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Best Practices in Music Industry Education

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Abstract

We as educators have an intuitive sense that experiential education works in music industry education, though surprisingly, there is very little data to support our intuition. Using a survey of MEIEA membership, as well as face-to-face interviews with faculty members and administrators at music industry studies programs throughout the United States, the author collected data on music industry programs in 2014 and 2015 in order to determine the "best practices" in music industry education.

Keywords: music industry education, best practices, high-impact practices, experiential education, hands-on learning, learning by doing, internships, real world learning, classroom simulations, student success, music industry, music business

Introduction

Almost a century ago, John Dewey (1859-1952) wrote his classic *Experience and Education*, in which he made a case for what we now call "hands-on learning" and suggested that students do best when their education directly relates to the world around them, and they are actively involved in the process. Many scholars have built on Dewey's work and added to the body of literature surrounding the efficacy of hands-on experiential learning. More recently and most notably, David A. Kolb's *Experiential Learning: Experience as the Source of Learning and Development* underscored the importance of "learning by doing."

Dewey, Kolb, and others have written extensively about what many of us in music industry education feel we know intuitively: "learning-by-doing" is among the most effective teaching methods we have. We use hands-on learning[1] in Music Industry Studies (MIS)[2] all the time, from student-run record labels and music business journals, to student-run con-

cert series and even nightclubs. Many of our undergraduate MIS programs require internships in the industry, a quintessential hands-on experience.[3] Few of us would argue against the effectiveness of experiential learning, and many of us tell our students that it is one of the most important aspects of their education.

Surprisingly, however, there is very little data on experiential learning's efficacy in music industry education. Indeed, my research found that we have a very strong belief system that our classes and activities are working, but little hard evidence to support it.

Still, there are several studies of note. In 2005, Richard Strasser at Northeastern University conducted in-class simulations and role-playing—in other words, "real world" simulations—in a music marketing and promotions class. He concluded, "Student evaluations indicated that the simulation had a strong impact on learning and meeting the course objectives" (Strasser 2005). David Tough of Belmont University published a paper in 2012 on Robert Gagné's instructional theories, theories that were developed in perhaps the most crucial hands-on learning environment of all, fighter pilot training. Tough noted the potential for applying Gagné's ideas to teaching audio engineering, but as of that writing he had not implemented or tested their effectiveness (Tough 2012).

Students believe in the effectiveness of internships, arguably the most experiential learning activity of all. Two studies, one by Claudia McCain at Western Illinois University in 2002 and the other by Stephen Marcone at William Paterson University in 2004, found that the majority of students in both programs regard internships as their most important classes.[4]

My goal in this study was to continue this research; these are the questions I am endeavoring to answer:

1. What experiential opportunities are currently in use in MIS programs?
2. What are the outcomes of these experiential opportunities/classes?
3. How are successful outcomes measured or defined in MIS programs?
4. What are the *most* effective experiential learning methods in MIS education? In other words, what are the "best practices" in MIS education?[5]

5. On what do we base our measure of these practices' effectiveness? Is it hard data, anecdotal data, or something else?

Certainly, I want to add to the findings in the aforementioned studies by Strasser, Tough, McCain, and Marcone. Finally, I will close with some recommendations of my own.

Methodology

I used two approaches in the study. First, I created and conducted an online survey of MEIEA (Music and Entertainment Industry Educators Association) members, the vast majority of whom are working music industry education professionals.

Second, I planned a series of site visits to university programs across the United States. Boston was my starting point: there is a strong and diverse music industry and music scene, there are three educational institutions that have well-known music industry programs and one is a state school, which is important since many of our music industry programs are at publicly-funded state colleges and universities.

I visited Northeastern University, the University of Massachusetts Lowell, and the Berklee College of Music, at various times between September 26 and October 2, 2014, toured the campuses and music departments, and interviewed administrators, faculty, students, and alumni.[6] I also conducted interviews and studied sites in Los Angeles in early December 2014 (California State University, Northridge), and I have conducted ongoing observations at my own university of California State Polytechnic University, Pomona (Cal Poly Pomona).

In general, the interviews were open-ended conversations of about one hour, in several cases much longer. There were a set of standard questions that I asked every interviewee:[7]

- What do you want your students to know when they graduate from your program? What is the one most important thing?
- Tell me about your internship requirement: for example, how many hours are required, how are they supervised or monitored, etc. If no requirement, why?

- Do you have a capstone project requirement, why or why not?
- What kinds of experiential education opportunities do you have, both in your program and on campus, for your MIS students?
- How do you measure your graduates' success?
- Do you track your alumni? How?

After my first round of site visits to Boston, I revamped my online survey, adding questions not on my original survey question set. For example, each of the programs I studied in Boston are housed in different departments or administrative sectors of a larger school, each with slightly different administrative oversight. Accordingly, I added questions about administration and governance to my online survey.

Next, to reduce potential biases, eliminate unclear questions, and to strengthen the content validity of the survey, I had our Cal Poly Pomona music faculty and a campus survey guru—Cal Poly Pomona Faculty Development Director Victoria Bhavsar—review the question set. The penultimate step was our Institutional Review Board (IRB).

The final survey consisted of thirty questions distributed to the MEIEA membership, which at that time included 242 members in 42 institutions. The survey was administered online over three weeks in late November/early December 2014. The response rate was just shy of 30% (29.8%). My last step was to examine the data, both the survey results and interview transcriptions from my Boston site visits, for patterns or anomalies.

Finally, I visited additional sites in 2015. This time I chose three schools in Nashville and two in Florida. Nashville is a major music center[8] and has a large population of MIS students, especially at Belmont University and at Middle Tennessee State University, with over four thousand MIS students between them. I added Miami and Jacksonville for several reasons: first, Miami is an important music center in the Spanish-speaking world[9] and observations in Miami could be valuable for us at Cal Poly Pomona, where over forty percent of our students identify as Hispanic or Latino. Furthermore, the University of Miami—generally thought to be the nation's first university to offer a music industry degree program—always seems to be at the forefront of music industry education. Jacksonville University, on the other hand, is in a smaller music market in Florida

that is a bit off the beaten path. I believed it was important to have that perspective as well.

Here is an overview of the campus interviews:

September/October 2014
University of Massachusetts Lowell**
Berklee College of Music
Northeastern University

December 2014
California State University, Northridge**

September 2015
Belmont University
Middle Tennessee State University**
Tennessee State University**
University of Miami
Jacksonville University

Ongoing
California State Polytechnic University, Pomona*

*An asterisk denotes a publicly-funded institution.

In approaching and analyzing the interviews, I was particularly influenced by a 1988 study entitled *Music, Talent, and Performance*, a unique look at a major east coast classical music conservatory. Author Henry Kingsbury examined an institution—most people believe it was the New England Conservatory of Music—from the point of view of an anthropologist/ethnomusicologist in order to shed light on the rituals and belief systems that exist inside of the conservatory.

He discovered that in spite of the difficulties the students would face finding employment as performers after they graduated, during their time at the conservatory they were insulated and isolated. "My sense is that a [music] conservatory is probably more appropriately compared with a seminary than with a professional school," he wrote (Kingsbury 1988). "The commitment among…students seem[s] more personal, moral, and emotional than professional or economic," he added. When discussing the students' potential for employment after graduating, Kingsbury quotes a career counselor at the conservatory who said to him, "If we only admitted

students who could make a career in music, we'd have to close our doors tomorrow."

Though I'd like to think that we in MIS education are offering our students the opportunity to create careers in music, I think it is fair to ask if we are doing all we can to maximize student success in our programs. So, my final aim—responding to question number five above—is to examine if our program cultures influence our collective beliefs about the success of experiential education; in other words, is hands-on education working based on hard data or do we just have "blind faith" that it is working?

A caveat about a limitation of this study: since I surveyed MEIEA members, larger programs had a slightly larger influence on the outcomes. Schools like Middle Tennessee State University, for example, have more MEIEA members on their campuses than Cal Poly Pomona or Tennessee State University, and as a result the survey reflects more of what larger schools are doing; I will point out those incongruities as they arise. Likewise, a thirty percent response rate is not extraordinarily high for a small population such as ours in MEIEA. Still, taken along with the many interviews I conducted over eighteen months, I believe I can identify strong trends, pinpoint important issues common to many of our MIS programs, and address the questions that I sought to answer.

Findings

First, I will give an overview of the data I collected, then I will examine the interview results and offer a few general thoughts along the way. I will conclude with my best answers to my original research questions.

Table 1 below shows that, as with the interviews, survey results came from a fairly even mix of public and private institutions, 53-47% respectively.

Most of those teaching in MIS programs were either currently or previously active in the music industry, and most instructors continue to work in the professional world. Most program administrators (78%) were formerly music industry professionals.

Most respondents' campuses (83%) offered a baccalaureate degree, and a third offered a masters or above. (This percentage may be slightly exaggerated due to the large number of MEIEA members at larger, masters-granting schools.) About 11% were AA-granting institutions only. About half of all programs were accredited.

Public Institutions	53%
Private	47%
AA granting only	11%
BA, BS, BM	84%*
Masters and beyond	29%
Program administrators have industry experience	Yes: 78% No: 22%
Accredited (Various: NASM, AACSB, etc.)	Yes: 53% No: 35% Don't know: 12%

Table 1. Profile of survey respondents. *Note: this percentage may be slightly exaggerated due to the large number of MEIEA members at larger, masters-granting institutions.

School or college of music	31.0%
School or college of fine or performing arts	12.6%
School or college of humanities	1.8%
School or college of communications[10]	12.6%
School or college of business	12.6%
Other, or not applicable	29.7%

Table 2. Response to the survey question: "Under what administrative umbrella is your program housed?" (Results in tables do not equal 100% due to rounding.)

About 45% of survey respondents were at music, performing arts, or humanities divisions of larger universities, with most of the rest distributed among colleges of business, marketing departments, or communications units (see Table 2). A few were housed in unique areas, such as in a school of public and environmental affairs or in a school of media. We are aware of this idiosyncratic aspect of MIS education, and it does point to an issue I will talk about in more detail below: namely, the difficulty of defining student success when programs come from such different points of view academically.

Program size varied, with about 20% of the respondents coming from schools with 75 or fewer music industry majors; the largest single group of survey respondents came from schools in the 76-125 range, about 30%; and about 40% came from schools with 300 or more majors. 10% report no majors at all (see Table 3).

≤ 24 students	5.5%
25-75 students	14.6%
76-125	29.1%
126-200	9.1%
201-300	9.1%
301-500	3.6%
501-999	5.4%
1,000+	14.6%
No "Majors"	10.0%

Table 3. Program size: number of students in MIS major.

None	7.3%
5 or fewer	63.6%
6-10	7.3%
11-15	1.8%
16-20	3.6%
21-25	3.6%
26 or more	12.7%

Table 4. Number of full-time, tenure-track faculty members.

None	7.4%
1-3	38.9%
4-6	24.1%
7-9	7.4%
10-12	1.8%
13-15	5.6%
16-20	0.0%
21-25	3.7%
26 or more	9.2%
Don't know	1.9%

Table 5. Number of part-time faculty members.

Note Table 4. Respondents were asked for the "Number of full-time, tenure-track faculty" in their industry programs. Most respondents, 63.6%, report programs with five or fewer full time, tenure track faculty members; also note the minor spike at 26 or more (12.7%).

Now compare this to Table 5, the number of part-time instructors. These numbers are not what I expected. Many of the schools I studied in-person have as many or more working industry professionals teaching than full-time, tenure track faculty members. As of this writing at my home institution of Cal Poly Pomona, for example, we have 220 MIS majors, two full-time faculty members (with one new hire added as of September 1, 2016), and as many as twenty part-time instructors during any given term.

This suggests to me that the full-time faculty is teaching everything at many small programs, from copyright and ensembles to running a record label or private instruction on an instrument (and indeed, my interview at a smaller program, Jacksonville University, supports this hypothesis). Though I know some faculty members are truly superhuman, I wonder if this is good for experiential education opportunities for students, which are known to be faculty-intensive activities (Kolb 2014).

(Also note, a little over seven percent report no full-time or part-time faculty. I have no explanation for this statistical anomaly except that perhaps some schools classify their instructors as staff.)

- Do you feel that you have enough qualified instructors to adequately meet the needs of your students?

Answers to this question yield another interesting statistic. About 60% of respondents say that their faculty meets the needs of students, but more telling, 40% do not. Again, I ask, can this be good? Are programs able to supervise internships or senior capstone projects, or are they even compulsory? To some degree the next question offers an answer.

- Is an exit exam or capstone project required for undergraduate students?

Capstone projects are only required in 49% of programs, exit exams in 15%, and both in about 10%. That leaves many programs with no culminating experience for their students, or definitive capstone work product with which to assess program student learning outcomes (SLOs) or success, whatever the definition in that program.

- Do you require internships for undergraduates?

Only 58% of program respondents say their students are required to have internships; that leaves 42% with no internship requirement. A sidebar here: 40% of respondents' programs have staff internship coordinators rather than faculty.[11]

To summarize and comment on these selected survey results: it seems we as music educators in the music industry studies area may shy away from requiring student activities such as exit exams or interviews, capstone projects, and internships that are labor-intensive for faculty, and we may move the responsibility of internship coordination to staff, rather than faculty. I will discuss why I point this out, and my recommendation for improvement shortly.

The next survey question asked respondents to rate several measures of success for undergraduates:

- Please rate, from most important to least important, the following items as they pertain to measuring the success of your undergraduates:

  1. **Students are critical thinkers**
  2. **Students are employed in their chosen field**
  3. **Students are excellent communicators**
  4. Employers seek out students of program (tie)
  4. Students are life-long learners (tie)
  5. Students have fulfilled SLOs (student learning outcomes) of program
  6. Students have a solid musical foundation
  7. Students are prepared for graduate work

Note, the first three items (**in bold**) were the highest-rated measurements of success among survey respondents.

At this juncture, I will bring the interview data into the mix. The interviews will shed light on how faculty and administrators describe their hopes and wishes for their students, and how the individual programs measure success, especially as it relates to the preceding rankings.

I asked every faculty member and administrator I interviewed—over twenty in all—what they really wanted students to know when they graduate from their programs. Though there were many different answers, the

interviews reiterated the survey results above: critical thinking skills, finding jobs, and communication skills were mentioned most frequently.

Critical thinking and communication skills can be developed in general education classes, though my interviews—and the very existence of music industry education—suggest that we expect that our students gain by learning music industry-specific knowledge while in school. Anecdotally, when I talk to professionals who hire, they are concerned with critical thinking and communication skills, too, though less concerned with industry-specific knowledge. "We can teach them the business on the job," said a CEO at a major music publishing company, "but we can't teach them to think." Perhaps our belief in the value of our programs is based, as the Kingsbury study concluded about conservatories, on an abundance of "faith."

I had to wonder then, what value are we adding in Music Industry Studies programs? I'm convinced the answer is hands-on education, which helps student solve problems in real-world simulations, or in the case of internships, real-world situations.

Table 6 shows a very interesting result of the survey. This was a big surprise to me. Even though employment after graduation is considered a top-three measurement of MIS education's success, we in MEIEA do an inadequate job of tracking it. A surprising 20% of respondents do not track alumni at all, and many of the rest leave it to their alumni offices or associations, which may have very little understanding of how we measure success in the music industry. Social media and anecdotal information—two methods of tracking that are equally unreliable, in my opinion—are the remaining methods for following student success after graduation.[12]

We do not formally track alumni	20%
Exit interviews	18%
Social media	67%
Alumni club or association	38%
Anecdotal information	40%
Through our campus alumni office	51%
Other	17%

Table 6. How do you track your alumni (choose all that apply)? (Percentages do not total 100 since respondents could choose multiple answers.)

The survey data was confirmed by my interviews and site visits. Most programs do not formally track graduates. Exceptions do exist. Northeastern University has published a study that states that 90% of its graduates university-wide over the last decade are working or in graduate school, though their sample size is very small in MIS and they do not carefully track whether students are employed in the same field that they studied as undergraduates.[13] The University of Massachusetts Lowell has a very active alumni association that works closely with the MIS program, though they do not have specific employment data on the MIS graduates (in their case, the Sound Recording Technology and Music Business graduates).[14]

It seems then, much like the conservatory studied by Kingsbury, we are relying on beliefs rather than facts when it comes to the success of our students. Something as simple as asking our graduates about their employment and work history, within a year or two of graduating, could clarify this issue immensely. Truly, it seems many of us in MIS base our measurements of success on a kind of magical thinking; this is exactly what Kingsbury was getting at in his study when he compared the conservatory to the seminary.

Conclusions

I will conclude by going point-by-point through the questions I was trying to answer with this research project. I will conclude with recommendations based on my research and further analysis of the data I collected.

How are Successful Outcomes Measured or Defined in MIS Programs?

Based on the data I collected, my best answer is that it varies and it is hard to give one measurement of success. Considering that there is a business school model, a communications school model, a music school model, and many other models—all with different core course requirements, electives, and expectations and measurements of success for their students—it is not surprising that student success in MIS isn't clearly defined by our MIS educators.

Program outcomes vary even within subcategories, such as MIS programs in music schools or colleges. Berklee MIS students must take instruction on an instrument or in voice for four full years. University of Massachusetts Lowell has a three-year requirement. At Cal Poly—where

our program resides in a music department within the College of Letters, Arts and Social Sciences—we include one year of private instruction. Clearly, even in music-based programs there is a huge disparity in what we believe is important for our students to learn.

The one significant commonality in general agreement among survey respondents, and the interviewed faculty and administrators, is that graduates finding employment in their field is among the most important measurements of success. Unfortunately, there is little hard evidence to suggest that one way of approaching music industry education is better than any other at helping students find jobs in their field.

We really don't know the placement rate of MIS students at Belmont University, University of Miami, Middle Tennessee State University, Jacksonville University, or Cal Poly Pomona.[15] We do have a strong belief system in place about student success after graduation, but we don't track it very well. We need to develop ways to track alumni—including those students who aren't doing that well—and learn what graduates are doing after a year, after two years, and beyond. We also need to take into consideration how the students themselves measure success: even though they may work at the local coffee shop after graduation, if their bands are working, touring, and recording they may consider themselves successful. At present, we have mostly unreliable and anecdotal information about our graduates' careers.

What Experiential Opportunities are Currently In Use In MIS Programs?

I discovered a wide variety of experiential activities and classes across our MIS programs (see Table 7). I did not follow students in individual experiential classes to measure the class outcomes (though I was able to interview several). How well each of these activities meet the student learning outcomes seems totally dependent on the program, though my sense of their success is that it also depends very much on the individual teaching the class, who oversees a student's project, or who is directing the student management team.[16]

What are the Outcomes of These Experiential Opportunities/ Classes?

There is solid agreement among interviewees, previous researchers, and students themselves: *hands-on learning that simulates the real*

Music business journals
Record labels
Live sound services
Mobile recording services
Student-run event classes or concert series
Student-managed nightclubs
Student-run coffee houses
Startup incubators
Marketing consultancy classes/projects
Booking and contracting concerns
Broadcast and streaming radio/TV
Online music magazines
Internships
Community-engagement projects and Service learning ensembles

Table 7. What experiential opportunities are currently in use in MIS programs?

world, as much as possible, is crucial. The closer we can come to creating real world environments, the better, and the more times a student has this hands-on experience, the better; these are the "best practices" in MIS education.

What is the *Most* Effective Experiential Learning Method in MIS Education?

Based on the survey information I collected, as well as on the interviews I conducted, music industry internships top the list of "best practices." It was the opinion of many of those I interviewed that internships are more important than any class simulation exercise because "hands-on" experience is almost impossible to duplicate in the classroom. Belmont University's Concert Promotion class, ably taught by Dr. David Herrera, simulates real-world experience quite well, but still has a budget every semester to augment student-event budgets if their event's income falls short of expenses. Berklee College of Music's *Café 939* helps students gain valuable experience, but it doesn't always turn a profit.[17] As Serona Elton pointed out in our conversation at the University of Miami, "As real

as we try to make [the classroom experience] for students…it is still not 'real world.'" This outcome confirms what Claudia McCain (2002) and Stephen Marcone (2004) suggested in their previous studies.

On What Do We Base Our Measure of These Practices' Effectiveness? Is It Hard Data, Anecdotal Data, or Something Else?

Data on the effectiveness of MIS experiential education is mostly anecdotal. Studies such as this one and those of McCain, Marcone, and Strasser certainly point us in the right direction—towards more experiential opportunities for students, especially internships—though we lack the hard data to prove it once and for all. Furthermore, most U.S. programs don't do a good job of carefully tracking our alumni in their careers. In my opinion, rigorous studies of our alumni's careers are needed.

Recommendations

In addition to requiring internships, and creating cultures in which internships are prized, I believe we could supervise internships more closely, which in some schools might require more full-time faculty or staff. Additionally, I would encourage students to acquire multiple internships, not just the minimum number needed to graduate, which most often is only one class (usually requiring between 150 and 300 internship hours in a semester). (On the other hand, Northeastern University's Cooperative Education program (Co-op) gives students the opportunity to alternate study and full-time work, with up to three six-month periods of paid co-op work counting toward the degree.) Finally, I would also suggest that music industry programs create opportunities that allow students to re-enroll for a year or more after graduation, either through their career development services office or department from which they graduated, in order to further pursue internships in the year after graduation. This will allow recent graduates the opportunity to continue to build their resumes and gain on-the-job experience after graduation.[18]

Next, I believe we need to do a better job of tracking our graduates. Yes, we should follow up to see who is employed after graduation, but we also need to follow our students in their professional lives. Musicians rarely have linear or well-defined career paths (Beeching 2010), and we as music industry professionals are uniquely qualified to understand the success of our graduates. Working with alumni offices, we can help them

understand that a musician is on a successful career trajectory, even if the musician still has a "day job" a year out from graduation. This, too, is an area that might require more dedicated hours from full-time staff or faculty members.

Concluding Thoughts

Sadly, I feel that this study is really only scratching the surface of efficacy in music industry education programs. One unexpected outcome of my research was illuminating, though perhaps should not be surprising. The programs that offer the most experiential learning opportunities to students are those that have buy-in from administration and faculty at all levels. For example, take the Berklee College of Music's *Café 939*. There is no doubt as to the education it offers Berklee students: hands-on opportunities for booking and producing shows, running the front-of-house activities, marketing and promoting events, and exposing students to all elements of stagecraft and sound reproduction. Even though it might not be a profit center, its value seems clear to all constituencies: students, faculty, and administration.

Such a unified vision is less common in MIS programs housed in larger universities, though not unheard of. The University of Massachusetts Lowell Sound Recording Technology (SRT) program, started over thirty years ago by Dr. William Moylan, has a reputation for excellence and, based on my observations and interviews with faculty members and SRT graduates, the program has a good placement rate in the music industry. This can be traced back to Dr. Moylan's hiring by the university, his and the university's long-term vision for the Sound Recording Technology program as a "program of distinction,"[19] and Moylan's ability to build and sustain relationships with students, employers, and senior administrators at Lowell. Moylan himself is a musician, composer, and sound recording expert and he brings his expertise to the management of the program.

Whereas the University of Massachusetts Lowell is a relatively small program in a public university, the Berklee College of Music is the largest music school in the world. Berklee's sole reason for existence is providing education for musicians and for the music industry. Indeed, the president of Berklee, Roger H. Brown, himself a musician and entrepreneur, needs no special convincing of the importance of music, or what constitutes "research and scholarship" for the Berklee faculty. From my interviews and observations, it is clear Berklee has created a culture of success throughout

its programs. It also understands the importance of experiential learning. Noteworthy examples at Berklee include the student-run *Music Business Journal*, supervised by Dr. Peter Alhadeff; the previously mentioned *Café 939*, which is an up-to-date, 200-capacity nightclub; the two record labels, Heavy Rotation Records and Jazz Revelation Records; and a placement office for graduates with four dedicated staff positions.[20]

The Belmont University Curb College of Entertainment and Music Business is run by music industry veterans as well; all of the administrators, from department chairs to the dean, come from the industry. Additionally, the college's size within the greater university—it is among the largest divisions at Belmont University and in 2015 admitted the largest number of incoming freshmen of any division there—helps to guarantee its influence in the institution. Also noteworthy, Belmont has excellent recording facilities, including two professional studios, the historic RCA Studio B and Ocean Way Nashville. Belmont's location adjacent to Nashville's "Music Row"—this is also where many of Nashville's other professional studios and other music concerns are located—ensures especially easy access to internships for Belmont students.

Thirty miles away in Murfreesboro, Middle Tennessee State University's music industry program has long enjoyed a reputation for success and, anecdotally, the success of its graduates. Its MIS programs in Audio Production, Commercial Songwriting, and the Music Business are also administered by music industry professionals. They have five studios of various sizes, a studio dedicated to mixing sound for visual media, various post-production facilities, and a state-of-the-art mobile recording/production bus. An administrator there referred to the program as "a jewel in the crown" of MTSU.[21]

Is it necessary for successful MIS programs to be administered by former or current music industry professionals? This I cannot say for sure, nor would I suggest that this has to be the case. I can say that the evidence suggests a tendency. In the many programs I have studied, the programs that have the best facilities, the largest MIS student enrollment, and—again, anecdotally—the best reputations for MIS student success, tend to have music industry professionals at the helm of individual departments or entire divisions.

Rather than insinuating that non-MIS faculty should step aside as administrators of MIS-dominant programs, I am suggesting that this concluding observation should open a dialogue among colleagues in pro-

grams, as well as dialogues between the faculty and administration. Those of us teaching in the music industry should reach out to our colleagues, our department chairs, and our deans and provosts to encourage this dialogue.

Just as music departments protect and nourish private studio instruction in voice or on an instrument—perhaps the most "hands-on" kind of instruction there is—so must music industry programs create hands-on opportunities for their students. It is not necessary to be among the most expensive or well-funded schools to do this, either. Especially noteworthy are University of Massachusetts Lowell and Middle Tennessee State University, public universities that have built excellent MIS programs even while tuition is quite low.[22]

What is clear is that programs that are called "programs of distinction" or "jewels in the crown" did not earn those monikers by accident. Programs such as those at Belmont, Middle Tennessee State, Lowell, Berklee, and the University of Miami have created cultures that embrace change, rather than run from it. They have made peace with their benefactors in administration and in the private sector, and they have created the necessary relationships with donors and senior administrators to help their programs grow and thrive.

After this study, it is my view that any program can ultimately achieve similar results with time. We must, however—to modify the words of Henry David Thoreau a bit—"begin where we are." We must have a long-term vision, but we can all begin this academic year by creating classes that simulate real-world activities, and support activities on our campuses that have our students "learning by doing."

Endnotes

1. Throughout this paper, the terms "hands-on learning," "learning by doing," and "experiential learning" are used interchangeably.
2. For this study, the term Music Industry Education includes recording technology, songwriting, composition for media, and music business education.
3. I use the term "internships" to describe on-the-job training for which students generally receive college credit in lieu of payment, and receive mentoring and evaluation of their work as well.
4. Both McCain and Marcone used surveys to conduct their research.
5. "Best Practices," as used here and throughout, is as defined by the students and educators in MIS: an educational practice that has a significant impact on student learning. This is most often defined in accordance with program learning outcomes, though some say that "student placement" is the significant outcome worth measuring. Unfortunately, a thorough study of placement rates for students graduating from MIS programs is beyond the scope of this project.
6. For the purpose of this study, I have included only faculty and administration interviews.
7. There were other questions that were part of the question set, though they were not relevant to this paper's focus.
8. According to a study commissioned by the city of Nashville: "the Nashville area has more music industry jobs than any other U.S. city in relation to population and total employment, even more than New York or Los Angeles." http://www.nashville.gov/News-Media/News-Article/ID/1914/Music-Industry-Provides-10-Billion-Impact-on-Nashvilles-Economy-Annually.aspx.
9. All three major labels have Latin music divisions based in Miami or they have a major presence there. See comprehensive list of Latin music record labels at www.latinpopartists.com.
10. This number is as of 2014. Since that time, the MTSU program, which at the time was housed in Communications, has moved to its own College of Media and Entertainment, likely changing this number.
11. Belmont, for example, does not require internships, though they have created a "culture in which internships are sought out and valued," according to Rush Hicks (Interview, September 1, 2015).

12. Jiliang Tang and Huan Liu at Arizona State University, among others, have pointed out the problem of "information credibility" in social media postings. See Tang & Liu, *Trust in Social Media*, 2015, doi:10.2200/S00657ED1V01Y201507SPT013.

13. Email correspondence with Larry Bernstein, Ph.D., Senior Research Associate, Office of Institutional Research and Data Administration, Northeastern University, March 28, 2016.

14. Interviews with William Moylan and Alan Williams, University of Massachusetts Lowell, September 29, 2014; conversations with Office of Alumni Relations employees, September 26, 2014.

15. I heard from several administrators at different institutions, who preferred not to be quoted by name, that this was something they felt "needed attention."

16. See Carl P. Maertz, Philipp A. Stoeberl, and Jill Marks, "Building Successful Internships: Lessons from the Research for Interns, Schools, and Employers" *Career Development International* 19, no. 1 (2014): 123-142 for more on this topic as it pertains to internships.

17. Interview with Don Gorder, Berklee College of Music, September 30, 2014.

18. Though settled in 2016, a 2011 lawsuit against Fox Searchlight has influenced many in the entertainment industry to only use unpaid interns who are concurrently enrolled in a university or college. See *Glatt, Footman, et al. v. Fox Searchlight* for more on this issue.

19. Interview with William Moylan, University of Massachusetts Lowell, September 29 2014.

20. As of September 2014.

21. Interview with Beverly Keel, Middle Tennessee State University, September 3, 2015.

22. In 2016-17, for full time, in-state students, tuition at Middle Tennessee State University is about $10,000. University of Massachusetts Lowell is around $14,000. By contrast, tuition and fees at Berklee will be about $45,000 in 2016-17, and the University of Southern California, which also has a popular MIS program, will be more than $52,000.

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Selected Interviews

Christensen, Carey. Personal Interview, California State University, Northridge, December 10, 2014.

Chubb, Mark. Personal Interview, Cal Poly Pomona (conducted in Macon, Georgia), September 5, 2015.

Collier, Cosette. Personal Interview, Middle Tennessee State University, September 3, 2015.

Elliott, Robert, and Mark Crawford. Personal Interview, Tennessee State University, September 2, 2015.

Elton, Serona, and John Redmond. Personal Interview, University of Miami, September 8, 2015.

Gorder, Don. Personal Interview, Berklee College of Music, October 1, 2014.

Guigui, Anna. Personal Interview, Berklee College of Music, October 2, 2014.

Harrison, Tommy. Personal Interview, Jacksonville University, September 10, 2015.

Hicks, Rush, and Clyde Rolston. Personal Interview, Belmont University, September 1, 2015.

Howard, Doug. Personal Interview, Belmont University, September 1, 2015.

Keel, Beverly. Personal Interview, Middle Tennessee State University, September 3, 2015.

Kellogg, John. Personal Interview, Berklee College of Music, September 30, 2014.

Moylan, William. Personal Interview, University of Massachusetts Lowell, September 29, 2014.

Ronkin, Bruce, Leon Janikian, and Anthony Paul De Ritis. Personal Interview, Northeastern University, October 1, 2014.

Sanchez, Reynaldo. Personal Interview, University of Miami, September 9, 2015.

Schreiber, David. Personal Interview, Belmont University, September 3, 2015.

Tough, David. Personal Interview, Belmont University, September 3, 2015.

Williams, Alan. Personal Interview, University of Massachusetts Lowell, September 29, 2014.

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