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# **Learning That is Greater Than the Sum of Its Parts: Efforts to Build and Sustain an Integrative Learning Model in Music Management**

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How can music industry programs best prepare students for the near-constant change and ambiguity engendered by the rapid pace of technological and structural change to the global music and entertainment business? For the authors, the answer to this question has been to develop a new model for teaching and learning in the Music Management degree program they direct. This article provides an explanation for the process of developing this revised program. It is structured in two parts, which follow a brief introduction: the first part looks at the changing landscape of approaches to student learning and its meaning and potential value to educators, students, and employers. The second part identifies the progress made in creating a program incorporating this theory with identifiable and measurable benchmarks to help develop practice-ready professionals for careers in the music business, in part by attempting to enhance the opportunity for students to participate in integrative learning experiences in and beyond the classroom.

## **Introduction**

At a meeting with the authors and an advisory group of ten music industry executives in October 2009, a thread of conversation emerged that led to a discussion centering on the purpose of an ideal degree program in music management. The group then considered a question, which both the executives and music business educators present believed was essential in such a discourse: “What skills and competencies should a newly-hired employee possess in order to succeed in today’s music business?”<sup>1</sup>

The range of answers to this question included topics covered in many music business programs: fundamental business concepts and prac-

tices, relationships in the industry, awareness of transactional dealings between various music and entertainment business entities, intellectual property and copyright basics, and an understanding of the role of social networking were all mentioned. The most compelling discussion, however, concerned the kinds of knowledge, skills, and experiences that may not be developed through traditional educational methods, such as the lecture-essay-examination model commonly employed in much of American higher education.

According to one practitioner, “We want [to hire] those that demonstrate the emotional, social, intellectual, and musical competence that would make them an ideal candidate for our firm.” Another stated, “We’re looking for people who can interpret the nuances of the industry... Knowing how to interact with artists and the various personalities in our business at an appropriate level of maturity is necessary.” And a third added, “We look for personality types that are able to collaborate with artists on a mature and productive level.”

The demand from industry to help students achieve such competencies is not new to the conversations that music business educators, social psychologists, career counselors, and industry leaders have been engaged in for some time.<sup>2</sup> In 2007, after a review of the literature on this topic, as well as discussions with educators on their own campus and others, the authors began a series of revisions to the Music Management degree program. The goals for this revision included:

- improving the ability of graduates to think critically and in real-time;
- learning to build consensus among disparate stakeholders;
- improving written and oral communication skills; and
- helping students to develop realistic attitudes and intentions about their pending careers based on evidence that they themselves had collected.

In light of this ongoing process of outcomes-oriented curricular revision, the opinions shared by our industry advisors cited above served as a welcome endorsement of the direction we had been pursuing over the previous three years.

## Part One – Using Integrative Learning Models

The convictions of the group of executives connected to our program are sustained by a growing body of thought about teaching and learning in college curricula. Broadly speaking, there are the hard facts and knowledge at the center of a particular discipline and there are the skills necessary to engage in and sustain a career. A 2004 study authored by Arestogui, Stake, and Simons entitled “Music Education for the 21<sup>st</sup> Century,” outlining the potential for a new paradigm of aesthetic education for teaching music, draws a distinction between these two kinds of knowledge:

Major curricula draw from two main bodies of knowledge. The first type of knowledge is based on rules for handling empirical data (perhaps best exemplified by the contours of scientific knowledge)... The second type of knowledge is that which is personally constructed as a consequence of cognitive and personal interaction. Meanings are negotiated among participants. Meaning in this form of knowledge is based on: (a) knowledge derived from experience rather than proposition; (b) reflective judgment applying norms in different ways in different situations; and (c) a test that is authentic and specific to each situation.<sup>3</sup>

Arestogui and his co-authors argue that experiences, especially those that require reflective judgments, and collaborative learning, be viewed as keys to advancing both types of knowledge. This aligns with earlier thought that there are multiple types of measurable human intelligence and competencies.

Throughout the twentieth century researchers considered the idea that various forms of intelligence exist; they also studied the ways in which these forms of intelligence operate.<sup>4</sup> By 1990 some consensus had been reached among social psychologists that recognized the role of emotion in cognitive process. They referred to this as Emotional Intelligence, or EI: “The ability to monitor one’s own and others’ feelings and emotions, to discriminate among them, and to use this information to guide one’s thinking and actions.”<sup>5</sup>

Author Daniel Goleman’s best-selling 1995 book *Emotional Intelligence: Why it Can Matter More than IQ* brought EI into the public and

higher education mainstream.<sup>6</sup> Goleman's research included surveying business leaders about their observations as to the attributes that best characterized high achievers in their field. In his introductory remarks to *The Emotionally Intelligent Workplace*, Professor Warren Bennis, founder of the University of Southern California's Leadership Institute, stated,

...More than any other asset, more than IQ or technical expertise, EI is the most important success factor in careers. And the higher one's position in a organization, the more important EI is; EI counts for 85 to 90 per cent of the success of organization leaders.<sup>7, 8</sup>

Employers today understand these factors and sometimes include personality and/or psychological testing as part of the pre-hiring regimen to help identify candidates with perceived social and emotional competence. Further supporting these assertions, a recent study by Crane and Seal found that there was a direct correlation between hiring managers' perceptions of candidate desirability and that candidate's social and emotional competency as demonstrated through the interview process.<sup>9</sup>

Similar lines of thought reside in the academy as well. In the 2002 report on its initiative *Greater Expectations: The Commitment to Quality as a Nation Goes to College*, the American Association of Colleges and Universities (AAC&U) argues for a greater sense of purpose and intent in 21<sup>st</sup> century education:

In a turbulent and complex world, every college student will need to be purposeful and self-directed in multiple ways. Purpose implies clear goals, an understanding of process, and appropriate action. Further, purpose implies intention on one's actions. Becoming such an intentional learner means developing self-awareness about the reason for study, the learning process itself, and how education is used. Intentional learners are integrative thinkers who can see connections in seemingly disparate information and draw on a wide range of knowledge to make decisions. They adapt the skills learned in one situation to problems encountered in another: in a classroom, the workplace, or their personal lives. As a result, intentional learners suc-

ceed even when instability is the only constant.<sup>10</sup>

In answer to the challenge of fostering the intentional learner, the AAC&U, in partnership with the Carnegie Foundation for the Advancement of Teaching, in 2004 published *Integrative Learning: Mapping the Terrain* by Mary Taylor Huber and Pat Hutchings. The authors observe that "...Students are now advised that the knowledge they gain in their majors will not be useful for long unless coupled with skills and dispositions that enhance their ability to find and take advantage of new opportunities as they arise."<sup>11</sup> In the same report Dr. Andrea Leskes, Director of the Greater Expectations Initiative, and current President of Europe's Institute for American Universities, calls integrative learning a necessity for students facing an ever more complex and interconnected world.<sup>12</sup>

Such arguments may be familiar to readers of the *MEIEA Journal*, as a number of its articles have highlighted many of the skills and competencies that the *Greater Expectations* report and *Integrative Learning* mentioned. In her 2009 article, Marcia Lewis describes a range of desirable learning outcomes that include helping students to develop emotional intelligence and the right balance between core knowledge and so-called "portable" skills. She concludes her essay with the suggestion that, "Portable skills of critical thinking, making connections between ideas, and a quest for lifelong learning" are part of what 21<sup>st</sup>-century leaders will need to succeed.<sup>13</sup> Dick Weissman, writing in 2004, stated that, "Critical Thinking is no longer a desirable attribute. It is a necessity. We don't even really know what the box is in the phrase 'thinking outside the box.'"<sup>14</sup> Another view of what might readily be seen as integrative learning was offered in 2000, when Bruce Ronkin suggested that, "A person who has a clear understanding of how the world works, how the world got the way it is, and who can realistically assess his or her current place in the world will generally succeed faster because that individual has achieved a level of intellectual and cultural awareness."<sup>15</sup>

Further solidifying the connections between curriculum and employability, Theo Papadopoulos, Associate Dean of the Faculty of Business and Law at Victoria University in Melbourne, Australia, conducted an international survey that included responses from 3,246 business professionals. The findings of his study "provided insights into factors likely to affect graduate recruitment and employability including, personal and interpersonal awareness, being an effective team player and self-starting problem

solver, and suitability to an existing team,” attributes that can be achieved in part by programs which utilize integrative learning.<sup>16</sup> In response to the data he collected and analyzed, Papadopoulos helped lead a team at his institution that recently established a required three-term Professional Development module for Business and Law degrees. The new curriculum, he wrote, provides students with the opportunity to “gather and evaluate business information in conditions of uncertainty, to help inform effective business decision making. Students continue to develop teamwork skills and critically evaluate their own technical and generic skills, enabling them to identify strategies for career planning and life-long learning.”<sup>17</sup> Once again, while not directly using the term integrative learning, this approach also aligns with the AAC&U recommendations, including his team’s curriculum which utilizes instructional situations of uncertainty, incorporates ongoing self-assessment, and encourages intentional career planning with a stated goal of creating lifelong learners.

All of this research suggests that integration of knowledge and experience should be the guiding principle of undergraduate curricula, and its content should intentionally develop this skill. Further, it should support an understanding of the connectedness among life experiences, incorporate multidisciplinary formal study, and embrace diverse perspectives from a variety of viewpoints.

In the Music Management Program at University of the Pacific, we apply these principles to the design and execution of the capstone experiences in the major. Moreover, the goal of academic advising is to act as a catalyst for students to make their own connections among classroom experience, curricular content, and facility with social and emotional competency. Helping students develop such skills is a gradual process embedded in all the activity of the major. This resonates with the suggestion of the AAC&U and Carnegie Foundation report: “Whether included as a part of a culminating experience or located earlier in the curriculum, experiences that connect course content with more applied contexts also represent steps toward intentional, integrative learning.”<sup>18</sup>

What should an integrative learning approach to music management look like? It must include situations that deal with ambiguity, diversity, risk-taking, decision-making, and that introduce students to opposing points of view, all of which are commonplace in the music industry. Students must also incorporate meaningful self-assessment of their experiences in order to better understand the meaning of their work within the

context of their preparation for life and career. The intended learning outcomes for students who participate in meaningful integrative learning include the ability to assimilate a wide range of knowledge and experiences to consider complex problems from multiple perspectives with rigor and sensitivity. Students who experience integrative learning are more likely to view lifelong learning as an essential component of their future success, and to better understand the consequences of their decisions in the framework of a global economy and society. The intent is that they will be able to express themselves more effectively to diverse audiences than students who do not undertake integrative learning experiences.

## Part Two – One Approach to Integrative Learning in Music Management

Table 1 lists the integrative learning experiences in the Pacific Music Management program. There are three areas: curriculum development, faculty development, and assessment. Each of the three areas is attended by supporting components.

Curriculum Development	Faculty Development	Assessment
Courses in the major	Cross-discipline peer mentors	Program outcomes
Integrated general education	Campus Center for Teaching & Learning <sup>19</sup>	Learning, skill, and attitude outcomes
Co-curricular experiences		Self-assessment
First-year experiences		Developmental advising
Capstone experiences		
Team teaching		
Student peer mentors		

Table 1. Components of integrative learning in the Pacific Music Management program.

### Curriculum Development

Team teaching occurs in many instances by pairing a faculty member with a practitioner whose specialty relates to the subject area, for example, music publishing, music products, or artist management. Co-curricular



experiences provide students access to non-required activities and experiences that complement their coursework, such as classroom visits with practitioners, field trips, and conference participation. Capstone experiences help students develop connections among the various areas of their undergraduate experiences and develop a narrative that sheds light on the skills and knowledge they have acquired. A first-year experience class, complemented by student peer mentors who provide additional coaching for the new college student, has been added.

## Faculty Development

Relationships have been established with faculty members in the University's Business and English departments, with whom we collaborate in curriculum development and review. Professors have also benefited from coaching to improve design and assessment practices used for major research and writing assignments embedded in the curriculum. Over the past three years, the campus Faculty Center for Teaching and Learning has provided relevant workshops and support, and has been utilized to improve classroom instruction and online delivery of curriculum. Another promising avenue for supporting integrative learning at Pacific was the spring 2010 establishment of a center for Social and Emotional Competence.<sup>20</sup>

## Assessment

Evaluation of student learning as well as skill and attitude development occurs through a variety of means at both the course and program level. These include graded assignments, classroom workshops, and group work along with one-on-one advising. The emphasis on developmental advising, discussed in more detail later in this article, means that students are strongly encouraged to continuously reflect upon and explore their career options from their first day in the program. Students engage in self-assessment through assignments and experiences in the major as well as the university general education program, especially the Pacific Seminar sequence, which will also be discussed shortly. Finally, overall program outcomes are assessed through the capstone sequence of classes, in particular, student performance in the exit examination process. Also as part of the capstone experience students revisit a self-assessment they completed in their first term of enrollment to reflect on their development over their entire time in the program. These are also key elements of an e-portfolio

that is being piloted with this year’s incoming class (graduating in 2014) to provide a more comprehensive tool for program assessment.

### Intended Learning Outcomes

The program at Pacific begins by introducing a statement of student learning outcomes at the initial meeting of a first-year seminar in the major area of study. These outcomes span two broad areas, the first of which identify “global” skills and competencies, since they help provide knowledge, self-awareness, skills, understanding, and contextualization for the student’s professional and personal life during and after college. The second outcome area addresses “major-specific” knowledge—the information that has been identified as the building blocks for knowledge and skills deemed useful for a career in the music and entertainment industry (see Table 2).<sup>21</sup> The more traditional classroom approaches such as lecture, discussion, test, essay, etc., continue to prove effective for much of the major-specific content.

Intended Degree Learning Outcomes	
Global Outcomes	Major-Specific Outcomes
Think, read, write and communicate effectively	Understand the basic structure of the music business
Access, analyze, evaluate, synthesize, and present information	Understand current developments in music and entertainment-based technology
Develop well-reasoned career and personal objectives	Basic knowledge of accounting, marketing, economics, legal issues in entertainment, and statistics
Work with impact independently or on a team	Basic competency in music
Strong sense of ethics	Proficient with current office management software

Table 2 Intended degree outcomes in Music Management at Pacific.

Working backwards from the intended degree outcomes, knowledge and skill development in the global outcome areas is fostered through the following range of experiences in and out of the classroom.

Pacific Seminars comprise a three-semester sequence developing

critical thinking skills and perspective on the individual's place among peers, society, and the world. This curriculum also leads students to articulate their own world-view when considering social, political, ethical, and moral decision-making, in both historical and contemporary contexts. The third class in the Pacific Seminar sequence considers ethical philosophies and both personal and social value systems. The Pacific Seminars afford students the opportunity to perform research, synthesize various forms of information, and participate in both team-based, and individual non-major learning opportunities.<sup>22</sup>

Breadth courses in general education provide students with an introduction to different disciplines, and how knowledge and critical thought may be organized beyond the studies in the major.<sup>23</sup>

Rounding out the global learning outcomes in the Music Management program are two important areas of experience that extend the student's learning beyond the traditional classroom. The first is the required internship experience, which provides students with a litmus test for their knowledge, skills, and attitudes about a career in the entertainment industry. While it was the practice at Pacific in the 1980s and 1990s to dissuade all but the top students from undertaking an internship as part of their degree programs, today's students are encouraged to aggressively pursue multiple internship experiences throughout the undergraduate years in a variety of settings to broaden and deepen their understanding of the rapidly evolving industry, while expanding their professional networks.

The second global learning outcome is achieved through a range of co-curricular activities which are integrated through a combination of experiences ranging from regular classroom visits by practitioners and alumni to strong encouragement to become active in organizations including the student government Arts & Entertainment Council, MEISA (Music and Entertainment Industry Student Association), Grammy U, the campus Center for Community Involvement, work study positions in stage management, and campus organizations. This area may also overlap with the major-specific outcome of understanding current developments in the industry.

Major-specific outcomes include knowledge that is developed through studies in the major and cognate studies in business, economics, and mathematics. A required upper-division course in the major utilizes a cultural studies approach in which students must critically evaluate the last one hundred years of the evolution of the music industry. This provides a

richer understanding and appreciation of diversity in its many forms and how it has evolved over time in the United States. While a specific course in office software is not currently required in the curriculum, individual and team projects require students to use applications such as Excel, PowerPoint, and basic graphics programs, allowing them to gain some level of proficiency.

One class bridges the global and major-specific outcomes. This is the first-year seminar in the major. This course helps students begin to see the connections that exist in their major both in and out of the classroom. Myers-Briggs personality testing and analysis is incorporated into this class with the help of a trained psychologist to help students understand their own personality traits in relation to their educational and career objectives. The first-year seminar is also designed to aid new students in learning to navigate the university and its many processes, identify student support systems, and pointedly encourage students to begin to visualize themselves as “pre-professionals”—embarking on a path which when successfully traversed will provide them with the tools to understand and develop their potential, and to start to build their careers.

Effective and ongoing advising is a necessary component of integrative learning. Advisors serve as *de facto* mentors for students pursuing careers in the music industry.<sup>24</sup> Faculty advisors are qualified through training and/or experience and have demonstrated interest in helping students see and understand connections between their classroom and co-curricular activities throughout their entire degree program. Such advising is defined as developmental advising and focuses on helping students identify their own individual paths to academic and career success, while developing attitudes and skills which will foster professional and personal growth.<sup>25</sup>

At Pacific, students who persist in the major will have one advisor throughout their degree program. Successful developmental advising requires an advisor to question student assumptions, especially when they may lead a student to underestimate the level of preparation or competition he or she may face upon graduation. In fall of 2009, the program began migration to a system where transactional advising (which entails course sequencing, registration, and enrollment issues) for all new students is now being handled by a departmental administrator, freeing up the student’s major advisor to devote more of his or her time to the essential task of providing effective developmental advising. Thus, the major advisor can spend more time working with students on their longer term

goals, questions, and concerns. Developmental advising must be viewed as a critical component in any effective integrative learning environment.

Table 3 shows the four classes that combine to build a student’s capstone experiences in the Music Management degree program. These include an academic internship; Pacific Seminar 3—The Ethics of Family, Work, Citizenship; Senior Seminar in Music Management; and an oral Exit Examination. There is significant overlap between these four classes. Experiences in one help inform and prepare a student to complete other portions of the capstone suite of classes.

Capstone Experiences	
MMGT 199: Exit Examination	MMGT 196: Senior Seminar in Music Management
MMGT 187: Academic Internship	Pacific Seminar 3

Table 3. Four classes taken during a student’s senior year combine to form the suite of capstone experiences in the Music Management degree at Pacific.

The Senior Seminar is designed to be a reflective experience that encourages students to view their careers over a decades-long time-frame while helping them develop career navigation skills and identify how to assemble evidence of their competencies. The class also requires students to expand their own personal and professional networks and measure and judge their current capacities to interact effectively with working professionals beyond the campus community. Finally, the exit examination requires students to demonstrate their knowledge and professional competencies in an oral exam format. It also requires students to present a well-reasoned approach to their individual career plans based on the sum of their experiences to date.

The exit examination became a requirement beginning with the graduating class of 2008. The examination is oral and is administered by a panel of three members of the faculty from the Business and Music departments. It is offered on a “Pass/No Credit” basis and is required to complete the degree. The five-question exam is broken into two main areas: general industry knowledge/analysis, and career-related questions. The first three questions allow students to demonstrate their ability to synthesize information and formulate an answer to questions from different topic areas covering all aspects of the industry. The second portion of the exam is

career-oriented. These two questions allow the students to demonstrate knowledge of their intended areas of professional interest, while also explaining their preparation to follow a chosen career path upon graduation. Table 4 lists the general topic areas for which open-ended questions are developed each year.

Topical Areas for Exit Examination
General Music Business Knowledge
Music Publishing and Intellectual Property
Music Technology and its Role in the Industry
Critical Analysis (in student's selected area of career interest)
Career Road Map Question

Table 4. Topical areas for which questions are developed to test a graduating senior's overall knowledge, critical thinking, and communication abilities through the program's Exit Examination course. See Appendix A for a sample question from each topical area.

The exam is preceded by a six-week colloquium designed to provide strategies for demonstrating the knowledge and experiences students have gained during their time in the program. The ability to present evidence of these skills is critical to passing the exam—and also to obtaining a job in the industry. Students once again are prompted to see the connections between their studies and co-curricular experiences and how such connections help establish and articulate each student's competencies in a manner which can readily be observed outside of the academy.

As an example of the integrative learning outcome the program is designed to produce, one student recently developed an outreach program for our local professional orchestra as part of her academic internship. She brought together like-minded college students and young professionals to meet with the orchestra's music director over pizza before each concert. The goal was to build awareness and attendance among a demographic otherwise largely absent from the orchestra's audience. Talking about such experiences, and what was learned from them, in the context of the Exit Examination provided faculty and students alike with a measurable indication of a representative achievement in the degree program and a demonstrable sign of her potential value to a future employer.

## Summary

Our efforts represent how integrative learning can manifest in a music industry curriculum. The next steps are to tie the learning outcomes students demonstrate to ongoing program assessment and improvement.

Adjudicators who have observed all three administrations of the Exit Exam have observed improvement in student performance each year.<sup>26</sup> Alumni who successfully completed the first Exit Exam have reported it as a useful process in light of their new professional responsibilities. A more formal assessment tool is in development that will track individual cohorts and longitudinal trends. Some successes have been observed anecdotally in the three cohorts that have completed this program including students taking a more intentional approach to their own pre-professional training and career plans, improved written and oral argumentation skills among the majority of graduating students, and one hundred percent participation in academic internships.

Based on what we have learned so far about the effectiveness of integrative learning in a music management curriculum, a number of continuing program modifications are now under discussion and presented in Table 5.

After sharing experience with this approach at the 2010 MEIEA Conference, a number of concerns were expressed by colleagues in discussion following the presentation. These included the feasibility of fostering integrative learning in larger programs, which may serve many more students than the program at Pacific. It's likely that such institutions would be challenged to support time-intensive activities such as one-on-one faculty advising or seminar-based rubrics. Furthermore, some institution's efforts to maximize class sizes and teaching loads to increase efficiencies, especially in light of current economic pressures on higher education, may tend to discourage integrative learning approaches.

While these are valid concerns and potential barriers, it is the conviction of the authors that some degree of integrative learning is possible in all curricula. As a first step, each institution must perform its own internal assessment and determine the willingness of decision-makers to allocate resources supporting changes in the curriculum intended to enhance or expand integrative learning. It is important to recognize that without institutional support at the highest level, efforts to dramatically reshape curricula may not produce the intended outcomes for which the authors have argued. Doing so has required a significant investment of time, effort, and

Next Steps in Degree Refinement	
Near Term (1-2 years)	Longer Term (3-5 years)
Addition of required student portfolio to document progress in the major	Use of student portfolios in program assessment
Use of student portfolio to determine potential for success in the industry	Integrating second- and third-year opportunities for self-assessment to maintain reflective thread throughout degree program
Repositioning required internship as professional activity rather than just another class to fulfill	Continued improvement in measuring integrative learning outcomes and effectiveness
Increase use of blended instructional modality (online + in-seat curriculum)	Using outcomes-based evidence to inform and enhance recruitment, selectivity, and program enrollment
	Community-based or service learning module
	Tracking alumni to better assess longer-term outcomes

Table 5. Modifications under discussion in the Music Management program at University of the Pacific.

organizational will to achieve the progress reported in this article.

Although the literature suggests a complete reconsideration of the undergraduate degree program as perhaps the most effective method to foster integrative learners, an alternative approach, that may have measurable benefits, would be to introduce into one or more courses on a trial basis new learning opportunities that incorporate any of the elements discussed in this article. Doing so will likely help any educator begin to explore how such experiences can build student competencies beyond the traditional lecture-essay-examination model. It may also help students to see themselves more clearly as professionals-in-training, attending school to better prepare for a particular career-oriented outcome.

The purpose of an integrative learning approach is to provide students with tools to synthesize learning among all aspects of their undergraduate career. Doing so successfully helps foster the ability to learn throughout a career. Such lifelong learning is indeed essential to thriving in the culture of change that underpins today's music and entertainment industry.



# Appendix A

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## Sample Questions from Exit Examination

### *Category 1: General Music Business Knowledge*

Explain the role of an artist's personal manager in building and shaping the career of an artist.

### *Category 2: Music Publishing and Intellectual Property*

Explain why film and television music use is on the rise and why visual media employ music to help create a unique brand. Has such use replaced exposure of the artist's music via traditional radio?

### *Category 3: Music Technology and its Role in the Industry*

Two models are emerging for digital music distribution. One is based on buying and owning a song in the form of a digital download, such as iTunes. The second is a subscription-based model that provides access to music, but ownership is not included in the basic service. Rhapsody and cable TV music packages fall into this second category. Which model is likely to be more successful? Why?

### *Category 4: Critical Analysis in Student's Selected Area of Career Interest*

What does it mean to be "successful" in the \_\_\_\_\_ industry? Identify and explain some of the paths that have been taken by others to become successful in this field?

### *Category 5: Career Mapping Question*

Explain the steps you are taking now and will continue using upon graduation to secure a viable position in your primary area of interest in the music or entertainment industry.

## Endnotes

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1. Claudia McCain, "A Model Music Business Curriculum," *MEIEA Journal* 2, no. 1 (2002): 14-27, cites the importance in "any curriculum review...to gather input from representatives of the industry itself."
2. A 2001 survey of alumni of the Music Management program at Pacific resulted in "problem-solving skills" and "oral and written communication skills" being identified as key attributes necessary for success in the music industry.
3. J. L. Arostegui, R. Stake, and H. Simons, "Music Education for the 21<sup>st</sup> Century: Epistemology and Ontology as Bases for Student Aesthetic Education," *Education Policy Analysis Archives* 12, no. 54 (September 27, 2004).
4. Edward L. Thorndike, "Intelligence and its Uses," *Harper's Magazine* 140 (January 1920).
5. Peter Salovey and John D. Mayer, "Emotional Intelligence," *Imagination, Cognition and Personality* 9, no. 3 (1989-1990): 189.
6. Daniel Goleman, *Emotional Intelligence: Why it Can Matter More than IQ*, 10th ed. (New York: Bantam, 2006). Another excellent resource for understanding various perspectives on emotional intelligence by researchers who helped pioneer the study of EI is *Emotional Intelligence: Key Readings on the Mayer-Salovey Model*, edited by Peter Salovey, Mark Brackett, & John Mayer, Port Chester, N.Y.: Dude Publishing, 2007. While it is beyond the scope of this article to include a critical assessment of the entire discourse on the topic of EI, in light of the fact that some scholars have suggested that more rigorous scientific data collection and empirical analysis is needed to better define the meaning of EI, the authors of this article have chosen to use the term "emotional competence" which is more generally accepted in business and scholarly communities. See Matthews, Roberts and Zeidner (2004) for a critique of some of the methodology used to illustrate EI.
7. Cary Cherniss and Daniel Goleman, eds. *The Emotionally Intelligent Workplace* (San Francisco: Jossey-Bass, 2001), xv.
8. Daniel Goleman, *Working with Emotional Intelligence* (New York: Bantam, 1988). This work assesses information collected from five hundred companies that Goleman interviewed regarding EI and its

role in business.

9. Deborah D. Crane and Craig R. Seal, "The Impact of Recruiters' Perceptions of Student Social and Emotional Competence on the Hiring Process," *NACE Journal* (forthcoming, April 2011). Thanks to the authors for sharing their unpublished data.
10. Judith Ramalay et al., *Greater Expectations: A National Panel Report* (Washington, D.C.: Association of American Colleges and Universities, 2002), 21-22. The entire publication is available at [www.greaterexpectations.org](http://www.greaterexpectations.org) (accessed May 27, 2010).
11. Mary Taylor Huber and Pat Hutchings, "Integrative Learning," American Association of Colleges and Universities and The Carnegie Foundation for the Advancement Teaching, 2004: 2.
12. Huber and Hutchings, iv-v.
13. Marcia Lewis, "Media Evolution and its Correlative Effect upon Curricular Instruction in the Twenty-First Century," *MEIEA Journal* 9, no. 1 (2009): 133-160.
14. Dick Weissman, "Knowledge for What? A Change is Gonna Come, and Maybe We Should Be Part of the Solution," *MEIEA Journal* 4, no. 1 (2004): 137-141.
15. Bruce Ronkin, "Introducing Global Musical Awareness Into the Undergraduate Music Industry Degree," *MEIEA Journal* 1, no. 1 (2000): 29-39.
16. Theo Papadopoulos, "Embedding Professional Development Skills into Undergraduate Business Curriculum: The Value of Stakeholder Perspectives for Guiding Curriculum Development," unpublished manuscript.
17. Ibid. See also Papadopoulos, Theo. "Beyond Discipline and Technical Knowledge: Industry Perspectives on the Business Curriculum." *Industry & Higher Education* 24, no. 2: 109-114.
18. Huber and Hutchings, 8.
19. While Pacific's Faculty Center for Teaching & Learning offers a range of general workshops and curricula to help faculty assess and improve their teaching, faculty in the Music Management program have also collaborated with the Center to develop specialized online classes and are currently partnering with the Center to develop an e-portfolio.
20. For more information on the work being done in helping faculty and students to consider and address social and emotional develop-

ment of undergraduates at Pacific please see <http://www.pacific.edu/x30505.xml>.

21. Additional information about standards and competencies for music industry degrees housed in music programs may be found in the December 2009 version of the *Handbook of the National Association for Schools of Music* (NASM), 160-164, which was developed in consultation with MEIEA.
22. For an overview of the all-University Pacific Seminar program, please see <http://www.pacific.edu/x9302.xml>.
23. For more information on the structure and philosophy of the University's general education curriculum, please see <http://www.pacific.edu/x9293.xml>.
24. The New England Conservatory's Angela Myles Beeching posited that two experiences can help prepare future music professionals for their careers better than most traditional classroom teaching. These include a) finding a mentor willing to invest time to help a student discover her strengths and weaknesses, and b) the power of working on a truly engaging independent project fueled by a student's own initiative. Both of these experiences align with the tenets of integrative learning as presented here. "Curriculum Reform: A Perspective," *MEIEA Journal* 5, no. 1 (2005): 139-146.
25. A brief and helpful summary of the benefits of developmental advising may be found at: <http://www.utdallas.edu/dept/ugraddean/devadvis.html> (accessed May 26, 2010). For a more complete discussion of the topic, consult Ender, S. C., R. B. Winston, and T. K. Miller. "Development Approaches to Academic Advising." In *New Directions for Student Services*, no. 17. San Francisco: Jossey-Bass Publishing, 1982.
26. The three cohorts referred to in this article are the graduating classes of 2008, 2009, and 2010.

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