Certificate of Proficiency in Music Industry Studies

Department of Music

Supporting Documentation

1. **Curriculum outline – List of courses in the new program – Underline required courses**

MLIT 1333 Popular Music

MUIN 3213 21st Century Music Industry

MUIN 4103 Legal Aspects of The Music Industry

MUIN 3313 The Art of Music Production

1. **Total semester credit hours required for proposed program (Program range: CP: 6-21 SCH; TC: 21-45 SCH; GC: 12-21 SCH)**

12 Hours

1. **New courses and new course descriptions**

MUAC 3313 The Art of Music Production

Provides foundational skills used in creating, editing, mixing, producing recordings using digital production techniques. Topics include properties of sound, tools of the audio trade, philosophy and methodology of recording, and how to manipulate sound in a variety of ways once captured.

1. **Program goals and objectives**

This program is designed to prepare students from a large variety of backgrounds for careers in many aspects of the music industry. Because the music industry is a vast, diverse, and global business, this certificate includes a wide range of courses and multiple options for capstone projects appealing to music creators, entrepreneurs, and those looking to work in major music industry firms. The certificate format allows broad access to this program by students in any major and can additionally serve the working professional music community in Arkansas by providing music industry training. Specifically, this certificate intends to prepare students for careers that include but are not limited to:

* Major and Independent Labels: Artist Development, Promotion, Marketing,
* Music Law: Copyright, IP, Publishing, Music Clearing
* Music Technology, Recording, Production, Gaming, Audio Software
* Music Management: Booking, Live Production, Branding, Digital Promotion

1. **Expected student learning outcomes**
2. Understand the basic history, law, and economics of the music industry
3. Analyze current music industry trends
4. Evaluate music through a popular culture and commercialization framework
5. Demonstrate competency in digital music production techniques
6. Use data to understand music industry decisions
7. Understand historical and current diversity, equity, and inclusion issues in the music industry

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| --- | --- | --- | --- | --- | --- | --- |
| *Course* | *A* | *B* | *C* | *D* | *E* | *F* |
| MLIT 1333 |  | x | x |  |  | x |
| MUIN 3313 |  | x |  | x |  |  |
| MUIN 4103 | x | x | x |  | x | x |
| MUIN 3213 | x | x | x |  | x | x |

1. **Documentation that program meets employer needs**

According to the data collected by the Higher Education Arts Services surveys, Music industry credentials within higher music education are growing rapidly, up 25% from 2014. There is overwhelming consensus among musicians and scholars that providing vocational and entrepreneurial training in music industry subject areas is critical for contemporary music degrees.

Employment within the music industry is mixed between traditional careers and entrepreneurial or freelance type work, so specific data on music employment demand is inexact. However, several supporting external documents make the case for demand for music industry studies.

The Strategic Arts Alumni Project report (2017) highlights the fact that business and entrepreneurship skills are critical for success in the arts (including music). *Attached.*

The US Music Industries Jobs Report (2018) provides a general overview of the music labor market by sector. *Attached.*

The International Federation of the Phonographic Industry 2021 Report highlights the growth areas in the recorded music industry and the multi-national nature of the demand for skilled workers in music industry fields.

A list of scholarly publications is provided that specifically demonstrate the demand and necessity of music industry training in higher music education *(See Appendix).*

1. **Student demand (projected enrollment) for proposed program**

We anticipate this program will ultimately build up to 40-60 students over a five year time period.

1. **Program approval letter from licensure/certification entity, if required**

N/A

1. **Scheduled program review date (within 10 years of program implementation)**

This program will be reviewed by the National Association of Schools of Music (NASM) as part of the department of music’s 10 year review in Spring ‘33.

Appendix: Academic Research on Music Industry Demand in Higher Education

Bennett, D., Macarthur, S., Hope, C., Goh, T., & Hennekam, S. (2018). Creating a career as a woman composer: Implications for music in higher education*.* *British Journal of Music Education*, *25*(3), 237-253.

Bartlett, I., & Tolmie, D. (2018). What are you doing the rest of your life? A profile of jazz/contemporary voice graduates. *International Journal of Music Education* *36*(2), 197-216.

Skaggs, R., Frenette, A., Gaskill, S., & Miller, A. (2017). *Special report: Career skills and entrepreneurship training for artists*. Strategic National Arts Alumni Project. Retrieved from snap.indiana.edu.

Frenette, A., Dowd, T, J., Skaggs, R., & Ryan, T. (2020). *Careers in the arts: Who stays and who leaves*. Strategic National Arts Alumni Project. Retrieved from snap.indiana.edu.

Bennett, D. (2007). Utopia for music performance graduates: Is it achievable, and how should it be defined? *British Journal of Music Education*, *24*(2), 179-189.

Bennett, D. (2016). Developing employability in higher education music. *Arts & Humanities in Higher Education*, *15*(3-4), 386-413.

Bennett, D., Macarthur, S., Hope, C., Goh, T., & Hennekam, S. (2018). Creating a career as a woman composer: Implications for music in higher education*.* *British Journal of Music Education*, *25*(3), 237-253.

Born, G., & Devine, K. (2015). Music technology, gender, and class: Digitization, educational and social change in Britain. *Twentieth-Century Music*, *12*(5), 135-172.

Butler, T. D. (2007). BlueT.O.M. blueprint: A case study on the creative design of a student-run record label. *Music and Entertainment Industry Educators Association Journal*, *7*(1) 99-117. <https://doi.org/10.25101/7.7>

College Music Society. (2014). *Transforming music study from its foundations: A manifesto for progressive change in the undergraduate preparation of music majors.* <http://www.mtosmt.org/issues/mto.16.22.1/manifesto.pdf>

Creech, A., Papageorgi, I., Haddon, L., Potter, J., Morton, F., & Duffy, C. (2008) From music student to professional: the process of transition. *British Journal of Music Education*, *25*, 315–331.

Davis, R., Parker, S., & Thompson, P. (2014). Preparing the music technology toolbox: Addressing the education-industry dilemma. *Journal of Music, Technology & Education*, *7*(3), doi: 10.1386/jmte.7.3.313\_1

Dicola, P. (2013). Survey evidence of musicians’ revenue and lessons about copyright incentives. *Arizona Law Review*, *55*(301), 301-370.

Harrison, S., & Grant, C. (2016). Chasing a moving target: Perceptions of work readiness and graduate capabilities in music higher research degree students. *British Journal of Music Education*, *33*(2), 205-218.

Kelman, K. L. (2015). *From music student to industry professional: An entrepreneurial learning design* [Doctoral dissertation, Queensland University of Technology]. ProQuest.

Kelman, K. L., & Cashman, D. (2019). Industry-based popular music education: India, college rock festivals, and real world learning. *Music and Entertainment Industry Educators Association Journal*, *19*(1), 2019. <https://doi.org/10.25101/19.3>

Latukefu, L., & Ginsborg, J. (2019). Understanding what we mean by portfolio training in music. *British Journal of Music Education*, *36*(1), 87-102.

Miller, A. L., Dumford, A. D., & Johnson, W. R. (2017). Music alumni play a different tune: Reflections on acquired skills and career outcomes. *International Journal of Education & the Arts*, *18*(29). <http://www.ijea.org/v18n29/>.

Myers, D. E. (2016). Creativity, diversity, and integration: Radical change in the bachelor of music curriculum. *Arts & Humanities in Higher Education*, *15*(3-5), 293-307.

Skaggs, R., Frenette, A., Gaskill, S., & Miller, A. (2017). *Special report: Career skills and entrepreneurship training for artists*. Strategic National Arts Alumni Project. Retrieved from snap.indiana.edu.

Tschmuck, P. (2017). *The Economics of Music*. Agenda Publishing.

Young, S. D. (2018). A work of art in the age of technological disruption: The future of work in the music industry. *Journal of the Music and Entertainment Educators Association*, *18*(1), 73-103. <https://doi.org/10.25101/18.3>