

Music Industry Management
Program Review
9/18/2013

Table of Contents

| | |
|--|-----------|
| A. Program Review..... | 3 |
| B. Program Goals and Objectives for Expected Student-Learning Outcomes...12 | 12 |
| C. Program Visibility and Distinctiveness.....15 | 15 |
| D. Program Relevance/Labor Market Analysis.....17 | 17 |
| E. Program Value.....18 | 18 |
| F. Advisory Input.....19 | 19 |
| G. Employer Survey.....27 | 27 |
| H. Alumni Survey.....34 | 34 |
| I. Faculty Survey.....34 | 34 |
| J. Student Survey.....40 | 40 |
| K. Enrollment.....42 | 42 |
| L. Program Capacity.....43 | 43 |
| M. Access.....43 | 43 |
| N. Facilities and Equipment.....44 | 44 |
| O. Relationship to FSU Mission.....45 | 45 |
| P. Curriculum – “Check Sheet”/Course Descriptions.....46 | 46 |
| Q. Composition/Profile of MIMG Faculty.....53 | 53 |
| R. Degree Program Cost and Productivity Data.....60 | 60 |
| S. Conclusions.....61 | 61 |
| APPENDIX A: Individual Employer Survey Responses.....63 | 63 |
| APPENDIX B: Individual Graduate Survey Responses.....64 | 64 |
| APPENDIX C: Alumni/Advisory Report Summer 2012.....69 | 69 |

A. Program Overview

The Music Industry Management (MIM) major has been in existence since 1995 and was subject to Academic Program Review in 2000 and 2006.

The 2006 APR resulted in a committee recommendation that the program continue with another enhancement with the addition of an Administrative Assistant. The position of MIM Administrative Assistant was absorbed by the CTA union January 2011 and was designated as a Secretary Level III.

Originally the MIM program was configured to serve the Music Products industry with a curricular concentration devoted to retail. The degree has evolved and now features flexibility in upper division course work (Directed Electives) and ample on-campus experiential learning opportunities that prepares students for various careers in marketing and management with employers in the Music Products Industry (manufacturers, distributors, retailers), the Recording Industry (record labels, radio, distributors, retailers) Artist Management (agents, artist and repertoire, booking), and Venue Management (arenas and clubs).

The program has been revised each year in response to: market directives including advisory input that includes national and international trade organizations representing the music products industry (National Association of Music Merchants – NAMM - <http://www.namm.org/>) and the recording/recorded music industry (National Association of Music Merchandisers – NARM - <http://www.narm.com/>), regional and local employers, and student desire for expansion of the scope of the program. Substantive relationships have developed between the two trade organizations just mentioned and the MIM program as a result of the proactive contributions made by the program faculty and staff as well as that of qualified students that select to participate in the major trade shows/conventions hosted by these same groups. The MIM Program Coordinator serves on the Steering Committee for NAMM and also serves as an educational partner/consultant for NARM. The results that benefit the program come in the form of premiere experiential learning opportunities, networking, and scholarship funds. Further, the MIM program has developed an on-going relationship with the American Society of Composers, Authors, and Publishers (ASCAP). ASCAP is one of the three major Performance Rights Organizations in the United States. Of the three, ASCAP is the largest with membership totaling over 450,000. Simply put, ASCAP protects intellectual property rights and collects and distributes royalties to its members.

The program incorporates experiential learning as it requires two internships for graduation. Substantial additional opportunity for experiential learning is available to qualified students via participation in the Music Industry Management Association. This Registered Student Organization functions as a model production company that produces multiple music events on the campus of Ferris State University. Interns and graduates have been placed in the major domestic music and entertainment markets including New York, Nashville, Los Angeles, regional markets including but not limited to Metro-

Detroit, Chicago, Grand Rapids (MI), and the Twin Cities. Some students have secured internships outside of the contiguous United States and abroad. These locales include Hawaii, Canada, Taiwan, London, and Indonesia.

On July 1, 2006, the MIM program became part of the newly formed department of Sports, Entertainment, and Hospitality Management in the College of Business. The new department was formed based on the common elements of:

- 1) targets a specific industry
- 2) required internships
- 3) significant experiential learning opportunities integrated in undergraduate studies
- 4) strong program enrollment
- 5) applied career focus combined with business foundation
- 6) anticipation of synergistic benefits to be derived by joining programs focused on supporting leisure and tourism
- 7) distinctive learning experience with strong “value added”

The MIM program is, theoretically, a shared program of the College of Business and the College of Arts and Sciences. The program does not train performers or music educators although some students are inclined to pursue performance or a career as a recording artist or as song writers having recognized that knowing “the business” increases their chances of success as well as the knowledge that will protect their own interests as creative artists. The MIM program provides thorough training in business complimented by appropriate studies in music to create musically literate business persons to enter the multi-billion dollar Music and Entertainment Industry.

Some graduates of the program find opportunity for employment with companies that are not directly tied to the music and entertainment industry. Because the students earn a Bachelors of Science in Business, they possess transferable skills that are common to any workplace. Prospective students and especially parents of perspective students are very happy to learn that the MIM program does not limit or “pigeonhole” the program graduates. The MIM program does provide valuable context for all students whether they ultimately pursue a career in the music and entertainment industry or another path. While on campus, MIM provides the opportunity to apply the theory they learn in the classroom to a specific industry for which they have a passion.

Membership in the Music Industry Management Association – the continuous laboratory environment/learning community - is a privilege, not a requirement. Students must remain in good academic standing defined by a minimum required cumulative 2.5 GPA. Students who aspire to significant leadership positions as a member of the MIMA Executive Board must maintain a cumulative 2.75 GPA. MIMA is specifically designed to be the “epicenter” of the most valuable experiential learning opportunities of the program and the academic requirements for membership provide a concrete incentive for students to perform to the best of their abilities. MIMA has earned substantial financial support for their on-campus productions by way of the Finance Division of Student

Government. For the academic year 2012-2013, MIMA has applied for and received financial support totaling over \$75,000.00 for their projects in the Fall and Spring Semesters. MIMA is advised by the program faculty and staff of which there are two – Coordinator Daniel Cronk and (formerly Administrative Assistant) Program Secretary Lori Armstrong. In a very real sense, MIM is the degree (a list of classes) but MIMA defines the *program*. MIMA has evolved as intended by the Program Coordinator and requires significant time and attention from program faculty and staff. While there are other Music Business degree programs available across the United States, there is no equivalent experience available in competing programs.

For the academic year 2012-2013, 167 of 232 students qualified for active membership in the MIM RSO less those students on internship (20 students).

Lastly, the visibility and reputation of the program has created a national and international draw: MIM currently enjoys the presence of students hailing from Michigan to surrounding mid-western states as well as from both coasts, New York and California as well as Texas and Florida. It is a point of pride that in each case of an out-of-state student, they had the option of enrolling in a Music Business program in their home state but have elected to pursue the MIM degree at Ferris State University. This fall the MIM program enjoys the presence of a student from South Korea and another from China.

Please consider the following “synopsis” of the program that was recently transmitted to a local community college:

9/6/2013

Hello _____:

Thank you for your inquiry. Please allow me to start with the specific and later address the general. MIMG 101 is differentiated from other courses in that it integrates freshmen and transfers into the *learning community* that is the MIM program. By our definition: a degree is a series of courses - a program is a list of courses PLUS ample and continuous experiential learning opportunities. Those experiences are delivered primarily through the Music Industry Management Association (MIMA) - the Professional Registered Student Organization that exists only on the Ferris Campus. MIMA is "in operation" throughout the academic year and via the Executive Board during summer semester. MIMG 101 introduces the process for internship research and the generation of the appropriate application materials. Most important, MIMG 101 explains the culture and community that is the music business and explores the behaviors common to those that make successful entrance into the field. MIMG 101 introduces and reinforces the concept of developing positive relationships ("networking" - not a term that we are particularly fond of as it implies objectives absent the context and culture of a business that is a marriage of art and commerce) and that process begins with peer-to-peer relationship building in the 101, then moving into the general population and later in the field via the major industry conventions and trade shows. MIMG 101 also provides MIM faculty and staff

the opportunity to gather important information (academic performance, interpersonal communication skills, critical thinking) to assess their fitness/readiness to pursue an off-campus learning experience (internship).

A more general view is to describe MIM as an *immersion experience* - students are encouraged and are expected to (should they hope to complete the program, intern, and enter the field) be engaged in the program as close to "24/7" as is practically possible. While we have been able to integrate qualified transfer students, they - without exception - express that they "...wished I had started here now that I see how much I've missed out on." I appreciate and understand the economic drivers behind some student decisions to complete course work where it is more affordable short term. However, in the long run, students are better prepared if they are able to spend the entire undergraduate period on the Ferris campus. While the transfer scenario is workable in some cases, it is not one we endorse as the best course of action if serving the needs of the student is the priority.

Program capacity: We do not seek to grow in total numbers. In fact, we are (again) beyond the projected program capacity by 32 students. That being said, in order to trim our numbers we will be raising standards (again) and being more aggressive in evaluating student performance near the end of their second semester on campus (freshmen and transfer) and making appropriate recommendation for allowing progression in the program or assisting the student identify a program that better suits their needs/abilities. We must leave the situation as I just described [an authentic "2+2" articulation is not possible given the nature of the program] as we have found it best serves all attendant stakeholders.

Thank you,

Dan

Professor Daniel Cronk
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Recruitment and Retention Practices

Submitted by Lori Armstrong

As a result of the 2006 Academic Program Review committee recommendations, administrative staff was added to the MIM program in July 2007. The intent of the hire was to allow assistance to the coordinator for communication with a large body of students for academic advisement; advise course elective decisions as it applies to individual career goals for the music industry; monitor student progress and implement

procedures to encourage students to intern prior to completion of academics; communicate financial considerations to students and parents with regard to internships, financial aid, and attendance at trade shows; meet with prospective students and parents; develop and implement procedures for statistical data and documentation of internships; assist coordinator with RSO organizational activities; develop and implement fund raising efforts to support program improvements; attend and assist coordinator with professional affiliation conventions and activities while implementing structured student activities and alumni/advisory board receptions; and numerous other administrative responsibilities as they develop.

A critical component to the position is the communication with students as they develop their career goals in a vast market of world-wide opportunities. It is critical to the quality of the program's graduates and ability to place themselves in these markets that students make decisions to participate in on-campus activities as well as choosing and pursuing internships that will prepare the graduate for employment. Networking and connecting to market representatives is a key component that students need to develop, and the coordinator and assistant work collaboratively to increase student readiness while increasing program visibility in the markets.

Due to the growth in enrollment prior to the 2006 APR and continued increase since the hire of an assistant to monitor academic progress, a higher grade point standard has been implemented for student continuation in the program. This has resulted in creating a culture of student success and achievement that relies on intimate and intrusive advising tactics and practices. Students are encouraged to maintain above a cumulative 2.5 grade point, which allows participation in the program lab activities. Students who fall below 2.5 will be granted a one to two semester attempt to improve. If the student fails to improve, the student is advised options that exist within the College of Business, such as Marketing, Resort Management, Business Administration, or Advertising. This internal monitoring system is intended to maintain a high quality graduate, high quality reputation for the program, and maintain enrollment numbers closer to 200.

| | F'07 | F'08 | F'09 | F'10 | F'11 | F'12 |
|--|------|------|------|------|------|--------|
| Total No. of Majors | 150 | 176 | 202 | 228 | 227 | 231 |
| On Campus Majors | 150 | 165 | 175 | 200 | 199 | 204 |
| On Campus PreMajors (acad./TIP) | | 11 | 27 | 28 | 28 | change |
| On Campus PreMajors - academic | | | | | | 13 |
| On Campus GNBU/MIM - TIP | | | | | | 13 |
| On Campus PreBus | | | | | | 1 |
| Majors by year | | | | | | |
| Freshman | 32 | 35 | 47 | 45 | 58 | 43 |
| Sophomores | 26 | 39 | 47 | 54 | 57 | 41 |
| Juniors | 34 | 39 | 41 | 48 | 47 | 55 |
| Seniors | 58 | 63 | 67 | 81 | 65 | 92 |
| Enrollment Type | | | | | | |
| FTIAC | 29 | 35 | 44 | 46 | 44 | 46 |

| | | | | | | |
|---|------------|------------|------------|------------|------------|------------|
| Transfer | 10 | 18 | 19 | 29 | 20 | 16 |
| Continuing (incl. internal transfer) | 107 | 118 | 135 | 146 | 160 | 164 |
| Other: readmits/guest students | 4 | 5 | 4 | 7 | 3 | 5 |

Due to the high standard culture that has developed, peer to peer collaboration has increased and resulted in higher achievement. A realignment of electives was submitted through University Curriculum Committee and approved effective Fall 2012, which provides a clearer understanding of curriculum and encourages students to choose curriculum enhancement through Certificates, Minors, Double Majors, or emphasis of studies. This also leads to better prepared graduates who possess skill sets not mandated in the Business Core or the Major. Collaborative efforts with other College of Business programs, such as Graphic Design, has resulted in answering specific required skill sets for internships, such as HTML proficiency or Web Design skills.

| | F'06 | F'07 | F'08 | F'09 | F'10 | F'11 | F'12 |
|--------------------|------|------|------|------|------|------|------|
| Minors | 8 | 10 | 18 | 32 | 33 | 26 | 30 |
| Certificates | 0 | 0 | 0 | 14 | 7 | 8 | 12 |
| Second Major added | | | 14 | 12 | 5 | 3 | 9 |

Recruiting efforts, for the most part, come from program reputation and student pride. Current program activities and participation in professional affiliation activities has benefitted the program with higher value than has traditional marketing efforts. Attention is paid to the applicant and visitor to campus, which results in a high rate of matriculation. The coordinator and/or assistant attend all Dawg Days to meet with Saturday visiting families. The assistant utilizes Admissions software to download bi-weekly reports to determine recent applicants, admitted students, and cancelled applicants. A welcome letter, along with other information, such as a program brochure, Great Lakes Scholarship flyer, Woodbridge Ferris Scholarships flyer, or program flyer is sent to each admitted student. The downloaded list that results provides the opportunity to keep track of communication with the prospective student. When the welcoming letter is sent, the date is noted, when the student registers for Orientation, the Orientation date is noted, when the student visits or calls and particular interests in double majors or athletics is discussed, it is noted on the spreadsheet. Each download provides information of newly added admitted students, or those that cancel as Orientation approaches. The updated download is merged with the previous to create an ongoing list of potential enrollees for each semester. When updated ACT scores or High School grade points are updated, it is a simple process to notice the change, which may affect eligibility for admission, change admission status, or qualify for scholarship.

The assistant then creates check sheets in preparation of Orientation that include information about each individual student, such as potential AP scores expected based on High School transcript, ACT scores for course placements or recommendations for CLEP tests or remedial coursework necessary for the student to succeed. The bi-weekly download process also results in a repetition for recognizing names, so the process of learning 80+ new names is successful – and the process of intimate communication has begun before the student arrives on campus. This attention to detail and taking advantage of the resources the University provides has earned the current assistant the Distinguished Staff Award in 2008, the Outstanding First-Year Advocate Award in 2009/2010, and the Outstanding Academic Advisor Award for 2013.

In the Fall of 2011, Federal Financial Aid Pell Grants were eliminated from summer semester, which has impacted students' ability to fund summer internships. In the Fall of 2012, student retention and debt has become a major concern for University Officials, advisors, students and their parents. Close academic advisement, coaching, and mentoring reduce the incidence of unnecessary course work or repeated courses. Students are advised to participate in their financial decisions and plan for future semesters that include internships or travel to conventions. Attention is paid to Satisfactory Academic Progress, and intrusive advisement is utilized. The assistant meets individually with each student and monitors post academic advisement meeting for follow-through in schedules. The coordinator meets individually with students approaching internship semester to discuss interning procedures and expectations. This, in combination of a culture of high achievement, has resulted in a solid 70% student continuation in the program. Many that do not continue are those that were advised to other College of Business programs better suited to their career goals.

Increasing resources through fund raising efforts

Despite the relatively low cost to fund the MIM program with underpaid minimal faculty and staff comparative to similar programs with similar enrollment numbers, it was determined and urged by the previous Department Chair for SEHM, that the MIM program needed to develop a non-general fund as a resource for increased or upgraded program technical needs, lab activities/opportunities, and increase faculty, staff and student participation in professional affiliation activities. Using PGA/PGM President's Invitational funds, \$10,000 was deposited into the MIM non-general fund with an agreement to pay back the investment when the account was well-developed. The first fund raiser in 2008 was a student led raffle for a novelty Ferris football helmet guitar. The profit for the first fund raiser was over \$900. In 2009 the fund raiser was a benefit for the program that intended to expose more university and community people to make them aware of the MIM program potential. The benefit hosted two Grammy award winning singer/songwriters Mark Selby and Tia Sillers, who additionally spent time in workshops with the students prior to the evening benefit. The fund raiser did not achieve profit, but it did increase awareness of the program and shortly after, the Pioneer visited the program and produced a feature that was used in recruitment materials for two years. Also beginning in 2008, the Hospitality program partnered with Showspan to work the International Wine and Food Festival held at the DeVos Center in Grand Rapids,

Michigan. Students from the Sport, Entertainment, and Hospitality department were trained in intervention procedures and received TIPs certification, which benefits the student’s skills and resume. Additionally, students practiced networking, marketing, advertising, and communication as they represented vendors at the show. Showspan in turn issues funds based on how many booths are covered and student workers were needed. In 2011, the show expanded to include Michigan breweries and in 2012 the MIM program faculty and staff coordinated the three day event totaling 4,128 student hours on the show floor and grossing \$30,547. The MIM non-general fund retained \$10,410 after expenses and disbursements to fellow program student participants. To date, the International Wine, Beer and Food Festival participation has netted \$35,905.65. The PGM program fund was reimbursed in 2011.

The benefits of the fund raising resource beyond student experiential learning are bringing professionals in the music and entertainment industry to campus to conduct seminars, participating in collaboration funding for smaller events on campus, participating in professional affiliation’s activities, and upgrading technical needs for the program labs. The negative impact is administration reduces general funding while approving activities using non-general funds. This implies inaccurate program costs for one of the distinctive programs of the University and College of Business.

The “Pitch”

Each prospective student and their parent(s) or guardian(s) is given an hour overview of the program. Prospects may also avail themselves of the opportunity to sit in on MIMG classes, attend a MIMA meeting, and lunch (“unsupervised”) with current students. In the presentation delivered by MIM staff and/or faculty, it is made clear that the program is replete with professional development opportunities to compliment and provide context for studies in business. It is pointed out that the curriculum, while targeted for the music and entertainment industry, delivers the transferable skills used in all business settings. It is also made clear that student performance and ambition will ultimately determine their future in the working world. To that end, one of the mottos shared with prospects and their parents/guardians is that, ***“Your success will be your own fault.”*** Rather than a deterrent, this statement is met with approbation by parents/guardians. Prospects leave a program visit knowing that their future will be driven by their own ambition/work ethic and the skills and experiences they amass while enrolled in the program.

| | |
|---|------|
| Daniel Cronk – Outstanding RSO Advisor of the Year | 2011 |
| Lori Armstrong – Outstanding Academic Advisor of the Year | 2013 |
| Outstanding First Year Advocate Award | 2010 |

APR Dean Assessment
David Nicol- Dean College of Business

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APR Associate Dean Assessment
Lucian Leone – Associate Dean College of Business

August 30, 2013

Dear Academic Program Review Committee:

When I began my assignment here in the College of Business in late February, one of my first priorities was to get a sense of all of our programs here in the College. As a part of this process, I looked at the data (enrollment, number of graduates, etc.), and spoke with faculty, students and staff. It is clear that the Music Industry Management (MIM) Program is one of our most distinctive programs, based on both the data and the experience of students.

As a part of the APR process, I am confident you have all the relevant data available on this program. It is one of the largest here in the College. As the data indicate, enrollment has grown significantly over the course of the last several years. There is little question that this growth is the direct result of the hard work and leadership of the program’s director, Daniel Cronk.

What makes this program truly distinctive, however, may not be readily apparent from the data. The “secret” behind the program’s success is the approach used by Professor Cronk to equip the students in the program for success during the program and, more importantly, after they graduate. What Dan understands, better than just about any faculty I have met, is that academic success is about more than mastery of content. It is about the relationship that he and Lori Armstrong have with the students, and, through that relationship, equipping the students for success in life. Dan serves not only as an instructor, but a mentor. Through a series of events throughout the year, MIM students learn to work as professionals in their industry, build relationships with each other and in their field, and make the transition from student to professional. Through these experiences, they develop an understanding that “their success is their own fault”. Some of these transformative events include:

- The International Wine, Beer, and Food Festival (Grand Rapids)
- Winter NAMM Show (Anaheim)
- Autumn aLive and Turn Up the Good concerts
- F.S.U. Unplugged (bi-monthly showcase at Biggby Coffee)
- NARM Convention (National Association of Recording Merchandisers)
- Summer NAMM Show (Nashville)
- Sparta Celtic Festival

Dan has shared with me some of the feedback he receives from students, both during and after their internships, as well as after they graduate from the program. It is apparent that,

for those students who are willing to engage in all that MIM offers, the probability of success in life – both personally and professionally, is very good. They leave the program well-equipped for the next phase in their lives – whether that is in the music industry, some other industry, or graduate school.

Respectfully,

Lucian Leone - Associate Dean, College of Business

B. Program Goals and Objectives for Expected Student-Learning Outcomes:

The goals of the program as identified in the 2012 Administrative Program Review are:

The program enrollment target of 200 students set in 2006 was met and surpassed starting in the Fall Semester of 2011. Again, current program enrollment is 232. MIM typically averages a yield of 70% of applications to matriculation. As of today, the practical limits of effectively serving a student population of this size have been exceeded. Managing program growth will best be served by raising the standards for both entrance and continuing in the program insuring a sustainable future for a distinct program. It is preferred that the MIM program pursues the goal of “premiere music business program” in the United States and managed growth will assist in that campaign for national excellence.

The MIM program will continue to expand our presence in the form of graduates and interns in the Nashville, TN market. Compared to the national markets, it is in a major growth phase and is generally regarded as the “next L.A.”

The MIM Program Outcomes:

- Network and move-freely in career paths between major interdependent divisions of the music and entertainment industry including live music, recorded music, broadcast music, and music products.
- Effectively communicate with specialty areas of the music industry including licensing, publishing, accountancy, and legal
- Select/purchase/utilize current and emergent technologies core to the music and entertainment industry
- Exploit the knowledge that recreational/amateur musicians consume the majority of the goods and services provided by the music industry

The above goals are to be achieved by student ability to demonstrate additional knowledge/experience/professional development in the following areas:

- Develop and maintain/update the basic tools of the job applicant i.e. resume and cover letter to prepare for internship(s). Identify potential career paths and research requirements for eventual internship/employment in that area. This process begins in the Music Industry Management Orientation class taken by all freshmen and in the first semester on campus for transfer students.
- Realize that the music and entertainment industry is driven by technology underscoring the competitive advantage of knowledge/experience with the “tools of this trade” (MUSI 458 – “Music Technology”)
- Understand and apply knowledge of Sound Reinforcement, Digital and Analog Recording Techniques, electric instruments including Guitar, Electro-Acoustic Guitar, Bass, Synthesis, MIDI (Musical Instrument Digital Interface) and percussion of both acoustic and electronic varieties.
- Create a digital recording of an artist/artists modeled after the parameters of a typical commercial recording studio (via Music Technology Lab located in the College of Business 124E)
- Differentiate between the national and international organizations of The National Association of Music Merchandisers (International Music Market), the National Association of Recording Merchandisers, the National Academy of Recording Arts and Sciences, each of which represent one of the primary branches of the Music and Entertainment Industry.
- Musical literacy defined as the ability to read, write (notate) and perform music to the extent that students may be conversant and have an affinity for and understanding of the role of the creative artist.
- Articulate the role of music in society via the contexts of the historical, social, political, and anthropological.
- Acknowledge the contribution to the total industry by amateur/recreational musicians.
- Define the intersection of and differentiate between the branches of Recording, Products, Venue and Talent Management.
- The professional songwriting market
- Music Publishing (including Publisher Administrative Structure)
- Music Copyright
- Music Licensing including
 - Performance royalties via ASCAP, BMI, SESAC
 - Mechanical Royalties via the HFA
 - Other related licensing
- Broadcast music (including Administrative Structures)
 - Radio
 - Television
 - Internet
- Recording company Structure and Procedures
- Entertainment Agents and Agencies
- Personal Managers
- Orchestra and Opera Management
- Concert Promotion

- Tour Promotion/Management
- Music merchandising (the promotion and sales of music-related products including instruments, recorded music, printed music, and internet distribution of recorded music)
- Current problems and issues in the music business spurred by continued technological advances that result in new methods of distribution of all music related products
- Participation in student produced, on-campus events

Curricular development, the continued infusion/expansion of professional development (NAMM, NARM), *learner centered teaching* activities (MIMA), and networking by both the Program Coordinator/Staff and MIM graduates and students, will converge with academically superior enrollees to create a music business program unique in the United States:

1. To provide students with the knowledge and skills to enter the marketing professions

Expected Outcome: Successful completion of program, student placement

2. To provide students with business-oriented communication and decision making experiences

Expected Outcome: Ability to communicate effectively

3. To provide student exposure to various music business related career paths, intern possibilities and potential employment opportunities

Expected Outcome: Ability to select a career path, complete music business internships and secure employment.

4. To increase student awareness of and use of current and future business and music technology

Expected Outcome: Ability to understanding and use technology in the work place

5. To enhance MIM students interest in, passion for, and understanding of music and the role it plays in all cultures in preparation for music business employment opportunities

Expected Outcome: Successfully employment/Musical Literacy

Program Assessment Tools:

- Students: Tests, Capstone marketing course, student interviews, internship evaluations, student portfolio, individual internship data base
- Courses: Student evaluations, advisory board input, internship advisory input, faculty input, NAMM, NARM, ASCAP,
- Major: Advisory board input that also includes NAMM, NARM, ASCAP, student evaluations, internship advisor input, faculty input

Future Program Planning:

Assessment outcome information is gathered from current students, national trade organizations that serve the music and entertainment industry, and faculty. Plans continue for the program to grow qualitatively to provide a unique opportunity for students with a passion for the music and entertainment industry. Admittance to the program will follow the standards/criteria set by the College of Business.

Ultimately, the MIM program is developing the components necessary to become a premiere Music Business program.

C. Program Visibility and Distinctiveness

Generally, the majority of competing music business programs are housed in Schools of Music. Consequently, the curricula are more typical of music education or performance concentrations i.e. many hours of music studies and far fewer in business. The MIM program is clearly designed and marketed as a business degree for the Music and Entertainment Industry.

Since the APR of 2006 the MIM program has gained national visibility predicated on membership in national trade organizations (via institutional membership and individual memberships of the Program Coordinator) and participation in sponsored trade shows and conventions. The program is accredited/endorsed by the National Association of Music Merchants and the National Association of Recording Merchandisers. Placement of interns and graduates in the major markets contributes to program visibility and distinctiveness – numerous internship hosts remark that students from the MIM program are “better prepared” than students from competing programs.

The essence of Learner Centered Teaching is embodied in The Music Industry Management Association. MIMA is the Professional Registered Student Organization of the MIM program advised by the Program Director, Associate Professor Daniel Cronk and Program Secretary (formerly Administrative Assistant) Lori Armstrong. To date, MIMA has been allocated over \$300,000.00 from various Student Leadership and

Activities funding committees and have produced concerts ranging from regional talent to national recording/touring artists.

As the degree provides solid training in business, graduates have the choice to pursue a career in the music and entertainment industry or not pursue a career in the music and entertainment industry. All MIM graduates - whether by choice or as a result of their self-imposed limitations - (ex. – “I want to stay in West Michigan....”) are employable.

Unique is the degree of responsibility and “hands-on” experience- MIMA is responsible for all aspects of a production from contracting the talent, securing the performance venue, promotion and advertising, set up of stage, sound, and lighting, hospitality, and security. MIMA members work directly with professionals in each of the above-listed areas. This level of involvement by students is not replicated anywhere in the United States.

MIMA provides “resume worthy experience” for participants and serves the dual purpose of being a primary marketing device for the program as the events result in MIMA, MIM, and Ferris becoming visible on artist and industry event web sites that are promoting concert tours, etc. It is common practice for artist management web masters to link to Ferris State University in the months preceding an on-campus appearance by their artists. An automatic web presence is the result of the activities of MIMA. The events produce publicity in print and broadcast media which in turn provides program web content in the form of photos, reviews, etc. It is frequently noted that the best kind of promotion and advertising comes from positive “word of mouth” and MIMA prompts members to tout the program because they can be so completely immersed in the productions.

MIMA has received multiple awards from the Ferris State University’s Volunteer Center for service dedicated to the community of Big Rapids, the campus of Ferris State University, and individual people throughout the academic school year for both 2004-2005 and 2005–2006. MIMA has been twice awarded the distinction of “Most Dedicated Organization to Service,” for their efforts toward their own productions and assisting other organizations and presenters. These activities range from the annual “Autumn Alive,” “Turn Up the Good,” adopt a family via W.I.S.E., performances at local extended care facilities, and participation in drives to support the United Way. MIMA holds the distinction of the largest Registered Student Organization at Ferris State University.

The MIM curriculum combined with the experience gained by membership in MIMA creates the distinctiveness that is attracting students from other states and countries, some which have music business programs available in their home states.

The MIM program does not advertise/market itself in any overt/traditional fashion. The robust enrollment is the result of student/industry word of mouth and through publicity of the events and activities produced by the MIM program and MIMA.

Videos:

| | |
|--------------------|---|
| Program Spotlight | http://www.youtube.com/watch?v=uwLtv77Drac |
| “Turn Up the Good” | http://www.youtube.com/watch?v=a35E24A-b9I |
| “Autumn aLive” | http://www.youtube.com/watch?v=Z_HW9hV-KK8 |

D. Program Relevance/Labor Market Analysis

MIM is a marketing degree configured to serve the Music and Entertainment Industry. The U.S. Occupational Outlook Handbook and Career Guide published by the Bureau of Labor Statistics (<http://sts.bls.gov:80ocohome>) offers the following:

“Marketing, advertising and public relations are expected to be among the fastest growing occupations for persons with bachelors degrees or higher.”

Further:

“Growth in employment for marketing, advertising, and public relations is projected by the Department of Labor Statistics at 28.5% -- more than double the rate for all occupations (combined)... For the field of public relations, growth rate is projected to be 45% in the same period.”

Among the fastest growing fields germane to the MIM program and for which the curriculum prepares students are those of:

- ...Entertainment Industry
- ...Advertising
- ...Public Relations
- ...Marketing
- ...Communications & Entertainment

Industry Size by Revenue:

The Music and Entertainment Industry generates annual sales in multi-billions of dollars including an estimated 16.6 billion dollars in global recorded music sales as reported in the International Phonographic Industry 2012 Global Report. According to the Nielsen SoundScan and Nielsen BDS 2012 Music Industry Report, music purchases are at an all time high with over 1.6 billion unit transactions.

<http://www.nielsen.com/us/en.html> *People buy recorded music...*

The sale of musical instruments and related equipment, according to the National Association of Music Merchandisers/International Music Market, generates 6.4 billion dollars domestically <http://www.nxtbook.com/nxtbooks/namm/2011globalreport/#/0>. This is a decidedly conservative figure in that it does not include instrument and related equipment sales sold through consumer electronics retailers and other mass merchants.

These figures only apply to new product sales and do not include the massive traffic in used instruments and equipment. Of all the sales categories <http://www.nxtbook.com/nxtbooks/namm/2011globalreport/#/6>, fretted instruments (guitars, basses, mandolins, etc.) are “outselling” all other categories as these instruments provide the study and enjoyment of music outside of traditional ensembles common to current music education programs (band, orchestra, choir). The cost of an entry level fretted instrument is within reach of more people. ***People buy instruments and related products...***

Concert ticket sales in the U.S. for 2012 were 2.5 billion in gross sales from the top 100 tours (sources: Pollstar.com, Billboard.com, and livenation.com). This figure represents only a portion of the revenue generated by the live performance sector of the industry as it only represents national tours by major recording artists – it does not include the revenue generated by clubs, bars, etc. Statistics for this last category are unavailable. ***People buy tickets for live music performances...***

The MIM program prepares students to enter career paths in support of the above industries divided as: 1) recorded music 2) music products 3) live performance (venue and HR management). The very existence of educational branches of aforementioned trade organizations makes clear the demand for graduates better prepared to enter these segments of the industry.

E. Program Value

The MIM program has enjoyed rapid growth in enrollment and has exceeded program enrollment goals. The distinctiveness of the program has been recognized by the College of Business and University Administration as a part the Sports, Entertainment, and Hospitality Management Department (effective July 1, 2006). This program, while not limiting career paths, targets a specific industry that provides a context for studies in business and, in many cases, provides studies and amateur performance opportunities in music in a context of *avocation*.

Traditional music programs (band, choir, and orchestra) are redundant in Michigan and the United States all of which tend to focus on performance or becoming teachers of music. Common knowledge is that musical performance as a career track is equal in difficulty as that of becoming a quarterback in the National Football League. Teaching positions are somewhat harder to come by as traditional band and choir programs are viewed as “extra-curricular activities” and tend to be “first on the chopping block” when school districts face budget reduction decisions. Meanwhile, millions of persons enjoy recorded music, playing instruments (other than the typical band and orchestra variety), and attending concerts/performances. The MIM program directs students to where the dollars are spent and therefore where the careers are possible.

The program is unique to the region, state, and nationally in that the curriculum (twice as many business-related courses as our nearest competitors), internship opportunities, and

hands-on opportunities in music and entertainment marketing and production as undergraduates is, as of this writing, not replicated at any other institution. All indications are that the MIM program is far more responsive and aligned to the expressed needs of the industry it serves. (Again, the Program Coordinator serves as a consultant for the educational divisions of both NAMM and NARM). The program has value by virtue of the distinctive differentiation in the market of music business education. The faculty and staff of MIM – of which there are two - are active in professional associations that provide up to the minute research in regard to industry trends. This is beneficial to students in that faculty are current in the field and have benefit from the network of contacts who are educators or business owners.

Trade organizations and business owners concur that this program is valuable as it best suits the needs of the industries they represent. The Director of Professional Development for NAMM, Mr. Ken Wilson, in the fall of 2005 appeared before the ACPSB <http://www.acbsp.org/page/main> and the NASM <http://nasm.arts-accredit.org/> to make clear the needs of the Music Products industry in regard to curriculum and the graduates. Mr. Wilson used the MIM program as the benchmark curriculum and encouraged both organizations to model programs after that which Ferris State University currently offers. Further evidence of program distinctiveness and industry support can be found elsewhere in this report by way of commentary from Mr. Wilson and others invested in the development of relationships between industry and higher education.

F. Advisory Input

The MIM program garners input from the Educational Divisions of major trade organizations, taking advantage of comprehensive data in regard to requested configuration of curriculum. Input from the National Association of Music Merchandisers via the NAMM Show provides feedback from the 9,000 members companies representing the seven billion dollar plus domestic music products industry. Similarly, input from the National Association of Recording Merchandisers provides feedback from member companies that constitute an 85% share of all domestic sales of pre-recorded music (CD's, DVD's, etc).

The aims and goals of the FSU Academic Program Review Committee are shared by NAMM. Indeed, NAMM itself conducted its own academic program review of member institutions in 2005 as a condition of maintaining accreditation and affiliation. It is worth revisiting NAMM's evaluation as it laid the ground work for the next iteration of the educational division that now enjoys additional financial support from the NAMM Foundation.

The following letters were written by Mr. Ken Wilson, Director of Professional Development for the National Association of Music Merchants (a.k.a. International Music Products Association):

October 24, 2005

Professor Daniel Cronk
1030 Campus Drive
Big Rapids, MI 49307

Dear Mr. Cronk:

Thank you for your patience in receiving this letter. As discussed, NAMM has recently completed research on NAMBI programs and the capacity of their institutions to support students in music business programs. As a NAMBI Board Member, you are very aware of the diversity of programs offered by the NAMBI member institutions that for nearly 30 years have been preparing students for careers in the \$16 billion dollar global music products industry. The music products industry – like many industries – is adapting to rapid changes in technology, global competition, protection of IP rights – among many other issues. For over 100 years NAMM has been leading our industry through change, and we will continue to do so in the face of these current challenges. NAMM intends to strengthen our partnerships and affiliations with higher education to best prepare the brightest students for rewarding careers in the music products industry; recognizing that today's students will become the future leaders of the music products industry and shape these challenges into opportunities that serve the music products industry.

I have completed the assessment of the Music Industry Management Program at Ferris State University, and I am pleased to share with you our findings.

Let me start by stating that we ranked Ferris State University's Music Industry Management (MIM) program as second overall among the NAMBI member institutions. Below is an outline of the main points that earned the MIM program such recognition:

- The MIM program is based in the Business College
- The MIM program is coordinated by a Music Professional with understanding of the MPI
- The MIM program is offering broad access to lower division music performance coursework
- The MIM has a mandatory internship requirement, preferably with a NAMM member company
- The MIM program prepares students for advanced business degrees
- Our findings also considered the institutional capacity to support students in the MIM program; our finding was that Ferris State University offered strong institutional capacity to support the students in the MIM program, including:
- The Music Industry Management Association – supporting MIM student engagement in campus life, which research shows increase retention, higher GPA's, and build leadership skills.

- The FSU Business College offers students access to a variety of other degree and certification programs that are relevant to our industry – such as: operations and supply management, small business & entrepreneurship, international business, quality management, retailing, and others.
- The Career Institute and Alumni Department have established a successful track record in placing and mentoring students into the Music Products Industry, either in internships or career placement.

NAMM's research on MIM was limited to annual NAMBI reporting and information provided on the Ferris State University website. It should be noted, although, that we were very pleased to see a cultural openness at Ferris State University in publishing its own institutional and program review findings, enrollment and graduation numbers, and placement rates in easy to locate pages on the site. Such willingness to show accountability and openness seems quite in the spirit of Woodbridge N. Ferris – quoting here, “I am not an optimist, nor am I a pessimist. I am a meliorist.”

In closing, I also mentioned to you that NAMM is serving on the accreditation standards working group for the National Association of Schools of Music, which has a partnership with the Association to Advance Collegiate Schools of Business (AACSB) in reviewing and accrediting Music Business Programs. We have submitted our proposed changes to the current standards for NASM and AACSB, and utilized the Music Industry Management Program at Ferris State University as a foundation to our standards proposal, supporting models that place music business programs in the business school, under the advisement of a music professor, with successful collaboration for music programs for lower division musical performance coursework and a 65% coursework in business qualifying for transfer into advanced business degrees.

Thank you for all your hard work and best wishes in your ongoing success. Your leadership and support on the NAMBI Board are a true a pleasure and inspiration. Please don't hesitate to contact me with any questions at: 760-438-8007 ext 215 or at kenw@namm.com

Sincerely,

Ken Wilson
Director, Professional Development Department
International Music Products Association
5790 Armada Drive
Carlsbad, CA 97208

Also from Mr. Ken Wilson:

May 12, 2006

Professor Daniel Cronk
1030 Campus Drive
Big Rapids, MI 49307

Dear Professor Cronk:

A year ago you may recall that NAMM completed research on NAMBI programs and the capacity of their institutions to support students in music business programs. In March of 2006, NAMM also completed a survey of our NAMM member companies, and identified significant gaps that NAMM should address to better serve our industry workforce needs. For example, one of the questions on the survey asked our members to rank the importance of skills they seek in prospective employees. In order of priority, here are the responses:

| | |
|---------------|-----|
| Sales: | 68% |
| Business: | 44% |
| Marketing: | 37% |
| Production: | 29% |
| E-Commerce: | 18% |
| Music skills: | 17% |

Ferris State is an exception to most of the programs offered in (the former) NAMBI programs nationwide – most are accredited by NASM and require a 65% core curriculum in music performance. Though music performance skills are important to our industry, they are secondary to business skills, and the careers of choice for most students in this type of program are in music performance, recording arts or artist relations. Though there are career opportunities such as this in our industry – they are minimal.

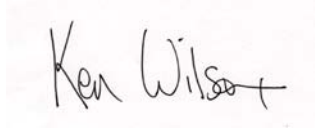
In response to these findings, we have made changes that will affect NAMBI. Though NAMBI will remain a valued affiliate – the program will not function with an independent board structure, rather it will be a part of a larger workforce development program that will roll out to our members and the higher education community in the fall of 2006.

NAMM is very excited to learn about the developments with your program at your institution, and look forward to your participation in best practice sessions to our education partners at future NAMM Shows.

Dan, once again, thanks for all your hard work and best wishes in your ongoing success. Your leadership and support while NAMM expands our workforce

development program is greatly appreciated. Please don't hesitate to contact me with any questions at: 760-438-8007 ext 215 or at kenw@namm.com

Sincerely,



Ken Wilson
Director, Professional Development Department

NAMM Site Visit in 2012

Further and somewhat surprisingly given the 100 year History of NAMM and 25 year history of a specific educational division, no school had invited a NAMM representative for a site visit until the MIM Program Coordinator did so in the winter of 2012. NAMM assigned the task of the site visit to Candace Snedecor from the Professional Development Department and liaison for the "Generation Next" education division. The following is the site visit report submitted to the NAMM Board and Foundation:

NAMM - Generation Next Site Visit
Ferris State University, Music Industry Management Program
March 23-24 2012

Purpose: At the 2012 NAMM Show, faculty member Dan Cronk invited me to witness his program in action as the students produced their yearly event "Turn Up the Good" in March, 2012. The intention was to see their Music Industry Management program in action and learn what the students did and how it prepared them for a future in the music products industry. While I was there I was able to attend 2 full events put on by the students at Ferris State. I also had time to do a site visit to an expired NAMM Member store and discuss the possibility of re-joining NAMM.

Quinn's Music Store: The store is no longer a Member of NAMM, but I did take him a padfolio, SupportMusic materials and business cards for myself and Eric. Their store is laid out in a way that you were not overwhelmed, despite the amount of gear they had. It was sectioned into 3 areas; with pro audio in one room, drums in another and the main show room. While talking about why they weren't NAMM Members any longer, it came down to financial reasons. I did let him know that our Membership Services discounts pay for the membership when taken advantage of for things like shipping, credit card processing and workers comp discounts. I passed his information to Membership when I returned for them to follow up. Photos of this visit are available in the server.

Campus and facilities: Our next stop was the Ferris State Campus and the MIM offices. The town of Big Rapids was shy of 25,000 and I believe that over 10,000 of them are Ferris State students. The campus is large and is home to many vocational schools, such as optometry and MIM's department of Sports, Entertainment and Hospitality Management. The University believes in hands on, vocational training in addition to academic/classroom time. This serves the students well, as exemplified by the MIM

program, creating workforce ready adults upon graduation. It is threefold- academic, hands on and internships. The program provides them an opportunity to create and execute real life events that they are responsible for and are mentored by not only the faculty but local businesses. The MIM department was alive with students going over schedules, preparing merchandise and all other aspects for planning their “Turn Up the Good” event for the following night. In addition to the faculty offices, there is a brainstorming/meeting room and a sound room with recording equipment. For this event in particular, the students had to put together a proposal, present it to the Finance Division of Student Government to secure the money needed to produce the event. The proposal included a detailed budget and post event evaluation from the following year. From there every detail is created and executed by the students, crossing over to other departments like Hospitality and Graphic Arts for other items needed for the event. They arrange staging, lighting, sound, security, ticket sales, merchandise, advertising and promotion, and every other detail necessary. The money generated from the ticket sales is used to pay back the original loan from the school. This is all done so that the students can get real life, hands on training in the field of their choice and they completely volunteer for it. The excitement and creativity going on pre-show in the department was a great thing to witness.

The Gala: An Evening in the Emerald Isle: The grand gala was organized by the Hospitality Department, crossing over with MIM. Many students are part of both associations, such as our current NAMM intern, Emma Van Slembrouck. This is a fundraising event for the Hospitality Department and included a silent auction, celebrity Irish chef Edward Hayden, a formal photo station, Irish dancers and musicians along with many other special touches. Again, this event was planned and executed solely by the students and consisted of a Student Management Team. To see how the ballroom was transformed into such a formal and beautiful place was great. I was able to meet many Board and Trustee Members and discuss our program, the importance of it and why it was important for students from Ferris to attend the show. It falls right in with their whole concept of real world experience and they were very receptive to the idea. Photos of this event are available on the server as well as other collateral materials that are at my desk for review.

Turn Up the Good: To see this take shape was such a great experience for me. To really see how they put it together and the passion they put into it was something that can't be translated onto paper. Starting at 7 in the morning, they took the gym and transformed it into a concert venue. While the equipment was delivered, it was the students that unloaded it, moved it, built it, staged it, and tested it. Faculty and professionals were on hand, but only to observe and answer questions if needed. The students were mentored the whole way by these professionals and spent the next 10 hours making it happen. There were groups assigned to different area such as stage, hospitality, security and merch. They divided and conquered and there was never a sense of non-direction. The pre-planning was so well done that everyone knew what they needed to do, when it had to be done and schedules were posted on the gym wall in case they had to check. As I have learned from working at NAMM, the sign of successful planning is the calmness that takes place as the day of the event unfolds. I was so impressed with these students; there was not an unhappy face in the place and not a person that didn't have an answer to any of my questions-whether or not it had anything to do with their specific group. They

were so dedicated to this that the students (over 100 of them are part of this team) went so far as to haul their own dorm furniture and decorations on site for the ‘dressing rooms’ of the artists. The event opened without incident and by the time the box office closed there were almost 1200 students in attendance. Throughout the event students took shifts at the various security stations and worked the stage and sound area. With that many students attending an electronic music event I was shocked that aside from maybe 2 students taken out for crowd surfing (and being allowed to go back in after a warning) that there were no issues at all. I can’t speak enough to the fact that these students worked like crazy from 7 AM until their final checkout time (after breaking down) at midnight for the love of what they do. I heard countless stories of goals they had, how the NAMM show helped them if they went or how they couldn’t wait to go next year. This program nurtures students that are the future of our industry and I was so humbled to be able to see them do what they do. Dan and Lori should be really proud of the relationship they have with the students. It’s through their love of the industry and their students that helps them to succeed after they graduate. Photos of the event are available on server, as well as collateral materials at my desk.

Takeaway: I took so much away from this trip; it was such a great experience to see the program and the students in action. My goal this year was to learn more about the Generation Next schools and the programs they offer in an effort to provide the best programming possible at each show. This was the perfect one to start with, as I got to see what they do and how they do it which I wouldn’t have been able to fully understand had it been on paper or even through a phone call. In addition, this trip helped to view myself as an ambassador for the Generation Next program and NAMM so I feel that I grew professionally as well. By meeting so many people from Board Members to students, I felt more confident in representing NAMM at future events. – Candace Snedecor

The following explanatory comments on the advisory function and membership benefits were provided by Pat Daly, Board Liaison for the National Association of Recording Merchandisers, Marlton, NJ. (www.narm.com)

Established in 1958, NARM is a not-for-profit trade association that serves the music retailing community in the areas of networking, advocacy, information, education and promotion. The Association’s membership includes music and other entertainment retailers, wholesalers, distributors, record labels, multimedia suppliers, and suppliers of related products and services as well as individual professionals and educators in the music business field. Our retail members operate 7,000 storefronts that account for almost 85% of the music sold in the \$12 billion U.S. market.

NARM Mission statement:

The National Association of Music Merchandisers serves the music and other prerecorded entertainment software industry as the pre-eminent forum for insight and dialog in an increasing diverse and rapidly evolving industry. NARM pursues the interest of its members by:

- Advocating the common interest of merchandisers and distributors of music, as well as sell-through video and other entertainment software, to industry and to public policy makers
- Promoting the visibility and the image of the entertainment software industry and its participants; and,
- Providing unique opportunities for education, information and networking

Program Coordinator Professor Daniel Cronk applied for and was granted membership in NARM in 2003 and Ferris State was approved for Institutional Membership in 2006.

NARM Educational Outreach Program

- NARM contracts with top research firms to provide NARM members with reports on key industry trends regarding the overall entertainment consumers. In addition, NARM's widely read "Research Briefs" newsletter features sales trending and quarterly rating information. This research information has proved to be invaluable in the classroom.
- NARM has 500 members representing all segments of the industry; retailers, wholesalers, distributors, entertainment software suppliers, related products suppliers and of course educators and individual members.
- NARM has sponsored our program for academic institutions offering undergraduate music and music industry programs for 15 years
- Each year at the Convention, students have the opportunity to meet with prospective employers for industry positions and internships. NARM has kept the cost of attending the Convention at a low, low price for both educators and students while offering them all of the benefits of a full attendee; seminars, business sessions, receptions and dinners. In addition, NARM provides a booth on our Marketplace Floor for the educators to network with prospective employees. This opportunity has proved invaluable for students in securing positions within the industry.
- There are currently over 15 schools involved in the program and NARM is doing an outreach to those schools with their own record labels to join the Association in that member category. (*Note: the creation of an MIM/FSU record label as*

mentioned in the section “Program Goals” will allow the program to access additional resources and support from NARM)

Being approved for institutional membership in NARM indicates that the MIM program meets or exceeds criteria for membership. As the above comments speak to the member benefits (data, networking, etc.) the Program Coordinator sought the input from a ranking NARM Board member to provide specifics in regard to curricular configuration for this report. Further commentary from the CEO of NARM follows in the employer survey.

G. Employer Survey

Since the APR of 2006, the MIM program has enhanced its relationship with both NAMM and NARM. As a result, MIM had the privilege of consulting with the CEO’s of both organizations and to solicit their evaluation of the program based on their firsthand experience working with program faculty, staff, interns, and students at the national trade shows and conventions. Further input was sought via providing both organizations with substantial documentation that included a) all MIM specific syllabi b) curriculum check sheets c) completed SWOT analysis submitted to the COB Fall, 2012 d) narrative describing MIMA d) enrollment data. As both of these leading trade organizations maintain educational divisions to support their segments of the industry, this approach to the “employer survey” satisfies both metrics of quantity and quality. The educational divisions of these organizations are driven by the needs as identified by the companies that they serve.

Joe Lamond



Company: NAMM
Title: President/CEO
NAMM Board Position:

Since 2001, Joe Lamond has been president and CEO of the National Association of Music Merchants (NAMM), the global not-for-profit 501(c)(6) trade association representing 9,000 manufacturers and retailers of musical instruments and sound products. NAMM’s mission is to strengthen the music products industry and promote the pleasures and benefits of making music. Lamond has led the team of dedicated NAMM employees towards accomplishing its mission by producing trade shows including its annual ‘NAMM Show,’ the world’s largest trade-only event for the music products

industry; and then reinvesting the proceeds into grants, scholarships, industry promotions, public and government relations programs designed to increase active music making and strengthen music education in our schools. These efforts have increased consumer demand for NAMM Member products and services, positively impacted industry sales and ultimately grown the size and popularity of the NAMM Show.

Lamond has dedicated himself to the cause of music education as a fundamental right for all children and led NAMM's efforts to increase funding and support for music education including the creation of the Support Music Coalition, funding of music brain research and lobbying for education reform. He has also been a staunch supporter of the role of the community music store, the backbone of NAMM's membership. With the rapid transformation of retail through advances in technology, the Internet and social networking, Lamond has directed NAMM University's efforts to strengthen the role of the local community music store as a vital resource for consumers when buying and learning to play a musical instrument.

Under Lamond's leadership, NAMM created NAMM International, LLC to better serve its growing global membership; partnering on the Music China trade show in Shanghai and collaborating with Messe Frankfurt to launch the NAMM Musikmesse Russia trade show in Moscow. Lamond directed the formation of an International Coalition, which now includes representatives from 20 of the world's largest markets to share industry best practices and support global music education for all children. He also led NAMM to create the NAMM Foundation, a 501(c)(3) non-profit organization to serve as the philanthropic arm of the association and to raise funds to support NAMM's mission. Over the past 10 years, NAMM and the NAMM Foundation have reinvested nearly \$80 million dollars in support of its mission and to promote music making for people of all ages.

Lamond has traveled extensively throughout the United States and to more than 40 countries promoting NAMM's mission and the importance of music education. Speaking at conferences, in front of government leaders and education policy experts, Lamond has made a strong case for the proven benefits of music making throughout the lifespan and for increasing attention on the power of music and the arts as tools of creativity and innovation, health and wellness and cultural diplomacy to resolve conflict and bring people and countries closer together.

Initially a Forestry major, Lamond is a graduate of the State University of New York, Morrisville with an AAS degree in Business Administration. He was awarded an Honorary Doctorate from State University of New York, Potsdam in 2009. Lamond was inducted into the National Boys and Girls Club Alumni Hall of Fame in 2007 and was the charter member of the Conn-Selmer Institute Hall of Fame. Under his leadership, NAMM was awarded the Americans for the Arts Corporate Citizen award, was honored by VH-1 Save the Music Foundation on their 10th anniversary and shared numerous television awards with Sesame Workshop for initiating a partnership that ultimately led to the creation of the Sesame Street Music Works program designed to promote the fun and benefits of playing music to preschoolers and their parents.

Prior to joining NAMM as director of market development in 1998, Lamond worked for NAMM member retailers in Sacramento for 16 years including 10 years with the award-winning Skip's Music. Lamond is a member of the San Diego chapter of YPO, Young

Presidents Organization and ASAE, the Center for Association Leadership. Lamond is married and has two teenage children. He is an active outdoorsman and drummer. Mr. Lamond offered the following commentary in regard to MIM at FSU:

From: Joe Lamond
Sent: Monday, April 16, 2012 2:34 PM
To: DanielCronk@ferris.edu
Subject: RE: Request for your input/feedback in regard to Music Business at Ferris State University

Dan,

I appreciate the opportunity to weigh in on this; I'll do my best to share a few thoughts. We have a NAMM Board meeting next week and are in the final planning stages of our new event in Russia next month so please excuse the brevity.

In reviewing the program documents I can find little fault with the particular subjects chosen or in the order taught. In the music industry management major section I did not see much emphasis on the manufacturing segment. The NAMM membership breaks down to roughly half retailers and half manufacturers so perhaps it might be worthwhile to expose students a bit more to this large opportunity for future employment. My overall challenge with any instruction on retailing or manufacturing is that there are so many variables that it would be tough to cover all the possibilities. Being a small Luthier of hand-crafted guitars bears little resemblance to working at Yamaha nor does running a specialized drum shop have much in common with working at Guitar Center. But certain skills are transferable and I'm guessing that the instructors focus their efforts in those areas.

In the business core section, a little more in business law might be helpful beyond the contract and sales level. We live in a highly regulated world and exposure to basic tort principals as well as anti-trust, import-export, employment law and doing business in a global society would be important. In addition, a constant frustration many of us see in recent graduates is their inability to write a decent letter, article or press release. A business writing course covering the basics would serve a student well and separate them from the majority of their peers. By the way, whatever they learned about business information systems would be obsolete before graduation!

In my opinion, the most important lessons will be driven home in real world experience. Internships, visits to businesses and of course exposure to the industry at conferences and trade shows like NAMM is one of the best ways to tie the theoretical classroom exercises with what they'll see once they leave school. Under your leadership, Ferris State University has been a leader in this regard. Your contributions to the NAMBI program and more recently by serving on the steering committee and as a lecturer for NAMM's Generation Next program have benefitted your students in many ways.

The outcome of any college program is ideally a thoughtful, motivated global citizen able to contribute to society in meaningful ways. A graduate of the Ferris State University

Music Industry Management Major should embody those attributes as well as be able to address the challenges and opportunities that are part of the creative arts industries.

Who knows where the opportunities will lie in the future, many of the jobs that are growing fastest today didn't even exist when I was coming out of college in the 80's. Your students should learn the basics of business, the underlying principals of music and how to make it and the many opportunities that exist in the manufacturing and retailing of musical instruments. They should also understand the role of the artist, manager, recording engineer, the live-sound and touring professional and the music educator who will be critical to future industry success. And if that can obtain this solid base of knowledge and can be open to how all this might change in the future then you have given them the tools needed to succeed.

Sincerely,

Joe

Joe Lamond
President and CEO
NAMM
joel@namm.org
p. 760.438.8007 ext. 106
m. 760.801.7942
f. 760.438.8639
www.namm.org



Jim Donio
President
NARM

Jim Donio is the President of the National Association of Recording Merchandisers (NARM), the music industry association in the United States. Since taking the role in 2004, Donio has evolved the organization from one primarily focused on physical product retailers to a more inclusive trade association that represents the full breadth of the current music business, including digital distribution, mobile, games, video, applications and other entities that monetize music. This expanding membership vision includes not only Board-level representation from companies such as iTunes, Nokia and Verizon, but also the introduction of membership levels for individuals and students, not just corporations.

In addition, he conceived the Digital Think Tank, which was formally created in 2009 to explore and resolve objectives related to enterprise-level digital music commerce, including its four major workgroups: digital supply chain, metrics, product development and music subscription. Donio recruited Bill Wilson to helm Digital Strategy and Business Development to oversee this area, underscoring NARM's commitment to being on the leading edge of technological developments for music retail.

Donio has worked on collaborative industry campaigns to inspire music sales since he first joined the organization in 1988. NARM has worked with every music awards show, from the GRAMMYs® to the Country Music Awards, to translate the televised experiences into exciting in-store campaigns. In 2007, NARM collaborated with the Rock and Roll Hall of Fame to create the "Definitive 200," a ranked list of the 200 albums and soundtracks that should be in every music collection.

More recently, Donio worked with the Recording Industry Association of America (RIAA) to revive the "[Give the Gift of Music](#)" campaign in May 2010, which provides

consumers with ideas on how to give music – both CDs and digital formats - as gifts, and providing retailers support materials that highlight “giftable” titles. NARM also supports the now-annual Record Store Day on the third Saturday in April, bringing together independently- owned record stores and artists to celebrate the art of music.

Donio has also revitalized NARM’s annual convention, making it *the* definitive gathering for about 1,000 executives engaged in the business of music in the United States. Held each spring in different locations around the US, Donio has also worked to expand NARM’s event offerings beyond the convention, introducing in 2010 the Entertainment & Technology Law Conference Series in and a regular schedule of webinars on a diverse variety of topics of interest in the industry.

Donio also finds time to participate in other industry events. In 2009, he was a keynote speaker at the TM Forum’s Management World Americas, and was a panelist at MediaTech’s Future of Packaged Media, as well as Digital Music Forum East. He has also guest lectured to students at the NYU’s Clive Davis Department of Recorded Music and Drexel University.

Donio worked his way up through NARM since he joined the organization almost 25 years ago as Director of Creative Services. In 1991, he added PR and marketing functions to his NARM resume, and was promoted to the position of Communications Director. In 1995, he took on oversight of NARM’s conventions and conferences as Vice President of Communications & Events. In 2000, he was elevated to Executive Vice President, adding most of the organization’s day-to-day administrative and operational responsibilities to his job description, before assuming the top job in 2004.

Prior to joining NARM, Donio held a variety of editorial, PR and event-related positions for the Association of Information Systems Professionals (AISP), an international individual membership organization focused on the needs of office systems professionals.

A Philadelphia native, Donio earned his Bachelor’s Degree in Journalism from Temple University. He has been involved in the city’s Mummers Parade tradition since his college days, and has supported the Mummers Museum since it opened in 1976. This folk tradition, one of the oldest in the country, celebrates the New Year with elaborately costumed participants, songs and dancing. Jim has participated in a variety of ways, including as a musician, costume designer, choreographer, and television commentator, and won a local Emmy Award in 1986 for “Outstanding Cultural Programming” for his coverage of the event.

Donio has also acted professionally, and if you look closely, you can see him in the movies “Mannequin,” “Clean & Sober,” and “Stealing Home.” The first record he recalls receiving as a gift was *Meet the Monkees*, which is still on his personal “Definitive 200” list.

What follows are emails from Mr. Donio to Program Coordinator Daniel Cronk. They are included in this report with the participants permission and the understanding that they will be used *solely* for internal evaluation of program:

Hi Daniel,

I spent some time this afternoon reviewing the documentation you provided. Clearly, I would be hard pressed to find very much to critique in your program. It is relevant and thorough. While I do have a few questions and comments and I would be happy to make note of them, I was thinking it might be helpful if we could have a conversation first. Frankly, it's tough to steal even a few minutes during the convention and I would welcome the opportunity to chat with you. I am in the office all this coming week. Let me know what works best for you and I'm sure we can set something up.

Best,

Jim Donio

(A telephone conversation did follow the above email – after, I asked Mr. Donio to summarize his comments in an additional email and he honored that request – dc)

Hi Daniel,

It was my pleasure. As we discussed, I think your program is comprehensive, well balanced and very relevant to what today's aspiring music business professionals need to know to prepare themselves for a career in this challenging arena. While I have no specific recommendations at this point, I do encourage the inclusion of some additional text material in the class work that provides grounding in some of the amazing background and stories the music business has yielded over the past half-century. Hopefully my comments regarding the importance of incorporating [additional – dc] case studies for how social media is being used by labels and commerce companies to sell music, ensuring that all aspects of the commerce side of the business are introduced to students, and working as collaboratively as possible with internship hosts were helpful.

I am available any time to chat or provide further input. Your students have brightened my days at the annual convention the past few years and I hope that's a tradition that will continue when we return to LA in May 2013. I know that members of my staff have also spoken with you about exploring a way Ferris might be able to become an affiliate member [enhance current membership via program-wide access to NARM electronic resources - dc] of NARM on behalf of its students and we look forward to hearing how we could make that happen.

Best regards,

Jim Donio

H. Alumni Survey

*The data for this “survey” is extracted from the internal MIM graduate data base. It is maintained by the Program Secretary (formerly Administrative Assistant) in an effort to determine where and how MIM graduates are employed. As placement is of primary concern to all stakeholders, please consider the following:

| | |
|--|-----|
| Number of Records/Responses: | 138 |
| Those (directly) in Music and Entertainment: | 83 |
| Marketing, Sales, Management: | 54 |
| Unemployed: | 0 |

I. Faculty Survey

The MIM Faculty Survey was distributed electronically to all College of Business Faculty in the Spring of 2012. Individual faculty comments follow.

Program is consistent with the mission of FSU

| | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| 16 responses | | | | | |
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 0 | 0 | 0 | 3 | 13 | 4.81 |

Curriculum courses are relevant to objectives

| | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| 16 responses | | | | | |
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 0 | 0 | 0 | 3 | 13 | 4.81 |

FSU administration supports the program

| | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| 16 responses | | | | | |
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |

| | | | | | |
|---|---|---|---|---|-------------|
| 0 | 3 | 3 | 8 | 2 | 3.56 |
|---|---|---|---|---|-------------|

MIM students conduct themselves professionally & diligently in class

| | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| 16 responses | | | | | |
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 0 | 0 | 1 | 10 | 5 | 4.25 |

MIM students compare favorably with other College of Business students

| | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| 16 responses | | | | | |
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 0 | 0 | 1 | 10 | 5 | 4.25 |

MIM students are prepared to enter the workforce

| | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| 16 responses | | | | | |
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 0 | 0 | 1 | 4 | 11 | 4.63 |

Program contributes to experiential learning on and off campus

| | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| 16 responses | | | | | |
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 0 | 0 | 2 | 4 | 10 | 4.50 |

Faculty provide appropriate academic advising

| | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| 16 responses | | | | | |
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 0 | 0 | 1 | 8 | 7 | 4.38 |

Faculty provide appropriate career planning/placement advising

| | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| 16 responses | | | | | |
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 0 | 0 | 1 | 6 | 9 | 4.50 |

Current operating budget is sufficient

| | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| 16 responses | | | | | |
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 2 | 5 | 8 | 0 | 1 | 2.56 |

Instructional facilities/equipment are sufficient

| | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| 16 responses | | | | | |
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 1 | 4 | 9 | 1 | 1 | 2.81 |

Number of clerical/support staff is sufficient

| | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| 16 responses | | | | | |
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 0 | 4 | 9 | 1 | 2 | 3.06 |

Program has adequate resources allocated for coordination/administration

| 16 responses | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 2 | 5 | 6 | 2 | 1 | 2.69 |

Department/university provide program faculty sufficient opportunities/support for pro development

| 16 responses | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 0 | 3 | 6 | 6 | 1 | 3.31 |

Program provides ample opportunities for practical experience

| 16 responses | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 0 | 0 | 2 | 6 | 8 | 4.38 |

Program administration evidences good leadership, coordination, planning and management

| 16 responses | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 0 | 0 | 1 | 6 | 9 | 4.50 |

Instructional staff remains current in knowledge of the field

| 16 responses | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 0 | 0 | 0 | 7 | 9 | 4.56 |

The expertise of the clerical and support staff is sufficient to meet program need

| | | | | | |
|-------------------|----------|---------|-------|----------------|-------------------------|
| 16 responses | | | | | |
| Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree | Average (Left to Right) |
| 1 | 0 | 4 | 3 | 8 | 4.06 |

Strengths of the MIM program:

- Commitment of faculty and staff to students and staying current in the field
- A very relevant program that attracts and retains talented and motivated individuals
- Faculty
- Student interest
- Popular with students
- Leadership & Staff of Program, Innovative, Practical, Exceeds expectation
- Very distinctive, specialized niche, passionate program leadership.
- connections to breadth of music industry career advising active focused RSO
- Enthusiastic instruction
- Consistent career focus throughout program, internship opportunities must be identified and pursued by the students themselves, strong connection with industry through program director
- Unique. Hands-on
- Enrollment is good
- College of Business focus
- Real-world, hands-on experience, Dan and Lori, Internships, Leadership, instruction
- Staff dedication, Hands-on learning, High standards for students, Community involvement

- This is THE flagship program for the entire College of Business by any measures that matter. :majors love the program, believe in it, and are actually passionate about it. They are outstanding ambassadors for the program, the college, and the university. ...the program administrator and his staff of one have engineered extraordinarily strong ties with key industry AND key industry association leadersthe program has an authentic national reputation ...the program's RSO is without question the most vital of all RSOs on campus. The result for the program and \ for the college and university is retention, increased enrollment, student satisfaction, enduring networks, enhanced internship experiences, and program visibility and vitality. Substantially because of opportunities engendered because of the RSO, students leave this program with a resume of real experience and ready to be productive on day one in the field, just as Ferris' mission proclaims for its purpose.the program's coordinator -- and his staff deserves to be included in this whatever her official designation -- have shown singularly astute long-range strategic vision. The unbroken string of successes happening on so many different levels over such a long period of time speaks to this as words cannot and need not. ...The major's graduates are remarkably well prepared to enter the industry, both in terms of skill sets AND in terms of the all-important relationship skills, and maturity levels employers so ardently seek.. All of these things are taught in this program with a foresight and a thoroughness which is simply not seen in other programs. Students graduate from this program knowing how the industry works and knowing how to work in the industry. ...When one makes a short list of the strengths of the College of Business the MIM program is on it.

Areas needing improvement:

- Funding for facilities
- As the program grows, it may well need additional support for advising and administrative support.
- Funding
- Don't know
- Better placement, true of many programs
- Additional staffing and support from the university. Incredible how much the program accomplishes and produces with minimal staff.
- More university resources
- Formal coursework supporting specialty areas e.g. recording/mastering
- None
- continued administrative support
- Facilities.
- Support from Sr. Administration

- Administrative support Promotional support. More faculty and clerical support
- Support from the College of Business Dan Cronk is very underpaid compared to other College of Business faculty and the amount of work he does. I have served on the Promotion & Merit Committee many times - he needs a raise.
- When programs are compared in terms of contribution to margin, visibility for the university, in terms of recruitment and retention for the COB, the program administrator and staff are inadequately compensated. This is why I marked "disagree" above when asked about admin' support. The laborer is supposed to be worthy of his (and her!) hire. Let's get this done.

J. Student Survey

Below please find the means and instrument used to conduct the current student survey for this report:

On Mon, Apr 23, 2012 at 3:20 PM, <DanielCronk@ferris.edu> wrote:

Good Afternoon,

Below please find short questions to which I ask you to respond - do take enough time to form responses that best represent your experience.

Please ***reply to this email*** with your answers to the following:

1. Year in school: (write 1st, 2nd, 3rd, 4th, 4th+ or Transfer)
2. What aspects of the MIM program do you find to be the most beneficial?
3. What improvements to the MIM program do you suggest?

Thank you for your attention to this task - it will make a big difference in how MIM is able to proceed.

Dan

Professor Daniel Cronk
Coordinator: Music Industry Management Program
124C - College of Business
Ferris State University
Big Rapids, MI 49307

Results

1. Year in school: (write 1st, 2nd, 3rd, 4th, 4th+ or Transfer)

| | |
|---------------------------------------|------------------|
| Responses: | <u>77</u> |
| Year in school: 1st | 11 |
| 2nd | 15 |
| 3rd | 23 |
| 4th+ or Transfer | 28 |

2. What aspects of the MIM program do you find to be the most beneficial?

Specific mention was made in regard to the following in rank order (summarized):

- Professional Opportunities via MIMA 95%
(Autumn aLive, Turn Up the Good, guests speakers)
- Ample/Quality Advising 89%
(academic, internship preparation/documents)
- NAMM/NARM Conventions 25%
- Recording Lab/Live Sound resources 13%
- *Social* Opportunities within program 11%

3. What improvements to the MIM program do you suggest?

A wide range of responses appeared here clearly reflecting the tastes and preferences of the individual student. The numbers of responses were varied enough to the degree that they cannot be described as statistically significant, however, these that follow did appear more than once and are worthy of consideration (paraphrased):

- More instructors in service courses should allow students to choose topics for projects related to their major.
- Some courses do not seem relevant or useful and would therefore like to have more courses specific to the Music Business

- More social activities in MIMA
- Rely less on funds from Student Leadership and Activities

K. Enrollment

Enrollment/Net Enrollment Gain

- The data generated by the institution seldom agrees with internal program data. Institutional data does not capture students attending Ferris via TIPS, etc. The data below is that of the institution:

| ACADEMIC YEAR | 08/09 | 09/10 | 10/11 | 11/12 |
|--------------------------------------|--------------|--------------|--------------|--------------|
| Total Fall Program Enrollment | 175 | 200 | 229 | 232 |
| Net Enrollment Gain | --- | 25 | 29 | 3 |

“Stall” in enrollment between 2010/11 to 2011/12 is attributed to increased standards for program entry/continuing in program and membership in the Music Industry Management Association.

Fall Enrollment 2013: 232 (beyond capacity by 32)

Profile of Incoming Students

Continuing: The profile of incoming MIM students continues to improve as a result of increased entrance requirements i.e. minimum High School GPA of 2.5 and ACT scores of 19 in Math and 19 in Reading. Higher entrance requirements increase the chances of the student’s ability to complete the degree program.

An excellent indicator of the “quality” of the students is the increasing population of Honors Program students enrolled in the MIM program. Currently MIM includes 12 Honors Program students.

Recruitment activities – Prospective Students meetings with program leadership feature a concerted effort to make clear the focus of the program such that students are, to use sales language, “pre-qualified” i.e. they know what they can do with this degree program – that it is a degree in marketing and management for the music and entertainment industry – not a program to train performers or music educators. Further, prospective students and parents are strongly dissuaded from taking “placement figures” at face-value and it is explained in great detail that student success in entering the field is, ultimately, expressed by the statement “Your success will be your own fault.” This is predicated on the student accessing all learning opportunities on and off campus - theoretical and experiential. Anecdotally, this “campaign for clarity” is succeeding as questions of “is this my route to stardom?” seldom need to be answered.

ACT scores of incoming students (FTIAC):

| <u>Year</u> | <u>Average ACT</u> | <u>Max. ACT</u> |
|-------------|--------------------|-----------------|
| 2006-2007 | 21.29 | 26 |
| 2007-2008 | 21.27 | 27 |
| 2008-2009 | 23.00 | 30 |
| 2009-2010 | 22.40 | 29 |
| 2010-2011 | 22.67 | 30 |
| 2011-1012 | 23 | 33 |

L. Program Capacity

Current allocation of *all* resources should allow the MIM program to support a total continuous enrollment of 175 – 185 qualified students.

MIMA is the Learner Centered Teaching/Experiential component of MIM program which drives enrollment and results in resume worthy content for students. Advising the Music Industry Management Association is not included in the Coordinator’s release allocation or the job description (still incomplete) for the Program Secretary. These activities define the program and demonstrate value to the student and yet they are not recognized as being “of value” in the current system as it applies to promotion and/or merit.

M. Access

Qualified students have multiple options for access to the MIM program. The program has received transfer students from Lansing Community College, and from two Grand Rapids Community College programs: Music Merchandising Associate Degree Program and Recording Technology Associate Degree Program. Professor Cronk served on the Advisory Board in 2000 for GRCC when its Recording Technology Program was created. The Program Coordinator was approached in December 2012 by Northern Michigan Community College to explore an agreement by which graduates of their Associates Degree in Audio and Media Production could transfer into the MIM undergraduate program. Again, while some transfer students have a positive experience, this scenario does not best serve the student.

MIMG-specific courses are offered only during the regular academic year (Fall and Winter). Students have the option of transfer of submitting credit hours for lower division course work in principles classes (Accounting, Advertising, Marketing, etc.) and General Education requirements.

The College of Business continues to add on-line versions of courses that students may complete while home and working for the summer, or, while on internship. There's a triad of benefits here: One, it gives students opportunities to take courses during the summer, when living costs tend to be reduced. Secondly, it creates opportunity to take internships during the Fall and Spring semesters, which results in the third happy result for both students and internship hosts – those intervals are those are when there is often a shortfall of qualified interns. The needs and interests of student and employer stakeholders are thus served in tangible fashion by flexibilities integral to the Ferris MIM program.

Students are generally advised to take the final internship (MIMG 292) after they have completed all on-campus course work, since relocation is usually required. Students who have completed all course work and secure the second internship usually do so with the intention of staying in the city/region of the internship.

The above options make it possible for most students to complete the program in 4 years.

N. Facilities and Equipment

Facilities:

Program growth has required that all related MIM activities be relocated to the College of Business.

The MIM program currently has the use of:

COB 124C – Program Coordinator/Faculty Office

COB 124B – Program Secretary Office

COB 124D – Program Student Resource Center

COB 124E – Recording Technology Lab

COB – 126 – Live Sound Storage/Lab and Conference Area

Membership in the Music Industry Management Association has increased significantly such that the organization must hold the weekly meetings in the COB 111 Auditorium. Active membership in MIMA for 2012-2013 was 167 (peak).

Equipment:

The Colleges of Arts and Sciences and the College of Business have allocated funds for the acquisition of equipment to support MUSI 458 – Music Technology each year since 2000. The program now owns equipment to support both live sound and recording applications. While not “state-of-the art,” – that would be an extremely costly undertaking - the current equipment allows for quality instruction representing technologies most often encountered in the Music and Entertainment Industry – MIM majors are marketing specialists who are familiar with the “tools of the trade.”

The equipment is frequently used outside the lab to support events sponsored by MIMA, Entertainment Unlimited, the Office of Minority Affairs, Arts and Lectures, Music Center, and Art Works, Ferris Fest, the Texaco Country Showdown in conjunction with the Big Rapids Radio Network, and the Sparta Celtic Heritage and Music Festival.

The current space allocated in the College of Business is sufficient to support the program; however, those spaces are in need of maintenance (paint, tile, etc.). Further, the program operates via “hand me down” furnishings.

O. Relationship to FSU Mission

FSU Mission Statement:

“Ferris State University prepares students for successful careers, responsible citizenship, and lifelong learning. Through its many partnerships and its career-oriented, broad-based education, Ferris serves our rapidly changing global economy and society.”

The MIM program is congruent with the FSU Mission statement as it develops a competitive advantage for graduates seeking employment inside or outside of the music and entertainment industry.

Two factors, in addition to curriculum configuration and content, make the above statement true:

1) The MIM practical approach to internships

Ferris State University does not send MIM students to an internship as if completing an “assignment,” rather, an MIM student is guided to identify a potential career path in a specific branch of the Music and Entertainment Industry, to research companies that offer internships (or in some cases, develop new internships opportunities with desired companies), and to apply and complete two separate internships. The process and procedures for securing an internship begin in the first semester a student is on campus via MIMG 101/FSUS100. The process completely replicates the steps a graduate will take in securing full time employment. By the time they graduate, MIM students will have completed the process of securing a position with a company not once, but twice.

2) The ever increasing availability of on-campus experiential learning opportunities.

Students gain resume worthy experience by taking advantage of participating in activities sponsored by the Music Industry Management Association and by voluntarily participating in the national and international trade shows and conventions sponsored by various branches of the Music and Entertainment Industry.

Current educational theory of “learner centered teaching” clearly demonstrates that students who have more control in the decision making process in regard to their studies learn more. This personal investment by students results in “buy-in,” and the resultant sense of “ownership” compels students to perform at higher levels (James Zull, *Art of Changing the Brain*, 2003). Students who achieve more as undergraduates will, therefore, have a competitive advantage when seeking full time employment.

P. Curriculum – “Check Sheet”/ Course Descriptions

| Required Courses | Credit Hours |
|--|--------------|
| General Education: | |
| Communication Competence | 12 |
| Scientific Understanding | 7-8 |
| Quantitative Skills | 3 |
| Cultural Enrichment: | |
| MUSI 121 Fundamentals of Music | 2 |
| MUSI 221 Music Appreciation | 3 |
| MUSI 228 American Pop Music Since 1900 | 3 |
| MUSI 232 Music and Culture | 3 |
| MUSI 458 Music Technology | 3 |
| Social Awareness: | |
| ECON 221 Principles of Macroeconomics | 3 |
| ECON 222 Principles of Microeconomics | 3 |
| PSYC 150 Introduction to Psychology | 3 |
| Business Core: | |
| ACCT 201 Principles of Accounting 1 | 3 |
| ACCT 202 Principles of Accounting 2 | 3 |
| BLAW 321 Contracts & Sales | 3 |
| BUSN 499 Integrating Experience | 3 |
| FINC 322 Financial Management 1 | 3 |
| ISYS 321 Business Information Systems | 3 |
| MGMT 301 Applied Management | 3 |
| MGMT 370 Quality/Operations Mgmt | 3 |
| MKTG 321 Principles of Marketing | 3 |

STQM 260 Intro to Statistics 3

Music Industry Management Major:

AIMC 300 Principles of Advertising/IMC 3

MGMT 302 Team Dynamics 3

MIMG 101 Orientation - MIMG 1

MIMG 192 MIMG Internship 1 2

MIMG 292 MIMG Internship 2 2

MIMG 451 The Music Business 3

MKTG 231 Professional Selling 3

MKTG 322 Consumer Behavior 3

MKTG 425 Marketing Research 3

PREL 240 Public Relations Principles 3

RETG 337 Principles of Retailing 3

Electives: Directed (see advisor) 6

Related Electives (see advisor):

General Education Elective 3

Free Elective 3

Free Elective 4

Minimum credit hours required for B.S. degree: 120-121

COMM105 **INTERPERSONAL COMMUNICATION**

Face-to-face communication and how it affects interpersonal relationships. Topics include perception, self-concept; listening, and conflict management.

COMM121 **FUNDAMENTALS OF PUBLIC SPEAKING**

Training and experience in preparation and delivery of short speeches with emphasis on the clear, concise, logical communication of ideas. Emphasis will be placed on informative and persuasive speaking.

ENGL150 **ENGLISH 1**

Organize and develop papers for diverse audiences and purposes; including how to discover and focus on a topic, develop ideas, gather support, and draft and revise papers effectively. Fundamental language skills and introduction to library research and argumentation.

ENGL211 **INDUSTRIAL AND CAREER WRITING**

English 211 is a basic course designed to prepare the student to write successfully on the job as an employee or a first-line supervisor. It includes basic forms of business and technological writing to assist the student in developing sound communication practices.

ENGL250 **ENGLISH 2**

The second of a two course sequence. Focuses on research. Students will learn how to use the library resources to produce a longer documented paper, how to evaluate conflicting claims and evidence to write an extended argument, and how to write papers based on primary research. Stresses problem solving and reasoning skills, but also includes grammatical structure, diction, and style appropriate to professional writing situations.

ENGL325

ADVANCED BUSINESS WRITING

Continues skills begun in ENGLISH 2, with focus on typical types of problems and documents used in Business. Emphasis on audience and rhetorical analysis, working with multiple documents, primary and secondary research skills, and completion of a major analytical report.

MATH115

INTERMEDIATE ALGEBRA

A study of complex fractions, first and second degree equations and inequalities, exponents, radicals, and introduction to complex numbers, logarithms, and systems of equations.

AIMC 300

PRINCIPLES OF ADVERTISING/IMC

Scope and purpose of advertising; advertising cycles; writing copy and slogans; trademarks; methods of visualizing; advertising layout; printing, newspaper, magazine, radio, television, billboard, transportation, direct mail, specialty, point-of-sale, and other special forms of advertising, packaging and labeling; testing of ads, advertising agencies and campaigns; advertising laws.

MGMT302

ORGANIZATIONAL BEHAVIOR

Fundamentals of individual and group behavior in organizational settings and the processes and skills essential for the success of individuals as members of contemporary organizations; the changing makeup of organizations with increases in the numbers of women, minorities in the work place, and diverse backgrounds that made up the changing work place and how the manager must deal with these cultural differences.

MIMG101

ORIENTATION FOR MUSIC INDUSTRY

Objectives of FSUS 100 integrated with an overview of the expectations for completing the MIMG program, including a survey of career opportunities; the relationship between marketing and music industry and the role of management in music industry. Develop the basic tools of the job applicant including resume and cover letters.

MIMG192

MUSIC INDUSTRY MANAGEMENT

INTERNSHIP 1

A 240 hour supervised work experience at an approved music store or business (retail store or commercial industry). Evaluation of weekly student reports, student executive summary, and written report/evaluation from employer/business owner used to determine if credit for internship will be awarded.

MIMG292
INTERNSHIP 2

MUSIC INDUSTRY MANAGEMENT

A 480 hour supervised work experience at an approved music store or business (retail store or commercial industry).). Evaluation of weekly student reports, student executive summary, and written report from employer/business owner used to determine if credit for internship will be awarded.

MIMG451

THE MUSIC BUSINESS

An overview of the business music industry including the songwriting market, music publishing, music copyright, music licensing, unions and guilds, agents and attorneys, artist management, concert promotion, theatrical production, music merchandising, arts administration, the record industry, record markets, recording contracts, record distribution and merchandising, studios and engineers, environmental music, music in telecommunications and advertising, film scoring, career development and options.

MKTG231

PROFESSIONAL SELLING

Basic course in selling, covering development of a sales personality, sales speech, opening and closing sales, buying motives and sales psychology, organization of sales talk, meeting objectives, suggestive selling, and building a customer following. Sales demonstrations in class are evaluated by both the class and the professor.

MKTG322

CONSUMER BEHAVIOR

A study of the motivational factors influencing purchasing decisions. Emphasis is placed on the psychological, sociological and anthropological factors as they affect consumer decision making.

MKTG425

MARKETING RESEARCH

Methods for designing market research studies, methods of collecting data, problem formulation, sampling methods and techniques, data analysis, and research reporting. Students design and execute a complete research project in the following possible areas: advertising/promotion, customer satisfaction, target markets, sales, product development, pricing, or distribution.

PREL240

PUBLIC RELATIONS PRINIPLES

Nature and function of public relations and how it is applied to build positive relationships for business, government, educational, sports, non-profit and other organizations. Explores the production and use of public relations brochures, news releases, newsletters, audiovisuals, the Internet, special events and other tools. Studies the effective application of these tools to strategic and tactical public relations programs.

RETG337

PRINCIPLES OF RETAILING

Store location and layout, retail institutions, department store organization, chain store organization, store and merchandising policies, receiving and marking operations, pricing, advertising, interpreting consumer demand, techniques of buying, terms of purchase, pricing, advertising and display, retail credit.

ACCT201**PRINCIPLES OF ACCOUNTING 1**

Introduction to accounting principles with an external reporting emphasis on the preparation and use of financial statements. Includes recording and adjusting accounts, the accounting cycle, accounting for merchandising operations, internal control and cash, receivables, inventories, assets, liabilities, corporate organization, stock transactions, dividends, and retained earnings and investments.

ACCT202**PRINCIPLES OF ACCOUNTING 2**

Continuation of ACCT 201. Introduction to management decisions in reliance on systems that provide historical and projected data to guide present and future operations. Includes managerial accounting, job-order costing, process costing, cost behavior, cost-volume-profit relationship, variable costing, activity based costing, profit planning, standard costing, flexible budgets, segment reporting, profitability analysis and decentralization, capital budgeting, service department costing, statements of cash flows and financial statement analysis.

BLAW321**CONTRACTS AND SALES**

Provides an introduction to the law and the legal system in the U.S. as well as a thorough examination of the law of contracts and sales. (Includes a review of articles 2 and 6 of the Uniform Commercial Codes.)

BUSN499**INTEGRATING EXPERIENCE**

Introduces the basics of business strategy and policy and moves to use of a computer simulation with students functioning in multidisciplinary teams. The teams have the challenge of developing and executing a strategy that involves production operations, procurement, distribution and marketing, pricing, research and development, employment levels and compensation, financing the operations, and other aspects of a business competing in a global environment.

FINC322**FINANCIAL MANAGEMENT 1**

The environment, goals, and techniques of financial management; emphasizes both investment and financing decisions; incorporates control techniques including ratio analysis, budgeting, and forecasting; includes time value of money, bond and stock values, the use of operating and financial leverage, capital budgeting techniques, cost of capital, and basic information concerning international financial management.

ISYS321**BUSINESS INFORMATION SYS**

Introduction to strategic information systems functions. Provides an integrating experience that enables a student to demonstrate the capacity to synthesize and apply knowledge from an organizational perspective. Included are the uses of information technology to grow, expand, and efficiently and profitably manage an organization. Of particular focus are the interrelationships between information systems. An interdisciplinary team project(s) is required.

MGMT301**APPLIED MANAGEMENT**

A description and analysis of business activities designed to manage an organization to efficiently serve employees, customers, and the community. Topics studied include planning, organizing, leading, and controlling; the business environment, business institutions, government regulations, organizational structure, human resources, human behavior, and current practices. Designed to meet the needs of graduates and employers in the global economy.

MGMT370**QUALITY/OPERATIONS MGMT**

The philosophy of continuous quality improvement, basic process improvement tools, basic management and planning tools, teaming, and models for improvement. Maximizing customer service and satisfaction, optimizing inventory investment, and maximizing operations efficiency. Principles of operations management; dependent and independent demand, forecasting; work measurement; work standards. Practical application of these techniques (in team settings) on a variety of business-related problems will enhance the ability to carry out the operations aspect of a business.

MKTG321**PRINCIPLES OF MARKETING**

Introduction to the basic functions of marketing. Included as topics of study are: consumer behavior, marketing research, marketing planning, physical distribution, selling, promotion, retailing, pricing, wholesaling, purchasing, international marketing, and e-commerce.

STQM260**INTRO TO STATISTICS**

Practical aspects of sampling, data presentation, measures of central tendency and dispersion, basic probability theory, the normal probability distribution, the sampling distribution of sample means and sample proportions, confidence intervals and hypothesis tests for one-sample designs, simple linear regression and correlation.

MUSI160**CONCERT BAND**

Avocational ensemble whose objective is to read, study, and perform a variety of band literature. This course meets General Education requirements: Cultural Enrichment.

MUSI251**CONCERT CHOIR**

Study of mixed choral literature from all periods and styles leading to public performances, such as campus concerts, and special events. Scholarship assistance available. This course meets General Education requirements:

MUSI262**WIND SYMPHONY**

Study of literature for band, leading to on campus and off campus performances. Scholarship assistance is available.

MUSI271**CHAMBER ORCHESTRA**

Open to all string and wind players who have had previous orchestra experience. Specializing in the music of the baroque and classical style periods. This ensemble performs for various university functions.

Scholarship assistance is available. This course meets General Education requirements: Cultural Enrichment.

MUSI280 **JAZZ ENSEMBLE**

Practical experience in playing in a large jazz ensemble. Reading, rehearsing and intensive study of standard and special arrangements with emphasis on contemporary style and artistic expression. Recording and performance for selected university functions and tours. This course meets General Education requirements: Cultural Enrichment.

ECON221 **PRIN OF MACROECONOMICS**

Scope and meaning of economic principles basic to a free market economy. Equilibrium price formation and the efficiency of resource allocation in a market economy. National income accounting; determination of equilibrium national income, recession, and expansion. Government policy toward economic fluctuation; unemployment and inflation. The role of money and banking in recession and inflation. This course meets General Education requirement: Social Awareness, Social Foundations.

ECON222 **PRIN OF MICROECONOMICS**

Markets and equilibrium price formation. The theory of consumer demand, price elasticity of demand, productivity and the firm's costs of production. Market structure, price and output determination. Market structure, resource allocation, and economic efficiency. Resource demand, supply and pricing. The functional distribution of income. This course meets General Education requirements: Social Awareness, Social Foundation.

MUSI121 **FUNDAMENTALS OF MUSIC**

Notation of pitch, meter, rhythm, ear training and sight singing, structure of all major and minor scales; key signatures, simple triad construction, and basic part-writing related to western and non-western musical structure. This course meets General Education requirements: Cultural Enrichment.

MUSI221 **MUSIC APPRECIATION**

Elements of music and historical developments of western and nonwestern music. Designed to expand the music listening experience through awareness in technique of listening. Listening and awareness of selected recordings, readings, and attending concerts. No musical background necessary. This course meets General Education requirements: Cultural Enrichment.

MUSI228 **AMERICAN POP MUSIC SINCE 1900**

Popular music styles and forms that have developed through world culture stressing 20th century American music with emphasis on ethnic diversity including New Orleans

dixieland, Chicago dixieland, the blues, ragtime, swing, small group and eclectic jazz styles, country and western, rhythm and blues, rock and roll, folk, the Broadway musical, and the popular song. This course meets General Education requirements: Cultural Enrichment.

MUSI232

MUSIC AND CULTURE

Fundamentals of listening (terminology, melody line, texture, harmony, etc.); and the development of musical sound, historically; and listening to music of western and non-western civilizations that relates to ideas in life's experiences (nature, love, philosophy, etc.). This course meets General Education requirements: Cultural Enrichment, Global Consciousness.

MUSI458

MUSIC TECHNOLOGY

A survey of the development and application of music technology including: electric and electro-acoustic guitar, electric bass, keyboards and synthesis, MIDI, live sound reinforcement and recording techniques, and relevant psycho-acoustic phenomenon.

PSYC150

INTRO TO PSYCHOLOGY

Psychology, its tools and techniques, psychological factors influencing behavior, and some applications of psychological principles to understanding behavior patterns and societal problems. Topics typically include psychological methods, development, learning and memory, motivation and social factors. Other topics will be drawn from biological factors, mental processes, individual differences and mental health. This course meets General Education requirements: Social Awareness, Race/Ethnicity/and or Gender Issues; Social Foundations.

Q. Composition/ Quality of MIMG Faculty

Tenured faculty member Professor Daniel Cronk delivers the MIMG specific coursework. Professor Cronk is the Program Coordinator and advises all MIM students and is the Faculty Advisor for the Music Industry Management Association. Professor Cronk maintains memberships in professional organizations that provide the most current information, research, and trends in regard to the Music and Entertainment Industry, especially in the case of those elements influencing employment. He takes it upon himself to remain current as the single constant in this industry is change. He has been recognized by the trade organizations NAMM and NARM as an agent for positive change and serves as an advisor/consultant for the educational divisions of both groups. Formally, he is a member of the **Steering Committee** for “Generation Next” – the educational division of NAMM. Previously, Professor Cronk was the **Keynote Speaker** at the Winter NAMM Show/International Music Market in January, 2011 addressing the audience of 450+ music business students and faculty from across North America. The presentation title: “Make the Most of the NAMM Show – Strategies for a Successful Student Experience.” Cronk was again recruited by NAMM for the Winter 2012 Show to provide a break-out session for first-time students attendees as well as a “Q&A” session

that featured Professor Cronk, Dr. Tim Lautzenheiser from Attitude Concepts for Today, and Dr. Theodore Piechocinski, Director of Music Business at Indiana State University (one of the oldest music business programs of in the U.S.) He again, by invitation, appeared at the 2013 NAMM Show as panelist beside MIM graduate Shaun Conrad of Friedman Kannenberg - Music Industry Accountants. This panel was presented under the title of “Student Success Stories.”

On campus, Cronk consistently receives high scores on Student Assessment of Instruction surveys with averages above those both departmental and university wide. Cronk has been invited on three occasions to be a guest for the Honors Program Awards Dinner since the last submission of the APR in 2006. An invitation to this event is predicated on having been identified a positive influence/mentor/outstanding instructor.

Please consider Dr. Tim Lautzenheiser’ profile taken from the website home of “Attitude Concepts for Today, Inc.” <http://www.attitudeconcepts.com/>

Tim Lautzenheiser is a trusted friend to anyone interested in working with young people in developing a desire for excellence and a passion for high level achievement. His career involves ten years of successful college band directing at Northern Michigan University, the University of Missouri, and New Mexico State University.

Following his tenure at the university level, he spent three years with McCormick’s Enterprises working as Executive Director of Bands of America. In 1981, Tim created Attitude Concepts for Today, Inc., an organization designed to manage the many requests for workshops, seminars, and convention speaking engagements focusing on the area of positive attitude and effective leadership training. Over two million students have experienced his acclaimed student leadership workshops over the last three decades.

He presently serves as Vice President of Education for Conn-Selmer, Inc. In addition, he continues his rigorous travel schedule touting the importance of arts education for every child.

His books, produced by G.I.A. Publications, Inc., continue to be bestsellers in the educational world. He is also co-author of popular band method, Essential Elements, and is the Senior Educational Consultant for Hal Leonard, Inc. Tim is the Senior Educational Advisor for Music for All, and NAMM (The International Music Products Association).

Tim holds degrees from Ball State University and the University of Alabama; in 1995 he was awarded an Honorary Doctorate from the VanderCook College of Music. He is presently an adjunct faculty member at: Ball State University (Earl Dunn Distinguished Lecturer), Indiana-Purdue/Ft. Wayne University, and Butler University. In addition, he serves on the Midwest Clinic Board of Directors and the Western International Band Clinic/American Band College Board of Directors.

Dr. Lautzenheiser offers the following in regard to Professor Cronk and his work as Coordinator and Professor of MIM at Ferris State:

“Having been part of this music education/industry world for almost a half century, I enjoy a wide perspective when it comes to the key members of both aspects of the profession. Daniel Cronk stands out as one of the choice individuals who understands and embraces the reality of the academic CONTENT blended with the success-driven CONTEXT as a foundational cornerstone of program success. The benefactors are his students and the culture he creates to prepare them for what lies ahead in their own personal/vocational journey.

There are many extraordinary educators who are brilliant in their transfer of knowledge, but there are very few who are so keenly focused on WHY the information is so strategically critical to the positive growth and development of the individual, and - frankly - Dan is one of the elite members of this signature group of master teachers.”

Not only does he have complete command of his discipline, but he is an artist in being able to share his WISDOM in such a fashion it is of immeasurable value to those who are fortunate enough to work with him. He does not meet the standard, but rather "sets the standard" for all of us.” - Tim Lautzenheiser

Additional Recommendations via “Linked in”:

Susan K. Jones - Professor, Ferris State University

“Dan Cronk has grown the Ferris State University Music Industry Management program into one of the nation's foremost places to prepare for a career in the music business. He creates an atmosphere that combines learning and discipline with fun and community. He upholds high standards for himself, his colleagues and his students. What's more, he attracts students to our college who are creative, cutting-edge and enjoyable to teach.” *October 20, 2010*

Thomas Mehl - Professor, Ferris State University

“Daniel Cronk has astutely creative marketing and management savvy and has moved Ferris State University's Music Industry Management Program to national stature on limited resources and in remarkably short time.” *February 28, 2009*

Alex Gohl – MIM Graduate

“Dan has transformed the Music Industry Management program at Ferris State into something that carries a well-respected reputation. His high level of intelligence is obvious when carrying on a conversation with him. Dan's efforts have not just brought change to the lives of the students, but also to Ferris State, preparing qualified students to enter the Music and Entertainment Industry.” *March 28, 2011*

Jim Blankenship – MIM Graduate

“Dan Cronk leads by example and it is obvious his students find his enthusiasm and dedication both inspiring and motivating. As coordinator of the Music Industry Management Program, Dan has worked hard to build authentic relationships with music industry executives and has graciously passed his connections to his students. His efforts to educate young business students with current music industry expertise have hatched a countless number of ambitious, top-notch, "world-ready" individuals.” *April 8, 2012*

Michael MacLean – MIM Graduate reported to you

“Ferris State University’s MIM program provided the perfect mix of extracurricular activities and core business principles. I left Big Rapids with a degree, but most importantly, an unequalled real world experience. The mentoring I received from Dan Cronk was invaluable to my personal and professional development.” *December 6, 2012*

Vita: Daniel Cronk

16250 135th Avenue
Rodney, MI 49342
(231) 250-0932

Music Industry Management Office, Ferris State University: (231) 591-3053

Email: Daniel_Cronk@ferris.edu

Teaching Experience:

FERRIS STATE UNIVERSITY, Big Rapids, MI.

Humanities/College of Business. since 1997

Coordinator: Music Industry Management Program 2000-present).

Courses: Music Industry Management Orientation, Music Appreciation, Fundamentals of Music, Music Technology.
Private lessons: voice, electric bass, guitar, piano.

Ensembles: Jazz Band/Small Group, Athletic Band,
Summer Concert Band.

Advisor: Music Industry Management Association.

OBERLIN COLLEGE CONSERVATORY, Oberlin, OH.

Faculty Honorarium in support of Main Stage Productions,
Assistant Director, Guest Lecturer.

Master Class: Personal Promotion and Music Business, 1994.

TARLETON STATE UNIVERSITY, Tarleton, TX.

Guest Artist in Residence in support of School of Theater production of “A Little Night Music,” lead role of Frederick Egerman, guest lecturer, singer/actor workshops.
Master Class: Personal Promotion and Music Business. 1993

CENTRAL MICHIGAN UNIVERSITY, Mt. Pleasant, MI.
Guest Artist for Faculty Voice Recital Series.
Master Class: Personal Promotion and Music Business, 1992.

KENT STATE UNIVERSITY, Kent, OH.
Graduate Assistant Director of Opera, 1991.

BLUE LAKE FINE ARTS CAMP, Twin Lake, MI.
Soloist and Applied Voice Faculty, 1989.

Professional Memberships:

NAMM (*National Association of Music Merchants/International Music Market*) **Affiliated Music Business Institutions**
Attendee: “International Music Market,” bi-annually, 1999-2005
Speaker: “How to Get the Most From the NAMM Show,” January 2005
Panel Discussion: “Best Practices in Music Business Education,” July 2006

NARAS -National Academy of Recording Arts and Sciences (“GRAMMY’s”)

MEIEA -Music and Entertainment Industry Educators Association

NARM – National Association of Recording Merchandisers
Attendee: “Insights and Sounds.” 2004, 2006.

Education: **MASTER OF MUSIC**, The Florida State University School of Music, Opera Stage Directing and Production, full-time graduate assistantship, 1991.

Roles: Masetto in *Don Giovanni*, Usher in *Trial By Jury*, Elder Ott in *Susanna*, scenes
Directed: *Gallantry* by Douglas Moore (full production for The Florida State Opera)

COMPARATIVE STUDIES PROGRAM – Honors College of Kent State University,
Florence, Italy, full scholarship, Voice Performance and Italian Language studies, Graduate Teaching Assistant - Italian Opera Literature, fall semester, 1989.

BACHELOR OF MUSIC AND BACHELOR OF APPLIED ARTS,
Central Michigan University, degrees in Instrumental and Voice
Performance, 1987.

ACTING FOR THE COMMERCIAL CAMERA, Akerlind/Steele
Casting, Minneapolis, MN, 1993.

Experience not in Education:

Produced, directed, and performed for: 1989-1996.

Ohio Light Opera - Production Manager/Cast: staff of 100+ persons
in artistic and technical positions, budget
allocation, marketing, copywriter, media liaison.
Rotating rep' in a 12 week season consisting of 7-9
full productions for a total of 67 performances to an
audience of 23,450 persons at \$25 per.

The Minnesota Opera – A.D. and Cast (Madame Butterfly,
Pirates of Penzance)

The Greensboro Opera Company – Stage Manager (The Magic Flute)

Chamber Music Society of Ohio - Cast (An Evening of Stephen
Sondheim)

Commercial Music and Jazz: 1978 – present

Vocals, electric bass, trumpet, guitar, keyboards, [variously] with:

Jammer – C. Paul Lavender, leader.

Mercedes – leader/manager

Skyline and the Backstreet Horns – leader/manager

Wayne Delano Quartet

Mark Roland Trio

The Jack Saunders Big Band All Stars

3D – rock and blues trio

Paula and Daniel Cronk – eclectic Celtic duo

Retail:

Bickley's Music, Mt. Pleasant, MI.
Sales, 1992.

Quinn's Music Supply, Big Rapids, MI.
Sales, contracted Sound Reinforcement Engineer/Board Operator, 1991 –
1992.

Advisory Board:

Grand Rapids Community College - Associate Degree in Recording Technology

Institutional Service:

Arts and Lectures Committee – Chair, 2001- 2005.

Lecture: “What Makes It Jazz?” pre-concert lecture for Maynard Ferguson, October 8, ‘02

Student Activity Fund Allocation Committee

Faculty Representative, 1997-98.

Michigan School Band and Orchestra Association Solo and Ensemble Festivals

Host Chair, 4 events per academic year, 1997 – 2002.

Music Industry Management Association – Faculty Advisor

Honors College – guest lecturer: “What Make’s It Jazz?,” “The Opera: Aida,” “A Look at Opera – Magic Flute,” “Music and Intelligence.”

Guest Artist- (vocalist/trumpet) West Central Concert Band, Ferris State University Chamber Orchestra, Concert Choir, Ferris Wheels, “Summer Big Rapids, by Robert Garrels.

FSU Theatre – pit orchestra for Guys and Dolls, 2002

Division of Student Affairs – 2001 Outstanding Student Affairs Partner Honoree.

Holiday Gala Concert – concert coordinator 2000 – 2004.

Ferris Fest – facilitator via MIMA 2001 – 2005

Recruitment and Retention Committee: College of Business, 2004-2005.

Academic Honors:

Phi Beta Delta Honor Society for International Scholars, inducted 1990.

Awards:

Outstanding Vocalist – Elmhurst College Jazz Festival, adjudicators: Louis Bellson, Frank Mantooth, 1985.

Outstanding Vocalist – Aquinas College Jazz Festival, 1985, 1986.

R. Degree Program Cost and Productivity Data

The Ferris State University Institutional Research & Testing Productivity Report for the Period Fall 2006-Spring 2011:

Ranked Listing of Student Credit Hours (SCH)/Full Time Equated Faculty (FTEF)
Aggregated by Course Prefix for
Fall + Spring Semesters 2010-2011

Ranked as #1 is:

| <u>Course Description</u> | <u>Course Prefix</u> | <u>SCH/Full Time Equated Faculty</u> |
|---------------------------|----------------------|--------------------------------------|
| Music Industry Management | MIMG | 423.18 |

MIMG specific program faculty delivers courses for both the College of Business and the College of Arts and Sciences by Professor/Program Coordinator Daniel Cronk:

MIMG 101/FSUS 100 – Music Business Orientation

MIMG 451 – The Music Business

MIMG 192 and 292 – Internship (Fall, Spring, Summer)

MUSI 458 – Music Technology (not included in the above rank listing)

Remaining data from this report reflects aggregated performance by department and of little use if examining MIM specifically as:

- MIM has the highest enrollment (per faculty/staff ratio) in the department
- MIM has the fewest faculty/staff to serve the program
- MIM has the lowest demand for special facilities/equipment

Base salaries of MIM faculty and staff:

| | |
|-------------------------------------|------------------------------|
| Coordinator/Faculty Professor Cronk | \$63,152.00 |
| Program Secretary Lori Armstrong | \$38,567.00 |
| College of Business General Funding | \$12,000.00 (from 2011-2012) |

Based on the above, expenditure per student for 2013-14 **\$438.44**

SCH production with .5 “release” for Program Coordinator

Academic year 2012-2013

| | | | |
|-----------------------------------|----|--|-------|
| If 4 sections at 30 students per, | | 360 SCH per semester and 720 per F/SP | |
| MIMG 101 | 84 | 168 | |
| MIMG 451 | 49 | 147 | |
| MUSI 458 | 56 | 168 | |
| MIMG 192 | 8 | 16 | |
| MIMG 292 | 29 | 58 | |
| | | Total: <u>557</u> SCH F/SP (+ 163 SCH) | 77.5% |
| Summer 2012 | 47 | <u>94</u> SCH Summer | |
| | | Grand Total: <u>651</u> SCH | 90.5% |

S. Conclusions

MIM is an excellent example of a program that supports the FSU mission statement in regard to Career Oriented Education.

MIM continues to employ more and more elements that support the concept of “Learner Centered Teaching,” that leads to greater student retention and academic success.

The program is extremely cost effective.

A program “cap” of between 175 and 185 students will insure a *sustainable future* for a program that aspires to **excellence**. “Bigger isn’t better, better is better.” – M.P.

The faculty of the College of Business will assist in the further development of the program, and student performance, when they allow students to be more self determined i.e. allow MIM students to select subjects/topics related to their career goals to fulfill course requirements (case studies, market research, marketing plans, etc.).

“Having some ‘say’ in what happens in the learning process is intricately tied to a willingness to engage in the activity.”

James Zull, Art of Changing the Brain, 2003

If College of Business faculty is willing to incorporate the above, then there will be no need to create additional MIMG specific courses.

The program faculty and staff are invested in facilitating the success of the MIM majors both as students and as citizens.

Learning and self-esteem are heightened when individuals are in respectful and caring relationships with others who see their potential, genuinely appreciate their unique talents, and accept them as individuals.

Barbara McCombs, *The Learner-Centered Classroom*, 1997.

Request for APRC support for the following:

1. Restoration of the position of Administrative Assistant for MIM to allow for an accurate position description/duties while ensuring opportunity for salary adjustments based on performance
2. Salary adjustment for MIM Program Coordinator/Faculty (based on performance/ROI)
3. Expenditure made for the upgrade of the physical environment of the MIM program

APPENDIX A: GPA Progression (Year, Number of Students, Average GPA)

| <u>Fall 08</u> | <u>Fall 09</u> | <u>Fall 10</u> | <u>Fall 11</u> | <u>Fall 12</u> |
|----------------|----------------|----------------|----------------|----------------|
| 135 | 149 | 163 | 177 | 206 |
| 2.95 | 2.95 | 2.84 | 2.93 | 2.94 |

The MIM program absorbed students assigned to a “pre-MIM” designation in the Fall of 2012 – the “pre-MIM” designation will be eliminated beginning 2014. Students that fall into this category will be assigned to “pre-business” and be allowed to apply for the MIM program as a transfer when they have met academic requirements.

APPENDIX B: Employer Internship Evaluations (next page)

Spring/Summer 2008

Total number of students: 34

Relations with others:

- | | |
|--|----------------|
| 1. Exceptionally well accepted | 1. 20 students |
| 2. Works well with others | 2. 13 students |
| 3. Gets along satisfactory | 3. 1 student |
| 4. Has some difficulty working with others | 4. 0 students |

Judgment:

- | | |
|--|----------------|
| 1. Exceptionally mature | 1. 16 students |
| 2. Above average in making decisions | 2. 9 students |
| 3. Usually makes the right decision | 3. 9 students |
| 4. Often uses poor judgment/carelessness | 4. 0 |
| 5. Consistently uses bad judgment | 5. 0 |

Ability to learn:

- | | |
|------------------------|----------------|
| 1. Learns very quickly | 1. 24 students |
| 2. Learns readily | 2. 7 students |
| 3. Average | 3. 3 students |
| 4. Rather slow | 4. 0 |
| 5. Very slow | 5. 0 |

Attitude: Application to work:

- | | |
|--------------------------------------|----------------|
| 1. Outstanding in enthusiasm | 1. 17 students |
| 2. Very interested and industrious | 2. 12 students |
| 3. Average in diligence and interest | 3. 5 students |
| 4. Somewhat indifferent | 4. 0 |
| 5. Definitely not interested | 5. 0 |

Dependability:

- | | |
|-------------------------------------|----------------|
| 1. Completely dependable | 1. 25 students |
| 2. Above average | 2. 7 students |
| 3. Usually dependable | 3. 2 students |
| 4. Sometimes neglectful or careless | 4. 0 |
| 5. Unreliable | 5. 0 |

Quality of work:

- | | |
|---|----------------|
| 1. High quality | 1. 20 students |
| 2. Consistently well done | 2. 11 students |
| 3. Meets quality and standards | 3. 3 students |
| 4. Tends to be careless; many errors | 4. 0 |
| 5. Constant checking and corrections needed | 5. 0 |

Overall performance average: 8.9

Fall 2008, Spring/Summer 2009

Total number of students: 56

Relations with others:

| | |
|--|----------------|
| 1. Exceptionally well accepted | 1. 38 students |
| 2. Works well with others | 2. 17 students |
| 3. Gets along satisfactory | 3. 1 student |
| 4. Has some difficulty working with others | 4. 0 |

Judgment:

| | |
|--|----------------|
| 1. Exceptionally mature | 1. 28 students |
| 2. Above average in making decisions | 2. 20 students |
| 3. Usually makes the right decision | 3. 8 students |
| 4. Often uses poor judgment/carelessness | 4. 0 |
| 5. Consistently uses bad judgment | 5. 0 |

Ability to learn:

| | |
|------------------------|----------------|
| 1. Learns very quickly | 1. 46 students |
| 2. Learns readily | 2. 8 students |
| 3. Average | 3. 2 students |
| 4. Rather slow | 4. 0 |
| 5. Very slow | 5. 0 |

Attitude: Application to work:

| | |
|--------------------------------------|----------------|
| 1. Outstanding in enthusiasm | 1. 36 students |
| 2. Very interested and industrious | 2. 18 students |
| 3. Average in diligence and interest | 3. 2 students |
| 4. Somewhat indifferent | 4. 0 |
| 5. Definitely not interested | 5. 0 |

Dependability:

| | |
|-------------------------------------|----------------|
| 1. Completely dependable | 1. 45 students |
| 2. Above average | 2. 9 students |
| 3. Usually dependable | 3. 2 students |
| 4. Sometimes neglectful or careless | 4. 0 |
| 5. Unreliable | 5. 0 |

Quality of work:

| | |
|---|----------------|
| 1. High quality | 1. 42 students |
| 2. Consistently well done | 2. 9 students |
| 3. Meets quality and standards | 3. 5 students |
| 4. Tends to be careless; many errors | 4. 0 |
| 5. Constant checking and corrections needed | 5. 0 |

Overall Performance average: 8.8

Fall 2009, Spring/Summer 2010
Total number of students: 59

Relations with others:

- | | |
|--|----------------|
| 1. Exceptionally well accepted | 1. 41 students |
| 2. Works well with others | 2. 17 students |
| 3. Gets along satisfactory | 3. 0 |
| 4. Has some difficulty working with others | 4. 1 student |

Judgment:

- | | |
|--|----------------|
| 1. Exceptionally mature | 1. 34 students |
| 2. Above average in making decisions | 2. 18 students |
| 3. Usually makes the right decision | 3. 7 students |
| 4. Often uses poor judgment/carelessness | 4. 0 |
| 5. Consistently uses bad judgment | 5. 0 |

Ability to learn:

- | | |
|------------------------|----------------|
| 1. Learns very quickly | 1. 47 students |
| 2. Learns readily | 2. 9 students |
| 3. Average | 3. 3 students |
| 4. Rather slow | 4. 0 |
| 5. Very slow | 5. 0 |

Attitude: Application to work:

- | | |
|--------------------------------------|----------------|
| 1. Outstanding in enthusiasm | 1. 41 students |
| 2. Very interested and industrious | 2. 13 students |
| 3. Average in diligence and interest | 3. 4 students |
| 4. Somewhat indifferent | 4. 1 student |
| 5. Definitely not interested | 5. 0 |

Dependability:

- | | |
|-------------------------------------|----------------|
| 1. Completely dependable | 1. 45 students |
| 2. Above average | 2. 12 students |
| 3. Usually dependable | 3. 2 students |
| 4. Sometimes neglectful or careless | 4. 0 |
| 5. Unreliable | 5. 0 |

Quality of work:

- | | |
|---|----------------|
| 1. High quality | 1. 44 students |
| 2. Consistently well done | 2. 9 students |
| 3. Meets quality and standards | 3. 4 students |
| 4. Tends to be careless; many errors | 4. 2 students |
| 5. Constant checking and corrections needed | 5. 0 |

Overall performance average: 8.6

Fall 2010, Spring/Summer 2011

Total number of students: 83

Relations with others:

- | | |
|--|----------------|
| 1. Exceptionally well accepted | 1. 56 students |
| 2. Works well with others | 2. 23 students |
| 3. Gets along satisfactory | 3. 3 students |
| 4. Has some difficulty working with others | 4. 1 student |

Judgment:

- | | |
|--|----------------|
| 1. Exceptionally mature | 1. 38 students |
| 2. Above average in making decisions | 2. 32 students |
| 3. Usually makes the right decision | 3. 13 students |
| 4. Often uses poor judgment/carelessness | 4. 0 |
| 5. Consistently uses bad judgment | 5. 0 |

Ability to learn:

- | | |
|------------------------|----------------|
| 1. Learns very quickly | 1. 67 students |
| 2. Learns readily | 2. 13 students |
| 3. Average | 3. 3 students |
| 4. Rather slow | 4. 0 |
| 5. Very slow | 5. 0 |

Attitude: Application to work:

- | | |
|--------------------------------------|----------------|
| 1. Outstanding in enthusiasm | 1. 49 students |
| 2. Very interested and industrious | 2. 28 students |
| 3. Average in diligence and interest | 3. 6 students |
| 4. Somewhat indifferent | 4. 0 |
| 5. Definitely not interested | 5. 0 |

Dependability:

- | | |
|-------------------------------------|----------------|
| 1. Completely dependable | 1. 57 students |
| 2. Above average | 2. 20 students |
| 3. Usually dependable | 3. 6 students |
| 4. Sometimes neglectful or careless | 4. 0 |
| 5. Unreliable | 5. 0 |

Quality of work:

- | | |
|---|----------------|
| 1. High quality | 1. 50 students |
| 2. Consistently well done | 2. 26 students |
| 3. Meets quality and standards | 3. 7 students |
| 4. Tends to be careless; many errors | 4. 0 |
| 5. Constant checking and corrections needed | 5. 0 |

Overall performance average: 9.1

Fall 2011/Spring 2012

Total number of students: 36

Relations with others:

- | | |
|--|----------------|
| 1. Exceptionally well accepted | 1. 28 students |
| 2. Works well with others | 2. 8 students |
| 3. Gets along satisfactory | 3. 0 |
| 4. Has some difficulty working with others | 4. 0 |

Judgment:

- | | |
|--|----------------|
| 1. Exceptionally mature | 1. 16 students |
| 2. Above average in making decisions | 2. 19 students |
| 3. Usually makes the right decision | 3. 1 student |
| 4. Often uses poor judgment/carelessness | 4. 0 |
| 5. Consistently uses bad judgment | 5. 0 |

Ability to learn:

- | | |
|------------------------|----------------|
| 1. Learns very quickly | 1. 30 students |
| 2. Learns readily | 2. 5 students |
| 3. Average | 3. 1 student |
| 4. Rather slow | 4. 0 |
| 5. Very slow | 5. 0 |

Attitude: Application to work:

- | | |
|--------------------------------------|----------------|
| 1. Outstanding in enthusiasm | 1. 21 students |
| 2. Very interested and industrious | 2. 13 students |
| 3. Average in diligence and interest | 3. 2 students |
| 4. Somewhat indifferent | 4. 0 |
| 5. Definitely not interested | 5. 0 |

Dependability:

- | | |
|-------------------------------------|----------------|
| 1. Completely dependable | 1. 24 students |
| 2. Above average | 2. 11 students |
| 3. Usually dependable | 3. 1 student |
| 4. Sometimes neglectful or careless | 4. 0 |
| 5. Unreliable | 5. 0 |

Quality of work:

- | | |
|---|----------------|
| 1. High quality | 1. 21 students |
| 2. Consistently well done | 2. 13 students |
| 3. Meets quality and standards | 3. 2 students |
| 4. Tends to be careless; many errors | 4. 0 |
| 5. Constant checking and corrections needed | 5. 0 |

Overall performance average: 9.1

APPENDIX C: Alumni/Advisory Report Summer 2012

Music Industry Management Alumni/Advisory Report July 2012

Opening Reception, Wednesday, July 11, 2012

Held at the Hilton Downtown Nashville, the MIM Alumni/Advisory reception was highly successful in engaging input from professionals and alumni representing the music and entertainment industry with students in the program. Industry professionals were seeking interns for the upcoming fall semester, based on impressive experience with previous Ferris State interns.

Hiring qualified, knowledgeable students and graduates from local applicant pools is a common theme of struggle for professionals who represented a variety of employment areas: management, labels, touring, booking, and facility management.

Students had ample opportunity to ask questions from professionals and new contacts were enlightened about the MIM program and its depth of experienced students.

There were a few professionals that had intended on attending but were delayed with production, business interruptions, or flight delays.

Thursday, NAMM Show

NAMM Retail Summit

Joe Lamond, NAMM President/CEO, with Chip Averwater, Amro Music Stores Chairman and Author, Retail Truths: The Unconventional Wisdom of Retailing

How are the changes in the music retail industry affecting you and your business? What makes some businesses grow and thrive during difficult times, while others struggle?

Industry veteran Chip Averwater, Chairman of Amro Music Stores and author of Retail Truths: The Unconventional Wisdom of Retailing, shares his street-smart retailing insights and business savvy from years of experience in the retail trenches. Joe Lamond, NAMM President/CEO, and Chip dig deeper into the surprising truths of music retailing today—and provide ideas that will strengthen your business no matter what changes take place in the industry. Here's an opportunity to get a fresh and honest perspective on successful music retailing and real take-home tips that work.

Keith Urban Warehouse Tour hosted by Alumna Holly Atherton '06, Production Office Manager

Faculty, staff, and students attended a tour where Holly explained in detail the process of touring on a large scale. Engaging open discussion allowed students to grasp unique knowledge to the touring industry and the companies that are affiliated with it.

Friday, NAMM Show

Becoming a Category of One: How Extraordinary Companies Create and Sustain Success

Joe Calloway

Based on Joe Calloway's best-selling book of the same name, *Becoming a Category of One* is an exciting session about what creates market leaders in today's hyper-competitive marketplace. What can music products retailers learn from great companies in other industries to help them meet today's challenges? In this interactive session, Joe shares ideas and engages you in a conversation about the attitudes and actions that people in top-performing brands bring to the marketplace every day. A Category of One mindset means you: constantly seek out new ideas from market leaders outside the music products retailing business; improve and innovate every day; focus on being the best at what your customers value most; become the company that customers truly love to do business with; and take decisive action on ideas that improve results and drive growth. After watching this session, you'll have a new and inspired focus on creating and sustaining success in your business.

*this session also provided useful information about branding – notes emailed by Joe and saved for future use in the program.

Bridgestone Arena tour hosted by Alumna Holly Atherton '06 and Blake Szymanski - Lead Electrician

Faculty, staff, and students exposed to large scale arena concert practices.

Alumni commentary for the program:

The Business degree is making a big difference in the field. Toby Thompson '08 urges the program to increase workshop and seminars specific to booking processes, publishing practices, contracts and licensing, citing competition with Belmont that offers full semester coursework in these areas; Michael Maclean '08 expressed the importance of learning management styles and adaptability; Holly Atherton '06 stressed the importance of starting at the bottom and making connections, staying in contact with connections; Kevin Long '09 appreciates the use of the business degree to be eligible for a variety of business environments

Feedback from an MIM student attendee:

I think Summer NAMM is in a completely different category than Winter NAMM. Surely it's the same idea, but on a much lesser scale. While I have been to a Winter show before, this is my first experience with Summer session. And I guess what I didn't realize initially was how much more you gain from the location and experiences, as opposed to just the show itself.

What's nice about the Summer NAMM show is the intimacy. Being a fraction of the size, I was able to get much more familiar with the show floor. It only took about an hour to cover the entire area, as opposed to the overwhelming multi-level and building layout that we experience in Anaheim. Though seemingly a disadvantage, it was actually almost comforting. There was so much less to take in that the second or third time walking around, I was able to notice a few more items that I had looked over the first time. You can only take in so many things at once. Excessive booths and displays can be a stimulation overload, especially for a big group of music nerds that want to ingest every bit of the show possible.

It was also beneficial "socially." There is such a large turnout during the winter show, that it's refreshing being able to see attendees and vendors a handful of times in passing over the weekend, as opposed to once and never again. That kind of familiarity is what leads to connections and offers. I was able to meet with a man that I had emailed regarding an internship face-to-face, simply because his presence was much less demanded than it would be during the winter show. Because there is less to take in over the same amount of time, it allows us to meet more people.

At the larger NAMM show in January they include Generation Next sessions, which are catered to college students who have the desire to go into the music products industry. The summer show, however, was much less structured, but that allowed us to be creative. We were forced to make our way around the city and find things to fill in the time slots that weren't reserved for sessions or tours. With the help of a few 'locals' (most of which being alumni or students living in Nashville on internship), I was able to take advantage of the experience. And by doing so, I came to the conclusion that Nashville is this wonderful, magical place filled with an overwhelming amount of passion, appreciation and respect towards music and the industry. Everywhere we went was fueled by or somehow incorporated art and music. And that helped me understand why so many people from my program are in love with or currently living in that city.

I have fallen in love with the NAMM shows - the locations, the people, the experiences, and the opportunities. None of it would be possible without the support and guidance I receive through my program and advisors. Not only do I have an internship opportunity lined up with NAMM, but I have also been able to meet and become friends with people in my program that I may not have been social with otherwise. We were able to bond and appreciate each other and our program through the events that were made available to us. If I hadn't gone to my first NAMM show, I would have much less direction, and maybe wouldn't have as much of a desire to go into the music products industry. So for as long as we have this privilege available, I will absolutely be taking advantage of it.

--

Amanda Trigger
Music Industry Management
Special Event Meeting & Planning
Ferris State University
Contact: 586-306-3125
triggea@ferris.edu

Conclusion/Observation/Commentary:

The Music Industry Management Program at Ferris State University enjoys a “most favored program” status (language – dc) with NAMM. The backbone concept that has been used in the development of the program as it exists today is, “Everything is connected.” Students are introduced to the concept in the first semester Orientation class. In each and every semester that follows, the concept is reinforced in the classroom, in projects executed by the Student Association, and when program faculty and staff travel with students to major trade shows. The expected outcome is that MIM students will develop the ability to recognize the connections such that they will then be able to identify opportunities that lead to academic success, securing meaningful internships, and potential employment upon graduation. MIM students understand that building relationships with potential internship hosts or employers is predicated on honesty, personal integrity, and authentic, resume worthy *work*. Attending the Summer NAMM Show is a perfect example of the integrated experiential learning opportunities identified and facilitated by the MIM faculty and staff.

It is interesting to note that many of the programs that would ordinarily be considered “direct competition,” are conspicuously absent from the Summer NAMM Show. While there is light faculty/coordinator participation, there is a void when it comes to students in those programs. As it was stated in the feedback provided by MIM student Amanda Trigger, the Summer Show is “smaller” – but from the perspective of the MIM program, that has no bearing on the value of the experience. In conversation with Mr. Ken Wilson, Director of Professional Development for NAMM, he indicated that while significantly smaller than the Winter Show, the Summer Show tends to be orders of magnitude more difficult to produce. One reason is “summer is summer” and many people are in “down season/vacation” mode. One would question whether this Summer Session would then be worth continuing given the scale and the degree of difficulty in bringing it to fruition. Mr. Wilson offered a simple explanation, (paraphrased slightly)

“10% of our members cannot, for various reasons, make it to the winter show. We continue this show to make clear to those members that they matter and that we support them. Plus, you learn something about those members that attend both shows – they are the ones who are truly dedicated to the success of the music products industry and community.”

When MIM attends the Summer Show and in force, we are following the model of that which is provided by the host organization.

So, in regard to other schools – it may not necessarily be the case that they fail to understand that “everything is connected,” rather, they may lack support from their institutions. It is a frequent topic of conversation between the MIM Program Coordinator and his counterparts at other institutions. Please consider this recent exchange between the Ferris MIM Coordinator and his counterpart at one oldest and well regarded Music Industry Programs in the United State:

(Name has been removed in order to protect the honest)

From: DanielCronk@ferris.edu [DanielCronk@ferris.edu]
Sent: Tuesday, July 17, 2012 2:21 PM
To: ***
Subject: Thank you, ***!

***,

It was great to see you at the show. We didn't have much time together but I thought we were very efficient - we covered a lot of important ground. I appreciate your willingness to "air a little dirty laundry" with me - as I said at the show, it's somehow comforting to know that others are in the same leaky boat. To that end, Monday morning back in the office and right out of the gate, another gigantic "you've got to be kidding me," was delivered. I need to learn to not be surprised....

Take care, rock on, etc.,

Dan

Professor Daniel Cronk
Coordinator: Music Industry Management Program
124C - College of Business
Ferris State University

Hi, Dan,

Thanks for your message. I enjoyed the short time we had to catch up on things at the show on Friday. I hope the rest of yours and your students' stay was positive and productive.

This whole academic thing is full of bear traps, for sure, and all usually couched in such innocuous high-minded rhetoric. It's such a different animal from the "business world." Anyway, good luck with this next bout of boxing you must do. Be strong.....there is strength through strong principals.

I think we'll both be in on the Gen Next conference call coming up, so I'll meet you in the meeting cloud soon.

Best regards,

Ted

Big Rapids, MI 49307
(231) 591-3053

Lastly

The MIM presence in Nashville – currently the only major music market that is still in a significant growth phase – continues to expand to all branches of the industry [in Nashville]. This is facilitated in no small part by participating in the Summer NAMM Show as the program always strives to provide multiple benefits from any activity, to recognize and make new connections, and to maximize the experience for dollars spent.

Submitted by:

Daniel Cronk and Lori Armstrong
MIM at Ferris State University