

## **2015-2016 Annual Program Assessment Report**

Please submit report to your department chair or program coordinator, the Associate Dean of your College, and to [james.solomon@csun.edu](mailto:james.solomon@csun.edu), Director of the Office of Academic Assessment and Program Review, by September 30, 2016. You may, but are not required to, submit a separate report for each program, including graduate degree programs, which conducted assessment activities, or you may combine programs in a single report. Please identify your department/program in the file name for your report.

**College: MCCAMC**

**Department: MUSIC**

**Program: MUSIC INDUSTRY STUDIES B.A. and M.A. PROGRAMS**

**Assessment liaison:**

**1. Please check off whichever is applicable:**

- A.  **Measured student work.**
- B.  **Analyzed results of measurement.**
- C.  **Applied results of analysis to program review/curriculum/review/revision.**

**2. Overview of Annual Assessment Project(s).** On a separate sheet, provide a brief overview of this year's assessment activities, including:

- an explanation for why your department chose the assessment activities (measurement, analysis, and/or application) that it enacted
- if your department implemented assessment **option A**, identify which program SLOs were assessed (please identify the SLOs in full), in which classes and/or contexts, what assessment instruments were used and the methodology employed, the resulting scores, and the relation between this year's measure of student work and that of past years: (include as an appendix any and all relevant materials that you wish to include)
- if your department implemented assessment **option B**, identify what conclusions were drawn from the analysis of measured results, what changes to the program were planned in response, and the relation between this year's analyses and past and future assessment activities
- if your department implemented **option C**, identify the program modifications that were adopted, and the relation between program modifications and past and future assessment activities
- in what way(s) your assessment activities may reflect the university's commitment to diversity in all its dimensions but especially with respect to underrepresented groups
- any other assessment-related information you wish to include, including SLO revision (especially to ensure continuing alignment between program course offerings and both program and university student learning outcomes), and/or the creation and modification of new assessment instruments

**3. Preview of planned assessment activities for next year.** Include a brief description and explanation of how next year's assessment will contribute to a continuous program of ongoing assessment.

### **Music Industry Studies (B.A.) program**

The Music Industry Studies (MIS) program employed entrance/exit exams to measure Undergraduate Program Learning Objective (PLO) #6: “demonstrate professional competence in the execution of business processes and practices commonly employed within their area of specialization.” The Music Industry faculty, in consultation with the assessment advisor, developed fifty multiple-choice questions that surveyed processes and practices commonly employed in the five distinct areas of the music industry program (music publishing, recorded music, live music, music products, and music in media). The entrance exam was administered to 16 students in the MIS program’s gateway course (MUS 293/L: Field Experience in the Music Industry) during the Fall semester (10/6/15). The exit exam was administered to 19 students in the course taken just prior to the program’s capstone internship experience (MUS 493C: Music Industry Practicum) during the Spring semester (4/22/16).

#### Results

Though the exit exam demonstrated an increase in average scores across all five music industry sectors, increases were not as large as anticipated. Analysis of the entrance exam scores indicated that average scores for each area were higher than anticipated largely due to the timing of when the exam was administered – in Week 7 of the Fall semester after which the students had some initial exposure to program material. Analysis of the exit exam scores indicated that:

- Students performed better on questions concerning broad processes and practices across all areas.
- Students performed worse on questions concerning specific percentages, dates, or historically significant trends;
- Program should increase the amount of time spent in covering the music in media area in order to give it more parity with the other four industry sectors covered in the program.

#### Conclusion

Analysis indicated that PLO #6 was achieved in 4 of the 5 music industry areas that are covered in the program (music publishing, recorded music, live music, and music products). Analysis further indicated that while the exit exam scores in music and media area did show improvement from the entrance exam scores, the percentage of improvement was not commensurate with that of the other four areas. As a result, it is recommended that the program increase the amount of time spent in its coverage in this area in order to give it parity with the other four areas covered in the program.

### **Music Industry Studies (M.A.) program**

The Music Industry Administration (MIA) program employed entrance/exit surveys to measure Graduate Program Learning Objective (PLO) #1: “Demonstrate knowledge and identification of facts, terms, concepts, principles and theories within the music industry.”

The Music Industry faculty, in consultation with the assessment advisor, developed 10 multiple-choice questions that surveyed processes and practices commonly employed in the five major sectors of the music industry (music publishing, recorded music, live music, music products, and music in media). This was conducted as a cross sectional survey to two different cohorts since we had one cohort completing their course of study in May 2016 (Cohort 3) and another one beginning their course of study in Fall 2016 (Cohort 5). The exit survey was administered to 9 students in the final class of the MIA Cohort 3 program, MUS

693 (Current Trends in the Music Industry II) (5/9/16). The survey was actually sent to all 34 students in Cohort 3, but unfortunately many did not complete the survey as they were near the end of the program and were more focused solely on their Comprehensive Exams. Next year, we will administer the survey early in the MUS 693 class so that the students can complete the survey well in advance of their Comprehensive Exams. The entrance survey was administered to all 34 students in the first course of the MIA Cohort 5 program, MUS 580 (Music Industry Developments) during the Fall semester (9/13/16). 29 students completed the survey (85% of the Cohort).

### Entrance Survey Results

Analysis of Entrance survey scores of Cohort 5 indicated:

#### Publishing

- 86% knew the correct answer of the life of a copyright
- 93% knew the correct mechanical rate for phonorecords

#### Recorded Music

- 34% knew the correct answer of what percentage of sale revenue is retained by iTunes for its services as a digital music retailer.
- 61% knew the correct answer of which of the following was not a core function of a record producer.

#### Live Performance

- 34% knew the correct answer of what percentage (commission) Talent Agents typically receive of an artist's gross income.
- 24% knew the correct answer of what is the typical split point percentage between an artist and concert promoter.

#### Music Products

- 38% knew the correct answer of what is the size of the USA Music Products Retail Market.
- 7% knew the correct answer of what product category generates the most sales in the music products industry.

#### Music in Media

- 59% knew the correct answer of what are the normal Music Supervisor fees per film.
- 28% knew the correct answer of which of the following is not one of the three types of music primary to most films.

### Exit Survey Results

Analysis of entrance survey scores of Cohort 3 indicated:

#### Publishing

- 78% knew the correct answer of the life of a copyright
- 89% knew the correct mechanical rate for phonorecords

#### Recorded Music

- 56% knew the correct answer of what percentage of sale revenue is retained by iTunes for its services as a digital music retailer.
- 67% knew the correct answer of which of the following was not a core function of a record producer.

#### Live Performance

- 56% knew the correct answer of what percentage (commission) Talent Agents typically receive of an artist's gross income.
- 33% knew the correct answer of what is the typical split point percentage between an artist and concert promoter.

#### Music Products

56% knew the correct answer of what is the size of the USA Music Products Retail Market.

22% knew the correct answer of what product category generates the most sales in the music products industry.

#### Music in Media

67% knew the correct answer of what are the normal Music Supervisor fees per film.

89% knew the correct answer of which of the following is not one of the three types of music primary to most films.

#### Conclusion

Overall analysis indicated that the PLOs are being met in the MIA program. Scores were higher in the exit survey in all areas except within the area of music publishing. In the area of Music Publishing, the scores were higher in the pre-survey than the post-survey. This was likely due to the survey being administered while students were studying publishing during the first part of MUS 580 when the information was fresh in their minds. To improve the assessment in the future, better focus on percentage splits for artist and promoter, and comparative product market size in the music products category is necessary in the program. This is still a fairly new program (we just began the fifth Cohort) and improvement can be made in both teaching and assessment. Assessing students continuously through cumulative exams might help them to solidify all material presented throughout the semester.

#### **Preview of planned assessment activities for next year**

The department plans on assessing the undergraduate music therapy program next year, which has not been assessed in several years. We will be assessing the music department's undergraduate PLO #5 ("develop pedagogical and/or clinical skills fundamental to their area of specialization for application across a variety of music and music-related professions.") This will be conducted through entrance/exit exams. In addition, we will try to develop a new rubric to assess experiential practicums within music therapy. We also intend to assess the two graduate programs in conducting (orchestral and band). In this program, we will be assessing PLO 3 ("demonstrate artistic and intellectual rigor in the organization, interpretation, communication, and dissemination of musical knowledge.") Conducting will be assessed through a rubric evaluating performance in advanced conducting (MUS 565), in which students enroll multiple semesters.

**PLO Assessment Test (MIS)**

Pre/Post-Test: MUS 493C | AY1516 | 75-minute time limit

Complete answers on Scantron Form 882-E (using a No. 2 Pencil).

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1. Copyright only protects the expression of an idea but not the idea itself.
  - A. True
  - B. False
2. Which of the following is NOT a core function of a record producer?
  - A. Matches an artist to repertoire.
  - B. Pulls the best performance possible out of an artist during the recording process.
  - C. Acts as the budgetary "project manager" for the recording.
  - D. Delivers a commercially viable recording to record label.
  - E. Secures live-performance engagements for the artist in promotional support of the record.
3. Personal managers typically receive what percentage (commission) of an artist's gross income?
  - A. 5%
  - B. 10%
  - C. 15%
  - D. 20%
  - E. 25%
4. Which of the following is NOT part of the music PRODUCTS industry?
  - A. Musical instruments
  - B. Records
  - C. Musical accessories
  - D. Print music
  - E. Instruction materials (print, audio, video)
5. What fueled the explosive growth of the short-form music video production industry in the 1980s?
  - A. MTV
  - B. Artists seeking new forms of expression
  - C. Economic downturn in the concert/touring industry
  - D. Proliferation of affordable digital recording technology
  - E. The Internet
6. Federal copyright does not apply to SOUND RECORDINGS originating in the U.S. before what year?
  - A. 1923
  - B. 1964
  - C. 1972
  - D. 1978
  - E. None of the above. Sound Recording copyright protection mirror the Musical Work copyright protection regardless of what year it originated in the U.S.
7. Recording Artist royalties typically range from what percentage of the WHOLESALE price of a sound recording?
  - A. 5%-10%
  - B. 10%-15%
  - C. 15%-20%
  - D. 20%-25%
  - E. None of the above. There is no typical range of Recording Artist royalties. Percentages are determined by the bargaining power of each party.
8. Why do most music industry contracts waive the right to litigation and instead agree to mediation or binding arbitration for dispute resolution?
  - A. Many judges do not understand intricacies of intellectual property law or how it is applied in business.
  - B. Litigation may jeopardize or irrevocably damage (future) relationship of the disputing parties.
  - C. The disputing parties do not want the litigation outcome to be accessible as public information.
  - D. Excess cost and expenses associated with prolonged litigation.
  - E. All of the above
9. The music PRODUCTS industry primarily services what customer constituency?
  - A. Professional musicians
  - B. Consumer record markets
  - C. Educational markets (schools/colleges)
  - D. Hobbyists (amateur musicians)
  - E. Both C and D
10. Which of the following is NOT considered a common revenue stream for non-commercial radio stations?
  - A. Listener contributions
  - B. Paid advertisement
  - C. Corporate underwriting
  - D. In-kind and/or direct support from colleges or universities
  - E. Corporation for Public Broadcasting grants
11. Unless contractually stipulated otherwise, music industry custom and practices dictate that a PUBLISHER will share what percentage of revenue received from the exploitation of an author's work?
  - A. 10%
  - B. 25%
  - C. 50%
  - D. 75%
  - E. 90%
12. Which of the following is NOT an effect of digital recording and distribution on the recording industry?
  - A. Lowered barriers of entry into record markets by reducing cost of recording and worldwide distribution
  - B. Enabled consumer record replication without generation loss
  - C. Flooded record markets with product (supply) thus driving retail prices down (demand)
  - D. Enabled the DIY movement to effectively replace record labels as the primary avenue for breaking new or developing up-and-coming artists
  - E. Digital compression enabled rampant consumer piracy via P2P file sharing networks
13. Which of the following professionals are not represented by the American Federation of Musicians?
  - A. Instrumentalists
  - B. Vocalists
  - C. Arrangers
  - D. Orchestrators
  - E. Conductors

**PLO Assessment Test (MIS)**

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14. Why are most musical instruments within the music products industry manufactured outside of the United States?  
A. Access to cheap materials  
B. Access to qualified craftsman  
C. Tax incentives  
D. Perceived value  
E. Access to cheap labor
15. At what stage of the film production process does the composer typically begin the music scoring process?  
A. Pre-Production  
B. Production  
C. Post-Production  
D. All of the above. Scoring begins at any stage of film production at the discretion of the director.
16. The Copyright Act of 1976 (and subsequent amendments) specifically EXCLUDED public performance rights in what type of copyright in the U.S. This exclusion is the MOST significant and controversial sections of U.S. copyright law and puts the U.S. is out-of-step with over 50 Western countries.  
A. Musical Works  
B. Dramatic Works  
C. Audiovisual Works  
D. Sound Recordings  
E. Choreography
17. Typically what percentage of the monies spent by a record label on MARKETING and PROMOTION of a record are recuperable against that artist's record royalties?  
A. 0%. Marketing and promotion costs are considered the record label's "cost of doing business".  
B. 25%  
C. 50%  
D. 75%  
E. 100%
18. Which of the following is NOT a key responsibility of a concert promoter?  
A. Securing concert sponsorship deals  
B. Securing employment on behalf of an artist  
C. Coordinating concert ticket sales  
D. Coordinating concert marketing and promotion  
E. Securing a concert venue
19. Which of the following best describes the roles and responsibilities of a music supervisor?  
A. Works with filmmakers on the best selection and placement of pre-existing songs.  
B. Supervision of the entire "music" budget (which could encompass both original underscore and use of pre-existing musical material).  
C. Negotiating rights clearances with publishers and record labels.  
D. Acts as the musical "liaison" between the filmmaker and all other musical related components on an audiovisual production.  
E. All of the above
20. What is the current statutory mechanical rate for phonorecords?  
A. 0.25¢ per play  
B. 10% of the wholesale price  
C. 6.825¢ per song  
D. 9.1¢ per song or 1.75¢ per minute, whichever is greater  
E. None of the above. There is no statutory mechanical rate for phonorecords.
21. In physical record distribution, records are distributed to retailers on consignment and are typically 100% returnable for a pre-determined period of time.  
A. True  
B. False
22. Talent Agents typically receive what percentage (commission) of an artist's gross income that has been procured by that agent?  
A. 5%  
B. 10%  
C. 15%  
D. 20%  
E. 25%
23. Employing over 9,000 people in more than 300 stores in some 40 states, this chain music store is considered the largest and most significant music products retailer in America.  
A. Sam Ash Music  
B. Sweetwater Sound  
C. American Musical Supply  
D. Guitar Center  
E. Baxter Northup Music
24. Which of the following is a common challenge of the underscore media composer?  
A. Intense pressure of limited time to complete score composition.  
B. Lack of clear and effective communication with the filmmakers.  
C. Artistic differences between the vision of the filmmaker and the vision of the composer.  
D. Limited and/or decreasing music budgets.  
E. All of the above.
25. What is the time period in which the various changes in copyright laws over the years make determining if a work is in the public domain EXTREMELY difficult?  
A. Before 1909  
B. Before 1923  
C. Between 1923 and 1977  
D. Between 1964 and 1998  
E. After 1978
26. Which of the following is generally NOT considered a competitive advantage of an artist working with a MAJOR record label?  
A. Depth and breadth of financial resources  
B. Commitment to artist development  
C. Access to multiple promotional channels  
D. Established physical record distribution  
E. Increased organizational stability

**PLO Assessment Test (MIS)**

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Complete answers on Scantron Form 882-E (using a No. 2 Pencil).

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27. What is the typical split point percentage between an artist and concert promoter?  
A. 15% (artist) / 85% (promoter)  
B. 25% (artist) / 75% (promoter)  
C. 50% (artist) / 50% (promoter)  
D. 75% (artist) / 25% (promoter)  
E. 85% (artist) / 15% (promoter)
28. Musical instrument manufacturers often share the cost of retailer-specific, print/broadcast paid-advertising.  
A. True  
B. False
29. In the "royalty pool" method of royalty calculation within the musical theater industry, what is the typical percentage split of Weekly Operating Profits between the Royalty Pool and the Investors (pre-recoupment)?  
A. 60% (Royalty Pool) / 40% (Investors)  
B. 50% (Royalty Pool) / 50% (Investors)  
C. 40% (Royalty Pool) / 60% (Investors)  
D. 30% (Royalty Pool) / 70% (Investors)  
E. 20% (Royalty Pool) / 80% (Investors)
30. Which of the following songwriter income streams does NOT flow through the publisher and therefore cannot be used to recoup royalty advances?  
A. Performance royalties  
B. Phonorecord mechanical royalties  
C. Sheet music royalties  
D. Synchronization license fees  
E. Sampling license fees
31. Paying a radio station to play your record as a part of its regular, non-sponsored playlist rotation is legal and commonly employed in record promotion.  
A. True  
B. False
32. Which of the following is NOT a reason why talent unions have been experiencing decreasing bargaining power and loss of jobs in recent years?  
A. Continuing displacement of live music with recorded music  
B. Increasing displacement of live musicians with electronic instruments and/or DJs  
C. Unwillingness to create differing (and more competitive) wage scales for differing types of work.  
D. Difficulty in attracting new, young (DIY) professional musicians  
E. Increasing incorporation of state "right-to-work" laws
33. Underscore composition fees are collectively bargained and fixed at a per-minute rate by what organization?  
A. American Federation of Musicians (AFM)  
B. American Federation of Television and Radio Artists (AFTRA)  
C. Society of Composers and Lyricists (SCL)  
D. Association of Media Composers and Lyricists (AMCL)  
E. None of the above. Composition fees are not fixed and are subject to individual negotiation.
34. In what venues are performing rights organizations NOT permitted to collect performance license fees on in America (a result of the 1948 case *Alden-Rochelle v. ASCAP*) but are allowed (through reciprocal agreements) to collect on internationally?  
A. Internet  
B. Motion Picture Theaters  
C. Colleges  
D. Restaurants  
E. Hotels
35. In the recorded music industry, artist royalty and production advances are recuperable and returnable (with interest).  
A. True  
B. False
36. In concert production, what is the typical gross percentage paid to the VENUE for the right to exclusively sell merchandise on-site (aka: Hall Fees)?  
A. 5%  
B. 10%  
C. 30%  
D. 50%  
E. 85%
37. Which of the following promotional techniques are most heavily employed within the music products industry?  
A. Local radio/TV/newspaper spots  
B. Point-of-sale (POS) promotions  
C. Clinics / workshops  
D. Trade shows  
E. Both C and D
38. In the incredibly time-constrained world of synchronization licensing, production music libraries have a distinct competitive advantage over traditional media composers due to their ability to offer a vast amount of music via a one-stop, low cost, licensing for both sync and master use rights.  
A. True  
B. False
39. Which of the following use of copyrighted material would NOT be permissible under Fair Use?  
A. News reporting  
B. Criticism  
C. Parody  
D. Teaching  
E. Political advertisement
40. Which of the following is no longer considered a "major" record label?  
A. Universal Music Group  
B. Sony Music Entertainment  
C. EMI Music  
D. Warner Music Group
41. Which of the following concert revenue streams does a VENUE typically NOT participate in?  
A. Parking  
B. Concessions (food & beverage)  
C. Merchandising (through hall fees)  
D. Luxury seats/boxes/suites for season ticket holders  
E. Retail record sales generated by concert appearance

**PLO Assessment Test (MIS)**

Pre/Post-Test: MUS 493C | AY1516 | 75-minute time limit  
Complete answers on Scantron Form 882-E (using a No. 2 Pencil).

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42. What is the name of the trade association that represents manufacturers, wholesalers, and retailers within the music products industry?
- A. RIAA
  - B. NAMBI
  - C. NAMM
  - D. NARAS
  - E. IFPI
43. Most advertising agencies exercise a full "buy out" of a composer's interest in their jingles and become the author under the strict interpretation of work-made-for-hire thereby resulting in NO performance royalties for the composer.
- A. True
  - B. False
44. What is the statute of limitations on the start of a court action or criminal proceeding for copyright infringement?
- A. 1 year
  - B. 3 years
  - C. 5 years
  - D. 7 years
  - E. None. There is no statute of limitations on copyright infringement.
45. What percentage of sale revenue is retained by iTunes for its services as a digital music retailer?
- A. 5%
  - B. 10%
  - C. 20%
  - D. 25%
  - E. 30%
46. Who is the oldest and best-known talent agency within the ART music industry?
- A. William Morris Endeavor (WME)
  - B. Columbia Artist Management, Inc. (CAMI)
  - C. Gorfaine Schwartz Agency (GSA)
  - D. Creative Artist Agency (CAA)
  - E. Kraft-Engel Management
47. What product category generates the most sales in the music products industry?
- A. Print Music
  - B. Sound Reinforcement
  - C. Percussion
  - D. Fretted Instruments
  - E. General Accessories
48. In production music libraries, where is the bulk of a composer's income derived?
- A. Mechanical royalties
  - B. Performance royalties
  - C. Synchronization license fees
  - D. Negotiated upfront composition fees
  - E. Union scale wages
49. What is the statutory rate for the synchronization licensing of pre-existing compositions and/or sound recordings?
- A. 1¢ per measure.
  - B. 1.75¢ per minute.
  - C. 9.1¢ per minute.
  - D. 24¢ per minute.
  - E. None of the above. There is no statutory rate for synchronization licensing.

#### MUSIC PUBLISHING

1. What is the current term of copyright protection for a non-work made for hire musical work?
    - A. 14-year initial term + 14-year optional renewal term
    - B. 28-year initial term + 28-year optional renewal term
    - C. Life of the composer + 50 years
    - D. Life of the composer + 70 years**
    - E. Life of the composer + 100 years
  2. What is the current statutory mechanical rate for phonorecords?
    - A. 9.1¢ per song or 1.75¢ per minute, whichever is greater**
    - B. 0.25¢ per play
    - C. 10% of the wholesale price
    - D. 6.825¢ per song
    - E. None of the above. There is no statutory mechanical rate for phonorecords.
- 

#### RECORDED MUSIC

1. What percentage of sale revenue is retained by iTunes for its services as a digital music retailer?
    - A. 5%
    - B. 10%
    - C. 20%
    - D. 25%
    - E. 30%**
  2. Which of the following is NOT a core function of a record producer?
    - A. Matches an artist to repertoire
    - B. Pulls the best performance possible out of an artist during the recording process
    - C. Secures live-performance engagements for the artist in promotional support of the record**
    - D. Acts as the budgetary "project manager" for the recording
    - E. Delivers a commercially viable recording to record label
- 

#### LIVE MUSIC

1. Talent Agents typically receive what percentage (commission) of an artist's gross income that has been procured by that agent?
    - A. 5%
    - B. 10%**
    - C. 15%
    - D. 20%
    - E. 25%
  2. What is the typical split point percentage between an artist and concert promoter?
    - A. 15% (artist) / 85% (promoter)
    - B. 25% (artist) / 75% (promoter)
    - C. 50% (artist) / 50% (promoter)
    - D. 75% (artist) / 25% (promoter)
    - E. 85% (artist) / 15% (promoter)**
- 

#### MUSIC PRODUCTS

1. What is the size of the USA Music Products Retail Market?
    - A. \$7 million
    - B. \$4 billion
    - C. \$7 billion**
    - D. \$4 million
    - E. \$10 billion
  2. What product category generates the most sales in the music products industry?
    - A. Fretted Instruments**
    - B. Print Music
    - C. Sound Reinforcement
    - D. Percussion
    - E. General Accessories
- 

#### MUSIC IN MEDIA

1. What are the normal Music Supervisor fees per film?
  - A. \$10,000-\$25,000
  - B. \$25,000-\$100,000**
  - C. \$25,000-\$75,000
  - D. \$100,000-\$200,000
  - E. \$200,000-\$300,000
2. Which of the following is not one of the three types of music primary in most films?
  - A. Original Underscore
  - B. Licensed Underscore**
  - C. Original Song
  - D. Licensed Preexisting Song