects and activities.
MUSC 467	2	<b>Digital Music Production 2</b>	This course covers advanced recording, editing, mixing, and producing music using professional digital audio software and hardware. Students will be required to complete numerous technical and creative projects, applying their skills learned.
<b>DISCIPLINE HISTORY (9 CREDITS)</b>			
DACR 150	3	<b>Contemporary Art Practices</b>	In this course, the ever-expanding field of contemporary art will be explored to include dance and performance through the lens of practice. Students will learn to look for and recognize shared aesthetic values and relationship within and across varying disciplines. Students will immerse themselves in screenings of video work and seek out as many pertinent performances/exhibitions as possible throughout the course.

CODE	CREDITS	TITLE	DESCRIPTION
MUSC 351/MUSC 352	3	<b>Music History I/Music History II</b>	Designed to define the major style periods from Greek times to the present in terms of their philosophies, accomplishments, and interrelationships. Composers, performers, and theorists are examined in the context of musical literature with emphasis upon styles, forms, and techniques of composition as they evolve and change. The sequence puts into historical perspective the materials presented in the Music Theory courses. Through listening assignments, students are expected to further develop their aural skills and knowledge of musical literature.
MUSC 353	3	<b>History of Rock Music</b>	This course investigates the History of Rock from its inception in the 1950s to the present. It begins with the important antecedents of Rock and Roll and then historically traces the various styles that evolved from that time to the present. There are live demonstrations and illustrations by guests in class.
MUSC 451	3	<b>Jazz History</b>	Study of jazz from its African and European roots through its emergence at the turn of the twentieth century as a unique and distinctive American art form. The various styles of jazz are studied (ragtime, New Orleans Dixieland, Chicago style, swing, bebop, cool, hard-bop, freeform, third stream), including their effect on the popular music with which jazz has coexisted. The course includes in-depth study of the primary exponents of the various styles. Audio and video materials are used to provide students with a better understanding of jazz and its influences on the music.
MUSC 452	3	<b>American Music History</b>	The development of both classical and popular American musical styles from the 17th to the 20th century. Recordings and films as well as in-class performances help bring to life the music from our American past. Students gain a clear understanding of the social, historical, and musical time line that evolved into our current musical environment.
MUSC 453	3	<b>World Music</b>	Covers the classical and folk music of various countries in Asia, Indonesia, the Middle East, Africa, and the Western Hemisphere.
THEA 353/THEA 354	3	<b>Musical Theater History I/Musical Theater History II</b>	Two-semester survey of the history of the American musical theater in the 19th and 20th centuries. Students develop insight into the writers, performers, and theater artists who created the legacy of the musical theater in America, and examine representative works from a variety of periods. Students undertake research projects focusing on major performers, writers, directors, and choreographers. Artists and their work are studied in print and on audio and video recordings.

## PROJECT EVALUATION FORM

Hanover Research is committed to providing a work product that meets or exceeds member expectations. In keeping with that goal, we would like to hear your opinions regarding our reports. Feedback is critically important and serves as the strongest mechanism by which we tailor our research to your organization. When you have had a chance to evaluate this report, please take a moment to fill out the following questionnaire.

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## CAVEAT

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