

Arts Entrepreneurship: Faculty Support for
Corrections to the Music Curriculum in Higher Education

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Rebecca Shultz Lanning


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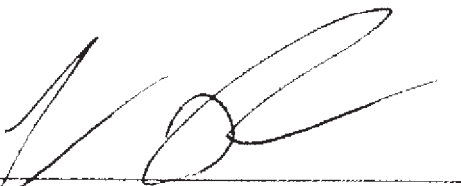
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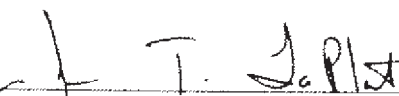

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ABSTRACT

This paper began with the assumption that higher education is a social contract, a *quid pro quo* between students, government and the academy. It explored the stability and nuances of this exchange within an historical perspective, beginning with Plato and continuing through the current era. This supported the assertion that higher education is facing unprecedented challenges and that the social contract is threatened on multiple fronts.

The research focus narrowed to the relationship between artistic study, specifically music, and the expectation that higher education equates to employability and financial returns that exceed the non-college track. It explored the relevancy of the music conservatory curriculum to 19th century European culture, and the potential irrelevancy of that same curriculum to the 21st century cultural economy. In addition, it examined arts entrepreneurship, an innovative modification to the traditional curriculum designed to equip music students with non-musical, career building skills.

A survey was administered to music faculties in Georgia and its five contiguous states. Perceptions about career opportunities; the impact of musical and non-musical skills on those opportunities; the provision of these skills at the institutional level; and the sufficiency of arts entrepreneurship to deliver these skills were analyzed. When quantitative analysis was juxtaposed with qualitative narratives and perspectives, it was determined that the respondents were pessimistic about the career opportunities of their students; that non-musical skills were equally important to musical skills when realizing those opportunities; that few institutions were delivering these skills; that most respondents advocated for a new curriculum in light of the modern cultural economy; but

that few were willing or able to conceptualize a modern iteration of that curriculum.

Analysis also revealed that arts entrepreneurship, a field of study in its infancy, received inconsistent support as a remedy for curricular deficiencies, and that it lacks the maturity to be designated as an emergent discipline.

Summative analysis revealed that the respondents are deeply frustrated by the rift between society and the classical music product. The cumulative recommendation is a national conversation among higher education's music faculties that redresses the traditional curriculum to equip students with career skills; and to create a modified curriculum that facilitates revenue-producing, artistic communication with 21st century, globally-minded cultural consumers.

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DEDICATION

This dissertation is dedicated to the music teachers of my youth who shepherded me during turbulent times and kept me focused on something much greater than my circumstances. They are: Sheila Cribley, Marty Hatcher, Dennis Hayslett, Beth Ford LeHoty, Leonard Suzelis, and Beulah Weidenmier.

Chapter I

INTRODUCTION

Background

There is broad consensus that higher education is facing unprecedented challenges on multiple fronts. Budgets are declining and criticism is increasing. Many suggest that the academy is in the midst of a cultural war (Meyer 2006, xvii) and the front line is the value of a university degree. Some characterize the struggle as evidence of the narrowing of the American mind (Meyer 2006; Frank and Gabler 2006). Others suggest that academia is past due for the level of scrutiny it now faces, and support the new pressures for accountability and good governance (Suspitsyna 2012). Contributing factors influence these perceptions (Kirchberg and Zembylas 2010) but the challenges are tangible; public support for higher education has decreased, in some cases by as much as 50% per student.¹

The value of the liberal arts core, which has been at the heart of a college education since the Middle Ages, has been eroding since the latter half of the 20th century. It is increasingly supplanted by degrees that lead to skill-centric, workforce readiness (Pace 2012; Mejia 2012; Albrecht 2011). The chatter in the public sphere, which is not consistently supported by the data (Bérubé 2013), suggests that the

¹ Using aggregate figures, states are spending \$2,353 or 28% less per student on higher education when compared to 2008 figures. Arizona and New Hampshire have cut their per student funding rate by 50%. (Oliff et al., 2013.)

humanities are dying and that the Fine Arts, which don't provide requisite skills for gainful employment, are gasping for their last breath.

In spite of this negative aura, the humanities are not on the brink of extinction. “In 1970 the humanities accounted for 17.1 of all bachelor’s degrees (143,549 out of 839,730). In 2010 the humanities had indeed fallen—to 17.0 of all bachelor’s degrees (280,993 out of 1,650,014)” (Bérubé 2013, B4). The .1% loss, but a blip on the radar screen, masks the deeper meaning behind the statistics. Dramatic losses have been realized in the number of English and modern language graduates, but this has been offset by a “huge (and also under acknowledged) increase in enrollments in the visual and performing arts—from 30,394 in 1997 to 91,802 in 2010” (2013, B4). Enrollment figures show that while there are intense discussions about the value of graduate education, undergraduate education remains strong across the academic spectrum, including the fine arts (Wilson 2013).

Yet, scholars and practitioners agree that a confluence of factors is creating a negative swirl within and around the humanities psyche (2013). “The crucial issues...are the collapse of the academic job market in the humanities; ...the greater-than-average influx of contingent faculty members... and shrinking support for the humanities among some politicians and in university budgets” (2013, 18).

A typical “fall back” job for artist-performers is the teaching studio, particularly in academia. Many performing musicians, for instance, pursue graduate work as a means to achieve mastery on their instrument. After graduation and with a master’s or doctorate in hand, the common alternative to a performing career is a university position. That may no longer hold true; based on Wilson’s observations the prospect of landing a tenure-

track studio position in academia is shrinking. This is not limited to performers, however. Arts historians, theorists, composers and directors who have typically found their home in academia are also struggling in the current environment.

In a sense, the university has assumed the historic role of the private arts patron. Since the 19th century, it has supported the artist-teacher in exchange for an artistic product; the cultural enrichment of the campus community; and publicity for and aggrandizement of the institution. The relationship once modeled that of Beethoven and Prince Lichnowsky, where the benevolent patron generally overlooked Ludwig's insolent behavior in exchange for artistic genius (Thayer 1967). In the late 20th century it reflected the relationship between Haydn and Prince Paul Anton Esterhazy II; the modern court composer was treated like an employee and his work was expected to meet prescribed objectives (Lamkin 2009). In recent days, it has resembled the sad rejection of Tchaikovsky by Madame von Meck, who withdrew her support without clear explanation, despite his attempts to mend the relationship (Bowen 1961). The modern patron, the university is pulling her support for the fine arts even as enrollment holds strong² (Bérubé 2013). A "fall back" career in academia has become less viable for recent graduates. An emerging alternative for workforce preparedness is the application of entrepreneurial skills and behavior to the artistic product, i.e., arts entrepreneurship.

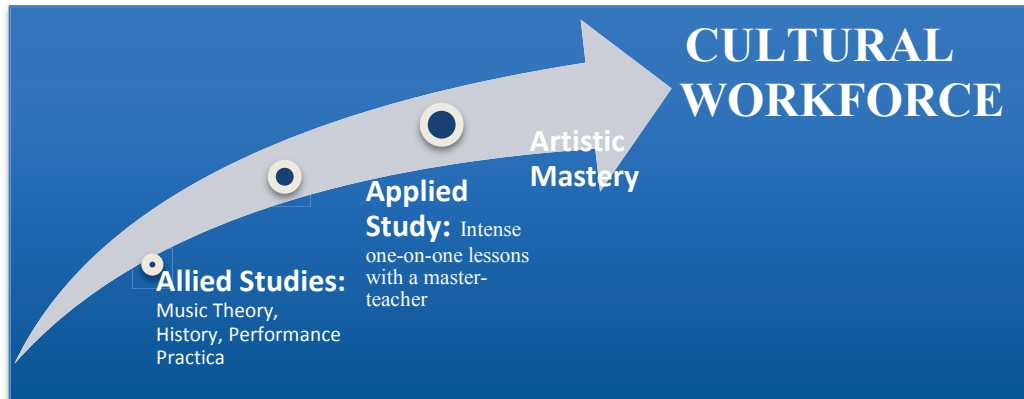
Problem Statement, Research Questions and Purpose of the Study

The arts are a vibrant work sector in the United States (U.S). Lynch (2013a) estimates that more than 100,000 nonprofits served the arts community in 2012,

² Enrollment trends are not consistent. While some schools see marked decline, others are finding enrollment growth sufficient to offset the former. This enrollment statement, documented by Bérubé, is summative.

providing over 1 million direct jobs; supporting an additional 3 million jobs; and having an estimated economic impact that exceeded \$135 billion (2013b, 15). American arts students however, and specifically those in music, receive little training in non-musical skills which equip them to capitalize on the opportunities within this sector. Music programs hold fast to a pedagogical philosophy established within the world's leading conservatories in the 19th century, and modified to serve 20th century music schools and departments within the liberal arts setting. This traditional model was designed for artistic mastery; applied study was supported by coursework in music theory, history and performance practica³ (see Figure 1). At its inception, its objective was to supply highly skilled performers to a 19th century European culture that needed their services. Modern music students in the U.S. continue to study Beethoven, Mozart, and Brahms; the theory that emerged from their work; and the history that surrounded them. They are taught artistic mastery within the classical art form and voice students, for instance, are still trained to perform in English, French, German, Italian and other Western-European languages. Upon delivering these services, today's students are presented with a graduation robe and sent out to flounder in a cultural landscape that is vastly different from the one that greeted graduates of the Paris Conservatoire in 1795.

³ Music Theory is the study of systems that govern or emerge from musical composition. Music History explores the social constructs that influenced music performance, production, composition and theory. Performance practica increases skill in individual (the solo recital) and interdependent (orchestra, chorus, etc.) musical production.



Arts entrepreneurship (AE) is an emerging, 21st century modification to the traditional curriculum that augments artistic studies with modern career skills. It is designed to equip students with entrepreneurial behaviors, including new venture creation, revenue generation, and marketing or advocacy (Beckman 2012). One of AE's tenets is to teach students to identify gaps within the cultural market, and position themselves to fill them, creating an entrepreneurial environment. In a sense, the field is practicing its own student learning outcomes: a gaping hole has been found in the educational landscape and by filling it, AE has created employment opportunities for those who now teach it. Larger, progressive programs such as those found at North Carolina State University and the University of South Carolina are trendsetters in AE instruction. They employ designated AE instructors who are introducing this new curriculum to students and traditional music faculty.

Many changes to the curriculum are bottom up, beginning with the perceptions of the faculty. Beyond anecdotal evidence, little data documented music faculties' awareness of

1. the employment challenges of their graduates,
2. the relationship between the traditional curriculum and employment challenges,
3. curricular changes that are occurring within the purview of arts entrepreneurship.

This paper presents research that addressed these questions. It also includes a comparison of perceptions of faculty from institutions that do not include arts entrepreneurship coursework with those that do.

Arts entrepreneurship is a new field with unclear provenance. Since the 1960s, colleges and universities have offered courses in Arts Administration and the Association of Arts Administration Educators (AAAE) was founded in 1975 to support these efforts (AAAE 2013). Arts Administration has struggled to achieve recognition as a stand-alone discipline however, and is frequently presented as a subunit of public administration or business administration. Literature produced by leadership in arts administration (AA) claims that AE is among AA's subfields (AAAE 2013). A nationally recognized AE scholar, Gary Beckman (2014) summarily denies this, and along with Linda Essig (2012) maintains that AE is an emerging discipline unrelated to arts administration. These two positions cannot exist simultaneously.

In 2012, Gary Beckman (2012) established the Arts Entrepreneurship Educator's Network (AEEN), an organization of like-minded educators who foresee the future of

innovative arts education much differently than their arts administration peers. Whereas arts administration programs “assist students to develop their capacities as executives, fundraisers, planners, marketers, and financial managers in the nonprofit and for-profit arts,” (AAAE 2012), arts entrepreneurship addresses the behavior of intellectual entrepreneurship which often results in new venture creation. As such, arts entrepreneurship majors may be the future employers of arts administration majors.

The AEEN quickly developed and on June 6-7, 2014, it held its first professional conference at Southern Methodist University where it formally changed its name to the Society of Arts Entrepreneurship Educators (SAEE). Arts entrepreneurship claims three professional journals; is growing theory; creating student learning outcomes; and defining current models of instruction. Together, these are indicators of disciplinary development.

Procedures

The goal of the research was to analyze

- Faculty perceptions about the relationship between musical skills and non-musical skills when creating a music career,
- Faculty perceptions about the adequacy of the traditional music curriculum for the modern musical career,
- Faculty perceptions about their institution’s effectiveness in teaching students how to make a modern musical career,
- Faculty perceptions about what should be modified or added to the curriculum to prepare students to create a musical career,
- Faculty perceptions about the ability of the National Association of Schools of Music to discourage innovative curriculum,

- Faculty perceptions about the primacy of academic credentials vs. A practitioner's credentials.

Additionally, it tested the claim that arts entrepreneurship is an emerging discipline, independent of arts administration.

The study utilized a survey instrument administered to full-time and part-time music faculty of College Music Society (CMS) recognized colleges and universities located in Georgia or its five contiguous states: Florida, Alabama, Tennessee, North Carolina, and South Carolina. The CMS recognizes private (non-profit), public and municipal institutions; it does not include for-profit colleges. By using these six states, regionalism was drawn upon to increase the response rate. Expanding to a national survey exceeded the financial scope of the researcher.

The survey instrument was administered to two distinct groups. The first group included faculty from institutions that were *not* identified by the SAEE as providers of arts entrepreneurship coursework. This sample pool was referenced as the Non-AE Participant Group (NAEPG). The second group included faculty from institutions that the SAEE *had* identified as arts entrepreneurship coursework providers, referred to as the AE Participant Group (AEPG). Participants from each group were selected using the following criteria:

- they were music faculty (adjunct or full-time, non-tenure track or tenure-track) at a college or university that is recognized by the College Music Society in Georgia or its five contiguous states,
- they had teaching or administrative duties.

The AE Participant Group and the Non-AE Participant Group were contacted via an email address that was provided in the College Music Society's *Directory of Music Faculties in Colleges and Universities, U.S. and Canada :Volume 2012-13*, (CMS-D), or publically available on each institution's website. Where there was a discrepancy between the two sources, the website served as the standard.

The email included a letter of introduction (see Appendix C) and a link to the survey, which was facilitated through Valdosta State University's Qualtrics access portal. The survey remained active for 18 days; reminders were sent on day 7 and 14. Respondents were not contacted for follow up questioning.

The survey (see Appendix D) included 12 (NAEPG) or 14 (AEPG) questions using a modified Likert scale, and provide space for open-ended responses. Thirteen demographical questions about the participant and h/her home institution completed the survey.

The two groups, the AEPG and the NAEPG were compared using descriptive and inferential statistics, specifically ANOVA and ANCOVA. The tests supported two general research questions embedded in the survey: Would AEPG respondents indicate that there is a deeper relationship between non-musical skills and a successful music career more than NAEPG respondents? Would AEPG respondents indicate the need for an adaptation to the music curriculum more than NAEPG respondents?

Using the data provided by respondents, inferential statistics were used to answer these questions. The responses between the two groups were contrasted using ANOVA. ANCOVA tests were run using demographic data as covariates. The response rate was key and a low response rate was an identified risk. The sample size was large, with 694 in

the AEPG and 4250 in the NAEPG (total sample population N = 4944). The study realized a 14.17% (N = 574) response rate from the NAEPG, and a 15.2% (N = 99) response rate from the AEPG, bringing it within the normal reported ranges for email surveys.

The disciplinary question of AE was guided by theory (Kuhn 1962; Dorn 1992; Riggio 2013) and reduced to four standards: content, core competencies, research, and credentialing. To address the standards, the AEPG survey contained two additional, open-ended questions that were reviewed for consensus about content (open-ended Question #1) and core competencies (open-ended Question #2). Themes that emerged from the responses were summarized and specific word counts were included to validate, invalidate and augment the summary of the responses. A comprehensive review of scholarly research, stemming from the entire published record of *Artivate*, employed the same techniques of thematic summary and word counts. Finally, using the CMS directory and institutional web sites, the credentials of AE-specific instructional faculty within the sample pool were detailed. Together, these indicators addressed the claim that AE is an independently emerging discipline.

The data obtained through the survey are stored on the researcher's password-protected and firewalled-protected office computer. Data will be destroyed either when the work is no longer a viable project or 7 years after the completion of the dissertation or subsequent publications.

Significance of the Study

Sweeping changes to the music curriculum will produce dissatisfaction among some of the faculty; departments would rather die than modify their curriculum and

unfortunately, many have. Academia may be the home of liberal thought, but the processes are entrenched. However, with continued vertical cuts to the curriculum that are based on data not emotion, arts faculty and administrators must begin to look strategically at their programs. The study revealed that the respondents are aware of shortcomings within the traditional curriculum, and of their students' post-graduation career struggles. The response rate supports the claim that the results of this study are generalizable and as such, may embolden a broader implementation of curricular reform. By equipping students to work professionally in their field, and by creating new success indicators, music programs would gain a loyal alumni base; improved advocacy for their programs within their institution and the larger community; a wider sphere of influence that should positively affect enrollment; a dynamic arts environment in their community and beyond; and the potential for a renewed, upward spiral.

The question of academic primacy of arts administration over arts entrepreneurship was not without significance. If arts entrepreneurship is a subfield, it is unlikely that it will garner the energy to transform the music curriculum of higher education. If it is an emerging discipline, however, it may have broad implications for the traditional curriculum, either strengthening it or exposing irrelevancies. Either result would require action from music leadership within higher education. The findings of this study will inform them as they seek to expand their curriculum, shore up music's rightful place in higher education, and equip music students with 21st century skills.

Limitation of the Study

There was concern that generalization of the study might be negatively impacted by a low response rate or the narrow geographic scope. While the study comprised only

institutions from the Southeast, the sample included universities (1) with national and international reputations; and (2) within major population centers such as Atlanta, Miami and Charlotte, offsetting the narrow geographic scope. Additionally, the response rate fell within the normative parameters of an email survey. Considering these factors, it can be asserted that the study is generalizable to the larger U.S. Cultural centers that lie outside the standard deviation such as New York or Los Angeles may yield different results, however, given the varied characteristics of the institutional pool and the high response rate, the results from the study represent music faculty from the larger U.S.

The sample pool was reliant upon the CMS-D. The directory is updated annually, using information provided by administrators at each college and university. This self-editing theoretically enhances the accuracy of the roster, however, the CMS-D was verified using each institution's website. Where there was a discrepancy between the CMS-D and the on-line faculty listing, the website served as the standard.

The ultimate question, and one the study cannot answer, pertains to the efficacy of arts entrepreneurship programs vis-à-vis the career success of its graduates. AE programs are young and cannot generate the requisite data to establish long term employment trends. This will be relegated to future research, as detailed in Chapter 5.

Organization of the Study

The study was organized using a modified social sciences format. Chapter 1 included the introduction to the study at large and provided a rationale for its implementation. It provided a brief overview of the current state of higher education, and specifically the liberal and fine arts. The modern shortcomings of the traditional music curriculum were introduced and coupled with the trend to increase workforce readiness of

music students through the emerging field of arts entrepreneurship. The controversy surrounding the disciplinary status of arts entrepreneurship was summarized. This led to the research questions regarding faculty perceptions about the traditional model, and the disciplinary designation of arts entrepreneurship. The analytical methods were described and the significance and the limitations of the study were detailed.

Chapter 2 comprised a review of the literature, giving guidance to the study that followed. It began with an historical overview of the educational social contract, which implies that college will provide personal and financial advancement. This led to a fuller understanding of the current crisis in higher education wherein the validity of the contract is questioned and the underlying purpose of college is shifting toward workforce readiness. The fine arts response to this new directive was detailed and the study of arts entrepreneurship in light of the traditional music curriculum was examined. The question of disciplinary integrity was viewed through Kuhnian theory including consensus, consistency, and paradigms. Additionally, the 21st century imperative for interdisciplinarity was discussed and linked with accrediting requirements.

Chapter 3 comprised a detailed methodology, having sufficient instruction should the analysis warrant a follow-up study at a later date. It provided an examination of the survey instrument, the sample pool and the population of the AEPG and the NAEPG. Data analytics, including both descriptive and inferential statistical tests were outlined. The techniques to review the disciplinary status of AE based on content, core competencies, research and credentialing were detailed.

Chapter 4 included the presentation of the quantitative data that resulted from the implementation of the methods prescribed in Chapter 3. The survey instrument was

analyzed using descriptive statistics and inferential statistics including ANOVA and ANCOVA. The disciplinary status of AE was determined resultant of the addendum to the AE Participant Group's survey; the state of AE's scholarly research; and the credentialing of AE faculty.

Chapter 5 included qualitative perspectives, provided by the survey instrument's open ended responses, and interviews with musicians working in and out of field. These perspectives and narratives provided a deeper interpretation of the quantitative data analysis which comprised Chapter 4.

Chapter 6 included a summative interpretation of the data, narratives and perspectives that were presented in Chapters 4 and 5. Conclusions were drawn about the alignment between art music and modern culture. An assessment of the disciplinary status of Arts Entrepreneurship was developed, and examples of practice were included for support. Recommendations for future research were offered, including the marketability of the AE educated graduate.

This is pioneering research. It is the first dissertation written that explores the relationship between faculty perceptions, the AE curriculum and the vulnerability of the traditional music curriculum. As such, it will provide guidance to those concerned with the relationship between workforce readiness and the arts.

Chapter II

LITERATURE REVIEW

Higher Education as a Contract

An unwritten social contract, a *quid pro quo*, has long been in place between Western youth and the literati. The academy would act *in loco parentis*, assuming the role of nurturer, community, and shaper of worldview. It would expose the youth to a broad spectrum of knowledge, and guide them into higher thought. Most importantly, it would prepare them for roles of leadership in society. The students in turn would devote their minds, ethics, allegiance, some of their healthiest years and eventually a considerable sum of money to the academy. In return the graduates would enjoy an upwardly mobile life replete with fulfillment, perspective, wisdom, and opportunity. The academy would retain physical and intellectual space for scholarship, research and discovery. The core of this exchange has remained constant across centuries and continents, even though the organizing philosophies have changed.

The current crisis in higher education, particularly in the humanities and specifically the arts, is reflective of an unprecedented challenge to this social contract. Questions regarding the value of the liberal arts and the humanities; the nature and validity of academic disciplines which are seemingly unrelated to the workforce; and the underlying benefits of education for the individual and the society at large are begging for answers. An erudite discussion begins with the genesis of the contract.

The Contract is Established: An Historical Context

In ancient Greece, the contract was established between young men who sought Socratic virtue and rational thought, and Plato whose Academy was the means to that end. Plato wrote extensively about education, and nearly every dialogue of his *Republic* speaks to its place in society. Unlike Socrates who valued inner reflection as the method to find meaning, Plato held that the means to knowledge must involve observation of and teaching by one that was independent of the seeker (Kohan 2013; Losin 1996; Weingart 2010; Blankenship 1996). In *Meno*, Plato examined the sequential processes of knowledge and learning. The fundamental question was whether one could acquire knowledge that was independent of prior knowledge. For Plato, knowing was necessary for knowing; the possession of knowledge preceded the acquisition of knowledge. Therefore he questioned if epistemology could allow for an act of learning that was spontaneous and independent rather than an activation of prior knowledge. Plato's paradoxical conclusion was that learning is a rediscovery of what one has previously known but has forgotten (Kohan 2013, 319). He also maintained that one who was independent of the seeker was necessary to guide that rediscovery.

This internal struggle between the inner man (knowledge) and the outer reflection of man (learning) is the essence of Platonism (2013). An objective of his Academy was to investigate "the division of being into real being and derived being, model and simulation, original and copy, in epistemology, morality, politics. In all cases the inferiority of the second compared with the first [was] categorical, basic and radical" (2013, 319).

Plato also asserted that the possession of knowledge positively affected the social welfare of the *polis*. This relationship between education and a flourishing society would become a key component of the social contract, and a common refrain for centuries to come. Plato taught that “learning becomes not just possible, but necessary, and essential to finding forgotten knowledge *that helps to turn what is into what ought to be*” (2013, 321) (emphasis added). His conviction was that one can achieve a higher destiny by seeking answers to a broad array of questions. By espousing expansive inquiry, Plato established the fundamental argument for a liberal arts education.

According to the Association of American College and Universities (AACU), a liberal arts education is defined as

An approach to learning that empowers individuals and prepares them to deal with complexity, diversity and change. It provides them with a broad knowledge of the wider world (e.g., science, culture, and society)...and helps students develop a sense of social responsibility, as well as strong and transferable intellectual and practical skills such as communication, analytical and problem-solving skills, and a demonstrated ability to apply knowledge and skills in real-world settings. (AACU 2014)

Plato made the argument that the power to shape one’s future relies on one’s success in gaining these skills later detailed by the AACU, and furthermore that these were acquired in the Academy (Losin 1996; Blankenship 1996). As such, Plato may be the original author of the educational social contract.

Plato strengthened the link between education and the contract’s notion of upward mobility in his Allegory of the Cave. In this parable, there were uneducated souls who

resided in the lowest depths of a cave. In order to join philosopher-kings outside of the cave, an upward transportation of body and transmutation of the mind was required; this upward trajectory was only achieved through Platonic education. In his allegory, Plato advocated for more than personal virtue, however. Instead, “it was his bold claim that only when such people are allowed to rule will a community flourish” (Losin 1996, 52). The parable of the cave relayed Plato’s conviction that society could be fundamentally transformed by philosopher-kings, and that education was the catalyst.

Aristotle took Plato’s assertions one step further. He held that education was not solely for the privileged or the Platonic “gold and silver pots,” but for all. In books VII and VIII of *Politics* he explained that the provision of education for all citizens was a virtue of good laws (Curren 2010, 546). In the first three parts of book VIII, he discussed government’s responsibility for the education of its citizens and presented education within a democratic context.

No one will doubt that the legislator should direct his attention above all to the education of youth; for the neglect of education does harm to the constitution. The citizen should be molded to suit the form of government under which he lives. For each government has a peculiar character which originally formed and which continues to preserve it. The character of democracy creates democracy, and the character of oligarchy creates oligarchy; and always the better the character, the better the government. (Aristotle 350 B.C.E., VIII, i)

This was an inversion of Plato’s position. Plato held that only learned men can manage a civilization, and therefore those with the ability to pursue virtue have a responsibility to do so for the sake of their democracy. Aristotle suggested that a civilization is only

sustainable when its citizens are educated and that a primary role of those who govern is to provide this education. While the approaches are contrapuntal, the underlying theme is similar: the educational contract is vital to a flourishing society.

The Contract is Expanded through Medieval Scholasticism

The late Medieval Era saw the charter of the world's oldest universities, including the University of Bologna (Italy, 1088); the University of Oxford (England, 1096); the University of Salamanca (Spain, 1134); the University of Paris (France, 1200); and the University of Cambridge (England, 1209). Each was sanctioned by the church and granted rights and privileges by the Pope (De Ridder-Symoens 2006, 370). This provided them with a double clad power, one of *stadium* and *sacerdotium*, the university and an extension of the church (2006, 369).

In the Medieval university the pursuit of Hellenic virtue had given way to law, theology, rhetoric and philosophy. Like the Academy, the course of study remained lengthy. For example, Simon Bredon, the highly regarded medieval mathematician was at the Merton School (Oxford) from c.1330-c.1342; John Wycliffe was at Oxford for nearly two decades (Molland, 2006). The modern timeframes for the bachelor's and master's degree were standardized in the Middle Ages however, with five years of study plus requisite private and public examinations leading to the bachelor's designation, and an additional three years plus testing bringing the master's title. With the master's degree, scholars were credentialed to teach at any university in the Christian world (Searce 2008, 7).

The philosophy that defined the mission of the medieval university was scholasticism, in which teaching took precedence and "human reason was subordinate to

biblical truth” (Scott 2006, 2). Reason was not excluded, but rather was utilized as the means to research and decipher truth, including biblical truth. Teaching was central to the scholastic method.

In the late Middle Ages there was a significant tension between members of the church who subscribed to the Aristotelian view of knowledge through observation, and those who rejected it because of its pagan roots (Rubenstein 2003). The church eventually capitulated, realizing that “it would have to adapt to new currents of thought if it were to retain its position of intellectual and moral leadership” (2003, 9). As a result, early scientific thought based on inquiry, observation and discovery emerged from the very universities whose mission had been theology and rhetoric. Scholastic theologians such as Aquinas, Duns, Scotus, and Ockham (Bhattacharya 2012) “provide some of the most precise and carefully honed examples of logical and metaphysical reasoning in history” (Scarce 3, 2008). This initial iteration of research laid the foundation for the empirical scientific method (Rubenstein 2003).

When the Aristotelian approach to inquiry conflated with the scholastic emphasis on teaching and the belief that scripture was used to inform all facets of life, the bedrock curriculum of a liberal arts education was forged. Alexander III (1159-1181), Innocent III (1198-1216), Honorius III (1216-1227), Gregory IX (1227-1241), and Innocent IV (1243-1254) were not only theologians, but “masters of the liberal arts” (De Ridder-Symoens 2006, 370). An example of the confluence of *stadium* and *sacerdotium* can be seen in the commissioning statement for the University of Ferrara. When Pope Boniface IX commissioned the university in the Bull of 1391, he declared that the new institution would “produce men of mature advice, crowned and decorated in virtue, and learned in

the principles of different subjects...[and provide] a flowing fountain to quench the thirst of all who desired lessons in letters and science” (Grendel 2004, 2). The language⁴ may be florid, but the message was clear: the university alone had the ability to conjoin Platonic virtue, Aristotelian inquiry and modern science. The university could elevate the status of young men and transform the arid, illiterate landscape into one of great promise. The university was the giver of life and therefore giving one’s early adult life over to her was a fair exchange. In his declaration, Pope Boniface commissioned the university, but more importantly he christened the educational contract. With one statement, he affirmed that medieval scholars and the medieval church were equally committed to education and encouraged young men to make the exchange.

Humanistic Education: Curriculum, Common Man and the Contract’s Validation

During the Renaissance, the hand of the academy was strengthened by the humanist values of discovery and creativity. The universities continued to secularize through their faculty, students, content, and point of view, and were no longer regarded as “ecclesiastic institutions” (Scott 2006, 370). Theology gave way to the liberal arts which were then redefined as a set curriculum that transformed educational objectives.

Ramus (1515-72), an influential philosopher of the day, created courses of studies which outlined and provided pedagogical guidance and consistency for liberal arts study (Triche and McKnight 2004, 39). His methodology culminated in a “transformation of medieval scholasticism’s courses of study in the liberal arts into a recursive singular

⁴ Boniface’s text reads, “*Ut viros producant consilii maturitate perspicuos, virtutum, redimitos ornatibus ac diversarum facultatum dogmatibus eruditos, sitque ibi scientiarum fons irriguis de cuius plenitudine havriant universi litterarum cupientes imbui documentis*” (Grendel 2004, 2). This can be literally translated to mean: In order to bring forth men [who are] wise, mature counselors, virtuous, garlanded with ornaments and learned of different dogmatic resources, let there be sciences flowing forth, water drawn and plentiful, letters to those who desire to be imbued with documents.

course of studies called curriculum” (2004, 40). The bachelor’s curriculum favored the *trivium*: “grammar, rhetoric and dialectic, with some attention to natural philosophy and ethics” (Nauert 1990, 800). The master’s curriculum included philosophy and the *quadrivium*, sometimes referred to as “arts”: arithmetic, geometry, astronomy, and music (1990, 800). By the middle of the 16th century, these were supported by new texts that further standardized the coursework (803).

The rationale for the standardization of undergraduate studies through Ramus’ curricula was to produce and prepare the “ruling elites of early modern Europe” (1990, 808). As such, Plato and Boniface IX’s conception of the educational contract was affirmed and adopted. The Renaissance iteration of the contract had an unforeseen twist, however. When Ramus organized the curricular tracks, the scholastic’s emphasis on the discovery of truth through teaching, i.e., classical education was devalued. It was replaced by a pragmatic approach designed to meet a real need: the monarchy and the ruling class needed administrators (Grendler 2004; Black 1991; Nauert 1990). The European courts and the developing bourgeoisie required managers for their public offices. This new type of graduate would function as “clergymen, lawyers, and public officials” (Nauert 1990, 812) (Grendler 2004; Jardine 1974; Black; 1991; Scott 2006) and “take employment in powerful and lucrative occupations” (Black 1991, 319). While the scholastics served the church, the humanistic approach to education served the noble class.

The philosophical rationale for this shift toward workforce training is controversial, however. On one hand, it was the natural outworking of the Platonic call for educated men to lead society into order and virtue. This was particularly evident in

England, where education preceded a nobleman's public life. In some instances, a university education also enabled those who weren't noble by birth to be declared noble because of their education and subsequent service to the public (Black 2002, 507). Conversely, some have suggested that the shift toward a skill-based education was not a natural byproduct of the Platonic contract, but contrived for political reasons. Monarchies were threatened by an educated populace (Nauert 1990; Proctor 1990), and the scholastic tradition, wherein a master teacher guided student inquiry, resulted in independent critical thought that threatened the monarchies' existence (Black 2002).

The new system fitted needs of the new Europe ...it stamped the more prominent members of the new elite with an indelible cultural seal of superiority, it equipped lesser members with fluency and the learned habit of attention to textual detail and it offered everyone a model of true culture as something given, absolute, to be mastered, not questioned. (2002, 320)

Still others suggest that "the very success and institutionalization of classical education contributed to its demise. The Renaissance humanities degenerated fairly quickly into scholarship and antiquarianism on the one hand and poor teaching on the other" (Proctor 1990b, 816).

These may be extreme and outdated positions, however (Scott 2006, 11; De Ridder-Symoens 2006). Nauta (2012) outlined contrasting dominant opinions regarding the conflict between Medieval scholastics and Renaissance humanists which led to the demise of the former. First, the rise of empirical science, which resulted from Aristotelian metaphysics, outgrew the mystical and theological undertones of the Scholastic paradigm (31). Second, the anti-Aristotelian faction within the humanists rejected the scholastic's

belief in universals in favor of “concrete things, grouped in classes by a creative act of the human mind” (32). Scott (2006) maintained that the “humanists’ goal for liberal education was the well-rounded development of the student” (13).

The precise impetus for the abandonment of scholastic education and the adoption of the humanists’ curriculum-centric approach is less relevant to this paper than the change itself. The rise of humanism resulted in an unexpected rejection of the Greek-Scholastic tradition (Nauta 2012, 13) in favor of a pragmatic approach to the liberal arts. It “produced the Scientific Revolution” (13) of the 17th and 18th centuries and established the scholar-researcher-teacher paradigm still in effect today. Above all, it provided empirical evidence that the contract worked. Commoners, through their education, could become wealthy and noble. Additionally, as a result of an education, non-noble graduates acquired positions of leadership. The educational social contract, now some 1800 years old, was working as designed and those who signed on were attaining upward mobility.

The change in social status that resulted from a humanistic education foreshadowed the current crisis in the academy. The pursuit of knowledge, the Hellenistic virtue that had been sustained by the Scholastics, began to be eroded by capitalist undertones of the educational contract. The university began to be valued as the means to what one could get, not what one would gain. This is the root of the modern struggle which is prevalent in the 21st century university and especially the arts: if artistic study doesn’t produce a change in material status, it is not of significant value.

The Enlightenment: Self Liberation through Educational Equality

The Age of Enlightenment marked a renewed commitment to the democratization of higher education. Among the philosophical underpinnings were the practical needs to

supply a nation with public servants (post *Ancien Régime* France), and the ethical imperative for comprehensive access to education, also resultant of the French Revolution and stemming from humanism (Clifford-Vaughn 1963, 135). Diderot's "enlightened benevolence" (135), i.e. knowledge, reason, and rationality, were viewed as the pathway to human happiness. The mechanism to acquire them and consequently combat socio-economic and geo-political ills was education (135).

Scholars are quick to point out, however, that there were undesirable consequences to the social upheaval during the Enlightenment. First, the commitment to eliminate the highly stratified society found in England, on the continent, and especially in pre-revolutionary France, produced an intolerance of inequality but also its dark antithesis: a "master metanarrative and [a] hostility toward 'otherness,'" (Schmidt 1996, 1). As an example, a model for a lock-step educational system emerged in post-revolutionary France. The students moved methodically through each phase, beginning with the highly institutionalized Napoleonic *lycées* (secondary education) and progressing to the liberal arts university or the specialized *Grandes Écoles* (1996). At each step, a series of examinations were administered to analyze and ensure equality within the system. The consuming desire for equality squelched a tolerance for individuality. "[The Enlightenment's] racism and sexism have not passed unnoticed" (1).

Still, the ideas of freedom and self-reliance infused European culture with the hope of a better future. In the essay ...*What Is Enlightenment?*, Kant discussed the "interconnectedness of ideas of emancipation, reason, and education" (Misgeld 1975, 24). For Kant, the Enlightenment's central theme was that knowledge could enable man to attain self-liberation (Popper 1984, 137).

Enlightenment is man's release from his self-incurred tutelage. Tutelage is man's ability to make use of his understanding without direction from another. Self-incurred is this tutelage when its cause lies not in lack of reason but in lack of resolution and courage to use it without direction from another. *Sapere aude!* "Have courage to use your own reason!" –that is the motto of enlightenment. (Kant 1959, 85)

Self-reliance and the innate ability of man to create one's own destiny through education and hard work is the essence of the Enlightenment. This concept, akin to "pull yourself up by your own [educational] bootstraps," would soon take hold in the American colonies.

Yet, the Enlightenment caused a tension to emerge that affected the value and delivery of education. On one hand, the equality of man and access to opportunity were deemed entitlements, or "inalienable rights." On the other hand, they were considered achievable only through self-determination and courage. For example, education became a public provision, particularly in France. Yet, success was acknowledged to be self-driven. These seemingly contradictory ideas reinforced the very core of the educational social contract. Education was a desired quality of every citizen in a flourishing society, but each student must sacrifice to attain it.

The Enlightenment also saw an extension of the curriculum-centric organizational structure of the university. Increased research activity by university faculty resulted in very specific streams of knowledge which in turn necessitated the creation of language. As new language became more specialized, heterogeneous groups with similar knowledge and vocabulary coalesced into specialized cohorts or academic disciplines.

“The more specialized communication among scholars became, the more it was addressed to themselves” (Weingart 2010, 6). Some of these disciplines became the bedrock of the modern liberal arts, including those areas referred to as “the Humanities:” English, history, music, philosophy, theatre, art, languages, linguists, and the classics.

The fundamental purpose of education, however, retained that familiar refrain. Its role was to provide a comprehensive, liberal arts knowledge base so that “competent men could assume positions of responsibility” (Clifford-Vaughn 1963, 136).

The Contract and the New World: One Step Back, Many Steps Forward

The American commitment to Higher Education is nearly as old as the country itself. Massachusetts was founded as a colony in 1630, and Harvard was established a mere 6 years later. Two additional universities, the College of William and Mary (1693) and Yale (1701) were chartered before the Enlightenment took root in the American psyche. Their collegiate mission was not to provide education for all, but “to exist primarily as a training ground for Anglican clergymen and future statesman” (Owens 2012, 531).

Locke, whose writings impacted Britannia, the Continent and the New World, greatly influenced the founding fathers, particularly Jefferson. Locke championed the notion that compulsory education should be offered to all (Lauwerys 2014), and Jefferson carried this into his work and writings. In a letter to George Wythe in 1786, Jefferson wrote,

I think by far the most important bill in our whole code is that for the diffusion of knowledge among the people. No other sure foundation can be devised for the preservation of freedom, and happiness. (Thomas Jefferson Foundation 2014)

Jefferson also championed the liberal arts. In a letter to John Banister in 1785, he wrote, “What are the objects of a useful American education? Classical knowledge, modern languages and chiefly French, Spanish and Italian; mathematics; natural philosophy; natural history; civil history; ethics” (2014). Jefferson’s long and deep commitment to education is best seen in his founding of the University of Virginia (1819). “Jefferson envisioned a new kind of university, one dedicated to educating leaders in practical affairs and public service rather than in the classroom or pulpit exclusively.” (Rector and Visitors of the University of Virginia, 2014). Following Jefferson’s example of inclusivity, American higher education began to broaden its narrow, theology-centric foci and eventually allow “works on individual rights and freedoms to be circulated through the general public” (Lauwerys 2014, 533).

In the late 19th and early 20th centuries, American universities moved further away from their theological and philosophical missions and transitioned to the European model favoring centers of research. Like Renaissance noble classes which required educated administrators, leaders of the industrial revolution required a workforce with skills in science, engineering and math.⁵ A reaction to these new emphases was first seen in secondary schools which saw dramatic increases in high school graduation rates. “In 1910, less than 10 percent of young Americans graduated from secondary schools, but by the mid-1930s, about half did in most states outside the South” (1999, 49). The college choice of the new high school graduates was greatly influenced by tuition costs.

Institutions supported by public subsidies and research monies were significantly more

⁵ With the emergence of technology late in the 20th century, these areas have coalesced into the modern STEM disciplines: Science, Technology, Engineering and Math.

affordable than private institutions. The growth of public sector schools surpassed traditional private sector institutions (Goldin and Katz, 1999).

The American shift toward education for all occurred in the 1960s, as evidenced by pre- and post-WWII Presidential platforms. In 1920 and 1922, the pre-war Republican platforms of Harding and Coolidge all but excluded education, including only a vow to make education a Cabinet level position. Neither fulfilled this promise⁶. The Hoover platform of 1928 made no mention of education at all. Eisenhower's post-war platform of 1952 included three sentences: "The tradition of popular education, tax supported and free to all is strong with our people. The responsibility for sustaining the system of popular education has always rested upon the local communities and the states. We subscribe fully to this principle" (Wooley and Peters, 1999). It is unclear who Eisenhower's people were, but it was clear that under his administration the Federal government would relinquish any responsibility for education to the States. Yet during his second term Eisenhower signed the National Defense Education Act (PL 85-864) in 1958. This comprised the framework for what would become the Perkins Federal Loan program.

The Kennedy platform of 1960 outlined a dramatic turn in the Federal commitment to an inclusive educational system, particularly in higher education. It stated that "the new Democratic administration will end 8 years of neglect to our educational system" (1999) and Kennedy began to push for policy which addressed equal access, university housing, and federally backed student loans among other financial aid incentives to offset the cost of higher education (Graham, 1984). Kennedy redefined

⁶ Congress did not establish the Department of Education as a Cabinet level position until 1980.

higher education as a fundamental right for all citizens and elevated it to the national conversation. This has remained a major point on each Presidential platform since 1960.

A major initiative in Kennedy's administration was the federal student loan and grant program, but it was President Johnson who signed it into law with the Higher Education Act of 1965 (PL89-329). This single act of legislation established and authorized most Federal financial aid programs. In his remarks immediately before ratifying the document, President Johnson reiterated what Boniface IX had said centuries before.

To thousands of young men and women, this act means the path of knowledge is open to all that have the determination to walk it. It means a way to deeper personal fulfillment, greater personal productivity, and increased personal reward...I doubt that any future Congress will ever erect a prouder monument for future generations...From this act will also come a new partnership between campus and community, turning the ivory towers of learning into the allies of a better life in our cities...for the individual, education is the path to achievement and fulfillment; for the Nation, it is a path to a society that is not only free but civilized; and for the world, it is the path to peace—for it is education that places reason over force...I want you to go back and say to your children...that we have made a promise to them. Tell them that truth is here for them to seek. And tell them that we have opened the road and we have pulled the gates down and the way is open, and we expect them to travel it. (Johnson, 1965)

The Academy, proven, revered and trusted, became the vehicle for social change in turbulent times. The contract was renewed: if students would sacrifice early, a lifetime of material and personal benefits would follow.

The Contract under Threat: Perception and Reality

The 21st century has seen unprecedented threats to Higher Education (Sabol 2013), primarily in the West, and some media reports suggest that the academic social contract is losing clout (Martin and Lehren, 2012; Time 2014; The Economist 2014; U.S. World Report 2014). Americans are beginning to question (Fein, 2014) if youths are experiencing a bait and switch; if they are sowing time and fortune but are reaping crippling student loan debt that will limit their personal dreams for decades (Dwyer et al. 2012, 1134). Students who purposefully opt out of college are unconvinced that they will be outperformed by or hold less interesting jobs than their educated peers (Schmitt and Boushey 2012, 80; Time 2014). A recent Pew Research Center Poll (Time 2014) reported that only 55% of higher education graduates thought that their degree prepared them for a job. Instead, anecdotal evidence is suggesting that college may inhibit the level of rogue risk-taking needed to create modern fortune (Shellenbarger 2010); Steve Jobs, Bill Gates and Mark Zuckerberg are all college drop outs. If the swirl of pop culture is correct, it seems that the Ivory Tower houses only a straw man.

The data support these perceptions. Student loan debt has seen a 334% increase from 1992-93 (\$23 billion) to 2007-08 (\$100 billion) (Woo and Soldner 2013, 1) and nearly one-third of the graduating class of 2009 is holding more than the recommended level of student debt (2013). The Center for Labor Market Studies reports that 36.7% of recent college graduates believe they are employed in a job that does not require a degree.

Nearly one-third responded that moving directly to the workforce after high school would have been a better choice than college and the tuition costs associated with it (Lawlor 2014). The confluence of these financial statistics and media buzz is evidenced in a poll recently conducted by the Harvard Institute of Policy (2013). Forty-two percent of respondents reported that they or someone in their household held student debt, with college graduates reporting a higher figure of 58%. Fifty-seven percent indicated that student debt was a major problem and a full 70% responded that finances play a major role in their decision to attend college. That number increased to 87% for students attending community college.

Enrollment data add another layer to the narrative. In the Pew Research Poll cited above, 75% of those surveyed think college is increasingly unaffordable, yet 86% cite it as a good investment (Time 2014). This dichotomy is evidenced by enrollment figures collected by the U.S. Department of Education (DoE). Between 1991 and 2001, the DoE reported an 11% increase in higher education enrollment growth; a 32% enrollment between 2001 and 2011; and an aggregated 46% enrollment growth from 1996 to 2010 (National Center for Education Statistics 2014). It projects another 15% increase from 2010 to 2021 (Hussar and Bailey 2013, 22), which represents growth but at a much slower rate than in earlier decades. When looking broadly, there is stark contrast between enrollment from the last century and the current data trend. Between 1890 and 1970 enrollment increased by 500% (1999, 41).

This projection follows the trend line of population growth in the U.S. The Census Bureau projects that the U.S. population will grow from 314 million in 2012 to 336.4 million by 2021, a growth rate of .07% (U.S. Census Bureau 2013a). However,

from 2015 to 2020, the traditional college-aged population (ages 18-24) is projected to decline from nearly 31 million in 2015 to slightly over 30 million in 2020 (2013b).

Conflating the enrollment data and the population data, it can be extrapolated that while a larger percentage of Americans will attend college; and since traditional-age college students are on the decline; college growth will occur in the non-traditional or adult learner sector. It is expected that these students will be less motivated by virtue and personal growth and more motivated by the economic return of a college education. The contract is still in play, but the university must bring new bargaining chips to the table.

If the data are overlaid with diversity statistics and high school graduation rates, the numbers take a very different turn. The projected enrollment through 2021 (2013, 22) shows a meager 4% increase for White students but a 20% increase for Asian/Pacific Islanders, a 25% increase for Black students and a stunning 42% increase for Hispanic students. If the projection holds, colleges will continue to admit students, and at unprecedented levels, but the racial and cultural makeup of the student body will be transformed. In 1996 Whites comprised roughly 87% of the student population; in 2021, nearly 1/3 will be a minority. Additionally, every region of the country but the South is projected to graduate fewer high school students through 2019. Between 2014 and 2024, Georgia is predicted to show an 18.8% increase in High School graduates (Western Interstate Commission for Higher Education, 2014). Considering these many factors, logic suggests that colleges need to prepare a curriculum that is less Anglo-centric, increasingly geared toward an older student, and focused on workforce preparedness.

Changing Objectives and a Culminating Directive

In the latter half of the 20th century, American universities grew and public research institutions supplanted the private liberal arts college. Degrees that had a direct connection to the workforce, particularly those from the “professional schools” (Business, Education, Engineering and other Applied Sciences) began to dominate the academic landscape. Stalwart programs of the 19th century private institution, such as Greek, philosophy, and archaeology were deemed esoteric and obsolete. Their remnants have been transformed into pop-culture fusions, with studies of magic, religion, popular belief, and gender studies displacing Shakespeare, Plato and Cicero (Frank and David 2006, 4). As a result, some have even questioned if the humanities will survive the 21st century (Cohn and Conquest 1994; McComiskey 2005). The humanities, it seems, have been written out of the educational social contract.

Pressures for programmatic realignment with labor, raised by state and federal legislatures, and potential students and their families, have been echoed in the public sphere (Sabol 2013). “The assumption of a linear or automatic connection between knowledge and social benefit has given way to sharp questions about the usefulness of knowledge” (xxxi). Since the latter half of the 20th century “knowledge production” (Frodeman and Klein 2000, xxxi), particularly within the research university has been publically funded and subject to increasing scrutiny. Some (Graves 2012; Zemsky, Wegner and Massy 2005) have suggested that higher education is indicative of a self-serving institution that is “becoming a private good” and not attending to “the public’s agenda” (Zemsky, Wegner and Massy 2005, 5). This criticism was fueled by Margaret Spellings, Secretary of Education under George W. Bush, who called for a consumer-

centric approach and a new focus on “accountability, affordability, and accessibility” (Suspitsyna 2012, 55). “Her rhetoric gave prominence to the notion that higher education would increase its marketability and viability when coupled...with the economic needs of the community it served, thereby attending to students’ development as productive, employed citizens” (Lanning, 2013).

Yet from time immemorial, questions about the human experience, the validity of self and virtue, and the ability to interpret one’s world through reason and intuition has been a fundamental objective of the university and especially the humanities. The university has acted as “a place for independent inquiry (individual and collective), self-analysis, and critical analysis of all aspects that constitute the world” (Aldama 2008, 112). The demand for this experience continues in spite of the new emphasis on workforce preparedness. When asked (Pryor et al. 2012), 72.8% of students still cite that gaining “a general education and appreciation of ideas,” is a primary reason to attend college. This is the *raison d’etre* of the humanities, yet this noble objective, set in motion by Plato, christened by Boniface IX and orated by President Johnson, is fifth on the list and continues to lose ground. The top four reasons students are attending college (2012) are:

1. 87.9%: to get a better job (up from 85.9% in 2011, and 67.8% in 1976),
2. 81.0%: to be very well off financially (up from 79.6% in 2011),
3. 79.0% : to get training for a specific career (up from 77% in 2011),
4. 74.6% : to be able to make more money (up from 71.7% in 2011).

This data set shows that the prime objectives for a college education are not increased virtue or an expanded world view; today’s students seek material benefits. The

aggregation of perceptions, enrollment and tuition data, and student expectations from a college education creates a clear directive for the liberal arts and specifically for the humanities: unless they are able to redefine themselves as a valuable investment that is relevant to the workforce and a conduit to financial success, they will continue to lose the perception war.

A Fine Arts Response

The Fine and Performing Arts are bedrock programs of the humanities but they have struggled in this new environment. Music, for instance is often perceived as a mere form of entertainment, and not a means of logical and mathematical thought which warranted its inclusion in the *quadrivium*. Frodeman (2010) asserts that the humanities have abdicated their rightful place as natural conduits for progressive change to the curricula. The pressure to prove legitimacy in the shadow of the STEM disciplines has pushed them toward a myopic commitment to rigor at the expense of “timeliness and cost” and their long-held narrative as contributors to “the creation of a good and just society” (2010, xxxiii). This historical narrative, once celebrated by higher education, is struggling for relevancy. However, in an age that is characterized by a dehumanized techno-culture, higher education’s commitment to the arts’ role as the provider of meaning, expression, and community may be a larger social imperative than many realize. Yet, in a post-Margaret Spellings world the support for this quadrant of the educational contract continues to wane.

The challenges for the arts begin much earlier than Higher Education, however. Some K-12 schools have all but abandoned them (Weinstein 2009) in pursuit of improved standardized test scores. It is no surprise that students who have come through

the test-centric, skill-based system struggle to commit to a degree path in the humanities. Graduating seniors who express interest in an arts major often insert the need to “fall back on something” (Keller 2014, 14). They wonder how they can make a living as a singer, a painter, or an actor particularly if they lack the desire to teach. In light of the cost of an arts degree⁷ it is an ethical imperative that university arts educators give more time teaching *how* to make a living after graduation. This can be accomplished by incorporating complementary, non-arts courses into the arts major, particularly classes that teach business, marketing, administrative and entrepreneurial skills.

A degree in arts education is interdisciplinary, combining artistic mastery with training in pedagogy. Upon graduation, many young artists continue to perform while teaching, and depending on the discipline, their students become the canvass. This is especially true for band, choral and theatre teachers who ply their talent in their classroom. Additional fields, such as art therapy, and music business among others are interdisciplinary at their core. Performance and studio art are much less so since these art forms are highly personal and individualized in theory, context and practice. They lack a similar coupling with secondary skills that are arguably market-driven and transferable into non-performance related environments.

Some students who excel in the studio arts are suspicious of a “bait and switch” upon graduation. Many will spend years honing their craft, only to find themselves unemployed in a field that has become increasingly dynamic. A passionate argument that the arts teach “the soft skills that employers seek” is ineffective when trying to win over skeptical parents eyeing a looming tuition burden. As a result, a small but increasing

⁷ A Music degree is estimated to be between \$20,000 and \$120,000 (Holzer 2003)

number of progressive arts programs are beginning to integrate coursework in arts entrepreneurship into the performance and studio curricula (Holzer 2003; Beckman 2012). The reasoning is four fold. First, they provide an alternative interdisciplinary coupling for the arts major, combining traditional skill-based and product-centric arts coursework with management, entrepreneurship, and business classes, thereby increasing the scope of employment opportunities (Mankin 2006; Beckman 2007). Second, it provides a more objective standard of measurement and assessment for the arts student and graduate (Beckman 2007) and consequently creates data for the pro-arts narrative. Third, for those who continue in the performance/studio/art/acting tracks, it provides business, marketing, new venture creation and other entrepreneurial skills to allow them to act as their own managers and transition from student to arts professional (Holzer 2003; Beckman 2012). Finally, it creates a new cohort of ambassadors for the arts and arts policy at the local, state and federal levels (Sikes 2000).

Beckman (2007) asserts that the increasing interest in hybrid and stand-alone arts entrepreneurship programs stems from two underlying objectives. First, they are “a method to simultaneously address the realities of traditional arts employment and realize the potential impact students with this training can effect in diverse environments” (88). The business acumen required of working arts professionals continues to intensify. As the academic safety net gives way, artists are simultaneously pressed and free to create their own new venture, entrepreneurial environments. In many cases, the artists themselves are the product. Additionally, salary and contractual negotiations are increasingly contentious

and artists continue to be outmaneuvered by business professionals who populate their organizational boards, putting the performers at a disadvantage.⁸

Second, the new coursework results from a “response to poor professional outcomes, accountability pressures, and the potential for meaningful community engagement” (89). Accrediting bodies, university systems and independent boards of university trustees are scrutinizing programs with new interest using cost-benefit analysis, and retention, progression and graduation (RPG) rates championed by Complete College America. For example, in 2014 the University System of Georgia (USG) completed a degree productivity study to identify programs within the system that may be suspended or deleted based on enrollment and more specifically on the number of graduates per year. The USG is also implementing a performance based funding formula for its institutional units based on RPG rates. The arts have not fared well under this new scrutiny.

The result is that interdisciplinary, data-driven arts programs are needed, and for reasons unpalatable to the arts educator. If the narrative is not rewritten and the downward trend in enrollment continues, or if parents increasingly encourage prospective arts students to defect towards the professional schools, then the arts may not survive, particularly in the small to mid-sized programs (Keller 2014). The mega-program will emerge (2014) at large institutions, making enrollment highly competitive, further eviscerating arts participation and arts advocacy, and creating an untenable downward spiral.

⁸ Recent lockouts at the Atlanta Symphony Orchestra (2014), the Minnesota Symphony Orchestra (2012), and the Indianapolis Symphony Orchestra (2012); the ongoing labor-management conflicts at the Metropolitan Opera including the 2014 contract; and the closing of the New York Opera and San Diego Opera are evidence of the business training musicians should receive.

Given the seriousness of the stakes, it is curious that the implementation of these interdisciplinary programs, particularly arts entrepreneurship has been sporadic, inconsistent and slow. The academic establishment's resistance to recognize a new curriculum and the comprehensive challenges to establish a new discipline (Kirchberg and Zembylas 2010) are significant barriers towards this end.

The Comprising Elements of an Academic Discipline

The etymology of "academic discipline" is troublesome and is best understood within an historical context. Throughout the 19th century, colleges began to discard the traditional organizational structure of the academy. Previously, scholars with broad knowledge bases engaged in debates drawing from diverse fields (Weingart 2010). As the commitment to discovery increased, it produced myopic research conducted by highly specialized faculty with a deep but narrow knowledge base. As this specialization increased, a natural grouping of scientists into heterogeneous groups evolved into the discipline-department structure found on today's university campus (2010).

Riggio (2013) posits that there is no clear definition or paradigm that establishes the qualifications and parameters of a discipline. Instead they are the result of collective consent by those who already engage in the activity, namely faculty and departments (10). The grouping comes first, and the designation as a discipline follows (Riggio 2013; Weingart 2010).

In his classic book *The Structure of Scientific Revolutions*, Thomas Kuhn (1962) worked through the etymology of "academic discipline" and conflated it with his theory of paradigms. For Kuhn, the advancements of science and scientific thought were not solely the byproducts of linear processes that changed gradually through methodical

implementation, analysis, and modification. Instead, he asserted that mature sciences advanced through a series of paradigm shifts, during which there was the simultaneous rejection of immature theory and the adoption of more mature constructs; a process of “crisis, revolution and renewal” (1962). Kuhn’s assertions were a significant challenge to the long held linear approach. He stated:

Copernicus, Newton, Lavoisier and Einstein...these display what all scientific revolutions are about. Each of them necessitated the community’s rejection of one time-honored scientific theory in favor of another incompatible with it. Each produced a consequent shift in the problems available for scientific scrutiny and in the standards by which the profession determined what should count as an admissible problem or as a legitimate problem-solution....Such changes, together with the controversies that almost always accompany them, are the defining characteristics of scientific revolutions. (Kuhn 1962, 6)

Kuhn generalized his theory by applying it to diverse disciplines, an exercise particularly troublesome to the social sciences which were found wanting. Any area of study which lacked a definable paradigm that was “able to guide the whole group’s research” (1962, 22) was considered immature and consequently lacked the designation as a discipline. Kuhn asserted that when a particular educational community is formed to prepare its students and adherents for professional practice, it becomes a disciplinary paradigm if it is accompanied by (1) recognized standards; (2) established best practices; (3) research that continues to produce discipline specific mutual understanding or beliefs; and (4) a systematic transference of the beliefs into a course of study to inculcate new members of the educational community.

In light of the current educational crises, a juxtaposition of Kuhn's theory with arts curriculum should cause the arts educator to take pause. Again, an historical context is required for explanation.

Since the 19th century, the process of becoming a musician has changed very little. Unlike Bach's era⁹, it is no longer necessary to be an apprentice, an orphan, enrolled in the church school, or inherit the family business to learn the craft¹⁰. Beginning with the founding of the Paris Conservatoire in 1795, many of the world's leading conservatories were chartered to train musicians "and bring dignity to the profession" (Martin 2012, 1). Among them were Milan (1807), Prague (1808), Vienna (1817), London's Royal Academy (1822), Madrid (1830), Leipzig (1743), Florence (1860), St. Petersburg (1862), Oberlin, OH (1865), Boston (1867), and Julliard in 1905. These schools "trained musicians for diverse careers that filled the needs of a changing private and public musical life, not just for church services, and the institutions were often started or managed by wealthy individuals, not the church" (Don, Garvey and Sadaghpour 2009, 83). The conservatory education was centered around teaching skill on an instrument, supplemented by music theory and history. Graduates entered a cultural workforce that supplied religious, private and publically funded musical demands. The opportunities were especially numerous for performers. Teaching mastery on an instrument led directly to the future careers of the students.

⁹ Bach (1685-1750)

¹⁰ For example, Robert Schumann (1810-1856) was an apprentice of Friedrich Wieck; Haydn (1732-1809) learned music through the church school; Antonio Vivaldi's (1678-1741) career was dedicated to the girls raised in the Ospedale della Pietà in Venice; and Bach was the grandson, son and father of musicians.

In Biedermeier¹¹ Vienna for instance, the population hovered around 320,000 (Hanson 1985, 8), making it roughly the size of modern Pittsburgh, Pennsylvania (city-data nd.). Operating simultaneously within this city were the pre-established Theater am Kärntnertor (1709); National Theatre (1776); the National Singspiel (1778); Leopoldstadt Theater (1781); Theater an der Wieden (1787); Josefstadt Theater (1788); and Theater an der Wien (1801) among others. In 1824 alone, 26 operas were performed (Hanson 1985, 68). In the basic economic law of supply and demand, the conservatories supplied the musicians; the public, private and religious sectors provided the demand. As a comparison, modern Pittsburgh is home to the Pittsburgh Opera and the Opera Theatre of Pittsburgh, which combined launch 10 productions per year. The Pittsburgh Civic Light Opera (CLO), which presents primarily musical theater, adds another 6 shows per year (Artsamerica.org 2015). Extracting the CLO, the public demand for opera in Pittsburgh is 38.4% of that in 19th century Vienna.

The 20th century ushered in educational reforms, and many schools of music were established within the liberal arts settings of public and private institutions. “It became common to provide a coordinated study of performance, music theory, music history, and keyboard skills, as well as general education classes that rounded out a liberal arts education” (Don, Garvey and Sadaghpour 2009, 83). This has broadened in the modern age to include interdisciplinary tracks such as music education, ethnomusicology, music therapy, and music business, but the musical core established in the conservatory is largely unchanged from its 19th century counterparts.

Or is it?

¹¹ The Biedermeier period extends from 1815-1848. Its beginning is commonly marked by the end of the Napoleonic Wars; its end by revolutions in Europe.

Faculty in a growing number of progressive programs, large and small, private and public, rural and urban, offering minors and doctorates, are beginning to question the sufficiency of the 19th century conservatory education to the 21st century cultural workforce. The intensifying concern may be ethically driven, based on students' employment opportunities post-graduation. It is perhaps a passing fad that will fade when (if) enrollment strengthens, the economy improves, or the perception that a college major in the arts is folly is neutralized in the public sphere. Regardless of rationale, academic leaders in the arts, and specifically in music, are grafting new coursework into their programs as a way to empower their students upon graduation. The new curriculum, arts entrepreneurship, is emerging as isolated classes, required or elective; as minors coupled with arts and non-arts degrees; and as a new baccalaureate degree. The increasing prevalence of this coursework may indicate that the educational paradigm is being rewritten. If so, this is arguably the first of its kind since the conservatory standards were established in the 19th century and systemized in the early 20th century. Is the myopic conservatory system proving insufficient for a 21st century career, forcing an ethical response by academia? How does this affect arts administration, which claims to be the academic mother of arts entrepreneurship? Is this claim valid? Are programs that currently offer arts entrepreneurship ahead of the curve? Is there a curve? Should leaders of other programs "jump on arts entrepreneurship bandwagon?" If the result of this new coursework is to create a career pathway for arts students, is it working? Are graduates finding employment and economic success? Must the graduates be new venture capitalists, or do employers of established organizations and businesses find the degree attractive? Is this a viable, interdisciplinary response to the call for workforce readiness?

These are the questions that drive the direction of this paper. The remaining literature review will inform the study which follows.

First, a review of the disciplinary status of arts entrepreneurship is warranted. This must begin with a review of arts administration; the AAAE has claimed that arts entrepreneurship is among their subfields. Using Kuhn's theory as a guide, the discussion of arts administration begins by examining two significant events from its disciplinary adolescence.

In 1981, Archie Buffkins, President of the Kennedy Center's National Commission of Blacks in the Performing Arts sent a memo to Martha A. Turnage, then Vice President of George Mason University, which asserted that Arts Administration was an emerging discipline. He included a list of recommendations that would ensure its maturity (Dorn 1992, 242). These included its need for (1) an established reputation as a field that values "inquiry and employment"; (2) discipline specific theory, formulated through application of the scientific method and other creative research; (3) expansion by training faculty members to populate a growing number of programs; (4) an overarching philosophy of arts administration and a metanarrative to relay its meaning; and (5) student learning outcomes that relate to employment needs.

Dorn (1992) has suggested that Buffkins' prescription for Arts Administration was inconsistent with his assertion that it was indeed a discipline. A discipline should not lack "an agreed upon body of knowledge, scholarly research, adequately trained faculty, a philosophy, or serious goals and objectives" (242). It appears that Buffkins' suggestion that arts administration was a discipline was contradictory or at best premature.

In 1991, 10 years after the Buffkins memo, the AAAE surveyed its membership, seeking input on perceptions, challenges and laxities within the field. The notable finding was the repeated call for consensus on content, consistency, accreditation and program standards (Dorn 1992, 241). This demonstrated that during the 10-year span between the Buffkins memo and the AAAE survey, the perception of the “discipline” by its own practitioners remained clouded with ambiguity, instability, and at odds with a research-focused university setting.

The prominence of accreditation within the list of concerns in the AAAE survey may be an indicator that the priorities of the membership were askew. Accreditation, while important, is a consequence not a producer of consensus, content, consistency and standards. Disciplinary consensus can be defined as a mutual understanding of “(1) a circumscribed knowledge base, (2) research methodology, (3) content and procedures for training, and (4) professional, scholarly journals and association(s)” (Riggio 2013, 10). Consensus establishes a knowledge stream and the necessary energy to advance a collection of degree programs into a discipline. Accreditation is granted to an established discipline-department because of consensus in each of these and many additional points. Accreditation does not create credentials, it rewards them.

Sixteen years after the AAAE survey, and a full 25 years after the Buffkins’ memo, a 2007 study was conducted by Gary Beckman (2007) to examine “present efforts, obstacles, and best practices” within arts entrepreneurship curricula. He determined that the interest in this field was “strong, widespread, and rapidly growing,” (87) but concluded that the lack of consensus and conceptual clarity was continuing the cripple its development into a mature discipline. This assessment comes with a caveat,

however. Arts administration literature claims that arts entrepreneurship is a subfield (Arts Administration 2012, 3). If this is correct, the Beckman study casts a long shadow over the field for it showed that within the 25-year span between it and the Buffkins memo, little had been done to correct the arrested development of arts administration as a discipline. If, however, arts entrepreneurship is not a subfield but an emerging and independent discipline, as Beckman claims, the Beckman study represents a natural growth point of an emerging discipline.

In 2008, one year after the Beckman study, a symposium on the State of the Field of Cultural Management was held in Helsinki as a result of “informal conversations among scholars and practitioners” (DeVereaux 2009, 235). Its central aim was “to examine the field of arts and cultural management from the perspective of pedagogy and training” (2009, 236) and it led to a “partnership among a few researchers interested in more formal exploration of cultural management, the state of the field, and its future development” (236). Resultant recommendations reinforced the need to develop “theories and methods unique to the field of cultural management” (DeVereaux 2009, 236). The AAAE (2012) equates cultural management with arts administration and lists cultural policy and cultural planning among its subfields. This conference provided further evidence that the struggle for overarching theory, a Kuhnian fundamental need for disciplinary status, continued within the arts administration/cultural management community.

What does this mean for arts entrepreneurship? Questions linger regarding the very name and academic home of this field of study. Are arts administration and arts entrepreneurship interchangeable, slight variations of a central theme or distinctively

different? Is it/they primarily an arts or business field? Røyseng (2008) asserts that up until approximately 20 years ago, arts administration was a subunit of business administration (37). Beckman (2014) holds that arts entrepreneurship is an emerging discipline in its own right, completely independent of arts administration. Since political lobbying and advocacy for arts policy are activities within both of these fields, students may be better served if it were a subunit of Public Administration. Those that maintain that arts literacy is the framework upon which innovative courses must be layered suggest that it should be housed in the Fine Arts school (Keller 2014). There is lack of consensus about the appropriate academic home of arts entrepreneurship. This would suggest that arts administration is not its academic mother.

Additionally, the formality of the arts entrepreneurship curriculum is inconsistent and includes elective courses, certificate programs, and fully-fledged degrees from accredited institutions. At times the coursework has been a collection of service courses imported from the business school, alleviating the need for additional faculty within the Arts school (Beckman 2007, 90; DeVereaux 2009; Brkić 2009). It has often layered core business courses with a course or two in entrepreneurship, and an internship (2007, 91; Kirchberg and Zemblyas 2010; Mankin et al. 2006). A new trend is for arts schools to hire dedicated arts entrepreneurship faculty. For example, in 2012, Gary Beckman was hired to implement the arts entrepreneurship initiative at North Carolina State University. In the same year, Dave Cutler was hired as the music entrepreneurship faculty within the School of Music at the University of South Carolina. Both are considered national leaders in the field and their tenure is less than 4 years old.

Arts entrepreneurship is an interdisciplinary study, one that is difficult to translate into a Kuhnian discipline or market to higher education's leadership (Beckman 2007, 90). Additionally, it has lacked the consensus within the elements consistent to Riggio's framework. However, as an example of interdisciplinary education, it has value and may be the trend of the 21st century.

The Value of an Interdisciplinary Education

Consensus within an interdisciplinary program brings unique challenges. The reliance upon different schools of thought and practice threaten intellectual harmony. Consequently interdisciplinary curricula struggle for acceptance within the academic community. Basic questions, including assignation of a home department, make them difficult to administer within the rigid hierarchical structure of the modern university.

Dobel (2001) examined curricular irregularities through Kuhn's paradigm theory and posited that the polemic behavior associated with changing paradigms defines academia, producing both positive and negative effects. First, the polemic activity can propel a content area towards disciplinary status since it drives the theory towards a knowledge center. "The drama of battling paradigms provides energy and focus for intellectual battles, scholarly journals, foundation grants and even founding schools" (167). He cautioned however, that polemics which defend new while rejecting outmoded paradigms discourage synthesis and cumulative thought, and encourage a misguided conviction that "institutions can escape history and start anew with a transforming program" (167). Dobel suggested that it is best to modify, not completely discard the status quo.

In 2007, the Association of American Colleges and Universities (AACU) published a statement that supports Dobel's tempered response to Kuhn's discipline-centric paradigm theory.

To help students achieve the essential learning outcomes, it will be necessary to spend time, across all levels of school and college education, revisiting the larger purposes of education and rethinking the kinds of connections across disciplines and levels of learning that will best prepare graduates for a complex and fast-paced world. (AACU 2007, 20)

The discipline-department, the long-held organizational structure for higher education, may be experiencing a paradigm shift of its own. As the AACU statement shows, language has emerged that supports an interdisciplinary approach to modern education. Instead of creating a new discipline from the ground up, binding courses from various disciplines into a new field of study is the prescribed approach to a modern education. Practice, which is often several cycles behind theory, is bound to follow. In order to understand the movement that is afoot, a clear definition for "interdisciplinary" must be established.

Merriam-Webster defines interdisciplinary¹² as "involving two or more academic, scientific, or artistic disciplines." Interdisciplinary programs in higher education have increased in recent years (Klein 2010, 15) and many colleges and universities now offer a bachelor's degree in Interdisciplinary Studies, allowing students with large but unproductive transcripts to bind courses from various disciplines into one curriculum. Typically, these degrees include a level of flexibility not found in traditional discipline-

¹² The word was coined in 1937 (Harper 2014) with gradual acceptance; the Funk and Wagnall's 1970 dictionary still did not include the word.

specific programs since they are designed for customization. For instance, the Interdisciplinary Studies degree at Valdosta State University is restricted to students whose graduation from a typical B.A. or B.S. program has been derailed by life or academic challenges¹³. For these students, “interdisciplinary studies” is a misnomer; only the capstone course requires any integration of the curriculum. A better title may be “multidisciplinary,” since culling together hours into a degree supersedes a systematic synthesis of knowledge streams.

This multidisciplinary approach differs from the strict definition of interdisciplinary practice. In order to note the distinction, a current trend is to replace the term *interdisciplinary* with *interdisciplinarity*. Interdisciplinarity is the amalgam of “integration, collaboration, complexity, critique, and problem solving [resulting in] differentiated forms of disciplinary interaction, motivations for teaching and research, degrees of integration and scope, modes of interaction, and organizational structures” (2010, 15).

The arts exhibit interdisciplinarity at their core. For example, music study has traditionally integrated:

- literary studies including syntax, interpretation, and mastery of diverse modern languages,
- hard sciences including acoustics, physiology and mathematics,
- and Kuhn’s “soft sciences,” namely history, psychology and sociology (Klein and Parncutt 2010, 133).

¹³ The “non-traditional track” is limited to active duty military or students returning to school after at least a 2-year break. The “traditional track” is designed for students who have a minimum GPA of a 2.5 and who need at least 30 credit hours for graduation.

Modern musical study (post-1950) has a much broader expanse and includes:

Acoustics, aesthetics, anthropology, archaeology, art history and theory, biology, composition, computing, cultural studies, economics, education, ethnology, gender studies, history, linguistics, literary studies, mathematics, medicine, music theory and analysis, neurosciences, perception, performance, philosophy, physiology, prehistory, psychoacoustics, psychology, religious studies, semiotics, sociology, statistics, and theory (Klein and Parncutt 2010, 138)

Integration of seemingly disparate knowledge streams within the arts is neither a contrived or new fad. It is integral to the holistic analysis which drives artistic activity and has led to new disciplines based on the interdisciplinarity model. Ethnomusicology, for instance, is a widely recognized discipline wherein music is the vehicle for anthropological and sociological study. Systematic musicology is a generalized approach to a humanities-centric study of “music philosophy, aesthetics, psychology, sociology, acoustics, computing and physiology” (139). In the visual arts, a single canvass can concurrently merit the analysis of a specific genre, artist, time frame, culture or technique (140). Thus, pluralism in artistic study is engrained in its theory and practice, and “the question is not so much what is new or old, or what needs to be replaced or superseded, but rather how each perspective can be enriched by the presence of the other” (144).

The arts, and specifically music, exhibit the hallmarks of interdisciplinary study and are primed for expansion in this area. This is not the end goal however, but may be the means. The 21st century question is how to translate this rich field of study into a modern job. Unless academics answer this question for themselves, they will be hard pressed to communicate the relevance of musical study to students, parents, legislatures,

and the public sphere. Without this introspection, any modification to the curriculum that connects the ill-fitting 19th century conservatory model to the 21st century labor market will prove difficult to craft, garner support for, or implement. If arts entrepreneurship is ushering in a paradigm, commitment to interdisciplinarity is the key.

Theory which guides collaborative or interdisciplinary processes is still emerging (O’Leary and Vij 2012; Smith 2011; Kettl 2006). Organizations which advocate for interdisciplinary responses to complex social problems argue that the need is evident (Kania and Kramer 2011; Kania and Kramer 2013; Nee and Jolin 2012; Hanleybrown, Kania and Kramer 2012). However, higher education is, in the purest sense of the word a conservative organization. While its content and faculty may be notoriously liberal on many fronts, there is an entrenched resistance to change of process, curricula or theory. Dobel (2001) underscores this point when he stresses the polemic nature of Kuhnian paradigm shifts. If the 21st century charge is to create an interdisciplinary arts curriculum that meets Kuhnian standards and AACU recommendations, then this requires a philosophical change to the centuries old discipline-department organizational structure and the traditional arts curriculum it maintains.

The challenge for arts interdisciplinarity is intensified since other “academics tolerate the performing arts disciplines, but have never embraced them as one of their own” (Keller 2014, 15). Other academic schools are reluctant to acknowledge the fine arts as a scholarly or intellectual equal (2014). Artists have not been proactive in countering this bias. Performers have grown accustomed to the limelight and suspect it gives them a free pass to operate outside of academic rules of scholarship (2014). Consequently, academics “don’t respect performers because performers don’t publish, at

least not by any traditional academic definition” (2014, 15). Additionally, the arts are not rigid 3-hour courses which teach unalterable physical laws or widely accepted best practices in business. They are not “a practice of agreement or disagreement, but a proliferation of possibility” (2014, 16). Yet that possibility has been molded and perhaps whittled to fit within the conservatory model. From philosophical and logistical standpoints, an interdisciplinary approach is a tough sell, even for arts faculty.

In an economic climate where universities are making vertical cuts and eliminating entire degree programs, based on data not emotion, the arts are vulnerable. One way to ensure their survival is to integrate with programs housed in other schools, making their removal an act that would affect enrollment in courses campus wide and thereby many departments (Keller 2014, 17).

A less pessimistic and more intriguing rationale for embracing an interdisciplinary approach is the “sparkling glow” (Baker and Baker, 2012) that results from the interaction of disparate disciplines. An increasingly popular choice is to shore up music programs with coursework in entrepreneurship. What does entrepreneurship mean in that context? Each of these words, “arts” and “entrepreneurship,” is difficult to define (Beckman 2014).

Arts, Entrepreneurship and Administration Defined

“Arts” is a global term that describes a product, a philosophy, an approach, a world view, a discipline, an ethos, an aesthetic, a skill, a talent, a pursuit, an economic engine, a cultural right, a personal and group identity, a language, and a kinesthetic expression of an intangible essence among and to others. As described earlier, it is interdisciplinary by nature and is simultaneously invasive and welcoming.

Some economists posit that “creativity is the next capitalist frontier” (Lanning 2013, 15) (Nivin and Plettner 2009; Postrel 2003; Pink 2005) and that we are moving from the Information Age to the Creative Age (Florida 2002). Pink suggests that the last few decades have belonged to a certain kind of person with a certain kind of mind—computer programmers who could crank code, lawyers who could craft contracts, MBA’s who could crunch numbers. But the keys to the kingdom are changing hands. The future belongs to a very different person with a very different mind—creators and empathizers, pattern recognizers, and meaning makers. These people—artists, inventors, storytellers, caregivers, consolers, big picture thinkers—will now reap society’s richest rewards and share its greatest joys. (Pink 2005, 2)

In other words, the artistic product, coupled with an entrepreneurial spirit may be the future of the 21st century global marketplace.

The root meaning of entrepreneurship is equally complex. Shane and Venkataraman (2000) attempted to define its theoretical framework and questioned the common practice of summarizing entrepreneurship as “the relative performance of individuals or firms in the context of small or new business” (217). They defined “the field of entrepreneurship as the scholarly examination of how, by whom, and with what effects opportunities to create future goods and services are discovered, evaluated and exploited” (218). As described, entrepreneurship is more than a practice which requires an organization-laboratory; it is also a behavior and a theoretical study. Their article caused a stir in the literature. Erikson (2001) responded by citing Hornaday (1992) who conceptualized “economic innovation, organization creation, and profit seeking in the

market sector as the core dimensions of entrepreneurship” (12). Erikson then went on to couch entrepreneurship in economic terms, requiring opportunity, theory, and resources (12). Zahra and Dess (2001) agreed that the study of entrepreneurship lacked grounding theory, and suggested that an important but over looked dimension was “the development of human capital and the enhancement of intellectual capital” (9). Arts entrepreneurship then, combines creativity with human and intellectual capital. This is a formidable force that can impact any environment. As such, it appears to exceed the boundaries of a subfield.

Administration may be defined as the development or management of this human and intellectual capital. Leonina-Emilia and Ioan (2010) detailed an etymology of “administer” which included seemingly disparate meanings such as “serve, lead, caretaker and one who orders” (1020). As such, “administration, as many human efforts, is difficult to define” (2010, 1021) but it includes the contiguous tracks of practice and theory. The practical, pragmatic track includes “administrating or management of the aspects related to society, politics and its subparts” (1021). The theoretical track has resulted in many practical responses, most recently New Public Management which sought “to improve...performance by emphasizing customer service, decentralization, market mechanisms, cross-functional collaboration, and accountability” (Page 2005, 713). Like “arts” and “entrepreneurship,” administration requires context to elucidate its meaning. It may be assumed that when combined, arts administration and arts entrepreneurship result in quite different concepts, supporting the claim by arts entrepreneurship leadership that arts entrepreneurship is independent of arts administration.

Creative Capital and the Modern Workforce

If arts entrepreneurship enhances human and intellectual capital by adding creative capital, there is a tension that emerges. Which takes precedence? Should a graduate, new to the workforce, come with skills that are predominantly artistic with an entrepreneurial capstone; business with an arts capstone; or with a transcript demonstrating exposure to each? An equally valid question is the perception of the potential employer. Would the preferred new employee be one that has vast artistic experience but can learn the business infrastructure; one that understands business theory and practice and has the inherent creativity to apply it to any situation; or one that has sufficient skill (or chops, depending on the audience) in both? The literature shows a schism within the field, with business acumen on one side and artistic nurturing on the other (Kirchberg and Zembylas 2010).

One position maintains that business professionals possess sufficient fiscal and fiduciary training to manage any organization, including the arts (2010). Others suggest that the artistic mission requires a distinctively different model. For example, consensus at the 2008 symposium on the State of the Field of Cultural Management was that “current developments in the field—particularly its embrace of for-profit business principles as a management model—moved it too far from the values of promoting arts and culture” (DeVereaux 2009, 235). Yet others view arts management through a sociological lens, arguing that only artists who have been trained in *logos* and *pathos*, or business and art, have the ethical commitment to manage, or “take care of” (Kirchberg and Zembylas 2010, 2) artistic organizations. “Thus, it is necessary to broaden the discourse...in an interdisciplinary manner by sociological, philosophical, and other

noneconomic perspectives, functions and objectives” (2010, 2) (Keller 2007). Using Heidegger’s discourse about *taking care*, “cultural leadership—now more than ever—[is defined as] advocacy and facilitation, as affordance for world-making activity, as aid for emerging the emergent in the art world” (2010, 3).

Determining the primacy of business or artistic skill is complicated by the perception that artists are reluctant to manage their business affairs. Some non-artistic managers suspect that artists prefer not to be bothered by, or are ill equipped to oversee the financial clay feet of the business. Many arts professionals resent this intellectual slap, while simultaneously taking pride in this perception (Kirchberg and Zembylas 2010; Holzer 2003). They prefer to operate on “a higher ethical plane,” and project an aloofness to the financial needs of their organizations (Kirchberg and Zembylas 2010; Holzer 2003). “The arts are, after all, the product of the Greek muses and the mystique must be preserved and respected; it is vulgar to attend to profit when communing with Terpsikhore and Aeode” (Lanning 2014, 16). Today’s arts professionals don’t have the luxury of relegating their future to non-nurturing financial managers and perhaps they never have. Conversely, financial managers who depend upon a flourishing arts market for their livelihood must begin to nurture and advocate for their artistic employers. Jobs in the 21st century, specifically in higher education are in rescission. The arts economic engine is still a substantial percentage of the local, state and federal Gross Domestic Product, but increasingly, it requires a pioneering, entrepreneurial spirit. The schism needs to be closed and it must begin at the college level. The literature guides the direction.

Mankin et al. (2006) conducted a study of local arts agencies and the data detailing the educational background of their managers were particularly revealing. There were significant differences between public and nonprofit organizations. Nearly 93% of respondents who worked in *nonprofit* arts agencies had a degree in the arts or arts related field; only 62% of *public* agency arts administrators held an arts degree. Of the nonprofit group, 36% had a degree in arts education; none of the public administrators had an educational background. Of those with master's degrees, 63% of the nonprofit managers' advanced degrees came from arts fields; this is significantly higher than the 26% reported by public managers. Fifty percent of all respondents had an arts related master's yet only one of the respondents, or 6% had a graduate degree in business. An interesting note: the respondent with the business master's had a first master's in arts management. A conclusion could be drawn that public agencies, those that create and implement arts policy, are largely staffed by non-artists who have insufficient personal investment to advocate for and promote an artistic culture. Mankin et al. concluded that those with a degree in an arts related field should have increased "credibility...with practicing artists and directors of arts organizations" (93). Mankin's prescription is an attempt to redress the dearth of artistically trained managers in public arts agencies.

A curious finding from the study by Mankin et al. was that while arts management programs were nearly 4 decades old, "having an undergraduate or graduate degree in this field is not a defining characteristic for executive directors of Local Arts Associations" (93). There is a disconnection between perceived best practices (having an arts related degree) and the realized practice (not having an arts related degree).

In Rhine's (2007) study of theatre managers, respondents ranked their university coursework by order of importance to success in the field. The courses that ranked in the top three, Nonprofit Management, Fundraising, and Leadership, are not core courses in Business, nor are they part of the conservatory curriculum. Two that are core courses, Business Law and Marketing, had mixed reviews. Business Law ranked 11 out of 12 and Marketing was the only business foundational course that ranked in the top five (124). While the school of business can support the artistic workforce, practitioners suggest that their needs are not met fully by the business core.

Brkić (2009) maintained that arts training is imperative for effective management in the arts sector, which is dramatically different from a for-profit, widget-centric industry. He encouraged a "Janus Syndrome" with simultaneous interplay between artistic and management concerns in an arts-centric context. This was in stark contrast to Ebewo and Sirayi (2009) who held that training in management should be the framework upon which artistic training is layered. Røyseng (2008) on the other hand, encouraged a separated view, giving the business model primacy in areas such as finance, and allowing artistic best practices to overrule in the creative domain. "The business perspective [is not] subordinated to the arts perspective. Art and business would appear to have fundamentally different perspectives...the legitimacy of the perspectives rest on whether they are used on the tasks they are reserved for" (47).

The data and the lack of consensus in the literature illuminate the crisis in arts higher education: change is warranted but the direction is unclear. Study in the arts, bound to the traditional conservatory curriculum, is not providing the non-musical skills needed for gainful employment in the arts. Therefore, artistic study may no longer lead to

a change in material or social status, nor increased employability, the hallmarks of the educational social contract. The review of the literature reveals a fundamental question, which is manifest in three conjoined strands: Does academia still maintain that the long-held conservatory model is effective for the 21st century music graduate? Is arts entrepreneurship ushering in a correction to the conservatory model, the first significant paradigm change in nearly 200 years? Is the outcome of a new curriculum a workforce that is markedly different from its peers?

Marra and Palmer (2010) conducted a study on liberal arts students' perceptions of their college work. They asserted that employers seek employees with "an integrated understanding of the complexities of the world and workplace" (113). In order to meet these needs, liberal education needs significant reform (113). They concluded that the liberal arts, and subsequently the humanities, should seek to integrate content from diverse disciplines, emphasizing synthesis and the formulation of connected ideas (Marra and Palmer 2010, 113). Albrecht (2011) has suggested that "today's educational institutions must take an innovative approach to combat the current economic challenges by partnering with industry to define industry needs" (17). One new model is addressing these needs. It is being grafted onto the conservatory model, into non-artistic coursework, and in some cases is the basis for new interdisciplinary degrees that seek to address job-readiness concerns. That area of study (or subfield, if arts administration literature is correct) is arts entrepreneurship.

The Iron Cage: Arts Accrediting Bodies

In 1999-2000, the National Association of Schools of Music (NASM) added a statement about entrepreneurial education. "Other goals for the Bachelor of Music

Degree are strongly recommended....students should be especially encouraged to acquire the entrepreneurial skills necessary to assist in the development and advancement of their careers” (Holzer 2003, 36). However, there are very strict guidelines limiting the number of hours that can be imported. A performance degree following the conservatory model cannot support the additional hours that an interdisciplinary degree would require. If a degree includes at least 25% of its content in music, and the school is NASM accredited, that degree is subject to NASM review. If the degree offers at least 25% of its coursework in business, and the Association to Advance Collegiate Schools of Business (AACSB) accredits the school, then the degree is subject to AACSB review. This adds an additional layer to the challenge to the implementation of interdisciplinary coursework within the academic environment. As an example, the Tisch School of Music at New York University has been criticized for making alliances with schools and off-campus groups that lack similar accreditation, thus jeopardizing “accountability and federal and state financial aid distribution” (Keller 2014, 17). If modern education needs to be creative, as the AACU recommends, the reform must extend to the accrediting bodies. Otherwise the schools which may be nimble enough to adapt to modern career demands will be those that lack program accreditation.

Literature Review Conclusion

The literature review has brought forth key points which inform the study that follows. First, an educational contract has survived throughout historic timeframes while maintaining a constant thread: education will pay off in the end. The modern paradigm, which favors workforce readiness, has tested the contract. Music, which adheres to the traditional conservatory model, is misaligned with current needs and the contract is no

longer in play. Second, the creation of curricula resulted in disciplines, departments and schools that became increasingly exclusive in content, language and objectives. This exclusivity is a hindrance to expert recommendations for interdisciplinary education in the 21st century. Third, the survival of the liberal arts and specifically the humanities are threatened on multiple fronts. This is also true for the Fine Arts. Fourth, the rise of arts entrepreneurship is, at the very least, an opportunity for growth and stability within an interdisciplinary context. However, it may represent more: the platform whereby the traditional conservatory model is altered to interface with 21st century workforce needs, reestablishing the contract. Fifth, questions linger about the validity of the claims that arts entrepreneurship is a sub-discipline of arts administration. Sixth, there is a lack of consensus among theorists and practitioners in the field regarding the primacy of artistic training in the non-performance arts sector. Arts managers in the public and nonprofit sectors show significant differences in their educational backgrounds. Finally, accrediting bodies may inhibit innovative degree programs, particularly at the undergraduate level.

The remaining chapters of this paper detail the relationship of these larger topics. A survey instrument was crafted using the guidance of Beckman (2014; 2012; 2007), Keller (2014), Don, Garvey and Sadaghpour (2009), and Dobel (2001). The question regarding the legitimacy of arts entrepreneurship as a discipline drew largely on the guidance provided by Kuhn who set parameters for a disciplinary paradigm; the Buffkins memo which outlined shortcomings in arts administration and which echo Kuhn; the Dorn (1992) article which reiterated the requirements for a discipline; and the Riggio article (2013) which provided a definition of consensus.

Chapter III

METHODOLOGY

Background, Problem, Research Questions

Claims have been made that higher education is not fulfilling its duty as a public good (Sabol 2013; Frodeman and Klein 2000; Graves 2012; Zemsky, Wegener and Massy 2005) and has lost its prime directive to supply society with an appropriately skilled labor pool. As a response, the current trend in higher education is to provide instruction and services that would increase the students' workforce readiness.

In the arts, coursework such as music education, art therapy, and music business have traditionally met this need. Many students who have enrolled in performance and studio arts, however, have been given virtually no guidance on how to make a living in their field. Music, for instance, continues to utilize a modified 19th century conservatory model designed to fulfill the high demand for musician-performers in spite of dramatic shifts in the 21st century labor sector.

Since the turn of the 21st century, arts entrepreneurship has emerged as a new field of study that equips music students with career building skills. It is designed to teach students to approach their artistic product with entrepreneurial behaviors, create revenue through new venture projects, and to capitalize on opportunities within the private, nonprofit and public sectors. This new coursework has been sporadic and delivered in diverse formats, which may in fact lend to its importance. It has been grafted into the conservatory curriculum as a required course or an elective; it is offered as a minor for non-arts and arts majors; it has been established as a baccalaureate degree within a music school. In other words, arts entrepreneurship is seeping into the broad spectrum of curricula at an unprecedented rate.

With the adoption of arts entrepreneurship coursework across the country, three closely linked questions arose regarding the stability of the conservatory model. First, are music faculties aware of the employment challenges of their graduates? Second, do faculties perceive that there is a relationship between the traditional curriculum and employment challenges? Finally, are they aware of modifications occurring within the purview of arts entrepreneurship? Changes to the curriculum often stem from the faculty, but there was insufficient data to document their perception about the sufficiency of the conservatory model, or their satisfaction with their institution's provision of career-centric coursework. A culminating question rested in the coursework itself. Does study in arts entrepreneurship result in career strategies that are markedly different from traditional methods? The field is quite young and analysis of student learning outcomes, when applied in the marketplace, is relegated to future research. It is included here since it represents a final stage of inquiry.

A contiguous question was the validity of arts entrepreneurship as a legitimate discipline. The Association of Arts Administration Educators (AAAE) provided recommended principles and practices for each of the areas within its sphere; it lists “cultural policy, arts advocacy, *arts entrepreneurship*, artist management, cultural planning, public art and entertainment management” (Association of Arts Administration Educators 2012, 3) (emphasis added) as subfields. If arts entrepreneurship is a subfield, is it realistic to expect that it can have a major impact on educational reform? If, however, it is an emergent independent discipline as its leading scholars claim, it may be garnering the energy to transform higher education’s approach to arts curricula. Arts administration, the older field, claims to be the academic mother of arts entrepreneurship. Arts entrepreneurship maintains that it is an emerging discipline independent of arts administration. These two positions cannot exist simultaneously.

The literature review documented arts administration’s struggle to achieve full recognition as an independent academic discipline. It also provided theoretical framework to evaluate the claims that arts entrepreneurship is an emerging discipline, independent of arts administration.

Research Goals

The goal of the proposed research was to analyze

- Faculty perceptions about the relationship between musical skills and non-musical skills when creating a music career,
- Faculty perceptions about the adequacy of the traditional conservatory curriculum for the modern musical career,

- Faculty perceptions about their institution's effectiveness in teaching students how to make a modern musical career,
- Faculty perceptions about what should be modified in or added to the curriculum to prepare students to create a musical career,
- Faculty perceptions about the ability of the national association of schools of music to discourage innovative curriculum,
- Faculty perceptions about the primacy of academic credentials vs. A practitioner's credentials.

Additionally, it analyzed the claim that arts entrepreneurship is an emerging discipline, independent of arts administration.

Survey: Institutional Selection

The study utilized a survey instrument administered to all music faculty of College Music Society recognized institutions in Georgia and its five contiguous states: Florida, Alabama, Tennessee, North Carolina, and South Carolina. The College Music Society's *Directory of Music Faculties in Colleges and Universities, U.S. and Canada* (CMS-D) is published annually and includes the names, rank, and teaching area of all music faculty; contact information for the departments; and an indication of NASM affiliation. Each of these institutions, private, public or municipal, regardless of size and scope, were included in the study.

The music programs within this region represent a broad array of organizational structures, including:

1. Those which place music within multi-disciplinary departments
(e.g., Humanities)

2. Music departments
3. Schools of Music
4. Conservatories

The full hierarchy of music degrees is also found within this region, including

1. Certificates or Minors
2. Associate's degrees
3. Baccalaureate degrees
4. Master's degrees
5. Artist diplomas
6. Doctoral degrees

Finally, this geographical region includes programs that offer:

1. No coursework in arts entrepreneurship
2. Stand-alone coursework in arts entrepreneurship, both required and elective
3. Minors in arts/music entrepreneurship
4. National leadership in the field

Survey: Institutional Review Board and Participant Selection

Preceding implementation of the study, application for oversight was completed through the Institutional Review Board. It was exempted from further review (see Appendix B). The survey instrument was administered to all music faculty, full-time and part-time, tenure track and non-tenure track, who are employed by the identified institutions. This comprised the aggregate sample pool. The sample pool was divided into two distinct groups. The first group included faculty from institutions that have *not* identified by the SAEF as providers of arts entrepreneurship coursework. This subset of

the sample pool was referred to as the Non-AE Participant Group (see Figure 2). The second group or subset included faculty from institutions that the SAEE *has* identified as arts entrepreneurship coursework providers, now referred to as the AE Participant Group. The link to this institutional directory is <http://www.societyaee.org/resources.html>.



Figure 2: The Sample Pool

Participants from each group were selected using the following criteria:

- they were music faculty (adjunct or full-time, non-tenure track or tenure-track) at a college or university that is recognized by the College Music Society in Georgia and its five contiguous states,
- they had teaching or administrative duties.

The following table details the identified institutions and the sample pool, both aggregated and disaggregated (see Table 1). An institutional listing, including the number of pre-identified participants per school is included as Appendix E.

Table 1: Sample Pool, Aggregated and Disaggregated

	AL	FL	GA	NC	SC	TN	Total	Total at 5% response rate	Total at 10% response rate	Total at 15% response rate
AE Institutions	0	1	2	9	1	1	14			
Non AE Institutions	41	53	49	56	25	40	264			
Total Institutions	41	54	51	65	26	41	278			

AE Faculty	0	23	109	353	77	112	674	33	67	100
Non AE Faculty	570	1248	633	585	427	795	4258	212	425	637
Total Faculty	570	1271	742	938	504	907	4932	246	492	738

Survey: Procedures

The AE Participant Group (AEPG) and the Non-AE Participant Group (NAEPG) were contacted via email, using the information provided in the CMS-D, Volume 2012-13, or publically available on each institution’s website. Where there was a discrepancy between the two sources, the website served as the standard.

The email included a letter of invitation (see Appendix C) to the survey (Appendix D) and a link to the survey, which was facilitated by Valdosta State University’s Qualtrics access portal. The survey remained active for 18 days, with a reminder to participants sent on days 7 and 14. Respondents were not be contacted for follow up questioning. Respondents were informed that voluntary consent was implied by their completion of the survey, and that by completing the survey, they were certifying that they were age 18 or older.

Using the link provided by Qualtrics, the survey was anonymous and untraceable to home institution. To further protect the identity of the participant, the home state was excluded from the demographics portion of the survey.

Survey Content and Analysis

The survey instrument included 12 questions designed to ascertain the perceptions of the faculty as detailed on page 66. The AEPG survey included an addendum comprising two open-ended questions relating to the disciplinary status of arts entrepreneurship. The survey instrument utilized a modified Likert scale and many

questions provided space for an open-ended response. The perspectives portion of the survey was followed by 13 demographical questions including:

- Gender
- Age
- Years of university teaching
- Full time or part-time status
- Tenure status
- Faculty rank
- Faculty Credential (degrees)
- Primary Teaching Area
- Faculty/Administrator status
- Size of the institution
- Controls of institution (Public or Private)
- The scope of the department (School, Department, etc.)
- The highest music degree offered by the institution

The two groups, the AE Participant Group (AEPG), the Non-AE Participant Group (NAEPG) were compared using descriptive and inferential statistics, specifically the *t* test. This was followed by inferential statistical analysis that responded to two general research questions embedded in the survey: (1) Would AEPG respondents indicate that there is a deeper relationship between non-musical skills and a successful music career than NAEPG respondents? (2) Would AEPG respondents indicate the need for an adaptation of the music curriculum more than NAEPG respondents?

Using the data provided by respondents, inferential statistics were used to answer these questions. The responses were contrasted using ANOVA. ANOVA was chosen instead of regression analysis because of the potential that interactions between background variables and AE/Non-AE status may reveal clusters of interest. This was followed by ANCOVA tests using these background variables as covariates.

Many of the 12 questions included room for open-ended responses which allowed the respondent to reflect upon the content of the question. These were not subject to quantitative analysis, but added richness to the quantitative measures.

The disciplinary question of AE was guided by theory (Kuhn 1962; Dorn 1992; Riggio 2013) and reduced to four standards: content, core competencies, research, and credentialing. Because of the newness of the field, literature is scant. At writing, the *Journal of Arts Entrepreneurship* and the *Journal of Arts Entrepreneurship Education* are preparing their inaugural volumes. *Artivate*, a journal dedicated solely to the field, has completed its third volume. AE's professional association, the Society for Arts Entrepreneurship Educators held its inaugural conference in June 2014. Little has been generated which reflects the current opinion of this subgroup. Given the constraints of the literature and the age of the professional association, consensus among arts entrepreneurship educators was explored through the addendum to the AE Participant Group survey; a comprehensive review of the journal literature; and a review of faculty credentials within the field.

Standard One, or consensus about content, was explored through the first open-ended question in the addendum to the AEPG survey. Respondents were asked to detail the fundamental content that AE coursework should deliver to students.

Standard Two, or consensus regarding core competencies, was explored through the second and final open-ended question in the addendum to the AEPG survey. Responses to both questions were reviewed for emerging themes. These themes were summarized, and specific word counts were included to validate, invalidate, and augment the summary of the responses.

Standard Three, or scholarly research, was explored through a comprehensive review of articles in the first three volumes of *Artivate*. The articles were reviewed for consistency of overarching themes. These themes were summarized, and specific word counts were included to validate, invalidate, and augment the summary of the responses.

Finally, using the CMS directory and institutional web sites, the credentials of AE-specific instructional faculty within the sample pool were detailed. Together, these indicators informed the analysis of the claim that AE is an independently emerging discipline.

Storage of all Data

The data obtained through the surveys are stored on the researcher's password-protected and firewalled-protected office computer. Data will be destroyed either when the work is no longer a viable project or 7 years after the completion of the dissertation or subsequent publications.

Chapter IV

DATA ANALYSIS

Introduction

The purpose of this study was to explore music faculty perceptions about (1) the employment challenges of their graduates; (2) the relationship between the conservatory curriculum and these employment challenges and; (3) the increasing prominence of arts entrepreneurship. Additionally, it was designed to address some fundamental questions about the legitimacy of arts entrepreneurship as an emerging discipline. Specific research goals included an analysis of:

- Faculty perceptions about the relationship between musical skills and non-musical skills when creating a musical career,
- Faculty perceptions about the adequacy of the traditional conservatory curriculum for the modern musical career,
- Faculty perceptions about their own institution's effectiveness in teaching students how to make a modern musical career,
- Faculty perceptions about what should be modified in or added to the curriculum to prepare students to create a musical career,
- Faculty perceptions about the ability of the National Association of Schools of Music to discourage innovative curriculum,
- Faculty perceptions about the primacy of academic credentials vs. a practitioner's credentials.

The primary means of analysis was a faculty survey that was administered to two groups: the Non-AE Participant Group (NAEPG) and the AE Participant Group (AEPG). The NAEPG was the largest, comprising 264 institutions. It was populated by colleges and universities in Alabama, Florida, Georgia, North Carolina, South Carolina and Tennessee which were (a) included in the College Music Society's *Directory of Music Faculties in Colleges and Universities, U.S. and Canada*; and (b) not previously identified by the Society for Arts Entrepreneurship Educator's as providers of arts entrepreneurship coursework. The AEPG was significantly smaller and comprised only the 14 institutions that were excluded from the NAEPG. Each of the AEPG schools were known providers of arts entrepreneurship coursework, as detailed by the Society of Arts Entrepreneurship Educators.

There were significant differences between the institutional characteristics of the two groups. The NAEPG varied widely, ranging from community colleges to Research I flagship institutions such as the University of Georgia. The NAEPG can be characterized by a review of the institutions in Alabama; 100% of AL schools were included in the NAEPG (none of their schools are known providers of arts entrepreneurship coursework). Among its 41 institutions, the average acceptance rate was 83.78% ranging from 100% at the community colleges to 35% at Tuskegee University. As a state, Alabama averaged 16.1 music faculty per institution.

Conversely, the AEPG largely comprised private and public educational powerhouses such as Belmont, Duke, UNC-Chapel Hill and Wake Forest. It averaged 48.14 music faculty per institution, nearly 300% more than the NAEPG schools in Alabama. The average acceptance rate of the AEPG is 52.4%, ranging from 10.8% at

Duke to 82% at Belmont. Additionally, each of the AEPG institutions were fully comprehensive; all but two offer the Ph.D. or other terminal degree and 11 of the 14 schools offered graduate degrees in music. The institutional characteristics of the two groups was significantly different.

The survey was administered to the two groups on Tuesday, January 20, 2015 at 9:45 AM, with reminders on January 27, 2015 at 9:40AM and February 3, 2015 at 9:40 AM. By the 15th day, the response rate exceeded the expectations of the study, and no further reminders were sent.

The AEPG (N = 694) realized an email failure rate of 6.19% or N = 43, adjusting the total population to N = 651. The study realized an AEPG response rate of N = 99 or 15.2%. The NAEPG (N = 4,250) realized an email failure rate of 4.72% or N = 201, adjusting the total population to N = 4049. The response rate was N = 574, or 14.17%. These response rates lay within the norm of a typical response rate of email surveys (see Table 2).

Table 2: Response Rates

	Unadjusted Sample Size	Email Failure	Adjusted Sample Size	Realized Response Rate
NAEPG	N = 4,250	N = 201	N = 4049	14.17%, N = 574,
AEPG	N = 694	N = 43	N = 651	15.2% , N = 99

Analysis of Survey Question 1

The first question of the survey established a framework for the instrument; provided context for the remainder of the questions; and was foundational to the specific research goals of the study. *How would you describe the career opportunities of your performance graduates?* The data revealed that respondents from the AEPG and the

NAEPG are pessimistic about the job market that their graduates face, the depth of which will be disclosed in Chapter 5. The negative outlook was especially pronounced among adjunct faculty. Additionally, there was no statistical difference between the two groups; attending an aspirational school is not offsetting the difficulties that today's music graduates face.

Table Group 3: Descriptive Statistics, Q1

#	Answer	Response	%
1	The worst it's been in a long time	12	13%
2	Somewhat worse than in the past	38	41%
3	Unchanged from the past		
4	Somewhat better than in the past	19	21%
5	Much better than in the past	2	2%
Total		535	

Statistic	Value
Min Value	1
Max Value	5
Mean	2.52
Variance	0.82
Standard Deviation	0.91
Total Responses	535

Given the extreme differences between the institutional characteristics of the NAEPG and the AEPG, a

Statistic	Value
Min Value	1
Max Value	5
Mean	2.58
Variance	1.06
Standard Deviation	1.03
Total Responses	92

Q1	Between Groups	Sum of Squares	df	Mean Square	F	Sig
1	The worst it's been in a long time	218	62	3.52	.241	.624
2	Somewhat worse than in the past	565.925	625	.905		
3	Unchanged from the past	566.144	626	.905		
4	Somewhat better than in the past		70	13%		
5	Much better than in the past		12	2%		
Total			535	100%		

inferential testing (see Table 4) showed no statistical difference between the two groups at the $P < .05$ level [$F(1,625) = .241, p = 0.624$].

Descriptive statistics detailed the lack of variance between the responses of these two groups and both reported that career opportunities are in a downward spiral. The

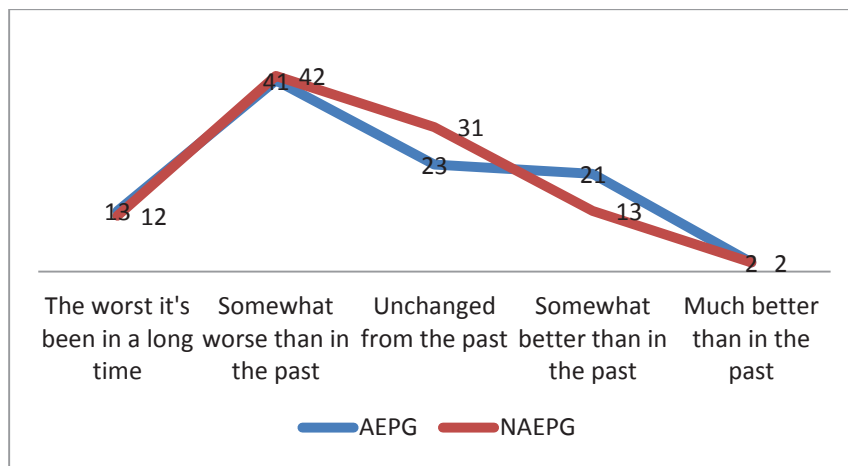
AEPG and the NAEPG were nearly identical in their assessment of a depressed job market. When the responses were aggregated, 54% of each group reported that conditions are worse than the past. Most of the respondents who asserted that conditions are unchanged (AEPG 23%; NAEPG 31%) revealed a pessimism in their open-ended responses. For them, “unchanged,” reflects a continued negative trend: the job market is as bad as it ever was. Perhaps the most revealing of the descriptive statistics was that less than a quarter of the respondents (23% of the AEPG; 15% of the NAEPG) reported that career opportunities are better than in the past. The data were clear; according to the respondents, the career prospects for music graduates are shrinking.

These data create an ethical dilemma for the academy. How can performance study based solely on traditional models be justified in light of (a) demands for employability and (b) amassing student debt of music students? Is arts entrepreneurship offsetting the career opportunities? If so, there should be variance between the two groups, those that offer AE and those that do not.

The significant finding in the data from Question 1 was the lack of variance between the groups. The AEPG, comprised only of faculty from top institutions within their respective States, responded in a way that was not statistically different from their NAEPG institutional peers (see Table 4). This was stunning. If the respondents were correct, (a) training and graduation from an aspirational school has not insulated graduates from current career challenges; and (b) arts entrepreneurship is not effectively offsetting these challenges. This potentially revises the assumption that an alma mater’s reputation is a decisive factor in the success of its music alumni. While the threshold for

success may be historically different between the two student groups, the data suggested that the market is altered across the spectrum.

Additionally, the data did not suggest that arts entrepreneurship coursework is having a substantial positive impact on the career opportunities of the performance graduates. AEPG respondents were no more optimistic than their NAEPG peers. A percentage-based graph illustrated the negative perceptions of each of these institutional groups (see Graph 1).



Graph 1: AEPG vs. NAEPG, Percentage Based, Q1

ANCOVA testing (see Appendix F for full list of demographic covariates) revealed that differences in faculty demographics such as age, years of service and teaching specialty; and institutional characteristics such as size, and levels of music degrees offered were insignificant predictors of statistical variance. A statistical difference at the $P < .05$ level was realized when faculty status (full time or part time) was tested [$F(1,515) = 4.716, p = 0.030$] (see Table 5).

A crosstab analysis of full time and part time faculty showed that adjuncts were much more pessimistic about the career opportunities in today's arts market. While 52.8% of full time faculty expressed that career opportunities were worse than in the past,

only 9.7% felt that “it’s the worst it’s been in a long time.” For adjunct faculty, the picture is much bleaker. This will be described fully in Chapter 5. More than 60% of them responded that things were worse, but 23.5% described conditions as the worst (see Table 6).

Table 6. ANOVA—Full Time and Part Time Faculty, Q1

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Intercept	62.430	1	62.430	70.514	.000
F:Age	.285	1	.285	.322	.571
F:YrsTch	1.117	1	1.117	1.262	.262
F:Ft/Pt	4.175	1	4.175	4.716	.030
F:TchSpec	.384	1	.384	.433	.511
I:SzEnrlm	.436	1	.436	.493	.483
I:Pvt/Pub	2.701	1	2.701	3.051	.081
I:MusDeg	1.241	1	1.241	1.401	.237
group	.331	1	.331	.373	.541
Error	448.881	507	.885		
Total	3698.000	516			
Corrected Total	462.992	515			

a. R Squared = .030 (Adjusted R Squared = .015)

		1	2	3	4	5	Total
Full Time	Count	42	186	131	66	7	432
	Percentage	9.7%	43.1%	30.3%	15.3%	1.6%	100%
Part Time	Count	23	39	23	10	3	98
	Percentage	23.5%	39.8%	23.5%	10.2%	3.1%	100%
Total	Count	65	225	154	76	10	530
	Percentage	12.3%	42.5%	29.1%	14.3%	1.9%	100%

This was not a surprising data set. The plight of adjunct instructors has spurred a national conversation about part time employment equity in higher education, and resulted in a call for reform. Many part timers weave together multiple jobs from diverse revenue streams, trying to financially survive until they land a full-time appointment in a college or university. They embody the entrepreneurial musician, but often by necessity, not by choice. Upwards of 63% of part time faculty responded that things are worse than

in the past, compared to 52% of full time faculty. The adjuncts have a street-level understanding of the job market and their outlook was grim.

In the open ended responses, the root word “entrepreneur” was cited N = 6 (7.79%) times by AEPG faculty. In each case, they characterized it as a positive development in the curriculum, e.g., “Our graduates have far more opportunities now than in the past to make their own careers in an entrepreneurial way...” The NAEPG cited “entrepreneur” N = 15 (3.125%) times, and also with a positive connotation, e.g., “Viable performance opportunities are no longer limited to major orchestral ensembles or military bands. There is an entrepreneurial attitude that pervades our industry, which allows for (and demands) greater creativity.” “Opportunities in the traditional sense (posted opening) remain about the same. I believe that for performance majors to be successful in ANY career, they must have a spirit of entrepreneurship and a feeling of responsibility and investment in their own careers.” Analysis of the data from Q1 revealed that career opportunities for graduates are not plentiful but that the entrepreneurial movement is seeping into the conversation.

Analysis of Survey Question 2

The second question related to the first research goal, “faculty perceptions about the musical relationship between musical skills and non-musical skills when creating a musical career.” It introduced non-musical skill sets, and encouraged the respondent to think beyond the traditional music curriculum. Additionally, it was the entry point for “entrepreneurship” into the survey. *Consider the following non-musical skill sets. Which*

is more important when building a musical career? (Please rank 1-4, with 1 being the most important). This question placed entrepreneurship beside less “trendy” options: marketing skills, personal skills, business skills (see Table Group 7). Descriptors for each of the larger terms were included to establish contextual guidelines.

The data revealed that while there was consensus about which skills were most important (Personal) and which is least important (Business), there was indecision about the benefit of entrepreneurial skills to the modern career. The lack of commitment to entrepreneurial skills was prevalent among both groups. This was a significant finding since the provision of entrepreneurial coursework was the single indicator that dictated the disaggregation of the sample pool into the AEPG and the NAEPG.

Table Group 7: Descriptive Statistics, Q 2

	#	Answer	1	2	3	4	Total Response
A.F. Participant Group	1	Marketing Skills (i.e. networking, self-promotion, agent selection, etc.)	14	33	26	11	84
	2	Personal Skills (i.e. likability, dependability, appearance, health, work ethic, etc.)	52	16	10	7	85
	3	Business Skills (i.e. contract negotiations, financial management, tax reporting, etc.)	7	11	18	46	82
	4	Entrepreneurial Skills (i.e. strategic ambition, creating revenue, attracting funding, etc.)	17	27	30	17	91
		Total	90	87	84	81	-

Statistic	Marketing	Personal	Business	Entrepreneurial
AEPG				
Min Value	1	1	1	1
Max Value	4	4	4	4
Mean	2.40	1.67	3.26	2.52
Variance	0.85	0.96	0.98	1.01
Standard Deviation	0.92	0.98	0.99	1.00
Total Responses	84	85	82	91

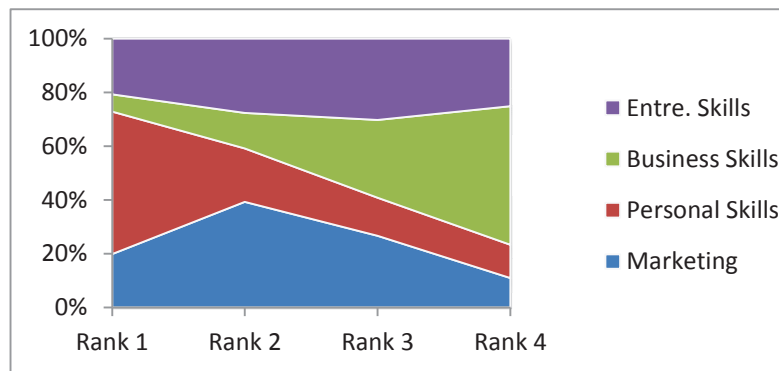
NAE Participant Group	#	Answer	1	2	3	4	Total Responses
	1	Marketing Skills (i.e. networking, self-promotion, agent selection, etc.)	106	200	130	52	488
	2	Personal Skills (i.e. likability, dependability, appearance, health, work ethic, etc.)	268	102	73	64	507
	3	Business Skills (i.e. contract negotiations, financial management, tax reporting, etc.)	32	67	151	249	499
	4	Entrepreneurial Skills (i.e. strategic ambition, creating revenue, attracting funding, etc.)	108	137	147	127	519
	Total	514	506	501	492	-	

Statistic NAEPG	Marketing	Personal	Business	Entrepreneurial
Min Value	1	1	1	1
Max Value	4	4	4	4
Mean	2.26	1.87	3.24	2.56
Variance	0.84	1.16	0.84	1.15
Standard Deviation	0.92	1.08	0.91	1.07
Total Responses	488	507	499	519

The descriptive statistics showed that the majority of the AEPG ranked Personal Skills (N = 52 or 57%) first. Business Skills were clearly ranked last, with N = 46 or 56% giving it the lowest ranking. The placement of Marketing and Entrepreneurship was less clear. A total of 47 respondents placed Marketing Skills in the first or second slot; 44 preferred Entrepreneurial Skills. Thirty-seven placed Marketing Skills in the third or fourth slot; 47 selected Entrepreneurial Skills.

The range between the first and last place rankings of the non-musical skills also informed the analysis. The range between the first and last rankings for Personal Skills was 45, followed by 39 for Business. Each was clearly ranked in the first and last slots. There was a 22-point range for marketing, and only a 13-point range for entrepreneurship. This implied that there was a lack of consensus about the importance of entrepreneurship when compared to the other non-musical skills. It is curious that the AEPG respondents, who represent schools with an entrepreneurial component, were equally uncertain of its value.

The NAEPG aligned with the AEPG when awarding first and last place slots. Personal Skills (N = 268 or 52%) were ranked the highest and Business Skills (N = 249 or 49.89%) were ranked last. Marketing skills were ranked second, with 200 or 40% of the respondents placing it behind Personal Skills. The opinion about entrepreneurship remained murky, however; it was nearly evenly divided between the four rankings, a range of only 39, compared to 148 for marketing, 195 for personal skills or 217 for business. This demonstrates that neither the NAEPG nor the AEPG respondents demonstrated consensus about the importance of entrepreneurship as a non-musical skill set. As Graph 2 shows, Marketing Skills peaked in the second place slot; Personal Skills declined sharply after its first place ranking; Business Skills sharply increased toward fourth place and Entrepreneurial Skills remained relatively flat across the rankings.



Graph 2: NAEPG Area Graph of Skills, Q2

Question 2 was presented as a series of rankings; each person selected each of the four answers. As such, it did not yield reliable significance testing. The ANOVA test is included here for informational purposes (see Table 8).

Table 8: ANOVA Testing, Q2

		Sum of Squares	df	Mean Square	F	Sig.
Q2_1	Between Groups	1.984	1	1.984	2.364	.125
	Within Groups	441.363	526	.839		
	Total	443.347	527			
Q2_2	Between Groups	3.803	1	3.803	3.420	.065
	Within Groups	606.044	545	1.112		

	Total	609.846	546			
Q2_3	Between Groups	.265	1	.265	.316	.574
	Within Groups	450.922	537	.840		
	Total	451.187	538			
Q2_4	Between Groups	.883	1	.883	.782	.377
	Within Groups	633.753	561	1.130		
	Total	634.636	562			

Analysis of Survey Question 3

The third question was designed to drill deeper into the importance of non-musical skills and was relative to the first research goal. In Question 2, the respondents were asked to create a hierarchy of nonmusical skills. In Question 3, they were asked to conflate that construct with musical skills, creating a new hierarchy of importance. *Which is more important when building a musical career: musical skills or the above non-musical skills?* The data revealed nearly identical responses from both groups. The majority asserted that these skills are equally important, or perhaps that musical skills are slightly more important. This finding was significant since it documented the respondents' assertion that musical skills alone are insufficient for success in a musical career. It also established a baseline for subsequent questions that probed the availability of coursework dedicated to these nonmusical skills.

Table Group 9: Descriptive Statistics, Q3

	#	Answer	Response	%
AEPARTICIPANTGROUP	1	Musical skills are only important	0	0%
	2	Musical skills are mostly important	33	35%
	3	Musical skills and non-musical skills are equally important	53	57%
	4	Non-musical skills are mostly important	7	8%
	5	Non-musical skills are only important	0	0%
		Total	93	100%

Statistic	Value
Min Value	2
Max Value	4
Mean	2.72
Variance	0.36
Standard Deviation	0.60
Total Responses	93

	#	Answer	Response	%
NAEPARTICIPANTGROUP	1	Musical skills are only important	4	1%
	2	Musical skills are mostly important	203	37%
	3	Musical skills and non-musical skills are equally important	315	58%
	4	Non-musical skills are mostly important	20	4%
	5	Non-musical skills are only important	1	0%
		Total	543	100%

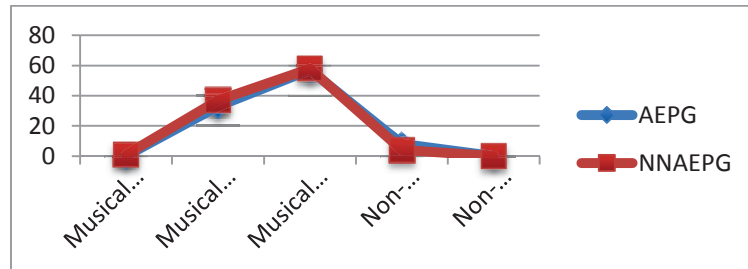
Statistic	Value
Min Value	1
Max Value	5
Mean	2.65
Variance	0.33
Standard Deviation	0.57
Total Responses	543

Table 10: ANOVA Testing, Q3

		Sum of Squares	df	Mean Square	F	Sig.
Q3	Between Groups	.373	1	.373	1.125	.289
	Within Groups	209.947	634	.331		
	Total	210.319	635			

Significance testing revealed (see Table 10) no statistical difference at the $P < .05$ level between the AEPG and the NAEPG [$F(1,634) = 1.125, p = 0.289$]. Descriptive statistics suggested (see Table Group 9) that the responses of the two groups were nearly exact. In the AEPG, no respondents selected “musical skills are only important;” only 4 from the NAEPG ($< 1\%$) selected that answer. Additionally, there was a mere 2% point difference between the two groups for the option, “musical skills are mostly important;” a 1% difference between “musical and nonmusical skills are equally important;” and a 4% difference between those who favored non-musical skills. In both groups, roughly 33% favored musical skills.

The majority of respondents from both faculties (57% AEPG, 58% NAEPG) selected “musical skills and non-musical skills are equally important” as their preferred option, with a slight skew toward musical skills (see Graph 3).



Graph 3: AEPG vs. NNAEPG, Q3

The data revealed a lack of consistency between philosophy and practice. The vast majority of respondents placed non-musical skills on par with musical skills in career development. Later questions in the survey evidenced that the typical program does not give equal importance to developing these non-musical skills. Many provide no instruction in these skills at all. In Question 7, for instance, 58% of the NAEPG and 48% of the AEPG asserted that they did very little or nothing to teach the students how to make a career.

Analysis of ANCOVA testing showed that differences in faculty demographics such as gender or full time/part time status; and institutional characteristics such as size of enrollment, private or public, or the highest music degree offered were not significant predictors of statistical variance. Differences were revealed within faculty rank [$F(1,515) = 10.937, p = .001$] and faculty teaching specialty [$F(1,515) = 6.587, p = .011$] (see Table 11).

Table 11: ANCOVA Testing, Q3

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	8.133 ^a	8	1.017	3.173	.002

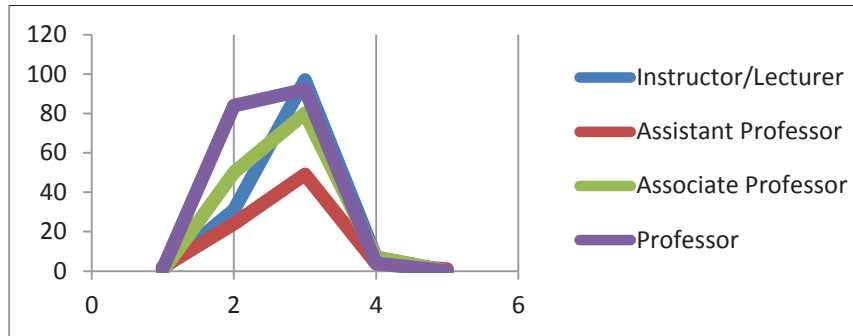
Intercept	66.888	1	66.888	208.739	.000
F: Gender	.006	1	.006	.018	.895
F: Ft/Pt	.025	1	.025	.078	.780
F: Rank	3.505	1	3.505	10.937	.001
F:TchSpec	2.108	1	2.108	6.578	.011
I: SzEnrlm	.007	1	.007	.022	.882
I: Pvt/Pub	.323	1	.323	1.007	.316
I: MusDeg	.527	1	.527	1.645	.200
group	.569	1	.569	1.775	.183
Error	162.464	507	.320		
Total	3872.000	516			
Corrected Total	170.597	515			

a. R Squared = .048 (Adjusted R Squared = .033)

A crosstab analysis (see Table 12) of faculty rank showed that as rank increased, a greater importance was placed on musical skills. The data showed that only 22.79% of instructors defined musical skills as “mostly important,” compared to 46.4% of full professors. As faculty rank declined, the responses shifted right, towards non-musical skills (see Graph 4).

Table 12: Cross Tab—Faculty Rank, Q3

		1	2	3	4	5	Total
Instructor	Count	1	31	97	7	0	136
	Percentage	0.7%	22.79%	71.32%	5.14%	0%	100%
Ass't. Professor	Count	2	24	49	4	1	90
	Percentage	2.22%	26.6%	54.4%	4.44%	1.11%	100%
Assoc. Professor	Count	0	50	80	7	0	137
	Percentage	0%	36.49%	58.39%	5.10%	0%	100%
Professor	Count	1	84	92	4	0	181
	Percentage	0.55%	46.4%	50.82%	2.2%	0%	100%
Total	Count	4	189	318	22	1	534
	Percentage	0.74%	35.39%	59.55%	4.11%	0.18%	100%



Graph 4: Faculty Rank Crosstab, Graph Format, Q3

An additional crosstab analysis of Faculty Teaching Specialties showed (see Table 13) that Music History/Theory professors lean more toward musical skills than applied (performance) disciplines.¹⁴

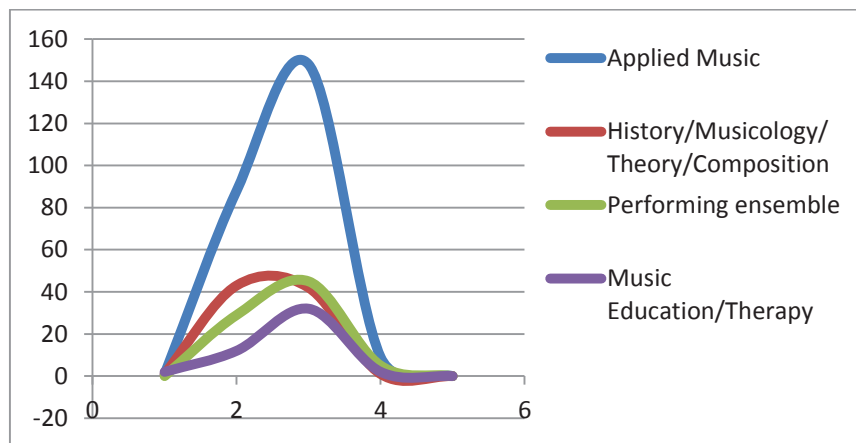
Table 13: Cross Tab—Faculty Specialty, Q3

		1	2	3	4	5	Total
Applied Music	Count	1	88	148	9	0	246
	Percentage	0.4%	35.77%	60.16%	3.65%	0%	100%
History etc.	Count	1	43	42	1	0	87
	Percentage	1.14%	49.42%	48.27	1.14%	0%	100%
Ens.	Count	0	29	45	5	0	79
	Percentage	0%	36.7%	56.96%	6.32	0%	100%
Mus Ed/Ther.	Count	2	12	32	2	0	48
	Percentage	4.16%	25%	66.66%	4.16%	0%	100%
Mus Bus	Count	0	2	6	0	0	8
	Percentage	0%	25%	75%	0%	0%	100%
Mus Entre	Count	0	0	2	0	0	2
	Percentage	0%	0%	100%	0%	0%	100%
Mus Tech	Count	0	1	4	0	0	5
	Percentage	0%	20%	80%	0%	0%	100%
Sacred Mus	Count	0	0	2	0	0	2
	Percentage	0%	0%	100%	0%	0%	100%
World Mus	Count	0	7	6	1	0	14
	Percentage	0%	50%	42.85%	7.14	0%	100%
Total	Count	4	150	287	18	0	417
	Percentage	0.23%	35.97%	68.82%	4.31%	0%	100%

This data point was understandable given the very different practices in these two fields. Musicology and theory embody the cerebral analysis of the field; the

¹⁴ The same could be said for world music professors, but the survey produced insufficient N count to make that assumption (see Graph 4).

quintessential ivory tower scholarship. Applied studies are more visceral and interactive; the exhibitionist liaison between the producer and the consumer. Non-musical skills are more vital to the work of applied studies than history or theory. These data were best illustrated by the subsequent graph (see Graph 5). As depicted, historian/musicologists leaned left towards musical skills, and the performing arts, applied and ensembles, leaned center right, towards non-musical skills.



Graph 5: Faculty Teaching Specialty Crosstab, Graph Format,

The NAEPG mentioned entrepreneurship 20 times, out of 406 responses, or 4.92%. Each of the comments described entrepreneurial coursework as something desirable. The AEPG mentioned entrepreneurship 4 out of 69 responses, or 5.79%. All of the comments had negative connotations. This indicated potential disillusionment with the curriculum among the faculty of AEPG institutions, and perhaps the proverbial “green grass syndrome” from NAEPG respondents.

To summarize, analysis of the data revealed that more than half of the respondents from each group attributed importance to non-musical skills. However, as later analysis evidenced, there is little being done to teach these skills.

Analysis of Survey Question 4

The fourth question was the first of a three-question series. These provided data for the second research goal, to analyze “faculty perceptions about the adequacy of the traditional conservatory curriculum for the modern career.” In the fourth question the respondents were asked to consider the trend of the non-musical skills over time. Like the first question which asked if the musical opportunities have improved or worsened over time, this fourth question asked, “*Do you think the non-musical skills needed to create a musical career are different from years past?*” Placing this data point after Q3 was intentional. It allowed respondents to form their own connections between current career challenges (Q4) and non-musical skills (Q3). The data revealed that the vast majority of respondents maintained that the skills are “quite a bit” or “absolutely” different from years past. This built support for the assertion that the respondents made in Question 5, that instruction should be modified to interface with a modern musical career. It also elicited raw descriptions of the state of musical consumption in the U.S. These will be detailed in Chapter 5.

As the significance testing showed (see Table 15) there was not a statistical difference at the $P < .05$ level between the AEPG and the NAEPG [$F(1,634) = .029, p = 0.866$] when considering the importance of non-musical skills over time. Descriptive statistics (see Table Group 14) included a mean of 3.56 and 3.58 respectively. For both groups, more than 60% of the respondents answered that the musical skills are different from years past.

Table Group 14: Descriptive Statistics, Q4

						Statistic	Value
						Min Value	1
						Max Value	5
						Mean	3.58
						Variance	1.45
						Standard Deviation	1.21
						Total Responses	543

NAE Participant	#	Answer		Response	%
	1	Not at all		24	4%
	2	A little		125	23%
	3	They are unchanged		36	7%
	4	Quite a bit		227	42%
	5	Absolutely		131	24%
		Total		543	100%

						Statistic	Value
						Min Value	1
						Max Value	5
						Mean	3.56
						Variance	1.36
						Standard Deviation	1.17
						Total Responses	93

AE Participant Group	#	Answer		Response	%
	1	Not at all		1	1%
	2	A little		26	28%
	3	They are unchanged		8	9%
	4	Quite a bit		36	39%
	5	Absolutely		22	24%
		Total		93	100%

Table 15: ANOVA TESTING, Q4

		Sum of Squares	df	Mean Square	F	Sig.
Q4	Between Groups	.041	1	.041	.029	.866
	Within Groups	913.028	634	1.440		
	Total	913.069	635			

A technology error disallowed open-ended responses from the NAEPG.

However, the AEPG overwhelmingly cited social networking/web presence/self-marketing as the fundamental difference in modern career skills; 20 of 39 responses referenced this technology. A characteristic answer was: “ability to use digital

technologies, especially social media and digital recording technologies, are absolutely essential skills for today’s musicians.” Others were more developed, for example:

Knowing how technology can be leveraged for gain is critical and relatively new to the extent it is currently true (and will become ever more true). Job markets for performing musicians are disappearing and building musical careers not based upon conventional JOBS is an advancing phenomenon that is also relatively new to the extent it is now true. (51-60 year old male, full professor, 31 years teaching experience, specializes in musicology/theory/composition).

The explosion of technology cannot be overemphasized. People are connecting very differently now in many ways. Students have to be prepared to interact with others in a variety of ways, to adjust to crazy-busy schedules, to write well, to realize that everything they do may be filmed for YouTube or put on Face Book ... (61-70 year old female, full professor with 31 + years of experience, specialized in applied music).

ANCOVA analysis (see Table 16) revealed that differences in faculty demographics such as full time/part time teaching, rank, or primary role (administration or faculty); and institutional characteristics such as private/public or level of music degree offered had no bearing on the answers. Two demographics did show statistical differences within their responses: gender [$F(1,518) = 6.771, p = 0.010$] and age [$F(1,518) = 5.733, p = 0.016$].

Table 16: ANCOVA Testing, Q4

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	22.838 ^a	8	2.855	1.997	.045
Intercept	71.178	1	71.178	49.789	.000
F: Gender	9.679	1	9.679	6.771	.010
F: Age	8.195	1	8.195	5.733	.017

F: Ft/Pt	.188	1	.188	.131	.717
F: Rank	.131	1	.131	.092	.762
F:Fac/Adm	.203	1	.203	.142	.706
I: Pvt/Pub	.290	1	.290	.203	.653
I: MusDeg	.273	1	.273	.191	.663
group	1.047	1	1.047	.732	.393
Error	729.097	510	1.430		
Total	7425.000	519			
Corrected Total	751.934	518			

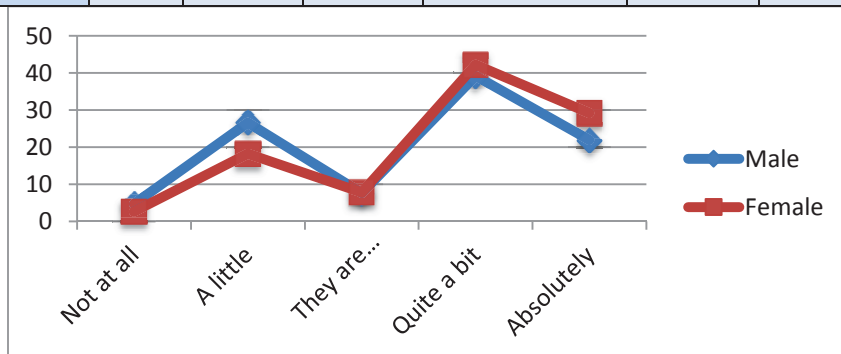
a. R Squared = .030 (Adjusted R Squared = .015)

A crosstab analysis (see Table 17) of gender and age revealed moderate differences within these demographic groups. Analysis of the gender crosstab showed that men had a greater tendency to observe less change over time than women (see Graph 6).

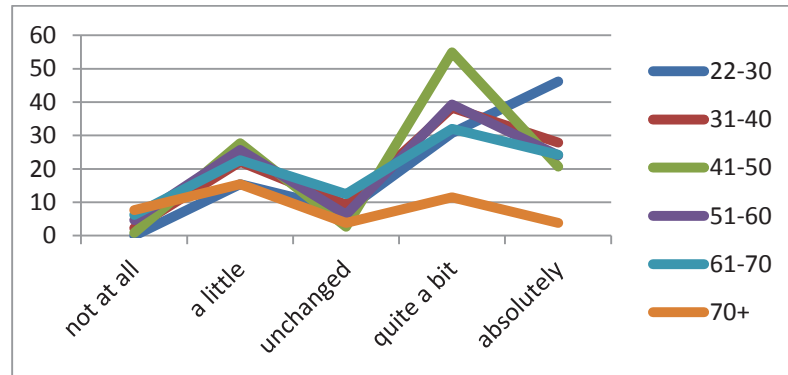
Table 17: Cross-Tab—Gender and Age, Question 4

		Not at all	A little	They are unchanged	Quite a bit	Absolutely	Total
What is your gender?	Male	16 4.67%	91 26.6%	26 7.6%	134 39.18%	75 21.92%	342 100%
	Female	5 2.6%	35 18.22%	15 7.81%	81 42.18%	56 29.16%	192 100%
	Total	21 4.53%	126 27.21%	41 8.85%	215 46.43%	131 23.29%	534 100%
What is your age group?	22-30	0 0%	2 15.38%	1 7.69%	4 30.76%	6 46.15%	13 100%
	31-40	2 2.32%	19 22.09%	8 9.30%	33 38.37%	24 27.90%	86 100%
	41-50	1 0.90%	23 27.72%	3 2.7%	61 54.95%	23 20.72%	111 100%
	51-60	9 4.71%	49 25.65%	12 6.28%	75 39.26%	46 24.08%	191 100%
	61-70	0 0%	20 20%	16 16%	41 41%	21 21%	138 138%
		7.69	15.38%	3.84%	11.53%	3.84%	100%
Total		22 4.28%	126 23.46%	41 7.63%	217 40.40%	131 24.39%	537 100%

Graph 6: Gender Crosstab, Graph Format, Q4



Analysis of the age crosstab (see Table 17) showed dramatic variance between the age groups. The youngest respondents were more convinced that the skills have changed over time, followed by those in the 41-50 age bracket (see Graph 7).



Graph 7: Age Crosstab, Graph Format, Q4

It is important to note that the majority of the respondents (> 52%) were age 51 or older, and have witnessed change over time.¹⁵ These respondents represent senior faculty at their institutions. It would be logical to expect that the leadership is moving to address these changes. The following portion of the survey negated this assumption.

Analysis of Survey Question 5

The survey continued to build towards Question 5, the heart of the survey and second research goal. Question 5 moved abruptly from the non-musical skills of Question 4 to one that is music centric. This sudden juxtaposition was intentional and caused musicians to evaluate the standard music curriculum in light of non-musical but contiguous skillsets. *“Nineteenth-century conservatories educated their students for their cultural economy. We basically teach the same curriculum. Considering the 21st century economy, should changes be made to the curriculum?”* The data revealed that nearly

¹⁵ Music faculties are typically more seasoned; many devote their early professional years to performance careers before moving into an academic role.

100% of the respondents advocated for modifications to the curriculum, with the majority calling for significant or total reform. There was consensus between the groups, showing dissatisfaction with the curriculum irrespective of the prevalence of entrepreneurship coursework.

Table Group 18: Descriptive Statistics, Question 5

#	Answer	Response	%	Statistic	Value
1	No changes should be made	2	2%	Min Value	1
2	A few changes should be made	31	34%	Max Value	5
3	I'm not sure	9	10%	Mean	3.34
4	Many changes should be made	32	35%	Variance	1.43
5	A new curriculum should be made	17	19%	Standard Deviation	1.19
Total		91	100%	Total Responses	91

#	Answer	Response	%	Statistic	Value
1	No changes should be made	4	1%	Min Value	1
2	A few changes should be made	183	36%	Max Value	5
3	I'm not sure	45	9%	Mean	3.31
				Variance	1.26

		Sum of Squares	df	Mean Square	F	Sig.
Q55	Between Groups	.067	1	.067	.052	.819
Total		769.966	600	1.283		
Total		770.033	601			

Table 19: ANOVA Testing, Q5

ANOVA testing did not reveal statistical difference (see Table 19) at the $P < .05$ level between the AEPG and the NAEPG [$F(1,600) = .052, p = 0.819$]. Analysis of descriptive statistics showed that similar percentages of AEPG and NAEPG respondents advocated for changes to the curriculum, with a nearly even split between the “few

changes” and “many changes” options. In both groups, only 1% to 2% of the respondents fully supported the adequacy of the curriculum. Conversely, nearly 20% of the AEPG faculty and 14% of the NAEPG faculty called for an entirely new curriculum. The groups were skewed significantly to the right, away from the current curriculum.

If the responses were divided into two tiers, above and below “I’m not sure,” 54% of the AEPG called for “many” or comprehensive changes to the curriculum while only 36% mostly or fully supported the current curriculum. The NAEPG was nearly identical: 55% called for curricular changes, compared to 37% who are largely satisfied. An aggregate of all who supported any degree of change resulted in a stunning 88% of the AEPG respondents, and 90% of the NAEPG respondents. If these numbers are generalizable (and the response rates suggest they are), there is a national call within the field for a substantial overhaul to the music curriculum in higher education. Analysis of the data also suggested that the addition of entrepreneurial coursework is insufficient to arrest the dissatisfaction with the curriculum; statistically, the AEPG and the NAEPG are identical.

ANCOVA testing revealed that differences in faculty demographics defined by age, years of service, or rank; and institutional characteristics such as size, organizational structure or highest degree offered were insignificant predictors of statistical variance. Variance was revealed within faculty teaching specialty [$F(1,520) = 5.771, p = 0.17$] (see Table 20).

A crosstab analysis (see Table 21) of faculty teaching specialties showed that more than 50% of respondents specializing in applied music supported substantial change to the curriculum; more than 10% called for a complete overhaul. Ensemble directors

called for less change than their peers, but with 38% recommending substantial changes, their relative support for the curriculum was tempered at best.

Table 20: ANCOVA Testing, Q5

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	34.321 ^a	8	4.290	3.445	.001
Intercept	150.519	1	150.519	120.874	.000
F: Age	2.817	1	2.817	2.263	.133
F: YrsTch	3.626	1	3.626	2.912	.089
F: Rank	.460	1	.460	.369	.544
F:TchSpec	7.186	1	7.186	5.771	.017
I:SzEnrlm	.572	1	.572	.459	.498
I:Dpt/Sch	.972	1	.972	.781	.377
I:MusDeg	.609	1	.609	.489	.485
group	.004	1	.004	.003	.954
Error	637.568	512	1.245		
Total	6463.000	521			
Corrected Total	671.889	520			

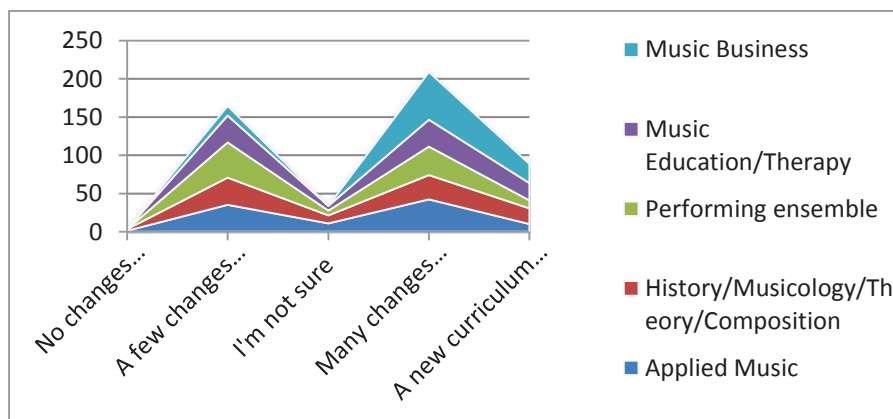
a. R Squared = .051 (Adjusted R Squared = .036)

As a group, the music educator/therapist, business/entrepreneurship/technology respondents were the least enthusiastic about the current curriculum. The surprising statistic however, was the significant percentage of historian/theorists who called for an entirely new degree (20.45%). As a group, faculty from these teaching areas are perceived to be the most conservative. The fact that over 50% of these respondents called for substantial changes reveals the breadth of dissatisfaction with the curriculum.

		1	2	3	4	5	Total
Applied Music	Count	3	87	27	104	25	246
	Percentage	1.21%	35.36%	10.97%	42.27%	10.16%	100%
History etc.	Count	2	31	9	28	18	88
	Percentage	2.27%	35.22%	10.22%	31.84%	20.45%	100%
Ens.	Count	0	36	5	29	8	78
	Percentage	0%	46.1%	6.4%	37.17%	10.25%	100%
Mus Ed/Ther.	Count	0	17	3	17	11	48
	Percentage	0%	35.14%	6.25%	35.14%	22.91%	100%
Mus Bus	Count	0	1	0	5	2	8
	Percentage	0%	12.5%	0%	62.5%	25%	100%
Mus Entre	Count	0	0	0	0	2	2
	Percentage	0%	0%	0%	0%	100%	100%
Mus Tech	Count	0	0	0	3	2	5
	Percentage	0%	0%	0%	60%	40%	100%
Sacred	Count	0	0	1	1	0	2
	Percentage	0%	0%	50%	50%	0%	100%

Mus	Percentage	0%	0%	50%	50%	0%	100%
World Mus	Count	0	3	0	8	3	14
	Percentage	0%	21.42%	0%	57.14	21.42%	100%
Total	Count	5	175	45	195	71	491
	Percentage	1.01%	35.64%	9.16%	39.71%	14.46%	100%

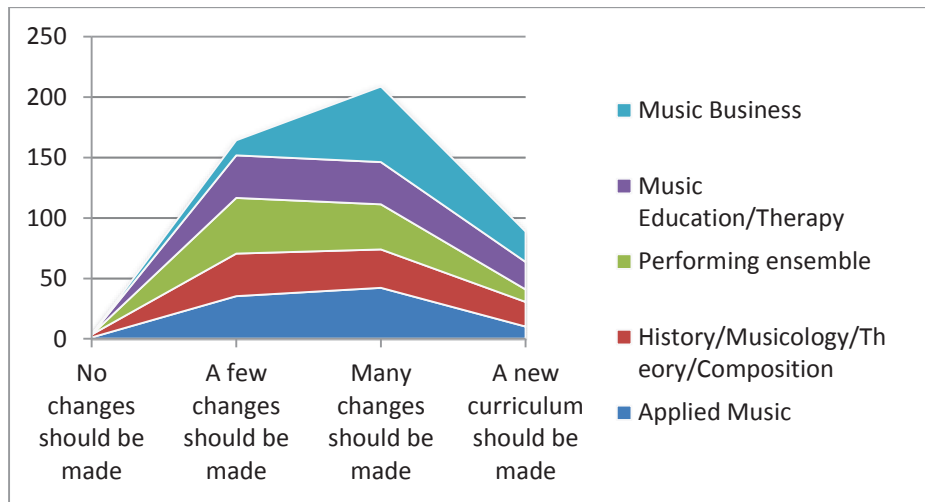
A snapshot view of this data was best seen through a graph based on percentages, not on counts, since the number of respondents from the applied area is greater than the remaining respondents combined. Respondents from a teaching area with $N < 20$ were excluded from the graph to avoid skewing the data (see Graph 8).



Graph 8: Faculty Teaching Specialty Crosstab, Graph Format, Q5

As the above graph (Graph 8) showed, there was a schism between those who supported many changes and those who supported few changes. However, if the “I’m not sure”

option was extracted, the data looked much different (see Graph 9). As this chart shows, the respondents were skewed substantially toward the right, in favor of a new curriculum.



Graph 9: Faculty Teaching Specialty Crosstab, Modified Graph Format, Q5

Analysis of Question 6

Statistic	Value
Min Value	1
Max Value	5
Mean	3.77
Variance	1.42
Standard Deviation	1.19
Total Responses	91

#	Answer	Response	%
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AE Participant Group	1	Not at all		4	4%
	2	Very little		15	16%
	3	I'm unsure		8	9%
	4	Quite a bit		35	38%
	5	Absolutely		29	32%
		Total		91	100%

The sixth question was designed to encourage participants to make a connection between a musical

career (Question 1), non-musical skills (Questions 2-4) and the music curriculum from Question 5. It introduced a tension between teaching the art form and teaching career skills. *“Do you think there is a distinction between teaching our students to be musicians, and teaching them how to create musical careers?”* The data revealed that the respondents purport a significant difference between teaching musical skills and music career skills. This would suggest that such instruction is best suited to the discrete course taught by those with these skills. The question arises: are career academics without such practical experience best suited to this instruction? The primacy of academic vs. practitioner skills was addressed in Question 12.

Table Group 22: Descriptive Statistics, Q 6

Table 23: ANOVA Testing, Q6

	#	Answer		Response	%	Statistic	Value	
NAE Participant Group	1	Not at all		7	4%	Min Value	1	
	2	Very little		22	12%	Max Value	5	
	3	I'm unsure		16	9%	Mean	3.77	
	4	Quite a bit		99	54%	Variance	1.08	
	5	Absolutely		39	21%	Standard Deviation	1.04	
		Total			183	100%	Total Responses	183
				Sum of Squares	df	Mean Square	F	Sig.

Q6	Between Groups	.897	1	.897	.697	.404
	Within Groups	773.402	601	1.287		
	Total	774.299	602			

There was not a statistical difference at the $P < .05$ level between the AEPG and the NAEPG [$F(1,601) = .697, p = 0.404$] (see Table 23). Utilizing descriptive statistics, the mean score for each group was 3.77, although the descriptive statistics suggest that the NAEPG is less willing to answer to the far right than the AEPG (see Table Group 22).

A variance within demographic groups for this question was not expected, nor was one revealed through significance testing (see Table 24). The question was not without merit, however. It was the final step in a questioning sequence that caused the respondents to think broadly, wrestling with the pedagogical philosophy that has governed music for more than a century.

Table 24: ANCOVA Testing, Q6
Analysis of Question 7 and 8

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	6.449 ^a	8	.806	.600	.778
Intercept	91.884	1	91.884	68.395	.000
F: Age	.260	1	.260	.193	.660
F: Ft/Pt	.005	1	.005	.004	.953
F: Tenure	1.418	1	1.418	1.055	.305
F:Fac/Adm	.526	1	.526	.391	.532
I: SzEnrlm	.055	1	.055	.041	.840
I: Pvt/Pub	2.004	1	2.004	1.492	.223
I: MusDeg	.047	1	.047	.035	.852
group	1.724	1	1.724	1.283	.258
Error	683.806	509	1.343		
Total	8366.000	518			
Corrected Total	690.255	517			

a. R Squared = .009 (Adjusted R Squared = -.006)

The seventh and eighth questions addressed the third research goal: “analyze faculty perceptions about their own institution’s effectiveness in teaching students how to

make a musical career.” It drilled deeper into the distinction between musical skills, non-musical skills, and career development. It also asked the respondent to reflect upon the effectiveness of their own institution’s curricula in addressing these skills. The seventh question read: *“Beyond the traditional conservatory curriculum (applied, theory, history, ensembles) does your institution emphasize teaching your students how to make a career?”* The following question, Question 8, pressed the respondents further and asked them if their *“thoughts about the balance between teaching musical and non-musical skills [are] aligned with their department or school.”* As expected, the data revealed that AEPG respondents described their institutions as more actively engaged in teaching career skills than NAEPG respondents. However, the numbers weren’t a mandate for entrepreneurial instruction since nearly 50% of AEPG indicated weakness in this area. The data also revealed that while respondents supported sweeping changes to the curriculum, they were largely unwilling to implicate their institutions as inadequate in this area, indicating an allegiance to the institution that trumps student needs.

Table 25: Descriptive Statistics, Q7

	#	Answer	Response	%	Statistic	Value	
AE Participant Group	1	We don't		6	7%	Min Value	1
	2	We do, but very little		37	41%	Max Value	5
	3	I'm not sure		5	5%	Mean	3.11
	4	We do quite a bit		27	30%	Variance	1.68
	5	We do a lot		16	18%	Standard Deviation	1.29
		Total		91	100%	Total Responses	91

Statistic	Value
Min Value	1
Max Value	5
Mean	2.70
Variance	1.51
Standard Deviation	1.23
Total Responses	510

	#	Answer	Response	%
NAE Participant Group	1	We don't	74	15%
	2	We do, but very little	221	43%
	3	I'm not sure	43	8%
	4	We do quite a bit	130	25%
	5	We do a lot	42	8%
		Total		510

Table 26: ANOVA Testing, Q7

		Sum of Squares	df	Mean Square	F	Sig.
Q7	Between Groups	13.223	1	13.223	8.621	.003
	Within Groups	918.793	599	1.534		
	Total	932.017	600			

	#	Answer	Response	%	Statistic	Value
AE Performance Group	1	My opinions are not aligned with my department or school	14	16%	Min Value	1
	2	My opinions are somewhat aligned with my department or school	22	24%	Max Value	5
	3	I'm not sure	11	12%	Mean	3.04
	4	My opinions are mostly aligned with my department or school	26	29%	Variance	1.39
	5	My opinions are aligned with my department or school	17	19%	Standard Deviation	1.18
		Total		90	100%	Total Responses

Statistic	Value
Min Value	1
Max Value	5
Mean	3.11
Variance	1.92

#	Answer	Response	%
1	My opinions are not aligned with my department or school	43	8%
2	My opinions are somewhat aligned with	155	30%
		Sum of Squares	df
3	I'm not sure	111	22%
4	My opinions are mostly aligned with my department or school	142	28%
5	My opinions are aligned with my department or school	61	12%
		Total	512
			100%

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	.335	1	.335	.228	.633
Within Groups	882.856	600	1.471		
Total	883.191	601			

Standard Deviation	1.39
Total Responses	90

It bears reminding that the AEPG and the NAEPG were populated based on their institution's provision of entrepreneurial, career building coursework. A statistical difference between the responses of the two groups was anticipated. As expected, on Q7 there was a statistical difference at the $P < .05$ level between the AEPG and the NAEPG [$F(1,599) = 8.621, p = 0.003$ (see Table 26)]. Utilizing the descriptive statistics, 48% of the AEPG responded that their institution is doing "quite a bit" or "a lot" of career training, vs. 33% of the NAEPG. Conversely, 58% of the NAEPG responded that they do "very little" or "no" career training vs. 48% of the AEPG.

Given the statistical difference between the two groups in Question 7, a statistical difference between the two groups was expected for Question 8 which asked if their thoughts were on par with their department. However, for Question 8, there was not a statistical difference at the $P < .05$ level between the AEPG and the NAEPG [$F(1,600) = .228, p = 0.633$] (see Table 28). The AEPG's mean score was 3.11 (see Table 27) compared to 3.04 for the NAEPG. When aggregated, 40% of the AEPG respondents held that their opinions were "not" or only marginally aligned with their school, while 50% maintained that they were aligned. Only 38% of the NAEPG asserted that their opinions are "not aligned" or only "somewhat aligned" with their department or school.

Conversely, 40% maintained that their opinions were “mostly aligned” or “aligned” with their department or school.

The ramifications of these data require a summation of the NAEPG’s responses to this point. At first glance, the NAEPG’s responses for Question 7 were encouraging; even without the entrepreneurial coursework, one-third of the respondents report that their institutions are addressing career skills. However, nearly 60% responded that they are doing very little or nothing. When juxtaposed with their responses to the earlier questions, the disconnection between the perceptions of the respondents and the delivery of the coursework was apparent. As a review, 54% (Q1) of the NAEPG responded that the career opportunities of their graduates were worse than in the past; 12% suggested that it was the worst that it’s been in a long time. A full 58% responded that musical skills and non-musical skills were equally important (Q3); that the non-musical skills were different from years past (66%, Q4); and that changes should be made to the curriculum (56%, Q5). An astounding 77% suspected there is a difference between teaching our students to be musicians and teaching them how to make a career (Q6), but 58% (Q7) reported that their institution is doing nothing or nearly nothing to help students bridge the gap between their university instruction and their career. Clearly there was a lack of harmony between the concerns of the NAEPG respondents and the mission statements of their departments. However, even though the majority of the NAEPG (58%, Q7) reported that their institutions do little or nothing to address the career needs of their students; and while 56% of them acknowledged that changes should be made to the curriculum; 40% (Q8) would not implicate their departments by stating that their opinions were unaligned with their department or school.

Drilling deeper into the NAEPG data, it was found that those whose opinions were not or only somewhat aligned with their school were also critical about their career prep coursework in Q7, and those who were most pleased with their career prep coursework were most aligned with their institution (see Table 29). However, it also shows a reticence, regardless of the opinion expressed in Q7, to be critical of their employer.

Table 29: NAEPG Q7, Q8 Data Overlay

	Q7: we do a lot	Q7: we do quite a bit	Q7: We do, but very little	Q7: We don't	Total
Q8:My opinions are not aligned...	0	3	16	23	
Q8: my opinions are somewhat aligned...	5	29	88	23	
My opinions are mostly aligned...	20	54	50	17	
My opinions are aligned...	16	29	12	9	
Total	41	115	166	72	

This is the academic version of “circle the wagons.” Analysis of the survey data suggests that systemic change is called for, and as the literature review showed, systemic change or paradigm shifts are often accompanied by polemics. A simultaneous rejection of former practice and adoption of new practice is the Kuhnian prescribed method; this is unachievable without discord. The respondents’ unwillingness to stand in opposition to their institutions implies a fragility of the discipline. There was a profound insecurity expressed in the open-ended responses, as detailed in Chapter 5.

The AEPG’s summary was similar in content and resulted in a vote of no-confidence for entrepreneurial coursework. The AEPG was surprisingly critical of their institutions’ work in career training in Q7. Nearly 48% reported that they do “nothing” or “very little” to equip their students with these skills. When juxtaposed with their

responses to the earlier questions, the insufficiency of entrepreneurial coursework to meet the career-preparation demands was overtly expressed. As a review, 54% (Q1) of the AEPG responded that the career opportunities of their graduates were worse than in the past; 13% asserted that conditions are the worst they've been in a long time. The majority (57%) responded that musical skills and non-musical skills are equally important (Q3); that the non-musical skills are different from years past (63%, Q4); and that changes should be made to the curriculum (54%, Q5). The vast majority (70%, Q6) maintained that there is a difference between teaching music and how to leverage musical skills into a career. Nearly half (48%, Q7) of the respondents reported that their institution is doing nothing or very little to impart these skills; another 48% reported that they are doing “quite a bit” or “a lot.” Interestingly, 48% stated that their opinions are mostly aligned with their institution compared to 40% who suspect they aren't. Drilling deeper into the AEPG data showed that those whose opinions were not or only somewhat aligned with their school were also most critical about their career prep coursework (Q7); and that those who were most pleased with their career prep coursework were most aligned with their institution (see Table 30). Since the entrepreneurial overlay was the fundamental criteria for the AEPG population, it can be inferred that there is an internal disagreement about the sufficiency of entrepreneurship to meet this need.

Table 30: AEPG Q7, Q8 Data Overlay

	Q7: we do a lot	Q7: we do quite a bit	Q7: We do, but very little	Q7: We don't	Total
Q8: My opinions are not aligned...	1	4	6	2	13
Q8: my opinions are somewhat aligned...	2	5	14	1	22
Q8: My opinions are mostly aligned...	5	11	9	1	26
Q8: My opinions are aligned...	8	7	2	0	17
Total	16	27	31	4	78

For both Questions 7 and 8, there were differences within the demographics in several key areas. ANCOVA testing for Question 7 (see Table 31) revealed that differences in faculty demographics such as years teaching or rank; and institutional characteristics such as private or public, school or department, or type of degree offered were not significant predictors of statistical variance. However, differences were revealed within the faculty demographics of rank [F (1,524) = 6.677, p = .010] and teaching specialty [F (1,524) = 8.267, p = .004].

Table 31. ANCOVA Testing, Q7. As a reminder, Question 7 asked, “Beyond the traditional conservatory

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	50.568 ^a	8	6.321	4.329	.000
Intercept	9.604	1	9.604	6.577	.011
F: YrsTch	.043	1	.043	.029	.864
F: Rank	9.750	1	9.750	6.677	.010
F:TchSpec	12.072	1	12.072	8.267	.004
F:Fac/Adm	2.702	1	2.702	1.850	.174
I: Pvt/Pub	5.093	1	5.093	3.488	.062
I:Dpt/Sch	3.460	1	3.460	2.369	.124
I:MusDeg	2.131	1	2.131	1.459	.228
group	3.032	1	3.032	2.076	.150
Error	753.482	516	1.460		
Total	4710.000	525			
Corrected Total	804.050	524			

a. R Squared = .063 (Adjusted R Squared = .048)

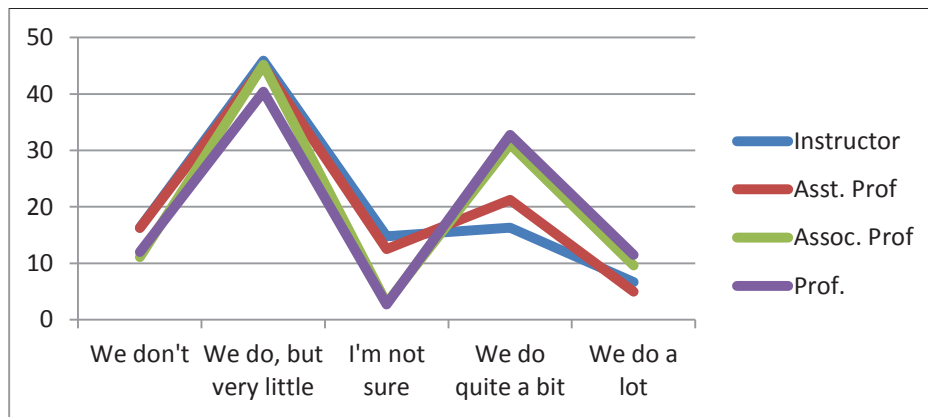
curriculum (applied, theory, history, ensembles) does your institution emphasize teaching your students how to make a career?” The provided answers were: *We don’t; We do, but very little; I’m not sure; We do quite a bit; We do a lot.* A crosstab analysis (see Table 32) of faculty rank showed that as rank increased, respondents grew more willing to evaluate their institution. This is logical; instructors and assistant professors often have insufficient awareness of institutional nuance to assess a curriculum that is not overt or discrete. Additionally, the analysis also showed that the greater the rank, the more respondents were convinced that the institution was teaching career skills. This could be

interpreted in several ways. First, it is reasonable to infer that faculty with greater rank can best assess the instruction. An opposing inference is that the longer the faculty are employed, the more disconnected they become from the career needs of their students, which may explain why instructors and assistant professors skewed left and not right.

Table 32: Cross Tab—Faculty Rank, Q7

		1	2	3	4	5	Total
Instructor, Lecturer	Count	22	62	20	22	9	135
	Percentage	16.3%	45.92%	14.81%	16.3%	6.66%	100%
Assistant Professor	Count	13	36	10	17	4	80
	Percentage	16.25%	45%	12.5%	21.25%	5%	100%
Associate Professor	Count	15	61	4	42	13	135
	Percentage	11.11%	45.18%	2.96%	31.1%	9.62%	100%
Professor	Count	22	74	5	60	21	183
	Percentage	12%	40.43%	2.73%	32.78%	11.47%	100%
Total	Count	73	233	39	141	47	533
	Percentage	13.7%	43.7%	7.31%	26.45%	8.8%	100%

As the graph below (see Graph 10) illustrates, instructors and assistant professors tended to be less sure and less generous to the institution.



Graph 10: Faculty Rank Crosstab, Graph Format, Q7

A crosstab analysis of faculty teaching specialty (see Table 33) showed that the performing disciplines, i.e., applied study, ensembles, and the closely related world music skewed left, indicating an insufficiency of career skills instruction, while

musicology/history skewed right. Disciplines with $N < 10$ were deemed insufficient for analysis.

Table 33: Cross Tab—Faculty Specialty, Q7

		1	2	3	4	5	Total
Applied Music	Count	31	123	21	54	17	246
	Percentage	12.6%	50%	8.53%	21.2%	6.91%	100%
History etc.	Count	9	31	6	34	7	87
	Percentage	10.34%	35.65%	6.89%	39%	8.04%	100%
Ens.	Count	18	35	4	18	3	78
	Percentage	23.07%	44.8%	5.12%	23%	3.84%	100%
Mus Ed/Ther.	Count	5	22	5	15	1	48
	Percentage	10.41%	45.83%	10.41%	31.25%	2.08%	100%
Mus Bus	Count	0	2	1	1	4	8
	Percentage	0%	25%	12.5%	12.5%	50%	100%
Mus Entre	Count	0	0	0	0	2	2
	Percentage	0%	0%	0%	0%	100%	100%
Mus Tech	Count	0	1	0	3	1	5
	Percentage	0%	20%	0%	60%	20%	100%
Sacred Mus	Count	0	1	0	1	0	2
	Percentage	0%	50%	0%	50%	0%	100%
World Mus	Count	1	9	0	4	0	14
	Percentage	7.14%	64.29%	0%	28.57%	0%	100%
Total	Count	64	224	37	130	35	490
	Percentage	13.06%	45.71%	7.55%	26.53%	7.14%	100%

As a reminder, Question 8 asked, “*Are your thoughts about the balance between teaching musical and non-musical skills aligned with your department or school? (They are not aligned; They are somewhat aligned; I’m not sure; They are mostly aligned; They are aligned)*.” ANCOVA testing on Question 8 (see Table 34) revealed that differences in faculty demographics in gender, degree; and institutional characteristics such as private or public were not significant predictors of statistical variance. However, differences were revealed within the faculty demographics of age [$F(1,516) = 3.952, p = .047$], rank [$F(1,516) = 4.6, p = .032$], faculty/administrator status [$F(1,516) = 6.181, p = .013$] and institutional music degree offered [$F(1,516) = 4.47, p = .035$].

Table 34: ANCOVA Testing, Q8

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	39.747 ^a	8	4.968	3.687	.000
Intercept	39.462	1	39.462	29.282	.000
F: Gender	.492	1	.492	.365	.546
F: Age	5.326	1	5.326	3.952	.047
F: Rank	6.200	1	6.200	4.600	.032
F: FacDeg	3.081	1	3.081	2.286	.131
F: Fac/Adm	8.330	1	8.330	6.181	.013
I: PvtPub	3.745	1	3.745	2.779	.096
I: MusDeg	6.024	1	6.024	4.470	.035
group	3.847	1	3.847	2.855	.092
Error	684.605	508	1.348		
Total	5602.000	517			
Corrected Total	724.352	516			

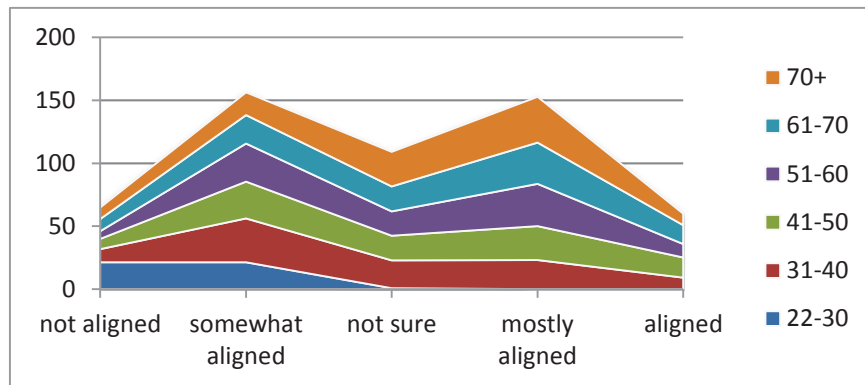
a. R Squared = .055 (Adjusted R Squared = .040)

A crosstab of Faculty Age (see Table 35) showed that older respondents were progressively less sure of their institutional alignment than younger respondents, which was an unexpected result. The inverse was true for faculty rank (see Table 36), which seemed antithetical. One deduction was that if the respondents ceased to advance through the ranks as they aged, they became less engaged. The faculty age crosstab also illustrated that younger faculty were more critical of the institution, while 51-70 year olds were less critical. However, those that were age 70 or older were even less critical, or, as the data might suggest, past the point of being concerned by such minutia (see Graph 11).

Table 35: Cross Tab—Faculty Age, Q8

		1	2	3	4	5	Total
22-30	Count	3	7	4	0	0	14
	Percentage	21.48%	21.28%	0.83%	0%	0%	100%
31-40	Count	9	30	19	20	8	86
	Percentage	10.45%	34.8%	22%	23.25%	9.3%	100%
41-50	Count	9	33	22	30	18	112
	Percentage	8%	29.4%	19.6%	26.8%	16%	100%
51-60	Count	12	58	37	64	20	191
	Percentage	6.2%	30.30%	19.3%	33.5%	10.47%	100%
61-70	Count	12	28	25	41	19	125
	Percentage	9.6%	22.4%	20%	32.8%	15.2%	100%
70 +	Count	1	2	3	4	1	11
	Percentage	9.04%	18.18%	27.27%	36.36%	9%	100%

Total	Count	46	158	110	159	66	539
	Percentage	8.53%	29.31%	20.4%	29.5%	12.24%	100%



Graph 11: Faculty Age Crosstab, Graph Format, Q8

The crosstab of faculty rank (see Table 36) showed that non-tenure track respondents were more likely to be uncertain if their opinions were on par with their institution, and also more likely to be unaligned. Full and associate professors were more aligned than assistant professors.

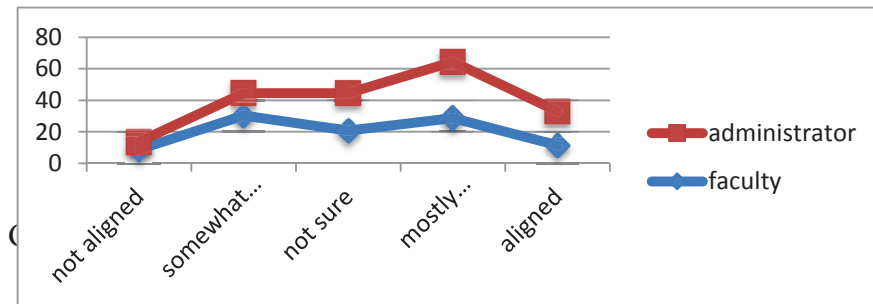
Table 36: Cross Tab—Faculty Rank, Q8

		1	2	3	4	5	Total
Instructor, Lecturer	Count	16	40	39	27	14	136
	Percentage	11.75%	29.4%	28.67%	19.85%	10.3%	100%
Assistant Professor	Count	7	27	17	22	7	80
	Percentage	8.75%	33.75%	21.25%	27.5%	8.75%	100%
Associate Professor	Count	8	41	24	40	24	137
	Percentage	5.04%	29.3%	17.51%	29.2%	17.31%	100%
Full Professor	Count	14	47	32	69	21	183
	Percentage	7.65%	25.7%	17.45%	37.7%	11.47%	100%
Total	Count	54	155	112	158	66	536
	Percentage	10%	28.91%	20.9%	29.47%	12.31%	100%

The crosstab analysis of faculty/administrator status (see Table 37) showed, as expected, that administrators are more aligned with their institutions than faculty. However, nearly 20% of administrators reported that they are not or only somewhat aligned with their institutions, and nearly 40% of faculty members reported they are also marginally aligned. This indicates a comprehensive dissatisfaction with the traditional music curriculum (see Graph 12).

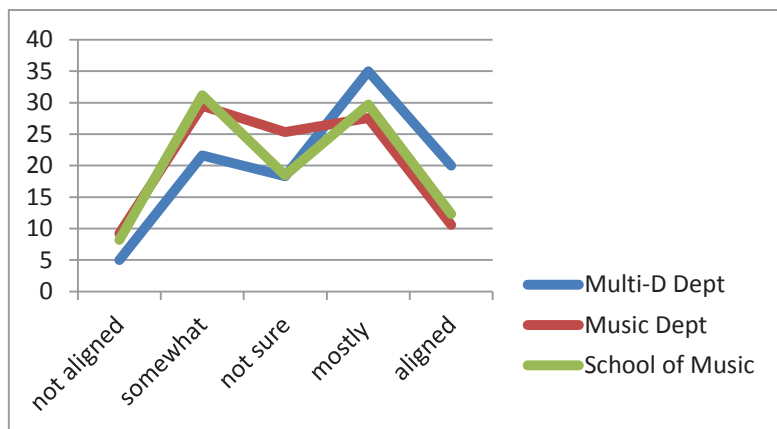
Table 37: Cross Tab—Faculty/Admin, Q8

		1	2	3	4	5	Total
Faculty	Count	44	151	103	143	57	498
	Percentage	8.83%	30.32%	20.7%	28.71%	11.44%	100%
Administrator	Count	2	6	10	15	9	42
	Percentage	4.76%	14.28%	23.8%	35.7%	21.43%	100%
Total	Count	46	157	113	158	66	540
	Percentage	8.52%	29%	20.9%	29.25%	12.22%	100%



Finally, the results of the crosstab analysis of Institutional Organization (Department, School, or Conservatory) (see Table 38) were unexpected. As the organizational structure refined from a multi-disciplinary department, to a music department, to a discrete School of Music, the level of alignment decreased. Respondents whose academic home is a dedicated school of music felt less aligned than those from a fragmented multi-disciplinary department. Additionally, respondents from music departments (which comprised over half of participants) were less sure than their discrete school or multi-disciplinary colleagues (see Graph 13).

Table 38: Cross Tab—Institution Dept/School, Q8



Graph 13: Institution Dept/School Crosstab, Graph Format, Q8

Separately, the responses to Q7 and Q8 showed a lack of consensus between and within NAEPG and AEPG schools. When juxtaposed, they showed a discontentment that was felt across ages, genders, ranks, and institutional organizational structures. Because of the 15 +% response rate, the argument may be made that the data are generalizable, showing that music faculty in the larger United States are frustrated with their curriculum and within their departments and schools. The open ended responses revealed the depth of this frustration, as shown in Chapter 5. The conditions are ripe for reform.

Analysis of Survey Question 9

The ninth question of the survey asked the respondents to become still more specific, moving from the institutional level to the course level. Along with Q10, it addressed the fourth research goal: analyze faculty perceptions about what should be

		1	2	3	4	5	Total
Multi-disciplinary Department	Count	3	13	11	21	12	60
	Percentage	5%	21.6%	18.33%	35%	20%	100%
Music Department	Count	26	83	66	78	30	283
	Percentage	9.19%	29.52%	25.32%	27.56%	10.6%	100%
School of Music	Count	16	61	36	58	24	195
	Percentage	8.2%	31.2%	18.46%	29.7%	12.3%	100%
Conservatory	Count	1	1	0	1	0	3
	Percentage	33%	33%	0%		0%	100%
Total	Count	46	158	113	158	66	541
	Percentage	8.5%	29.2%	20.88%	29.2%	12.2%	100%

modified in or added to the curriculum to prepare students to create a musical career. *“If you were the music Chair or Dean and were required by your Provost to create instruction that would equip your students with career strategies, which would you create: An elective course, a required course, a certificate, a minor, a bachelor’s degree, or a graduate degree?”* (They were also prompted to create a title for the instruction).

The overwhelming majority of respondents advocated for the addition of a single course. These data were unexpected in light of respondents’ earlier assertions that the music curriculum needed major modifications. As a review, in Question 8, the respondents were hesitant to break ranks with their home institution. In Question 9, they showed unwillingness or perhaps an inability to conceptualize a curriculum that lies outside the norm, or one that might bridge the gap between past musical traditions and the modern musical career.

Table Group 39: Descriptive Statistics, Q9

Statistic	Value
Min Value	1
Max Value	6
Mean	2.13
Variance	1.45
Standard Deviation	1.20
Total Responses	61

AE Participant Group	#	Answer	Response	%
	1	An elective course entitled:	16	26%
	2	A required course entitled:	36	59%
	3	A certificate entitled:	1	2%
	4	A minor entitled:	3	5%
	5	A bachelor's degree entitled:	3	5%
	6	A graduate degree entitled:	2	3%
	Total	61	100%	

Statistic	Value
Min Value	1
Max Value	6
Mean	2.26
Variance	1.45
Standard Deviation	1.20
Total Responses	413

NAE Participant Group	#	Answer	Response	%
	1	An elective course entitled:	94	23%
	2	A required course entitled:	227	55%
	3	A certificate entitled:	26	6%
	4	A minor entitled:	29	7%
	5	A bachelor's degree entitled:	29	7%
	6	A graduate degree entitled:	8	2%
	Total	413	100%	

As the significance testing showed (see Table 40), there was no variance between Table 40: ANOVA Testing, Q9

		Sum of Squares	df	Mean Square	F	Sig.
Q9	Between Groups	.937	1	.937	.647	.421
	Within Groups	683.183	472	1.447		
	Total	684.120	473			

the two groups [$F(1,472) = .647, p = .421$]. More than 75% of each group prescribed a single course as the most effective curricular modification to address career skills for the modern musician. As ANCOVA testing also demonstrated, there was no significant variance within the demographic groups (see Table 41).

Table 41: ANCOVA Testing, Q9

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	6.982 ^a	8	.873	.586	.789
Intercept	28.751	1	28.751	19.321	.000
F: Age	1.000	1	1.000	.672	.413
F: Rank	.867	1	.867	.583	.446
F:TchSpec	1.040	1	1.040	.699	.404
F:Fac/Adm	.018	1	.018	.012	.914
I:Pvt/Pub	.038	1	.038	.026	.873

I:Dept/Sch	1.223	1	1.223	.822	.365
I:MusDeg	.391	1	.391	.263	.608
group	1.708	1	1.708	1.148	.285
Error	669.646	450	1.488		
Total	3024.000	459			
Corrected Total	676.627	458			

a. R Squared = .010 (Adjusted R Squared = -.007)

The data for this question revealed consensus but also a lack of consistency within theory and practice, which may explain why little has been done to modify the curriculum. As the earlier survey questions showed, a significant number of the respondents were dissatisfied with the curriculum and gave equal importance to musical and non-musical skills. When asked to modify the curriculum in Q5, 54% of the NAEPG called for a substantial reworking of the curriculum with 14% advocating for an entirely new curriculum. The outcomes were similar in the AEPG, with 54% calling for significant change in Q5, 19% opting for a new curriculum. Yet on Question 9, which was a hypothetical test run (see Table Group 39), only 9% and of the NAEPG and 8% of the AEPG opted for a new curriculum.

These differences may reflect of a modification to the sample pool due to survey fatigue; there was a 30% dropout rate in the AEPG from Q5 to Q9, and a 20% dropout rate in the NAEPG from Q5 to Q9. Yet upon drilling down into the survey, data revealed that 61% of NAEPG who called for a new curriculum in Q5 selected a single course in Q9 (see Graph 14). A stunning 83% of the AEPG respondents who called for a new curriculum in Q5 selected the single course in Q9 (see Graph 15). The tables below detail the answers on Q9 for only those respondents who called for a new curriculum in Q5.

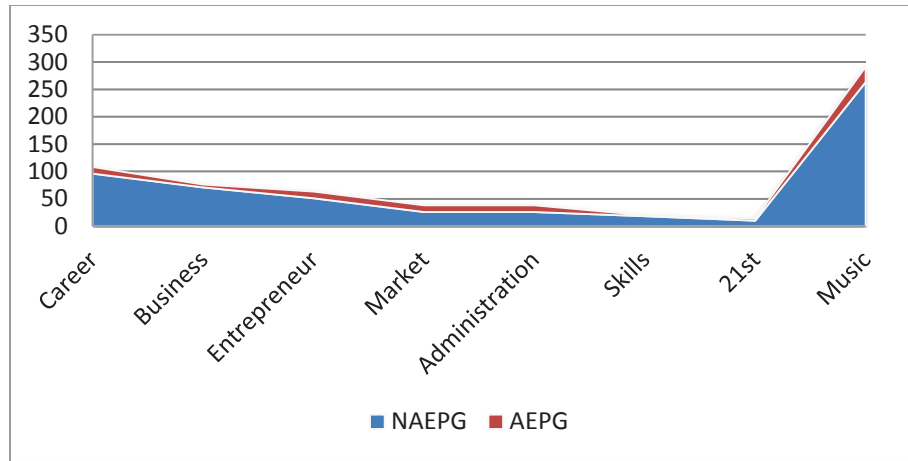
#	Answer	Response	%
1	An elective course entitled:	9	15%
2	A required course entitled:	27	46%
3	A certificate entitled:	7	12%
4	A minor entitled:	6	10%
5	A bachelor's degree entitled:	9	15%
6	A graduate degree entitled:	1	2%
	Total	59	100%

Graph 14: NAEPG Q5, Q9 Overlay

#	Answer	Response	%
1	An elective course entitled:	3	25%
2	A required course entitled:	7	58%
3	A certificate entitled:	0	0%
4	A minor entitled:	1	8%
5	A bachelor's degree entitled:	1	8%
6	A graduate degree entitled:	0	0%
	Total	12	100%

There is little explanation for the inconsistency between this and earlier responses. When asked to evaluate the big picture, as earlier questions were designed to do, the respondents were able and willing to indicate shortcomings within the curriculum. When asked to think specifically, in real and controllable terms, the respondents were rendered largely unresponsive in spite of an earlier awareness of contemporary challenges beyond the academic walls.

As a final analysis point, the course titles selected by the faculty showed consistency between the groups (see Graph 16). Curiously, the third most popular choice among the AEPG respondents was “entrepreneur(ship,ial).” In no cases were entrepreneurship and arts administration comingled, signifying an understanding that these are separate courses of study.



Graph 16: Course Titles, Q9

Analysis of Survey Question 10

The tenth question asked the respondents to select learning outcomes for the new instruction they created in Question 9. The provided learning outcomes were deliberately stacked, having typical entrepreneurial learning objectives as selections 1-8, and typical arts administration learning outcomes as selections 9-12. Analysis of the descriptive statistics showed that there was little difference between the two groups. The majority of the respondents preferred learning outcomes that were appropriate for entrepreneurship coursework, with the exception of “fundraise for an organization,” which received support from each group (see Table Group 42).

The complete list of “other” recommended learning outcomes was included here because it demonstrated the diversity of opinions among the respondents. Academics are characteristically independent thinkers, but academia, while populated with those who espouse liberal thought, is a conservative organization. This creates a tension between the forces which represent the dynamic and the status quo. This is a hindrance to sweeping academic reform.

Table Group 42: Descriptive Statistics, Q10

AE Participant Group	#	Answer	Response	%
	1	Create revenue streams through new venture projects	35	54%
	2	Create work by juxtaposing business and the arts	34	52%
	3	Create work by juxtaposing entrepreneurship and the arts	41	63%
	4	Strategically position themselves so that their work becomes valuable to others	43	66%
	5	Impact culture at the local, state, federal, and/or global levels	33	51%
	6	Identify cultural demands and create strategies to supply them	39	60%
	7	Create jobs through the arts	29	45%
	8	Attract capital then know what to do with it	34	52%
	9	Manage an organization for an employer	19	29%
	10	Know how to evaluate an organization	17	26%
	11	Manage other artists	15	23%
	12	Fundraise for an organization	33	51%
	13	Other (please describe)	14	22%
Total Responses			65	

OTHER (Please Describe)
Public engagement in other courses
All aspects of running a private studio
Event Planning Expertise
General information of all the above
no new courses, degrees or minors are needed; only a re-imagined connection between culture and music
Write clearly and develop critical thinking skills
Understand the job market and career options in music
Connect well to themselves and others, positively affecting their ability to do business
know their strengths and channel them appropriately
Communicate a personal artistic vision
Help reduce the enormously high rate of playing-related injury that plagues the music world
get to heaven, solve world hunger, end social injustice
I view these as performance tasks (or skills the student performs during the class) and not learning outcomes. The outcome should be an over-arching objective that these skills map to. By the end of this course the student will be able to...
Collaborate effectively with co-workers, both musical and non-musical, in achieving mutual goals.

	#	Answer	Response	%
Non Arts Entrepreneurship Participant Group	1	Create revenue streams through new venture projects	237	55%
	2	Create work by juxtaposing business and the arts	236	54%
	3	Create work by juxtaposing entrepreneurship and the arts	287	66%
	4	Strategically position themselves so that their work becomes valuable to others	322	74%
	5	Impact culture at the local, state, federal, and/or global levels	259	60%
	6	Identify cultural demands and create strategies to supply them	281	65%
	7	Create jobs through the arts	238	55%
	8	Attract capital then know what to do with it	208	48%
	9	Manage an organization for an employer	136	31%
	10	Know how to evaluate an organization	137	32%
	11	Manage other artists	134	31%
	12	Fundraise for an organization	218	50%
	13	Other (please describe). Total Responses	69 434	16%

OTHER (Please Describe)
I don't believe in fad of "learning outcomes"
None
People Skills
Finding options for success
Professional present your brand
What a great list!!!
Be early for gigs, smile and nod
Become a functional artist with strong skills and creative insight
I hope I never have to do something like this.
Gather tax information
History of income streams and possible future issues
Grant writing
Prepare their personal PR materials.
Define and market their unique skills
Be artistically relevant
Personal profiling and presentation

Work place conduct
Non-Musical Skills
Demonstrate Ethical Behavior
Audition and apply for jobs
Manage finances for an independent career

Practice enough to be able to perform on a level that meets a true artistic standard.
Music careers that are not performance based
Learn how to control their own progress
Deliver what they promise, on time and as promised
Create alternate melodies spontaneously
Business management skills
Be able to fully explain their abilities in written form. Be able to produce video & CDs of their work. Be able to judge when certain areas of an opportunity require which part of their talent.
Audition successfully for graduate school and traditional performance venues.
Media, Speaking, Writing, Presentation etc.
Learn technology for creating, managing, recording, archiving and distributing music
Start building a resume and engage in activities to bolster that resume. Build knowledge of the potential hiring entities statewide, nationwide and worldwide.
Learn what is possible in the music industry, outside of public education.
How to promote and manage your solo career
Articulate artistic aims to a wide audience
Generate need for the individual's services.
Time management for a musician
This is all secondary
Know the laws that govern music and all that that could entail
"thinking creatively outside of box, about the kind of music we make as well as what jobs look like"
Explore moneymaking opportunities that don't require memorizing music
Create work that benefits the community by offering something that is not there (like Early Childhood Music)
Be able to function competently in multiple musical disciplines.
Optimize the Internet.
Begin Self-Promotion
Become more marketable
Learn communication, presentation, and interpersonal skills
Understand the role of technology as a vehicle to present and create art
Be confident human beings
Learn what to expect at an audition.
I would like a graduate program in arts administration to address the final four items on this list
Think way outside of conventional thought. (The above options are all capitalist-business-model driven. It's like my favorite example of what state arts boards really want to see: An arts proposal that cleans up trash along the highways while singing American work songs.
Fully understand the business of opera
Network with other professionals; promote a music business through a variety of channels

Analysis of Survey Question 11

The eleventh question relates to the fifth research goal: analyze faculty perceptions about the ability of the National Association of Schools of Music to discourage innovative curriculum. NASM, the National Association of Schools of Music is the accrediting body for music programs in the United States. This question introduced the suggestion that NASM was connected to curricular reform, but did not supply bias. “Has NASM affected the creation of new coursework?” As the responses show (see Table Group 43) NASM received a mixed review. Some advocated for the organization, detailing specific ways accreditation has positively impacted their institution. Others characterized it as a bureaucratic burden with a negative impact.

Table Group 43: Descriptive Statistics, Q 11

Statistic	Value
Min Value	1
Max Value	5
Mean	2.80
Variance	0.82
Standard Deviation	0.91
Total Responses	59

AE Participant Group	#	Answer	Response	%
	1	Never	5	8%
	2	Rarely	15	25%
	3	Sometimes	27	46%
	4	Often	11	19%
	5	All of the time	1	2%
		Total	59	100%

NAE Participant Group	#	Answer	Response	%
	1	Never	70	16%
	2	Rarely	88	20%
	3	Sometimes	210	49%
	4	Often	42	10%
	5	All of the time	20	5%

Total	430	100%
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Statistic	Value
Min Value	1
Max Value	5
Mean	2.66
Variance	1.03
Standard Deviation	1.01
Total Responses	430

Table 44: ANCOVA Testing, Q11

		Sum of Squares	df	Mean Square	F	Sig.
Q11	Between Groups	.962	1	.962	.960	.328
	Within Groups	487.987	487	1.002		
	Total	488.949	488			

Inferential testing (see Table 44) showed no statistical difference at the $P < .05$ level between the AEPG and the NAEPG [$F(1,488) = .960, p = 0.328$]. Analysis of descriptive statistics suggested that the two groups have a left skew, in support of NASM (see Table Group 43). The anecdotal evidence provided by the corresponding open-ended response made this less clear. Most respondents fell into the two extremes, in favor of and against NASM standards.

The following negative statements are from the AEPG: “Accreditation leads universities by the nose.” “They pay lip service to issues as they appear. However, they do not really follow through on initiatives.” “NASM is the equivalent of the medieval rampart.” Many from the NAEPG concurred: “Have you ever been to a NASM meeting? 600 + old white men, all in pinstriped suits. There’s not a lot of trail blazing going on in that crowd. The mere SUGGESTION of curriculum changes moves at glacial speed. (I was the NASM person for 8 years at my school.)” “Mainly a barrier to creativity.” “NASM is too rigid, and way behind the times. Completely frustrating organization. I’m

not sure how we will EVER create completely new curriculum plans for our degrees while we still need their accreditation.” “What is NASM? I know, but who cares?”

Some provided a positive review. From the AEPG: “Recently going through the self-study at my institution—they listened and agreed with changes we are considering.” “Technology, improvisation courses were added.” “As a music executive who was also an evaluator for NASM for some years and who just completed our Self-Study and Reaccreditation process this year, I can assure you that I am intimately aware of all of the many ways NASM and its members have tried to stay current with the changing times, while preserving the best curricula of the past. A good example is their requirement now that music units assume more responsibility for wellness, health and injury-prevention.” From the NAEPG: “We follow all the NASM guidelines because we have accreditation. They are always written with the best interest of the student and their curriculum and keep the curriculum balanced as it should be.” “I have been a music department coordinator and gone to NASM national meeting and been a part of NASM visits. I have observed the influence of NASM encouraging new course offerings.” “NASM helped us organize the needed curriculum for our different music degree tracks.” “We have gained 2 positions directly from NASM evaluations that result in new coursework.”

Others were more balanced: From the AEPG: “NASM has some good ideas, but its language encourages faculty to continue what they have always done.” “NASM is good in that it creates a standard but I feel schools limit their independent creativity as a result of NASM standards. NASM has no effect on professional music in my lowly opinion.” “I have been an institutional member of NASM for 27 years. I have been a visiting evaluator for 15 and served two terms (6 years total) on the Commission of

Accreditation. I have witnessed first-hand how NASM has inspired and—through a combination of member institution ignorance and bad NASM marketing—suppressed innovative instruction in American music schools.” From the NAEPPG: “It’s good if you are trying to bolster a weak program. The institution can use it against you if you are trying to be innovative.” “I attend NASM conferences and have successfully written a self-study document. NASM wants to see that institutions meet standards but they do not go as far as requiring specific courses to meet standards. Flexibility is given in order to meet standards. In my institution it is usually institutional requirements that hinder the creation of additional courses.”

All of these open-ended responses were drawn from the extreme ends of the Likert scale for Question 9. Some of those who said “NASM never affects coursework” interpreted the question as a positive reflection of NASM, others the opposite. Some who answered that “NASM always affects coursework” viewed its influence as positive and attributed curriculum improvements to NASM. Others suggested that NASM stymied the creation of new coursework. As a result, the statistical testing for this question is rendered moot because of the inconsistent interpretation of the question by the respondents.

Analysis of Survey Question 12

The final question had great bearing on Arts Entrepreneurship and the analysis of its disciplinary status which begins with this inquiry. There are currently no music graduate degrees in this area; many, if not all entrepreneurship instructors embedded in music programs have academic credentials derived from traditional music curricula, coupled with practical, entrepreneurial experience. As such, accrediting bodies may require additional documentation to validate faculty credentialing in entrepreneurial

coursework. Practical experience often serves as justification, but this must be coupled with a master’s degree or greater. Musicians typically view practical experience with high regard; if a soprano can sing at the Met, she is deemed qualified to teach at the university level without the terminal degree. She must, however, possess adequate coursework at the graduate level to satisfy accreditation requirements regardless of her professional accolades. As entrepreneurial coursework continues its advance into the music curricula, faculty credentialing is a potential hurdle for faculty and institutions alike. The responses to Question 12, particularly from administrators, have bearing on AE’s integration into the curriculum. This is connected to research goal number six: analyze faculty perceptions about the primacy of academic credentials vs. a practitioner’s credentials.

Question 12 read: *When considering a faculty member’s credentials, which is more important, possessing the terminal degree or having practical experience?*

Table Group 45: Descriptive Statistics, Q12

AE Participant Group	#	Answer	Response	%	Statistic	Value
	1	The degree is 100% most important	2	3%	Min Value	1
2	The degree is 75% more important	9	12%	Max Value	5	
3	The degree and the practical experience are equally valid	43	59%	Mean	2.99	
4	Practical experience is 75% more important	11	15%	Variance	0.77	
5	Practical experience is 100% most important	8	11%	Standard Deviation	0.87	
Total					73	100%
					Statistic	Value
					Min Value	1
					Max Value	5
					Mean	2.99
					Variance	0.77
					Standard Deviation	0.87
					Total Responses	73

#	Answer	Response	%
1	The degree is 100% most important	21	5%
2	The degree is 75% more important	88	19%




NAE Participant Group	3	The degree and the practical experience are equally valid		258	56%
	4	Practical experience is 75% more important		66	14%
	5	Practical experience is 100% most important		30	6%
	Total			463	100%

Table 5: ANCOVA Testing, Q12

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	2.533	1	2.533	3.257	.072
Within Groups	415.281	534	.778		
Total	417.813	535			

Inferential testing (see Table 46) showed no statistical difference at the $P < .05$ level [$F(1,535) = 3.257, p = .072$] between the AEPG and the NAEPG. ANCOVA testing showed that there was variance within three demographic groups: Gender [$F(1,495) = 5.467, p = .020$], Faculty Degree [$F(1,495) = 54.575, p = .000$], and Institutional Organization (Dept/School) [$F(1,495) = 4.950, p = .027$] (see Table 47).

Table 47: ANCOVA Testing, Q12

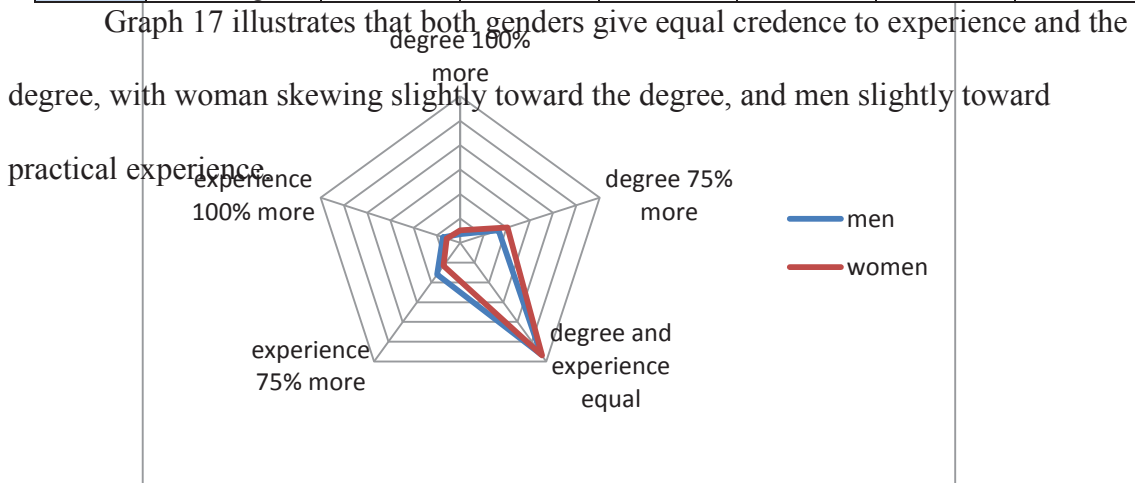
Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	70.435 ^a	14	5.031	7.845	.000
Intercept	73.568	1	73.568	114.716	.000
F:Gender	3.506	1	3.506	5.467	.020
F: Age	.200	1	.200	.312	.577
F: YrsTch	.285	1	.285	.445	.505
F: Ft/Pt	.719	1	.719	1.122	.290
F: Tenure	.030	1	.030	.047	.829
F: Rank	.773	1	.773	1.206	.273
F:FacDeg	34.999	1	34.999	54.575	.000
F:TchSpec	.009	1	.009	.015	.903
F Fac/Adm	1.154	1	1.154	1.799	.180
I:SzEnrlm	.921	1	.921	1.437	.231
I:Pvt/Pub	.188	1	.188	.294	.588
I:Dpt/Sch	3.174	1	3.174	4.950	.027
I:MusDeg	.103	1	.103	.161	.689
group	.587	1	.587	.915	.339
Error	308.467	481	.641		
Total	4885.000	496			
Corrected Total	378.901	495			

a. R Squared = .186 (Adjusted R Squared = .162)

A crosstab analysis of Gender (see Table 48) showed that women valued the degree slightly more than men, who gave more credence to practical experience. This was an unexpected finding. Academia is, however, in possession of a well-established glass ceiling. The terminal degree is an objective measurement that levels the playing field between genders, which may explain why female respondents valued the degree more than male participants.

Table 48: Cross Tab—Gender, Q12

		1	2	3	4	5	Total
Male	Count	12	56	191	54	25	338
	Percentage	3.55%	16.56%	56.50%	15.97%	7.39%	100%
Female	Count	10	39	109	22	11	191
	Percentage	5.23%	20.42%	57%	11.52%	5.76%	100%
Total	Count	22	95	300	76	36	527
	Percentage	4.2%	18%	57%	14.42%	6.8%	100%



Graph 17: Gender Crosstab, Graph Format, Q12

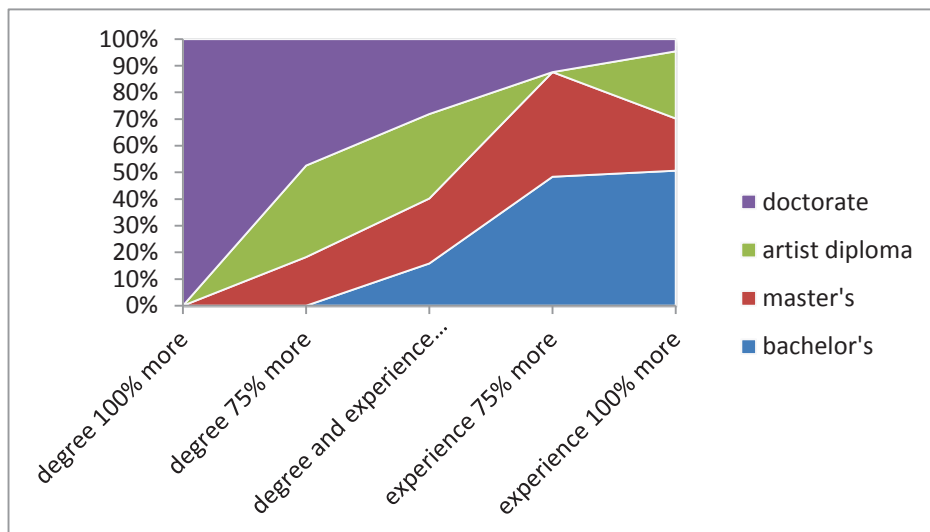
The crosstab analysis of faculty degree showed that as the participant's

		1	2	3	4	5	Total
Bachelor's	Count	30	0	4	4	4	12
	Percentage	0%	0%	33.33%	33.33%	33.33%	100%
Master's	Count	0	13	76	40	19	148
	Percentage	0%	8.78%	51.35%	27%	12.83%	100%
Artist Diploma	Count	0	1	4	0	4	6
	Percentage	0%	16.6%	66.6%	0%	16.6%	100%
Doctorate	Count	23	83	215	31	11	363
	Percentage	6.33%	22.87%	59.23%	8.54%	3%	100%
Total	Count	23	97	299	75	35	529
	Percentage	4.35%	18.34%	56.5%	14.17%	6.62%	100%

credentials increased toward the doctorate, the more they valued the degree. The less educated respondent valued practical experience more highly (see Table 49).

Table 49: Cross Tab—Faculty Degree, Q12

This finding was expected. There were 12 respondents who held a bachelor's degree. Their justification for college-level teaching is likely supported by their practical experience; this is something they personally value. Those with the terminal degree have a distinct perspective of graduate work that other respondents lack. In each case practical experience was held in high regard and largely on equal footing with the academic credentials. As Graph 18 shows, those who held the doctorate favored the academic credentials at a significantly higher rate that those who do not.



Graph 18: Faculty Degree Crosstab, Graph Format Q12

The crosstab of Institutional Organization (multi-disciplinary department, music department, conservatory, school of music) (see Table 50) showed that ANCOVA testing was skewed by the conservatory subgroup. With only three respondents, these percentages were invalid indicators of preference. The crosstab showed that 33% of conservatory faculty favored practical experience; this was at a significantly higher percentage rate than the other demographic groups which were significantly more aligned. However, N = 3 was insufficient to analyze for variance. There was a notable preference to practical skills within Schools of Music, however. The ANCOVA significance testing for this demographic were declared moot due to the skew introduced by the conservatory subpopulation.

Table 50: Cross Tab—Dept/School, Q12

		1	2	3	4	5	Total
Multi Disciplinary Department	Count	3	12	33	9	1	58
	Percentage	5.17%	20.7%	56.9%	15.52%	1.72%	100%
Music Department	Count	12	54	168	33	14	281
	Percentage	4.27%	19.21%	59.78%	11.74%	4.98%	100%
School of Music	Count	7	31	97	34	33	192
	Percentage	3.65%	16.15%	50.52%	17.7%	17.18%	100%
Conservatory	Count	0	0	2	1	0	3
	Percentage	0%	0%	66.66%	33.33%	0%	100%
Total	Count	22	97	300	77	38	534
	Percentage	4.12%	19.16%	56.18%	14.41%	7.12%	100%

Analysis of Survey Questions 13 and 14, Arts Entrepreneurship as a Discipline

The final research goal was to assess the disciplinary status of arts entrepreneurship. As a review, the four criteria were content, core competencies, research

and credentialing. Content referred to consensus about the fundamental knowledge base within a field. In a pedagogical setting, this would encompass recognized deliverables: what content should be presented to the students. “Core competencies” encompassed established best practices, i.e., common behaviors and processes. In higher education, this could be defined through learning objectives, or attained student abilities resultant of a series of courses. Research referred to robust scholarship that enriched, illumined and challenged content. Credentials comprised the training of future scholars and/or practitioners within the discipline.

The final two questions of the survey were delivered to the AEPG only as an addendum to the survey. They focused on the first two of the four standards of disciplinary theory: content and competency. Question 13 was designed to explore consensus pertaining to content. It read, *“Your institution includes coursework in arts/music entrepreneurship. Within a few sentences, what is the fundamental knowledge base of arts/music entrepreneurship? In other words, what content should arts/music entrepreneurship instruction deliver to your students?”*

There were a total of 44 responses, or 43.56% of the AEPG respondents. Eight of the responses were non-committal with responses such as “I don’t know what to write here,” leaving 36 instructive comments.

Embedded in most responses were references (a total of 34) to traditional business school material, e.g., marketing, economics, business skills, business ethics, taxes, business insurance, contractual negotiations, and invoicing. One described the content as “Self-marketing, basic business acumen, professional/interpersonal skills.” Marketing and self-marketing/promotion were the most common, with 19 references. A typical

response was “how to market themselves and create performance opportunities—one can no longer wait for an impresario to intervene and make things happen.” Most respondents linked music, culture, society, or performance. For example, “This instruction should teach students how to creatively pursue revenue sources and job markets using their music skills. Also, it should encourage creative ideas about new ways to utilize the arts in a changing world.” “[Core content should provide] an understanding of how music functions within society and how to engage society through music.” Less common were mentions of donors, grant writing, revenue creation, event planning, social media management, résumé writing, group projects, networking, union structures and technology.

Some expressed a negative reaction to the coursework, each coming from respondents who disclose that they do not engage the content. For instance,

I have no first-hand knowledge of what, if any, intellectual knowledge base is used in our coursework. My sense, based only on important qualification-based only on conversations with students, is that it is mostly anecdotal and represents an attempt to become trendy without actually accomplishing anything genuinely ‘educational.’ These courses tend to be the repository of former administrators or others who desire the cachet of academic appointment but don’t fit conveniently into the available niches of ‘traditional’ curriculum.

These comments were atypical, however, and accounted for only 5.5% (N = 2) of the responses.

The respondents that implied mastery of the content were notably comprehensive and expressed the wide swath of knowledge that the coursework entails.

Understanding of and ability to communicate the intrinsic value of music to society; ability to use technology and social media; ability to use technology for recording, editing, creation of music audio/video projects; ability to write and speak in a clear, educated manner about music and its importance; business skills for creating and managing a studio, finances, projects, concert series, etc.; understanding of the importance of music as a community-based commodity; not-for-profit management; ability to get along well with others, interpersonal skills and integrity; business ethics; appreciation for the arts and how they can fit into the community at large. (We require all music students to take courses in music entrepreneurship, music in the community, and not-for-profit management at our School of Music).

It was less common for respondents to conflate entrepreneurial coursework with the traditional curriculum, as represented by this response: “competency in your skill-performance, education, research, etc. And, passion for your skill is a must.” None of the respondents provided an answer that expressed synonymy between arts/music entrepreneurship and arts administration.

These responses would suggest that consensus was achieved for Standard One, the Content of arts entrepreneurship. Several referred back to the learning outcomes in Question 10, making the connection between those skills and entrepreneurship.

Question 14 addressed core competencies in arts entrepreneurship coursework. There were 41 very short responses. Twelve or nearly 30% referred back to their answers on Question 13 or the learning outcomes on Question 10. Three expressed their lack of knowledge. One suggested that the question was too broad. Another asked to send course

syllabi as an email attachment, which he did. Those that provided new answers referenced marketing (f = 6), finances (f = 6), communication (f = 7), networking (f = 4), research (f = 4), and Creative thinking (f = 3). Others included:

- How to set up a business; grow a business; work hard,
- How to identify needs; turn failure to opportunity; be ethical,
- How to identify and connect to resources; write grants; understand contracts.

None of the responses referenced arts administration or its core competencies such as fundraising for an organization, board communication, etc. Additionally, none of the comments were negative, unlike Question 12. Exemplary answers included:

“Researching their market (their customer or fan) and how to monetize their musicianship,” “ability to create new opportunities from nothing or in a current vacuum,” “look realistically at their career as a business, and not just dwell on getting a role.”

Upon review of the responses, it can be said that consensus was achieved for Standard Two: the core competencies of arts entrepreneurship.

The third standard, the state of the research, was analyzed through a review of the first journal solely dedicated to arts entrepreneurship: *Artivate*, currently in production of Volume 3, Issue 3. In total there were 15 articles.

The published articles comprised a broad spectrum of interests, ranging from setting up an Etsy store for a home-based embroidery shop to questions of pedagogy. Exemplars of the diversity are detailed below.

- Beckman, Gary D. and Linda Essig. 2012. “Arts entrepreneurship: A conversation.” Volume 1(1). This was a cerebral and foundational piece that reflected upon diverse components of the field such as pedagogy, context, core

competencies, interconnectedness with schools of business, and a vision for scholarship. Notable word frequencies included field (45), Scholarship (9) and Social Science (4).

- Bonin-Rodriquez, Paul. 2012. “What’s in a Name” Typifying Artist Entrepreneurship in Community Based Training.” Volume 1(1). This piece explored the provenance of the term “entrepreneur” and applied it in different racial contexts. It utilized the term “artist-producer” to explore the duality of the field as an expressive art form and capitalist strategies. Notable word frequencies included: Business (43), Market (31), Capacity building (42), Artist-Producer (23), Class (20), Culture (16), and Race (14).
- Nytch, Jeffrey. 2012. “The Case of the Pittsburgh New Music Ensemble: An Illustration of Entrepreneurial Theory in an Artistic Setting.” Volume 1(1). This piece described how entrepreneurial theories (consumption, decision-making, market demand) can be applied to an organization. Notable word frequencies included: Audience (64), Demand (29), Consumer (22), Aesthetic (18) and Hedonic Consumption (15).
- Lord, Clayton. 2012. “Shattering the Myth of the Passive Spectator: Entrepreneurial Efforts to Define and Enhance Participation in ‘Non-Participatory’ Art.” Volume 1(1). This piece described new techniques of audience building that include active audience engagement/participation. It explored the relationship between artist, audience, and arts administrator. Notable word frequencies included: Audience (62), Participation (40), Experience (47), Engage (36), and Impact (24).

- Essig, Linda. 2013. “Frameworks for Educating the Artist of the Future: Teaching Habits of the Mind for Arts Entrepreneurship.” Volume 1(2). This article explored pedagogical frameworks for entrepreneurship education, with emphasis on behaviors and habits. Notable word frequencies included: Teach (18), Frameworks (16), Cognitive (14), Behavior (12), and Pedagogy (9).
- Matthew, Vijay and Polly Carl. 2013. “Culture Coin: A Commons-Based, Complementary Currency for the Arts and its Impact on Scarcity, Virtue, Ethics and the Imagination.” Volume 2(2). This article explored the economic realities faced by “cultural workers” and the development of a “cultural currency” that would enable access to basic artistic needs (e.g., rehearsal space) based on non-market exchange. Notable word frequencies included: Resources (32), Not-for-Profit (31), Currency (30), Market (25), Needs (14), and Economic (13).

As this review demonstrated, the scholarship and research was scant, but the pieces were strong. The scholarly arena, one which challenges and affirms discovery was established. The literature did not provide ample quantity for assessment of consensus, however. Upon review of the scholarship, it can be said that Standard Three was nearing achievement.

The fourth and final standard, credentialing, was reviewed through a review of the credentials of AE teaching faculty within the AEPG. Since there are few entrepreneurship courses in the country that carry a graduate-level number, and no fully-fledged doctoral programs specific to arts entrepreneurship, the academic pedigrees of the faculty were exemplars of a traditional education.

For instance, the entrepreneurship instructor at Kennesaw State University (Georgia) is Dr. Michael Alexander, who holds a D.M.A in orchestral conducting from the University of Wisconsin-Madison; a Master of Music from the University of Wisconsin-Milwaukee; and a Bachelor's of Music from the University of Georgia. His practical experience draws from his time as Music Director of the Georgia Symphony.

Scott Kenily teaches the entrepreneurship course at Georgia State University. He holds a B.A. in Communications from the University of Oklahoma, and a J.D. from Oklahoma City University. He specializes in entertainment law.

Dr. David Cutler, a recognized national leader in music entrepreneurship, coordinates the entrepreneurship minor at the University of South Carolina. He holds a B.M. in classical and jazz piano from the University of Miami; a M.M. in jazz composition from Eastman; and a D.M. in music composition from Indiana University. He is the author of a modern standard in music entrepreneurship, "The Savvy Musician" and has extensive work creating revenue through entrepreneurial activities.

Dr. Gary Beckman, a recognized national leader in arts entrepreneurship, coordinates the arts entrepreneurship minor at North Carolina State University. He holds a B.A. in Music from the University of Southern Maine; an M.A. in Musicology from the University of New Hampshire; and a Ph.D. in Musicology from the University of Texas at Austin. He is a lutist. His practical experience stems from his years as the owner of a small record company.

Finally, John Supko, who teaches arts entrepreneurship through the School of Music at Duke University (North Carolina), holds a B.Mus. in Composition from Indiana University, an M.F.A. and a Ph.D. in Music Composition from Princeton. His practical

experience stems from his extensive works list utilizing modern technology as his instrument.

Arts/Music entrepreneurship has an unestablished map of inculcation into the field, and current faculty draw from inconsistent practitioner experiences. It is expected that training received on the various campuses is highly reflective of the individualized skill sets and interests of the professors. This is a fledgling system at best and is inadequate to meet the Kuhnian standards established for Standard Four.

This fourth standard, credentialing of the faculty and the opportunities to duplicate these credentials by new members of the field, is the cornerstone of any discipline. Without systematic training of faculty, there will be no consensus about content or core competencies. Without a common background, scholarship will be highly personalized. This is the mega-standard, and in its current state of immaturity, a standard that arts/music entrepreneurship does not meet. Therefore, the data do not support the assertion that arts entrepreneurship is an emerging discipline at this time. In its current iteration, it is embedded in fully fledged disciplines; art, music, and the business school. The data from Questions 1-12 suggest that it will continue to increase in prevalence, carving out academic space that may warrant reevaluation at a later date.

Likewise, the data do not suggest that entrepreneurship is a subfield of arts administration. The confluence of the survey, AEs content, core competencies, scholarship, and faculty credentials negate this assertion made by the Association of Arts Administration Educators. If arts entrepreneurship emerges as a discipline, the data suggest that it will be independent of arts administration. As history has shown, however, and as was detailed in the literature review, this would occur over multiple generations of

teachers and students. There are insufficient data to determine if the coursework will result in a new academic discipline, a paradigm shift within established disciplines, or another educational fad.

Conclusion

The data analyzed in this chapter were summative and indicated a systemic disillusionment with the state of the music curriculum in higher education. There was compelling evidence that recent graduates face unprecedented career challenges, and that the traditional curriculum is insufficient to mitigate these challenges. The analysis exposed a contradiction, however. There was overwhelming consensus that the curriculum warranted significant modification, yet few were willing to conceptualize impactful changes, even in this hypothetical environment.

Like much quantitative data, the foregoing analysis was robust but impersonal; numerical responses do not relay intent or intensity of conviction. For this reason, many of the survey questions were coupled with open ended text boxes, allowing the respondents to disclose the rationales for their numerical answer. The open ended responses provided rich, descriptive, and highly personal reflections. The volume of information warranted a separate chapter, which follows. The statistical data presented in Chapter 4 were stark in spite of the limitations of quantitative measures. Chapter 5 exposes the depth of the faculty-respondents' frustrations and indicates an intensifying crisis in higher education. The responses are raw, unfiltered, and provocative.

Chapter V

QUALITATIVE PERSPECTIVES

Introduction

The previous chapter comprised analyses of quantitative measures resulting from the survey administered to the AEPG and the NAEPG. Many of the questions were followed by a prompt for an open ended response, designed to elicit personal reflections and illumine the quantitative response. The prompts read, “Why do you feel that way?” or “What have you seen that caused you to answer that way?” or “What is or isn’t happening that made you answer that way?” The responses were visceral, provocative and exposed a fragility in the discipline that was disconcerting. Many respondents indicated that conditions are dire but shifted blame to other stakeholders: society, students, the job market, and arts organizations, specifically orchestras. In order to fully explore the implications made by respondents, five brief interviews were conducted to gather insight from these other stakeholders. The five participants were musicians with diverse demographic variables, working in and out of the music field. When the interviews and the open ended responses were juxtaposed with the quantitative data, the picture that emerged was unsettling.

Narrative and Perspectives: Career Opportunities for Graduates

The first question of the survey asked respondents to assess the career opportunities of their performance graduates. The overwhelming consensus between the AEPG and the NAEPG was that conditions are worse than in the past. The open ended responses often alluded to personal experiences of the respondents’ students. To give

voice to the students, R.G., L.G., and M.L., young musicians who are working or who have recently worked in field, provided narratives detailing their experiences post-graduation. They personify the perceptions expressed by the survey respondents, that career challenges graduates face are significant and perhaps insurmountable. As they collectively detail, the job market is extremely difficult for young musicians. Yet L.G. may serve as the exemplar of modern success. She has expanded her portfolio to include non-classical art forms that are increasingly marketable to the modern musical consumer. Based on a conflation of the data and the narratives, it is logical to assert that a curriculum which equips students with diverse musical portfolios may be the prescribed course of action.

R.G.¹⁶ is a 24 year old, Caucasian female with a B.F.A. in Musical Theatre. She's a 2014 graduate of an aspirational conservatory that lies outside of the geographic area of this study. R.G. lives in New York, is the quintessential artistic "triple threat" (she can sing, act and dance) and is chasing the dream, a pursuit only made possible by the unwavering financial support of her parents. When asked about career opportunities for the recent graduate, she began her response with frustrated laughter.

Yes, there are jobs. That being said, it is highly competitive. I estimate maybe 25%-33% of my class has been employed in any performance since we graduated. I work retail (or did...I am on temporary layoff while the store renovates). The job is great and I get decent hours but it's not enough to live on. The struggle is, I need to have time open to audition, etc., so having multiple jobs will get in the way of that. It's hard. I have done one performing job in Boston since I graduated.

¹⁶ R.G., email correspondence, February 13, 2015.

Great experience at an Equity theatre, however, the pay was dismal. Basically did it for the exposure and the amazing opportunity, not the money (there was hardly any to speak of). This is the way it's gone for my peers, too. If you're getting jobs, they're usually just about getting the credit on your résumé, not making a living. Only 1 or 2 have "hit it big" and many have not gotten work at all. My poor roommate goes to at least one audition each day—sometimes up to 4...every day for the past 8 months and so far NO JOB!

This is in contrast to L.G.,¹⁷ a 32 year old, African American dramatic soprano. L.G. holds a bachelor's degree from an NAEPG school, and graduate degrees from aspirational conservatories that lie outside the geographic area of the study. She is tremendously gifted, and continues to train and perform while working as an artist in residence at a music academy in Tennessee. She writes:

There are a lot of opportunities for performance graduates. The biggest question to face is, "Where do I see myself working?" Some performers have to realize that singing in the chorus is okay and it doesn't mean you are a failure.

Performers have to be creative and find other avenues/tracks to specialize in such as oratorio, art songs, recitals, opera, outreach, recording, new music, chamber music, Baroque/Early music, world music, jazz, etc. It's important to be open-minded and flexible.

These are two very different experiences by women about 10 years apart in age. R.G. may not be able to survive 10 years in pursuit of the dream. She reports that she is in desperate need of money and trying to figure out how to generate revenue. It is also

¹⁷ L.G., email correspondence, February 13, 2015.

important to note that L.G. has branched out into other art forms, including jazz and world music, and is not limiting herself to classical genres.

M.L.¹⁸ is an example of a performer who couldn't stay the course. M.L. is a 41 year old African American male with a B.A. in Music from an NAEPP typified school in California. Early on, his career showed promise and he had successes with opera companies in California, North Carolina, Texas and Georgia, and recitals in Europe. He was unable to translate this into gainful employment and now works out of field as a special education teacher. He described his 12 years as a performer:

Struggle. Struggle. Struggle. I confess that I had a habit that I needed to support: food. The balance between trying to make it as a performer and trying to keep the food habit satisfied was nothing but struggle. I lived the Bohemian lifestyle... found odd jobs because I had to have flexibility to audition and perform. It was feast or famine and that level of flexibility is STRESSFUL!!! I understood that I would have to pay my dues in the beginning, but I didn't know I'd have to pay them in the middle and the end, too. I made a deal with myself: the first gray hair I saw in my beard, I'd stop. That happened and I got a 9-5 job. Opportunities continued to come in spurts, but I had to turn them down because the job got in the way. At 35, the job had to come first.

These are narratives from three musicians: one just starting her career, one with a promising foundation, and one who threw in the towel.

In the survey's open ended responses, the participants indicated that they were aware of the conditions that were described by R.G., L.G., and M.L. There were 77 open-

¹⁸ M.L. personal interview, March 2, 2015, location protected.

ended responses to Q1 submitted by the AEPG; only 20 were positive and most were instrument specific. For instance, one respondent reports that organ positions are more plentiful than in years past, which is a stunning report. Several of the AEPG's negative statements reflected the elite institutional makeup of that group and had no reference to the job market. For instance, one respondent suggested that career challenges were due to "lack of fellowships and other funding adequate for essential graduate training." One would not expect this to be a typical response from a faculty member in small, multi-disciplinary program in Alabama.

The majority of AEPG responses spoke to a lack of relevancy between music students' training and the job market. Some referenced an overproduction of DMAs vis-à-vis available academic jobs. The following comments summarized the sentiments of this group. "Fewer orchestras and oversupply of performers with DMA." "The professional world is changing at a very fast rate. The present academic music curriculum is no longer designed to address these changes." "New opportunities are not developing. Audiences for classical music are aging and not being replaced as rapidly as they disappear." One comment was particularly comprehensive:

Music schools are, for the most part, training "performers" for careers that are steadily vanishing as professional organizations struggle for viability with a dwindling audience base. The battle being lost is the battle for a culture that includes balance between past, present and future and understand/appreciates the fact that creativity is based on systematic (but not necessarily formal or official) study of what has been as a basis for working through what might be. When we abandon, downplay, avoid, disparage educating teachers, we rob our own future—

especially if we ignore pop musical forms in the process. We need to take a non-canonical view toward the “history “ of music and recognize that technology has always played a role in change in music and music making, that music from any locale or point in time has always reflected the world view of those who participate. (61-70 full-time, non-tenure track male, Music Education specialty, holds a doctorate, teaching for 24-30 years).

The most passionate responses came from the NAEPPG. Those who asserted that conditions are the worst they’ve been in a long time often echoed the concern about the overproduction of DMAs. They also cited a decline in (1) compensation; (2) the intellectual curiosity of their students; and (3) the musical sophistication of the society they will join upon graduation. Some were discipline specific. For example:

The market is flooded. Schools are pumping out graduates in performance at an alarming rate. Supply has dwarfed demand for instrumental and vocal performance opportunities. At [name of institution omitted] alone, there were more doctorates awarded in saxophone performance than tenure track jobs available in the past several YEARS. (31-40 year old male adjunct who has been teaching at the university level for 0-7 years).

My answer is specific to theory and composition majors. All they can do is go to graduate school and become college professors, and there are almost no college teaching jobs now in theory and composition. (51-60 year old tenured male, who has been teaching 24-30 years).

No choral music in the middle and high schools, if any music is there, it is drama with musical theatre. Teaching jobs difficult. (51-60 year old tenured female who has been teaching 8-15 years).

Others in the NAEPG spoke to a larger cultural malaise that is affecting arts consumption. Some relayed a deep empathy for their students while others offered what can only be a self-reflection. For example:

The only “career” that performance graduates can have is more school. They are forced to continue the expensive, rarely funded higher education until they receive the terminal degree: doctorate. What then? Either be a self-employed teacher and hope that the students keep coming, or teach at an institution of some kind. The performance opportunities that exist for a career do not require doctoral or even master’s degrees. However, due to the infrequency, unpredictability, and low-paying qualities of “gigs,” performance graduates are forced to either continue schooling or work some other low-paying, demeaning job that is quite below their skill set. (22-30 year old female adjunct, with a master’s degree, who’s been teaching 0-7 years).

For music majors, while it has always been a situation where you have to create a market for yourself in some area, the work opportunities are smaller, and the pool of potential candidates much larger. Radio City Music Hall in NYC is having an open audition for 20 spots, for a 7 week show. 400 people are trying out. For [school name omitted] for a basic entry level tenure track position, 50 people apply for the one spot, all with Doctorates. It’s tough! (demographic information not provided).

Perhaps the most scathing comments came from part-time NAEPPG faculty. Anecdotal evidence suggests that many would self-identify with the recent college graduate, one who continues to live in professional limbo while pursuing idealized career goals. One respondent augmented her open ended response with a private email. Her comments are very descriptive and are included here with permission.

As a musician on the front-lines of a battle to survive—I represent one of many adjunct or part-timers who possess the skills and expertise of an earlier generation, work as hard as our full-time colleagues, but live in poverty and struggle, and have zero job-security. As awful as that sounds, as we cobble together some sort of livelihood we also develop a great variety of musical skills (by necessity) and varied experiences—many of which are of a higher musical level than those of some of our more comfortable colleagues. There is some satisfaction and joy in a life in music—despite the obvious and unfair circumstances and hardships. But with the occasional joy and at times even ecstasy with our music making and teaching, I would not wish this kind of life on anyone. . . it is critical that we do something to better serve our culture and our students.

Upwards of 63% of part time faculty responded that things are worse than in the past, compared to 52% of full time faculty. The adjuncts have street-level understanding of the job market and their responses were grim.

T.R. was interviewed to provide personal narrative about his experience as an adjunct. T.R.¹⁹ is a 49 year old, Caucasian male with degrees in piano performance from

¹⁹ T.R., personal interview, February 2, 2015, location protected.

aspirational schools included in the AEPG. T.R. was an Assistant Professor at a small, multi-disciplinary department. He left of his own volition after becoming completely disillusioned with the lack of artistic support at that specific institution. After a short stint in a high school, he returned to academia and worked as an adjunct at two institutions for nearly 10 years while actively seeking a fulfilling appointment. He is now part of the technology team at a school in his town in Georgia, and enjoyed a larger and dependable paycheck. He writes:

My goal was always to teach. I knew from the get-go, having done several competitions, that I wasn't interested in that obsessive of a life. I had too much fun playing various types of music to want to be just another guy playing just another Beethoven. While trying to get the college job, I supplemented my adjunct income by working at a gun and shooting supply wholesaler, at a print shop, by unloading trucks for an industrial supply house, doing computer work, playing on-line performances with a virtual tip jar, church work, album production, gigging in multiple genres, web design, and keeping a private studio at [name of music store omitted]. I had to support my family and it was nothing but struggle. I finally had to throw in the towel and realize that part of the dream was dead.

Even those respondents who asserted in Q1 that conditions are unchanged (NAEPG, N = 166; AEPG, N = 12), revealed an unenthusiastic realism. For example: "A viable career in performance has always been extremely difficult. Most performers subsidize their income with other jobs." "Performance has always been dicey. If you choose it, you have to expect that you must adapt accordingly." "It has always been

difficult to get a job in music.” Others maintained that the opportunities remain, they just look different. “There are fewer performance opportunities available on a professional or full-time basis. There are growing opportunities for those with an entrepreneurial spirit, online.”

Perhaps the most disconcerting answers came from those in the AEPG who selected “no change.” Most of them based their tempered optimism on graduate school acceptance rates of their recent graduates. Graduate school is not a job, it’s the delaying of the inevitable; entering the workforce and seeking employment.

As the respondents and the musician stakeholders detailed in their comments, the job market is extremely difficult for young musicians. Seemingly the only pathway toward assured activity is to remain in school. This explains the glut of DMAs in the market as alluded to by many. The juxtaposition of the quantitative data, the narrative and the open ended responses provides triangulation; the post-graduate prospects for classical music performers, even music educators, are bleak. L.G.’s career trajectory may represent the formula to success: broaden the repertoire to become marketable to a wider musical consumer.

Narrative and Perspectives: Musical Skills vs. Non-Musical Skills

The second, third and fourth questions of the survey asked respondents to evaluate the relative importance of non-musical skills when building a music career. There was remarkable consensus between the AEPG and the NAEPG on each of these data points. The respondents asserted that non-musical skills are imperative for success in today’s market and that these skills are much different from the past.

R.G., L.G., M.L., and T.R. were asked about the level of instruction they received in these skills. To a person they reported that they received little to no training in non-musical skills. Yet, these skills were deemed imperative to the modern career by the faculty-respondents. If R.G., L.G., M.L., and T.R.'s experiences are indicative of their colleagues, there is a misalignment between theory and practice. The faculty-respondents represent theory; they assert the need for such instruction. The musician-stakeholders represent practice and they detail a dearth of instruction.

L.G., who attended two of the best conservatories in the country, received no training in non-musical skills. She says,

There is a great need for such classes in order to succeed in any music career. I would only find out that I needed these skills in workshops, young artist programs, or friends in the music field. I'm still lost when it comes to financial management, taxes for an independent contractor, and health insurance related subjects. I taught myself about résumés through Microsoft Wizard and even needed help with that. Networking became another big issue along with self-promoting. A simple lesson or even advice that said, "it's OK to write agents and adjudicators for feedback" would have been well received instead of just waiting for answers. I think I would have been further along in my career with help/information like that.

R.G., who also attended an internationally recognized conservatory, reports that she did receive some of this training in college, but to no avail. Her experience highlights the ramifications of little or ill-timed career instruction.

The thing is, we've all done what they've told us—people make websites, we have our résumés picked apart, pick the right headshot, wear the right outfit, lose weight, get your hair dyed, etc. It literally has nothing to do with anything. I think just a 'business of musical theatre' class would have been nice.

Entrepreneurship would have helped. I have friends who have been able to (kind of) create work for themselves...my friend runs a theatre company, but she's not really seeing any financial gain from it. They don't give you the info for three years, then senior year they throw you to the wolves, and let Jay Binder²⁰ eat you for supper.

M.L. reports that he received no instruction about how to make a career. The going advice was:

Let an agent take care of it. We were told the basics: audition, make a portfolio, freelance. If you pay your dues, you will be fine. The agent will take care of you. Well, the agents are good at taking care of themselves. I auditioned for the [city name removed] opera; the agent told me where to go and when, but I still had to do all of the leg work. I was hired some 10 years later and the original agent who set up the audition 10 years prior still got their commission. HA! A big problem is trying to navigate the nepotism. A better singer will get looked over if the director wants something from the teacher of a specific auditionee. That person will get the job every time. These types of things were never explained to me, let alone business or marketing skills. Heck, just some words about how to maintain a work/life balance would have been helpful.

²⁰ Jay Binder is among the nation's top casting directors.

L.R.²¹ is a 25 year old Caucasian female and a 2011 graduate of a highly regarded NAEPG institution in Georgia. She double majored in theatre and voice performance. L.R. was at a complete loss about how to build a music career and worked for a law firm while she pondered her next move. She reported that she did not receive formal training in non-musical skills, although a course entitled “Music Business” was an elective. As she described her experience,

...there were general consequences for tardiness and flakiness in regards to rehearsals, classes and meetings, whether they were a loss of a particular role, grading consequences, or a diminished rapport with that particular professor...My lack of entrepreneurial skills, and the lack of instruction on them ...I wasn't particularly confident that I could be successful in a field with an entrepreneurial learning curve. Music requires 'above and beyond,' and performing has a day-to-day instability. I feel I am completely lacking the skills to navigate that. It bothers me. I did all that education, all those shows and I haven't once been paid to sing or act. I don't know how to make it work.

In the survey, the faculty-respondents overwhelmingly selected “personal skills” as the most important non-musical indicator for success post-graduation. L.G., R.G., T.R., L.R., and M.L. have abundant personal skills. This does not appear to be the deciding factor for acquiring work. They each refer to other non-musical skills: marketing, business and entrepreneurial skills as the deciding factors for success in their careers.

²¹ L.R., email correspondence, January 21, 2015.

The open-ended responses revealed that many respondents reluctantly acknowledged that nonmusical skills are vital to the modern career formula. They became more strident as the questions continued to probe the provision of this instruction. From the AEPG: “It seems that you need to add a certain degree of self-promotion for success—regrettably.” “To me, music and musicality is the most important thing, yet I see how the social media world is a game changer for the not as talented musicians... Meaning, you can put the image that you are amazing by posting to social media whether you’re truly great or not.” “I have seen exceptionally talented performers languish because they were unable to successfully market themselves and network with potential patrons and audiences.” Others answered from a distinctly music-centric perspective, for example: “The musician always has to deliver the performance/compositional goods they say they can deliver.” “Without musical skills, there is no career.”

Animosity towards the entrepreneurial approach emerged from this respondent subset. For example (all emphases added): “If you don’t have the musical skills, you won’t get rehired, *no matter how clever you are in creating jobs.*” “If you are not a good musician, *it does not matter if you have entrepreneurial skill.*” “Time should be spent on developing the product (i.e., the musical skills) so that there is something to sell. *Too much emphasis is now placed on entrepreneurial skills and marketing a product before the product is ready.*”

The respondents who selected “musical skills and non-musical skills are equally important,” typically cited the importance of personal skills. These comments described this sentiment: “There are many talented people in the world. Most of them equally

talented. When there are 20 sopranos who are equally talented, beautiful, and prepared...you better believe they ALWAYS hire the nice, easy to work with one.”

“There are many talented musicians who are not organized enough to build a good career. Ethical treatment of the people one deals with is also vital, unless they want to play everywhere in the world...once.”

The respondents who answered that the non-musical skills were more (or only) important became more strident, e.g., “What, have you not been listening to anything? Popular music is a disaster and movie studios record soundtracks off shore or with synthesizers; over time non-musical skills incrementally overwhelm and control the overall market.” “There are many talented musicians who are unknown. There are many average players who have been masterful in their self-promotion and are very well known. Also, let’s be real. Most great musicians spend the majority of their time alone in a practice room. These personality types are often socially awkward.”

In the NAEPG, the respondents who answered at the extreme left or right were also unbridled with their opinions. For instance,

“What is a musical career? Too many stay in music when they should be programmers. I see no reason to put students on a path that is too difficult, and tell them as much. Being honest with students has become nearly impossible now that we have guaranteed loans, and see teaching as a business. I had this discussion with my main conservatory teacher nearly 40 years ago. It’s a mess.” (51-60 year old male, master’s degree, teaches applied, taught for 24-30 years, is part time).

It's easy to learn a skill...that won't guarantee a job when the jobs are disappearing. Critical thinking and creative problem solving is what a student needs to learn and feel comfortable with to navigate a fast changing world. [This same respondent said on an earlier question]...disruptive technology has decimated the jobs market. To make matters worse, academia has done a poor job of adapting what is taught to meet the demands of the present and future. Not their fault...just a might big mountain to climb." (51-60 year old male, taught full time for 0-7 years, specializes in commercial music).

The NAEPG respondents who selected musical skills as "mostly important" echoed their colleagues in the AEPG. Several shared specific personal experiences. "Having taught at a community college for 13 years and dealing with a lot of rappers who cannot create original works because they lack the musical skills necessary to do so, it has become obvious that lacking musical skills leads nowhere." "I sing and used to make more money as a singer than from my university salary. That has almost dried up. I have gone from making \$50,000 years to making about \$15,000 yearly (51-60 year old female, tenured, taught 8-15 years). "A theory teacher can carry himself, get along well with others, be organized, look good, and be friendly to students and colleagues. But if he doesn't know what he's talking about, disaster ensues."

Perhaps the most colorful statement was, "if you suck, you suck. Talent and skill will still trump crap." As the narratives detail, it is not that simple. R.G. is exceedingly talented. She cannot land a paying job. L.R. and M.L. had no idea how to begin or floundered until it was too late.

The faculty-respondents suggested that conditions are decaying. They asserted that the students are ill-prepared, that artistic consumption of this society is irrecoverable, that higher ed is coming loose from its moorings. The following series of questions went to the heart of the matter and the comments suggested that the status quo cannot be maintained much longer.

Perspectives: Changes to the Curriculum

The fifth question of the survey was the heart of the inquiry as it addressed the curriculum specifically. The faculty-respondents were asked to assess if changes to the music curriculum were needed in light of the 21st century cultural economy. In the quantitative data, the majority of respondents supported substantial changes to the curriculum. In the open ended comments, the faculty-respondents became increasingly agitated. They displayed frustration with the curriculum, society, narrow minded colleagues, the continued call for workforce relevancy of the arts, and the students. Some even expressed frustration with themselves. The depth of emotion in these responses was unexpected and indicated a need for curricular reform.

The AEPG and the NAEPG respondents who supported a new curriculum expressed like sentiments: the current curriculum lacks relevancy for today's culture. For example: "The world isn't moving backwards." "We still focus on a curriculum that is very outdated (50-75 years old). Do students need to know music history from the beginning? Or would a focus on common practice forward with emphasis on music making in the last 25 years be better?" (An AEPG, 51-60 year old female, full professor who's been teaching applied for 16-23 years). One AEPG respondent added,

I once heard a senior faculty band director say, ‘Students just aren’t as interested in music as they used to be.’ I said, ‘Students are more interested in music than ever, they’re just not interested in the kind of music you teach and the way you teach it.’ Students are exposed to lots of different music, and they want the opportunities to experiment with the styles they love, everything from Americana to Japanese Pop, Bollywood music, European Electronic Dance Music, etc...Our students want to experiment, to create, to forge their own musical identities, yet our schools are not providing the education these students crave. Instead they’re given musty scores and told never to deviate from the page. (An AEPG 41-50 year old tenured male, with a doctorate, that specializes in world music).

One response was significant since it tied directly to the literature review of this dissertation. It comes from an AEPG 61-70 year old tenured male who’s been teaching applied music for over 31 years. He writes:

When Jefferson founded the University of Virginia in 1819, his primary mission was to create a public to participate in and protect democracy. Our mission, in part, should be to create a public to participate in and protect the cultural life of our community and country, as well as be able to participate in it economically. Maintaining the assumption that the purpose of an education is simply to get a job, has, paradoxically, reduced our students chances of employment because they remain focused on a fixed idea of what the job is and cannot see beyond that.

This comment summarized the tension that emerged from this study. On one hand, participation in the arts is a fundamental human right that resonates on levels far above

the script, canvass, or score. On the other hand, those that produce this art need to be compensated so that the act of “protecting cultural life” is perpetuated.

For those in the NAEPG that supported changes, 34 expressed a desire for entrepreneurial skills; many more referred back to other non-musical skills. Some perceived that changes are already afoot with statements such as: “I think that many changes are needed if not a new curriculum. It is already starting to happen. Being in attendance at the NOA convention in Greensboro, NC convinced me of that...” Others cited advocacy, that musicians must do a better job of educating their culture. “Currently, our cultural economic climate is suffering partly because new audiences for different genres of music are not being cultivated.” Others spoke to a continued “dumbing down” of the curriculum. “We do not teach the same curriculum. We don’t demand the same rigor. The realities of the academy allow too many people of mediocre ability and preparation in. Our society thinks that college is a right. That is incorrect—it is a privilege. The economy is not the issue.” (51-60 year old male, tenured full professor who’s been teaching in the performance area for 16-23 years).

For those that answered “I don’t know”, an AEPG respondent best expressed the tension of his NAEPG and AEPG peers: “It depends on whether you simply want your students to have a job that pays, or whether you want to keep musicianship at the top of the list.”

Herein lays the crux of the matter. Can a classical art form become relevant in today’s western culture, especially in North America? Can relevancy be achieved without forcing mediocrity on the art form? This may be the fundamental question that music faculties must answer and is perhaps the resultant apex of the study.

Perspectives: Teaching Students to Create Musical Careers

The sixth question of the survey explored the inherent different differences between teaching musical and career skills. The analysis of the quantitative data showed that the majority of respondents recognized a profound difference between teaching music and teaching career skills. In the open ended responses, however, the tension that began to emerge in Question 5 continued through Question 6: teaching the musical art form is incongruous with teaching material gain.

Many of those who selected “there is no difference” in teaching musical and non-musical skills explained that the best practice was integrating the two through a holistic approach. This was consistent across the two groups. “You must develop a total package to be successful.” “Good teaching instructs the whole person—not just a couple of aspects.” “Being a musician IS having a musical career. Teaching them practical skills to advance their career is part of the whole package.” “It should be completely integrated with what they are taught. From private lessons to business classes. I always teach my kids a lot more than how to play their instrument.”

Many of those who leaned to the right, answering that there was “quite a bit” or an “absolute” difference between teaching these two skill sets, suggested that these were discrete skills. For example, different respondents from the AEPG wrote: “c’mon, a housewife can be a great musician: a career is totally different.” “Musicianship and professionalism have different knowledge and skill sets and emphases.” “I don’t think the two things have anything to do with each other. One is art, the other business.” “First they must have the fundamentals. Once we determine they have the basic skills we should then teach them how to use it to get jobs.”

Keeping to the same theme, these NAPG respondents captured the sentiments of their peers: “Learning how to have a career requires an entirely different skill set than one’s musical abilities.” “I believe that we should teach all students to be musicians, but not all that we teach are necessarily going to have careers in music.” “Two different animals!”

Perhaps the most interesting responses came from two 61-70 year old males, both tenured full professors who have taught for 31 + years. First, a history/musicology/theory/composition NAEPG professor writes:

Because music performance is NOT a career; rather, it is a social-communicative function. And many of the best musicians are most productive when not pursuing a career. This is especially true of composers, and there is a long standing caution against popular success, as it makes the challenge of music’s social experience very difficult to maintain. There is a difference (with no element of better or worse) between music done to make money and music done to serve a community. For some artists and some communities there is sufficient support for challenging sophisticated music—and this included hip-hop in the U.S. as well as atonal music in European countries that provide ready support for artists. However, most really talented artists do not have an affinity for commercial management, and they should have some kind of course for learning to meld their art with the commercial world. But I think they should all also have study-abroad courses to get them out of the stifling atmosphere of consumer materialism.

Second, an applied AEFG professor writes:

Because it has always been that way, with the exception of several major figures. Musicians of the past have had to cultivate patrons; send an “advance man” to the next town to book the hall and drum up support for a concert; go to the newspaper office of a town and play for the staff in the hopes that an article would be written about them. This, actually, is an area wide open for research: what did entrepreneurship look like in the 19th century? I think we’d be surprised. Chopin had to spend hours a day teaching piano students. Really? Chopin? Yes.

These responses show a duality within the field. One quadrant asserts that the students aren’t off the hook. Being a musician is hard work; history proves that. Yet another suggests that students shouldn’t get caught up with making a living since the art form is so much more than that. As the adjunct instructors emphasized earlier, few musicians without a steady job such as academia provides are in the position to spurn pay for work. As the literature review showed, university study today is valued primarily because it is the means to what one can get, not what one will gain. If artistic study cannot assure that it will produce a change in material status, its value is suspect. This may be unpalatable to some respondents in this study. That doesn’t make it less valid.

Perspectives: Institutional Provision of Career Training

Question 7 asked the respondents to quantify the delivery of career training by their own institutions. Question 8 asked them to assess their level of alignment with their schools. The groups demonstrated statistical variance for Question 7 only, with the AEPG suggesting they provided more comprehensive instruction than their NAEPPG peers. However, the AEPG was split: 48% thought they did little to none and another 48%

thought they did quite a lot. The NAEPG was more critical; only 33% thought they did quite a lot and 58% suggested they did little to none.

In the open ended responses, the level of frustration began to boil. The responses were a scathing summation of the music programs of higher education. They reflect a systemic negativity and futility that, while perhaps unrepresentative of the entire faculty, are a significant subset. Anecdotal evidence derived from the open-ended responses offered deeper understanding to the NAEPG data.

First, when asked what their institutions were or weren't doing to emphasize career development, those that responded "none" were, in most cases, brutally honest. Some readers may prefer to characterize these as "fringe" sentiments, but while they were verbally strong, they were not out of line with the other 15% of the participants who responded similarly.

We are not preparing our students for the real world. We're all about 'making your dreams come true.' Puke. It's a lot of lip service to parents—but we're desperate for students. And we know it's a game with our competitors.

Additionally our students see themselves not as students at a chosen university/college, but rather as 'paying customers.' We hear this VERY OFTEN. Many (too many) of our students have no idea of how truly awful they are—these same 'paying customers' believe they are talented and are going to make it big. Too many classes and rehearsals skipped ('I don't need to go to rehearsal, I already know my part'). Too much ego, too little talent. (51-60 year old male, tenured, associate professor with a doctorate who's taught applied music for

24-30 years. Teaches at a small [2001-8000 enrollment] public college, in a music department that offers a doctorate).

Limited faculty resources, limited interest of faculty. (61-70 year old female, tenured, associate professor with a doctorate who's taught history/musicology/theory/composition for 31 + years. Teaches at a small [2001-8000 enrollment] private college, in a music department that offers a doctorate).

My institution doesn't pay me enough or give me enough funding or time to figure out how to do this. (31-40 year old female, tenured associate professor with a doctorate who's led a performing ensemble for 8-15 years. Teaches at a small [2001-8000 enrollment] private college, in a music department that offers a bachelor's degree).

We've dummed down to the point that it embarrasses me to be a faculty member. We don't demand skills competence in any but the most basic ways (and yes, we are an institutional member of NASM). Our students are mostly learning at a middle school level now. It's a sad commentary on where our society is going. Few of our students, even at graduation, are able to completely analyze a piece of mid-19th century music. And let's not even talk about aural skills. In terms of readying them for a career in music, nothing other than the traditional music courses can be offered at our school. (51-60 year old female, an associate professor with a doctorate who's taught history/musicology/theory/composition for 16-23 years at a very small [< 2,000] private college, in a music department that offer's a bachelor's degree).

Very few institutions are doing anything in this regard because they are staffed by faculty who live in a protected zone. Ask yourself why across the country you have students busting their asses to learn orchestral excerpts. To do this extraordinarily and consistently well, means you play them almost to the exclusion of anything else, save for the sacred canon of classical literature. And each year this country graduates probably 10,000 music students—all of whom will be consigned to the ranks of the unemployed. Yet music faculty are unfazed because they do not live in that world. How many music faculty understand the financially precarious nature of freelancing? Who know that (1) you will have to hold a low-wage day job in order to freelance (because that is the only kind of job that one can suddenly not show up for in order to play a gig); (2) that your income will rise and fall annually by as much as 50%; (3) you are unlikely to ever establish a secure financial foundation with retirement. Most university profs talk about freelancing and orchestra playing as though in some fairytale it is actually a sound business decision. These same profs do nothing along the lines of engaging students in creating an unorthodox staging, guerilla performance, and adaptation of unconventional industrial spaces for multi-disciplinary performance. There is a vast untapped potential to be realized... (51-60 year old male who is full time but not tenure track, has led a performing ensemble for 24-30 years, and teaches at a large [15,001-25,000] private college in a school of music that offers a bachelor's degree).

The NAEFG participants who asserted that their institution was doing very little (43% of the respondents) were less emotional and much more pragmatic in their open-

ended comments. Some suggested that this instruction happened through mentoring in the applied studios; others listed workshops and masterclass Q and A's as the primary vehicle. Still others referred to a single course that their institution is offering, such as "World of Work," "Music Business," and "Issues for Performers;" or a movement within their programs to integrate additional coursework. Conversely, some expressed frustration about their inability to create innovative coursework, attributing this to the constraints caused by a curriculum with too many requirements and not enough academic credit hours.

The NAEPG participants who opined that their institution is doing quite a bit or a lot referenced their music ed and therapy degrees; courses in music industry, business, production skills; internships and portfolio based assessment. Others spoke of crafting a new curriculum, including "outside of area" minors or facilitating double majors. Few described a course of study designed to increase the mastery of these skills over time, which remains the widely accepted best practice in the musical field. In the music curriculum, each semester builds on the work of previous semesters. This is a long-held best practice. Career building instruction appears to be a one-shot opportunity through an unintegrated course or a series of discrete workshops.

A total of 19 open ended comments were submitted by AEPG respondents whose opinions were "not aligned" or "somewhat aligned" with their institutions. Nearly 100% were critical of their department's failure to redress the curriculum for modern trends. For instance:

My colleagues are largely concerned with their own careers, i.e., building studios so they have a job. They recruit students who shouldn't be in music and push the

admissions decisions to admit students who don't have basic university skills. These students inevitably drop out after a year or two, and then have significant debt and no degree. Many performers have truly no idea what music education is about, and spend a lot of time trying to teach students to be performers. Take, for example, the romantic languages still taught in vocal studios, though music educators almost never teach songs in those languages. Big disconnect between preparation and reality. Performers also bully others into decisions which are not in the best interest of the students, e.g., a band director proposing that a student be required to perform with marching band for multiple semesters (yet the majority of graduates do not ever teach marching band), but not including vocal students who are getting the exact same degree and licensure. After spending over a decade in the public school classroom, I put my students' best future employment interests above everything. (51-60 year old female, tenure track assistant professor with a doctorate who has taught history/musicology/theory/composition for 8-15 years).

Too many to mention. The present curriculum in most, if not all traditional music schools: A. is based on a world that no longer exists. B. has become diluted over the past 100 years by both the existence of recordings and printed music. (51-60 year old male, tenured full professor with a doctorate who's taught applied music for 24-30 years).

My institution is stuck in the traditional model and trying to grow at the same time. They can't 'offer it all,' and want to remain competitive with other schools

in terms of recruitment. So, do what everybody else is doing. (41-50 year old female who's been a full time lecturer of music education/therapy for 8-15 years).

I think the arts management courses that are taught don't always apply to musicians specifically. There is a difference between promoting your own career and managing a museum or not-for-profit dance studio. (31-40 year old female who is full time but not tenure track and has taught history/musicology/theory/composition for 0-7 years).

NAEPG respondents who reported that their opinions did not or only somewhat aligned with their school were equally strong. "I care about what sort of living a performer can make, not just getting them into a grad school." "I believe in preparing students for what I believe is the real world. My school is seeking tuition dollars." "I want my students to have a chance at a career in the 21st century. The department is slow in reacting to change." "Our institution's senior leaders don't yet have these issues on their radar." "I am not in a position to have some of my ideas added to an already full curriculum." "Many of our applied faculty are of the 'classically trained' mindset where 100% of the focus should be on training the musician. I believe other skills are vital..." "There is an institutional push for most students and the most money for the large corporate university, but very little concern for the welfare of the actual students who generate that revenue. Establishing specialized career services would cost money with no return in credit hour production." This is supportive evidence for those calling for academic reform, and should elicit soul searching among music faculty nationwide.

Some suggest that changes are on the offing. "Importance of non-musical skills is FINALLY being recognized as important. We are, and have been, way behind." "Some

faculty are interested in this, others aren't. The music/arts leadership is interested and is trying to influence the faculty in reshaping the curriculum.”

Conclusion

The comments included herein are representative of many respondents in the study. The pessimism was pervasive and the respondents' frustration was equaled only by the vulnerability they risked to express it. Their willingness to share such provocative observations is indicative of desperation, or perhaps even nihilism that is waxing within higher education. The status quo is threatened and the respondents unveiled a growing schism: those that are committed to holding the line and those who welcome a different future.

In his classic treatise detailed in the literature review, Kuhn observed that paradigm shifts require a concurrent rejection of the former and acceptance of the new. In some circles, such a transformation may be likened unto a lovely butterfly emerging from a chrysalis. The butterfly's experience is intriguing because it is so unique. Change is seldom that mystical or that lovely. The rip that accompanies the shedding of past knowledge is often accompanied by disgust with the present and fear of the unknown. For some, change represents new possibilities; for others it symbolizes capitulation. This study, through the quantitative measures and qualitative responses evidenced this duality yet it seemed to indicate that change is inevitable. The question that emerged is one of timing. How wide will the rift be allowed to grow between music curriculums and the musical economy before it engulfs those that are holding the line?

Chapter VI

DISCUSSION

Introduction

This study began with the assumption that Higher Education is a social contract, a *quid pro quo* between Academia and its students, and Academia and various levels of government. Historically, the academy provided breadth of knowledge, an expanded worldview, a unique space for maturation, leadership development, and the mechanism for an educated society. The students provided their time, curiosity, industry, allegiance and finances. The government provided public funding and infrastructure. In

return, the students gained upward mobility, self-discovery and personal fulfillment; the government benefitted from an educated populous; and the academy enjoyed physical and intellectual space for scholarship, research and discovery.

There is a current crisis in higher education however, that can be characterized as a recasting of both the *quid* and the *quo*. Today's students are now providing tuition dollars at an unprecedented rate and they carry untenable student debt as a reminder. As a result, for them the stakes of the exchange are higher. They now demand something more concrete than the ephemeral, intangible benefits of a sojourn in the ivory tower. They want assurance of employability and a living wage that exceeds their non-educated peers. Likewise, the government is disenchanted with an academic sector that operates as a private club instead of a public good. It is also demanding different results: graduates who can meet the workforce needs of the labor sector.

The academy has been slow to adjust to the new conditions of the exchange. As enrollment slowed and public monies began to decline, it first reacted by cutting "dead weight," e.g., underperforming degrees in fields such as classical languages or philosophy. It updated its delivery by offering conventional coursework via unconventional modes of delivery, such as on-line learning platforms or MOOCS. But below the surface, in the curricular bedrock, academia is not nimble... not the individual school, nor the larger historical institution as detailed in the literature review. Its adoption of superficial bells and whistles (information portals, e-textbooks) has *felt* like important work but perhaps it has been self-deceiving. Perhaps it has only delayed the inevitable: a casting off of outmoded content based on a European model and the adoption of new content that is relevant to the global marketplace... a true paradigm shift.

This study revealed that music faculty are struggling to navigate this shifting *quid pro quo*. They intuit that change is bearing down with a force that they may not be able to deflect. For them, the new demands have brought them to an impasse that involves more than a change to the curriculum: it is about the interface between the classical music product and the American society. They assert that culture has moved toward a musical standard that decreasingly values art music and increasingly values the banal. If ensuring employability of their graduates requires an intentional shift towards cultural relevancy at the cost of the art form they inherited and now bequeath, this is an exchange that many appear unwilling to make. They could be described as keepers of the cultural gate. They inherited their place at the gate from their own teachers, and their grandfather teachers, and many generations before them who have protected and advanced the theoretical and mystical art of music and music making.

Acknowledging this intergenerational link is critical for understanding the results of this study. It may seem contrived to non-musicians, but the bond between musical master-teacher and student is powerful and resembles a parent-child relationship. The applied teacher's classroom has a student to teacher ratio of 1:1 making it unlike any other classroom on the college campus. The intensity of the applied lesson, the student's exposed vulnerabilities and the teacher's artistic modeling results in a personal grafting; the master teacher is permanently embedded within his pupil and this imprinting does not fade with age. It resembles a covenant, a sacred bond. A musician, regardless of age, is forever his teacher's student, and this creates a permanent hearkening to and grounding in the past.

This reverence for the past contributes to today's challenge of futuristic decision-making based on unemotional data; the past is forever commingled with the present. This is not limited to a musician's artistic lineage, however, it is true of the art form itself. In a sense, music lies dormant on the page until it is quickened to life by a performer. Each incarnation is relevant to that moment, made anew in that creator's image. As such, no music belongs fully to the past; it is current each time it is given sound. This ensures the permanence of historical genres within the halls of music making, regardless of the accusations of cultural irrelevancy that these same genres may elicit outside those walls.

There are two final considerations that should be explained to non-musical readers before conclusions to the study are drawn. First, there is a symbiotic relationship between music faculty and students. The students rely on faculty to teach them the craft, but it is equally true that faculty rely on students to embody their artistic canvas. Choir directors need singers; orchestra conductors need string players. Historians and mathematicians can produce their work without students; a band director cannot.

A critical mass of students is required for a music school to be fully functional. They do not need to be world class, but they do need to be in the seats. The need for critical mass combined with shifting enrollment has resulted in a musical student body that displays a wide range of talent, one of the predictors of success pre and post-graduation.

Second, there was a time when art music was embraced by contemporary culture. Prior to the 20th century, audiences actually longed to see and hear new music by Beethoven or Liszt. Conversely, when Johann Sebastian Bach died, his music was considered out of date and old fashioned. Others rose to the fore, and his sons Johann Christian and Carl Phillip Emmanuel were among them; their music represented the

tastes of a new generation and for a time, their fame was the Bach brand. Times have changed, however. In the mid-20th century, a wave of French educated American composers returned home, bringing with them an unfamiliar compositional style that alienated the American audience. When Milton Babbitt wrote his infamous article for *High Fidelity* in 1958 entitled “Who Cares if You Listen,” it christened the schism that had grown between the art music producer and the larger American musical consumer. He wrote,

Why should the layman be anything other than bored and puzzled by what he is unable to understand, music or anything else? It is only the translation of this boredom and puzzlement into resentment and denunciation that seems to me indefensible. After all, the public does have its own music...

Babbitt’s sentiment is in line with assertions made by Walter Lippman (1925) in *The Phantom Public*. While Lippman’s core topic is political discourse, the overarching description of the public as being “otherwise engaged” seems relevant. However in this case, unlike Babbitt’s perspective of an ivory tower resident gazing from his high window on those below²², Lippman can be read from the perspective of the modern man looking into the ivory tower and upon academicians, or perhaps the respondents of this study. He observes,

The private citizen [the respondent] today has come to feel rather like a deaf spectator in the back row, who ought to keep his mind on the mystery off there, but cannot ... He knows he is somehow affected by what is going on ... that he is being swept along by great drifts of circumstance. Yet these public affairs are in

²² Milton Babbitt served on both the music and mathematic faculties at Princeton, and the music faculty at Julliard.

no convincing way his affairs. They are for the most part invisible ... no school has taught him how to manage it; his ideals, often, do not fit with it ... he lives in a world which he cannot see, does not understand and is unable to direct. (25)

The abutment of these two perspectives summarizes the core findings of this study. The Babbitt quote is reflective of the ongoing isolationism that began mid-century and continues to this day, even to the detriment of the art form which, as the respondents repeatedly express, is struggling for survival in a landscape characterized by the defection of public support. The Lippman quote describes the futility intimated by the respondents, and the suspicions of others, as outlined in the literature review and expressed by L.G., R.G., and M.L., namely that academics are disconnected from what happens “in the real world.”

As conclusions from the study are drawn, it is important to note that current music faculties and graduates are the inheritors of an art form that declined in relevancy decades ago and continues to lose ground; and that their training produces an inward focus that, while not malicious in intent, is often irrespective of the larger arts consumer.

Overview of Findings

The purpose of the study was to analyze faculty perceptions about the employment challenges faced by their graduates; the relationship, if any, between the traditional conservatory curriculum and those challenges; and curricular changes that are occurring within the purview of arts entrepreneurship to mitigate them. Additionally, it was designed to reveal potential differences between perceptions of faculty from aspirational schools known to offer entrepreneurial coursework (AEPG), and faculty from a highly varied institutional group that does not offer AE coursework (NAEPG).

The first specific research goal was to analyze “faculty perceptions about the relationship between musical skills and non-musical skills when creating a musical career.” The culminating analysis of Survey Questions 1, 2, and 3 showed that there were virtually no differences between the AEPG and the NAEPG when considering (1) current career challenges that graduates face; (2) which non-musical skills are least or most important and; (3) the relative importance of musical and non-musical skills to a career. This lack of variance was significant. Responses from AEPG, comprised solely of nationally and internationally recognized schools, were nearly identical to those from the institutionally varied and more modest NAEPG. The lack of variance suggested that students from aspirational AEPG schools are not immune to contemporary career challenges, and that entrepreneurial coursework is not offsetting these challenges. This deduction was supported by a study released on March 14, 2015 (Economist 2015) by the research firm PayScale. The study upheld the historical claim that the cost to benefit ratio still favors college, but it repudiates the notion that graduation from an aspirational school positively affects career options. The data also showed that in the arts, attendance at selective institutions with sky-rocketing tuitions actually produces a negative return. For example, “an arts degree from the Maryland Institute College of Art had a hefty 20-year negative return of \$92,000” (2015). The PayScale data, coupled with this study has profound ramifications for typified AEPG schools. As R.G. personifies, the presence of an aspirational school on the résumé does not bring work. Resting on academic laurels may prove an insufficient argument for the AEPG as the demand for employability increases.

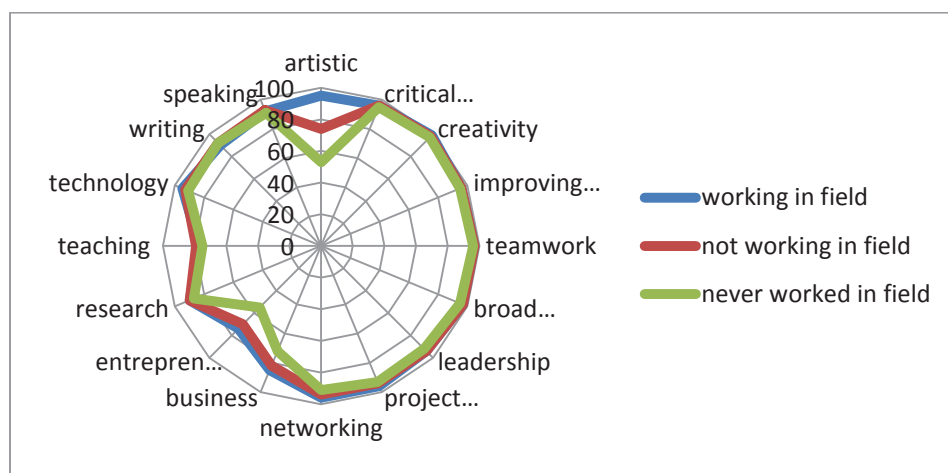
The overwhelming consensus within the data and the open ended responses was that career opportunities are worse than in the past, or perhaps unchanged, meaning they are as difficult as ever. Predominant reasons for the decline were an over-flooded DMA applicant pool; decreased compensation; compromised intellectual curiosity of the students; and society's altered musical sophistication. Additionally, more than half maintained that these non-musical skills were equally important to musical skills. When asked which non-musical skills might mitigate these challenges, respondents consistently ranked personal skills as the most important; business skills as the least important; and were conflicted about entrepreneurial skills, especially in the AEPG.

Anecdotal evidence drawn from musician interviews suggested that non-musical skills might actually trump artistic skills, and that personal skills, the respondents' preference, may be important *after* the job is landed, but insufficient to get in the door. The musicians reported that securing the job is the enduring challenge and that personal skills alone are proving inadequate.

The assertions about the job market made by R.G., L.G., M.L., L.R., and T.R. are in line with data derived from the 2013 SNAAPShot Report (Lena 2014). The Strategic National Arts Alumni Project (SNAAP), based at the Center for Postsecondary Research, Indiana University School of Education, tracks the experiences of aggregated arts graduates as they begin and continue through their careers. The 2013 report highlighted non-musical skills necessary for work. It asked American arts graduates to select those skills or competencies that were important in their professional life. Networking (marketing skills) was deemed important by 94% by all artists, 96% by those currently working in field, and 94% by those no longer working in field. Characteristic personal

skills also received high marks, among them “improving with feedback” (96% overall), “writing” (91% overall) and “speaking” (92% overall). Business skills scored lower and was ranked important by 81% overall, 85% by those in field and 82% by those no longer in field. Entrepreneurial skills was ranked the lowest, deemed important²³ by 71% overall, 79% by working artists and 70% by those no longer in field.

The most revealing percentage on this report, however was that artistic skills had a very mixed review. It received a score of 95% by working artists, but only 74% by nonworking artists, and a score of 80% overall, ranking it lower than some non-musical skills. This would suggest that the possession of artistic skill is vital for longevity in field, but is not as important as marketing skills, and is equally important to personal skills (see Graph 19).



Graph 19: Reduction of SNAAPShot 2014 Data

The triangulation of the quantitative analysis, the qualitative perspectives and interviews, and the SNAAP data indicated broad support for instruction in non-musical

²³ The entrepreneurship trend in future reporting is expected to skew positive as it becomes more prevalent in the arts conversation.

skills. The qualitative indicators supported conclusions drawn from the quantitative data: non-musical skills are equally important to a musical career.

Yet, as the musicians reported, there is a dearth of career-building coursework for music majors. Using Valdosta State University's music program as an example, in the Bachelor of Music in Music Performance, there are a mere 7 hours allotted to guided music electives. According to the course listing, there is only one course dedicated to alternative skills: MUSC 3300 Music Industry, which focuses on "business aspects and application of multi-track recording techniques." This is not designed to teach marketing, entrepreneurial, or business skills to the music major. Valdosta's program is typical, as the respondents revealed in Questions 5 and 6.

The analysis of the first research goal raised two overarching questions that will be considered as conclusions are drawn. First, how can a performance major based, solely on traditional models, be justified in light of (a) the current *quid pro quo*, which demands employability as a result of a college degree and (b) the amassing debt of music students? The respondents struggled to provide this justification. Sentiments such as "there are barely any opportunities in the business; "competition is keener, opportunities fewer;" and "it's always been difficult to get a job in music" were common as career opportunities were described. The majority indicated that they are aware of profound challenges in the job market, but as later questions revealed, most are doing little or nothing to prepare students for life after college. One respondent suggested that:

In my experience, most of my performance graduates really have very little interest in using the skills acquired during their college years as their main source of income. Most seem to prefer to find another line of work and then supplement

that career with their music performance. (41-50 year old male, who has taught applied music for 8-15 years at a private institution that grants master's degrees).

What other unit on the college campus makes the assumption that their majors have no interest in actually working in field? Do engineering faculty assume that their students have no interest in actually being engineers? R.G., L.G., M.L, and L.R. sought successful careers after graduation. Are they anomalies? If the students described by this respondent are typical, this suggests that young musicians feel defeated before they ever try to create a musical career. If other faculty-respondents are working under the false assumption that music students have no desire to work in field, or worse still, if this assumption is correct, then music programs under the current *quid pro quo* are in a precarious position.

The majority of respondents who maintained that career opportunities are unchanged had the following sentiment: "There will always be a need for music. The number of jobs hasn't changed, but the landscape has. There are different jobs than in the past, but not more or less." This supports L.G.'s career path that embraces diverse genre and opportunities. In light of the changing demand, is it not prudent to change the curriculum?

Second, why were respondents from the AEPG overtly critical of entrepreneurial coursework? Are the pro-entrepreneurship NAEPG respondents misguided about its relevancy or effectiveness? Many respondents in the NAEPG spoke of the need to "create opportunities," or to have an "entrepreneurial attitude." The AEPG described students as "struggling to adapt" or having "the need to broaden their résumé of skills" but few turned to entrepreneurship as the means to eclipse today's challenges. Perhaps the AEPG schools, elite by reputation, are lagging behind the scrappier NAEPG schools in creative

problem solving. In other words, while the entrepreneurial coursework may be a shiny add-on, the traditional approach is the enduring pedagogical philosophy.

The second specific research goal was to analyze “faculty perceptions about the adequacy of the traditional conservatory curriculum for the modern musical career.” The culminating analysis of these data (Survey Questions 4, 5) also showed that there was no statistical variance between the AEPG and the NAEPG: both groups asserted that non-musical skills are significantly different from years past, and the overwhelming majority called for changes to the traditional curriculum. Nearly 90% of the faculty suggested that at least some changes should be made to the curriculum; more than 50% called for significant changes; and nearly 20% advocated for a completely new curriculum. This was the most stunning finding of the study.

When the quantitative data were coupled with open-ended responses, they revealed (1) the depth and breadth of faculty frustration; (2) a resignation among some respondents that changes must be made to ensure their own viability; and (3) that the cost of modifying an historical curriculum for a culture that lacks musical sophistication is immeasurable and irrecoverable.

Two questions emerged from these data. First, can a classical art form become relevant to today’s American culture? Second, can this relevancy be achieved without diluting the essence of the art form? These questions represent the apex of the study and will be revisited after the summation of the fifth research goal.

The third specific research goal was to analyze “faculty perceptions about their own institution’s effectiveness in teaching students how to make a modern musical career.” This relied on the analysis of three data points, Questions 6, 7, and 8, which

revealed a contradiction within respondents' answers. First, the respondents perceived a major difference between teaching students to be musicians and how to make a musical career. Second, AEPG respondents felt more positive about their efforts than NAEPG respondents. However, nearly 50% of the AEPG and 60% of NAEPG characterized their efforts as doing very little or nothing, signifying that the addition of entrepreneurial coursework is having minimal impact. Finally, when asked if the importance they placed upon the instruction of non-musical skills aligned with their department or school, the majority refused to break rank and offer criticism of their institutions.

The analysis of the third research goal raised four additional questions that will inform concluding thoughts. First, why was there a lack of consistency within the AEPG regarding the effectiveness and relevancy of entrepreneurial coursework? Second, if there is such an overwhelming call for a new curriculum, and, as the open-ended responses reveal, such disdain within a significant subset for the current curriculum, why is the current curriculum still the standard? Isn't this study a referendum for reform? Third, the majority of respondents called for a modification to the curriculum, but they were significantly less willing to express a lack of agreement with their institution. Is this because a movement is already underway to modify the curriculum as some expressed? Or, is it because the respondents are unwilling to assume the personal risk that criticism of their institution would require? The open-ended responses revealed a deep insecurity among the respondents, suggesting that the musical ship is sinking and that academia is the lifeboat. Like Molly Brown, the respondents express a willingness to help those in the water, but they aren't willing to jeopardize their own seat.

The fourth specific research goal was to analyze “faculty perceptions about what should be modified or added to the curriculum to prepare students to create a musical career.” The culminating analysis of the data (Survey Questions 9, 10) showed that the vast majority of the respondents, > 75% called for a minor change only: adding one required course. There was no difference between the AEPG and the NAEPG, or within any demographics. This, when coupled with the responses to the second research goal, was equally stunning. This study revealed a profound inconsistency between the respondent’s desire to modify the traditional curriculum and their prescribed remedy. The majority of respondents called for significant modifications to the curriculum, yet when given the chance, they were unwilling to prescribe radical change, even in this hypothetical environment.

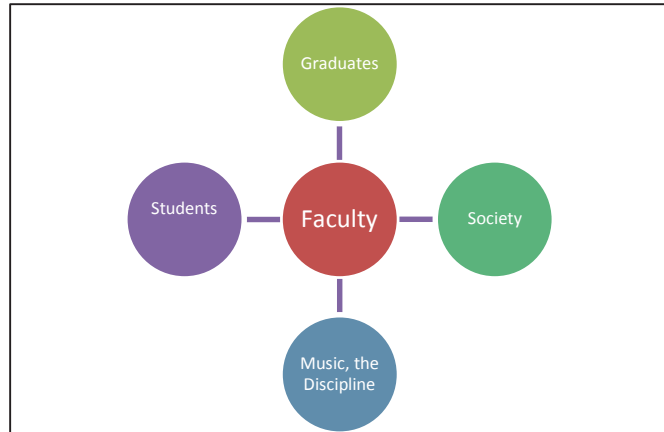
The fifth specific research goal was to analyze “faculty perceptions about the ability of the NASM to discourage innovative curriculum.” The culminating analysis of these data (Survey Question 11) revealed that the question was too unstructured to provide like-interpretations of the Likert scale and consequently reliable quantitative data. However, the open-ended responses revealed a strong polarization between those who were highly critical of NASM and those who have benefitted from its standards.

The Musical Hierarchy

The faculty perceptions portion of the study yielded many conclusions, and also questions for further consideration, as outlined above. When extracted and juxtaposed, these can be reduced to five interconnected concerns about the society, the discipline/curriculum, the faculty, students and graduates. The faculty role is directly related to each of these contact points and as many expressed, they are frustrated at every turn (see

Figure 3: Faculty Points of Contact

Figure 3). First, the question regarding relevancy without rejecting the art form is indicative of a larger dissonance with popular culture. As explained above, art music has a recent reputation of irrelevancy that is bolstered by the historical reverence of its performers. In this study, the faculty expressed the conviction that they must hold the line of quality, even as society's standards pale. They are frustrated because, as one respondent described, retooling



society “is a mountain too big to climb.” It may not be that easy to dismiss. Unlike earlier eras, the postmodern world is one without barriers; one that rejects the simultaneous adoption of thesis and antithesis. In other words, twenty-first century America is not an “either/or” culture, but one that validates “both/and.” The historical music curriculum seems exclusive to a postmodern culture that values inclusivity. The overwhelming majority of the traditional coursework is dedicated to classical forms based on Western European structures; other expressions may not be overtly devalued, but they are minimally taught. One reason music schools and the graduates they produce are struggling is because the society they inhabit has rejected this strict definition of art music. In short, the music curriculum adheres to an “either/or” philosophy in a “both/and” world. This study showed that respondents are cognizant of the gulf between practice within the ivory tower and application outside her walls. Yet they indicated that they weren’t ready to revamp the curriculum, or appear misaligned with their institutions.

The data are irrefutable, however. Music faculty overwhelmingly mandated a major revision to the curriculum, while simultaneously refusing to create one. This study resulted in a call for a national conversation about the traditional curriculum in light of modern culture. The recommended goal is to follow the model set forth by L.G., to align with the “both/and” philosophy by enveloping a broader art form that includes the best of the traditional curriculum.

Such a program was announced on March 26, 2015 by Illinois Wesleyan University with implementation slated for Fall 2015. The modified degree, a BMUS in Contemporary Musicianship will infuse the traditional curriculum with courses in “composition, improvisation, world music, recording techniques, music technology and music entrepreneurship” (Illinois Wesleyan University 2015). Since the degree is still in the planning stages, evaluation of its effectiveness must be deferred. However, it does demonstrate that leaders at Illinois Wesleyan, and perhaps others, are moving to address the disillusionment expressed by R.G. et al. and so many respondents in this study.

The respondents were also frustrated by the students, who were described by some as lacking interest, critical thinking skills, humility, a work ethic, and a myriad of other issues. The students are, of course, products of this same society that is “out of phase” with the music curriculum. They define and shape contemporary culture more than aging faculty who lag behind but continue to guide them. The students are invaluable as ambassadors of the art form, but they are also the future keepers of the cultural gate. This study revealed an overwhelming resolve to mitigate their post-graduate career struggles, but this must be done for a larger imperative than their paycheck. If today’s music students are unprepared to deliver an artistic product that engages their

generation, classical music's trend toward obsolescence will continue. In light of this imperative, it behooves academia to equip students with tools to (1) engage the post-modern culture in a way that generates interest in their own careers and the larger art form; (2) advocate for themselves and their music; (3) understand how the public, private and nonprofit sectors function individually, and to recognize the power that exists at their point of intersect; (4) leverage that power into opportunities that benefit the discipline, the culture, and the student-graduates themselves.

This is exactly the mission of the University of South Carolina's "SPARK" initiative, led by Rebecca Schalk Nagel, David Cutler, and Ellen Douglas Schlaefter. As Cutler²⁴ describes it, one of SPARK's key entrepreneurial components is "engagement" with community stakeholders in the private, public and nonprofit sectors. In part, a traditional town and gown exchange is accomplishing this; USC goes to the community, and the community comes to USC to make and consume music. However, among SPARK's other emphases is advocacy for the arts. All freshmen take a course in arts advocacy. They learn to behave as arts ambassadors with state and local businessmen and legislators. In short, the students are taught how to engage the community at various levels of intensity and points of contact.

In addition students in the SPARK program are learning to create work that is visible, tangible, and indispensable to others. Their entrepreneurship courses are experiential and conceptual and designed to enable them to create prototypes of arts-based businesses. As Cutler describes, "this is one place where they really embed themselves into the community at large. One of our students just won \$25,000 from an

²⁴ David Cutler, personal interview, November 7, 2014, University of South Carolina, Columbia South Carolina; email correspondence, March 16, 2015.

entrepreneurship competition for her Project Opera Camp.” The art form must never become expendable and to Cutler, achieving this goal requires engagement at the community level.

This call for engagement was emphasized during an interview with C.H., M.H., and M.B.²⁵ who comprise the full artistic staff of a regional orchestra. In spite of economic challenges, their organization continues to flourish due to creative grant writing and the unwavering support of local patrons. When asked about the needs for their organization, and if entrepreneurial skills would entice them to hire a potential candidate for their office, the conversation returned more than once to a grant formula based on engagement.

In previous funding cycles, an ambitious program was sufficient for new grant monies. The artistic product is not the standard for today’s granting agencies. The new measurement is how the organization plans to engage and partner with underserved communities. Reliance on and partnering with local sources of support is vital. If arts entrepreneurship teaches engagement... that matters to me.” (C.H.)

C.D.²⁶ is a key administrative staff person at a different mid-sized regional orchestra. The symphony, once a regional powerhouse and an exemplar for contract orchestras, is now struggling for survival. Changing demographics, fickle audience loyalty, and decreased funding has caused C.D. and the board to reduce the subscription concert series for the 2015-16 season. She also suggested that entrepreneurial behavior

²⁵ C.H., M.H., and M.B., personal interview, January 28, 2015, Georgia Music Educator’s Conference, Savannah, GA.

²⁶ C.D., telephone interview, February 11, 2015, location protected.

may bring relief to organizations like hers. “We need someone that’s unconventional, with insight and creativity to recalibrate the dynamics of an orchestral organization. The big question, the constant question is: ‘how do we get out of this?’” As C.D. explained,

We are struggling with the old paradigm, when the music was perhaps less important than the intermission. Then, in the old paradigm, it was about the social dividends, being seen at the right places. Does the artistic quality matter more now than it did then? How important was it then, really? What is the entertainment value now? With smaller symphonies like ours, we constantly wrestle with balance: should we take the artistic risk, which might fail and that might be the end of us...or do we go for it? The status quo isn’t working, but we can’t afford to gamble.”

The goal of this study was to explore perceptions of faculty vis-à-vis the curriculum and arts entrepreneurship, but it revealed a much larger imperative. The challenge extends beyond a modification to the curriculum, or an assessment of the efficacy of entrepreneurial skills in today’s market ad C.D. describes. If the task is to peddle wares to a society that decreasingly values them, no skill, including entrepreneurship will be effective.

The call to this generation of faculty, those that now sit at the gate, is to ensure the viability of the art form across society at large. This process will be rife with polemics, painful, and

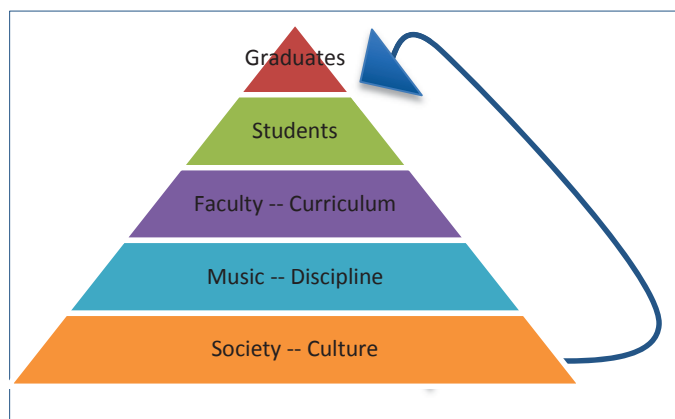


Figure 4: Musical Hierarchy and Culture

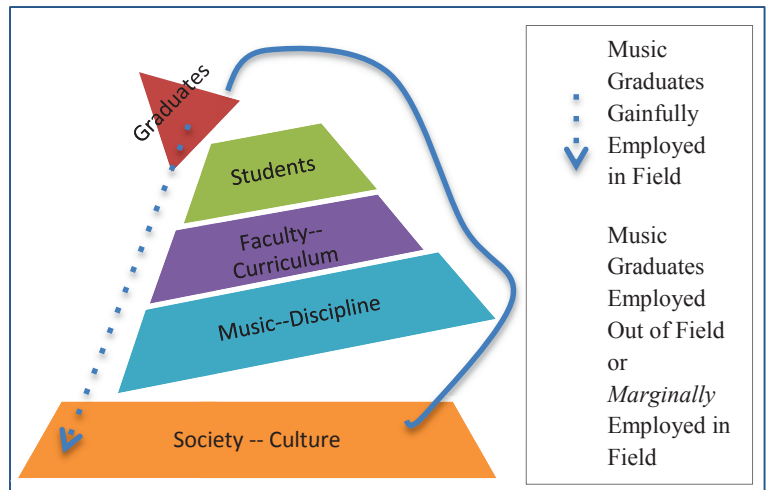
threatening. Curricular reform will be the outworking of this conversation, not the stimulus.

It may be visualized as a musical version of Maslow’s hierarchy of needs. Like Maslow, each level is dependent on the success of the preceding level, and all rely on the foundation. The apex of this pyramid, however, is also a cyclical: it returns to the foundation (see Figure 4).

As this construct shows, society is the foundation. It comprises the totality of the public sphere, including elements cited in the literature review and by respondents in this study: cultural values, future students and their parents, government at its many levels, music production and consumption and as such, the career opportunities of music graduates. Artistic expression grows out of society since it reflects the logos, pathos and ethos of culture.

The study of music, the discipline, was aligned with society in the 19th and early 20th centuries. Faculties created and improved the curriculum, delivered it to the students

who graduated and returned to a society that absorbed their skills and provided career opportunities. As the study has shown, the respondents are frustrated by conditions that may be



characterized as a misalignment of the hierarchy (see Figure 5). As they described, the musical discipline and consequently everything that lies above it is unsupported by the

cultural base. In their open ended responses they frequently referenced society, and seldom in a positive light. “The audiences for Western classical music are declining and subsequently there are fewer ways for these types of majors to earn a living making music.” “A shift/decline in cultural attitude about the arts in the USA.” “The cultural shift away from classical western music.” “Less support from the government and from society for the fine arts and music.” “Pre-existing career opportunities are no longer viable for a variety of financial and social reasons. In a “consumer” based society, there is little room to make a life in music—a very consumer-unfriendly

Figure 5: Current Misalignment of Musical Hierarchy

commodity...” “declining value to the society of the arts...a societal change over several decades towards career thrusts in business and financial gain professions as opposed to those that provide quality of life.” “Music has been devalued in the society at large.” “...because of the prevalence of non-skilled pop culture, there’s little interest in serious, classically-based singing.” “We live in a country that is fast losing its culture. People simply are not as interested in the arts anymore. This is a real tragedy.” In short, there is insufficient absorption of the classical musician by society. Some students are gainfully employed in field; many more are not.

There are two logical remedies for realignment of the music discipline and the larger society. The first is to adjust the artistic discipline so it reflects culture. The second is to adjust culture by reintroducing the society it its musical inheritance. Each requires music graduates who possess an expanded musical language and sufficient nonmusical skills to facilitate that communication. This study has shown that the respondents

acknowledged the need for these skills but that they were, for a myriad of reasons, unwilling to significantly modify the curriculum to accommodate them. The report from L.G., R.G., L.R., T.R., and M.L. document the student need; C.D., and C.H. et al. document the conditions within arts organizations; the public sphere, as detailed in the literature, demand that graduates are equipped for work. The qualitative measures describe a discipline in crisis. This study is a clarion call, a warning that the time for inaction has passed.

Arts Entrepreneurship: Ramifications

The final research goal was to analyze the claim that arts entrepreneurship is (1) an emerging discipline and (2) independent of arts administration. The culminating analysis (Survey Questions 13, 14, 15, faculty credentials, journal articles) showed that while this new area of instruction appears to meet the criteria for content, core competencies, and scholarship, it does not possess the mechanism for credentialing. The entrepreneurial faculty members' practitioner credentials are highly varied, and their academic credentials are largely tied to the traditional music curriculum. Additionally, entrepreneurial study does not currently possess an established map for training new faculty. This is a fledgling system at best and it is inadequate to meet the Kuhnian standards established for Standard Four. Without systematic training of faculty, consensus about content or core competencies will be compromised and the scholarship may be highly personalized. Therefore, the data do not support the assertion that arts entrepreneurship is an emerging discipline at this time. The open-ended responses from Questions 1-12 suggest that it will continue to increase in prevalence, carving out an academic space that may result in disciplinary status.

An additional finding is that arts entrepreneurship does not have the marks of a subfield of arts administration. The learning objectives, the scholarship, the pedagogy, and the open-ended survey responses yielded no link between entrepreneurship and the arts administration mission. If arts entrepreneurship emerges as a discipline, the preponderance of evidence shows that it will continue to be independent of arts administration.

In its current state, arts entrepreneurship plays a role similar to public administration, albeit less developed. Public Administration serves many fields of study; political science, criminal justice, sociology, education, and the arts are among them. Arts entrepreneurship is also operating as a service field, bringing career strategies to music, theatre, the visual arts, and even non-artistic fields concerned with aesthetics such as business and marketing. For example, the arts entrepreneurship program at North Carolina State University is comprised solely of students with non-arts majors; NCSU does not offer a bachelor's in music, theatre or the visual arts. As Gary Beckman,²⁷ director of the arts entrepreneurship program described it, "the program is filled to the brim with students who, for various reasons, wanted to major in the arts but chose "Plan B" instead. They are now applying these entrepreneurial behaviors, through an artistic lens, to their non-arts majors and it is having a measurable effect on their work while in school and after they graduate."

The open ended responses confirmed that entrepreneurship, as a teachable skill and a set of behaviors is emerging as a priority for some respondents and their

²⁷ Gary Beckman, personal interview, November 7, 2014, North Carolina State University, Raleigh, NC.

institutions. It is a trend to watch and this study indicated that it will become increasingly prevalent within the music curriculum.

Recommendations for Future Research

The study explored what should be added to the curriculum, but it did not ask what should be removed. This is a much larger question and should be relegated to future study. Music is unlike other curricula; much of the coursework runs in multi-semester, multi-year tracks. There is also an imbalance between available credit hours and actual contact hours. For example, ensembles such as orchestra or opera regularly meet for 7 + hours per week and typically only deliver 1-2 hours of credit. As a result, music students regularly carry twice the number of courses for the same number of credit hours as their non-music major peers. In a course of study that is already over-packed, adding new career-oriented instruction must supplant current music-centric coursework. A study seeking input on which courses or content within the curriculum can be compressed or removed is vital information that will complement this study's call for reform.

Additionally, a national study of active young performers that quantifies the need for diverse omni-cultural music literacy is warranted. What kind of music are the graduates making? How much of their time is spent performing in classical forms compared to non-traditional forms such as pop, folk, or world music? What musical languages were they missing upon graduation? What non-musical skills were they missing? Focusing on music students alone would extend beyond the retrievable data provided by the SNAAP report and would prove invaluable as curricular reform is explored.

The study also indicated that many NAEPG institutions have begun or are preparing to implement entrepreneurship instruction. Beckman's (2007) landmark study that quantified arts entrepreneurship coursework bears repeating. All data points indicate an upward trend for entrepreneurial instruction. Tracking it at the 10-year point (2017) would deliver valuable information for arts leadership in the U.S. Since the field is young, an addendum to the study that details the number of faculty, faculty credentials, texts, and learning outcomes would be invaluable for codification of the discipline.

Future study is also warranted to assess the efficacy of entrepreneurial instruction. The field lacks metrics for analysis of positive or negative relationships between the coursework and economic success post-graduation; a comparative study of NAEPG and AEPG graduates would yield much. Additionally, a study which measures the perceptions of potential employers vis-à-vis arts entrepreneurship coursework would inform higher education leadership who wrestle with short-term curricular modifications. If workforce preparedness is a goal, an understanding of (1) employers' experience with recent entrepreneurship-trained graduates; (2) their assessment of the utility of the coursework; and (3) their anecdotal evidence that entrepreneurship is a set of acquirable skills vs. an ingrained personality type would add significantly to the field.

Conclusion

In the opera *Tosca*, the title character was asked to enter into a *quid pro quo*, to do something she considered repugnant in order to save something she held dear. Tosca was a musician; her lover, Cavaradossi was a painter. Together they represented the

monetarily poor but philosophically rich artistic spirit, or as Tosca described it in her aria “*Vissi d’arte*,” one characterized by love, mysticism, devotion, and the generosity of the human heart. Cavaradossi was imprisoned by Scarpia, a narcissistic despot. When Tosca went to the battlement to beg Scarpia for his release, he agreed. But Cavaradossi’s freedom would come at a cost: Tosca must supply Scarpia with one night of *spasimi d’amore* ... an exchange that most would find abhorrent. In the end, Tosca murdered Scarpia, but it didn’t save Cavaradossi’s life, or her own. Cavaradossi died by firing squad and Tosca by suicide when she leapt from the battlement upon learning of his fate. Tosca, the musician, was silenced forever.

Parallels can be drawn between *Tosca* and the results of this study. The musical respondents embody “*Vissi d’arte*,” they have lived for their art. They hold it dear; they consider it precious, and they are not wrong. External forces are asking them to enter into a new exchange, a modified *quid pro quo*. In exchange for the freedom to practice their art form in a university setting that is struggling to justify their expense, they are called upon to address the inability of the traditional curriculum to equip students with career skills; and to create a modified curriculum that facilitates revenue-producing, artistic communication with 21st century, globally minded consumers. This may seem repugnant to the artistic purist, but unlike Tosca’s situation, standing against it is not worth academic suicide.

Recent news reports suggest that this characterization is not too strong. On March 26, 2015, George Washington University announced a rescission plan for its music department that “could shrink [it] by at least 40 percent” (McIntire 2015). On February 21, 2015, Western Illinois University revealed that the music minor was among the list of

programs facing increased scrutiny (Steelman 2015). On January 28, 2015, it was reported that the music program at the University of Alaska was on the chopping block in order to save other programs, such as business and engineering (Krupnick 2015). Beginning Fall 2015, the University of Akron will cut baccalaureate and master's level programs in music history and classical guitar (Farkas 2014). On November 9, 2014, the council of trustees of East Stroudsburg University (PA) held a public meeting to discuss the elimination of music on their campus effective 2015. They explained, "if we had significant donations to the music program, we would be in a different place" (Tatu 2014). On November 30, 2014, the Butler University School of Music (TX) announced that it was "discontinuing its music recording technology and music business programs because of university-mandated budget cuts to the school and a deficit in the school's budget" (Dearman 2014). In October 2014, deep cuts were announced to the arts and other programs at the University of Southern Maine. The music faculty now number 50% of the 2005 roster (Rivard 2014). In Fall 2014, Edinboro University (PA) implemented a plan to eliminate its music programs (Murphy 2013).

These decisions were emotional, but were made on the basis of impartial data. Music programs across this country, like Tosca, are being summoned to the battlement. This study showed that while some are aware of the precarious position they face, others stare out of the windows as Lippman described, ignoring that they are being "swept along by great drifts of circumstance." Tosca was a beautiful musician, but when she fell, and the curtain closed, the audience went back to their lives. By refusing to negotiate a deal with society that some find repugnant, music programs and the faculty that embody them stand atop the academic wall hoping that this same society will rise up and prevent their

demise. News reports show that this isn't holding true. The respondents in this study asserted that the bedrock cause of the career challenges that music students face is the rift between art music and society. For more than 60 years, academics took the Milton Babbitt approach and fiddled away while society moved further into "its own music." Unless music students are equipped to engage that society, through career building skills and a modified curriculum that creates a sellable product, fiddling will continue while Rome burns. Only society isn't Rome...it's the music school.

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APPENDIX A:

Definition of Terms and Common Abbreviations in this Study

- AA—Arts Administration
- AAAE—the Association of Arts Administration Educators
- AACU—Association of American Colleges and Universities
- AE—Arts Entrepreneurship
- AEEN—the Arts Entrepreneurship Educator’s Network
- AEPG—the Arts Entrepreneurship Participant Group, survey group
- Art Music—music generally referred to as “classical”
- Artists—will be used to refer to those who collectively work within in the fine and performing arts, i.e., dance, theatre, music, and the visual arts
- CMS—College Music Society
- CMS-D—College Music Society’s *Directory of Music Faculties in Colleges and Universities, U.S. and Canada*
- DMA—Doctor of Musical Arts, a common terminal degree in music
- NAEPG—Non-Arts Entrepreneurship Participant Group, survey group
- NASM—National Association of Schools of Music
- SAEE—Society of Arts Entrepreneurship Educators

APPENDIX B:

Institutional Review Board Oversight Materials

APPENDIX C:
Survey Introduction Letter

Dear Music Colleague,

At my home institution in Georgia, I continue to monitor the professional activities of my music students post-graduation. This has led me to some opinions. I am interested in knowing if your perceptions are similar to mine and our geographical peers, specifically those in Georgia and its contiguous states: Florida, Alabama, Tennessee, North Carolina and South Carolina.

Because you are a professor in one of these six states, you have been selected to participate in a study to ascertain the perceptions of key music faculty. There are only 13 questions, followed by a few important demographic questions. The survey has been created with professional, academic software: Qualtrics. Your responses will be completely anonymous, confidential, and untraceable to your home institution. As such, I welcome your candor.

You must be 18 years old to participate in this study. Your completion of the survey serves as a voluntary agreement to participate and to certify that you are 18 or older.

If you have questions, direct them to Rebecca Lanning at 478-361-5233 or rslanning@valdosta.edu. This study has been exempted from further review by the Institutional Review Board (IRB) in accordance with Federal regulations. The IRB, a university committee established by Federal law, is responsible for protecting the rights and welfare of research participants. If you have concerns or questions about your rights as a research participant, you may contact the IRB Administrator at 229-259-5045 or orirb@valdosta.edu.

So that you can get this survey off of your desk, it will close on February 17, 2015.

Many thanks and most sincerely,

Rebecca Lanning
Associate Professor of Music at ___ (unnamed college) ___
and Doctoral Candidate at Valdosta State University

APPENDIX D:
Survey Instrument

There are 15 questions. Some are followed by an open ended text box. Use the arrows at the bottom of each page to continue.

Q1: How would you describe the career opportunities of your performance graduates?

- The worst it's been in a long time (1)
- Somewhat worse than in the past (2)
- Unchanged from the past (3)
- Somewhat better than in the past (4)
- Much better than in the past (5)

What is or isn't happening that made you answer the above question in that way?

Q2: Consider the following non-musical skill sets. Which is more important when building a musical career? (Please rank 1-4, with 1 being the most important)

- _____ Marketing Skills
(i.e. networking, self-promotion, agent selection, etc.)(1)
- _____ Personal Skills
(i.e. likability, dependability, appearance, health, work ethic, etc.) (2)
- _____ Business Skills
(i.e. contract negotiations, financial management, tax reporting, etc.) (3)
- _____ Entrepreneurial Skills
(i.e. strategic ambition, creating revenue, attracting funding, etc.) (4)

Q3: Which is more important when building a musical career: musical skills or the above non-musical skills?

- Musical skills are only important (1)
- Musical skills are mostly important (2)
- Musical skills and non-musical skills are equally important (3)
- Non-musical skills are mostly important (4)
- Non-musical skills are only important (5)

What have you observed that caused you to answer the above question that way?

Q4: Do you think the non-musical skills needed to create a musical career are different from years past?

- Not at all (1)
- A little (2)
- They are unchanged (3)
- Quite a bit (4)
- Absolutely (5)

Piping: If Q4 answer is “Quite a bit” or “Absolutely”, display the following question

Q4Piping How are they different?

Q5: Nineteenth-century conservatories educated their students for their cultural economy. We basically teach the same curriculum. Considering the 21st century cultural economy, should changes be made to the curriculum?

- No changes should be made (1)
- A few changes should be made (2)
- I'm not sure (3)
- Many changes should be made (4)
- A new curriculum should be made (5)

What is or isn't happening in our cultural economic climate that made you answer that way?

Q6: Do you think there is a distinction between teaching our students to be musicians, and teaching them how to create musical careers?

- Not at all (1)
- Very little (2)
- I'm unsure (3)
- Quite a bit (4)
- Absolutely (5)

Why do you feel that way?

Q7: Beyond the traditional conservatory curriculum (applied, theory, history, ensembles) does your institution emphasize teaching your students how to make a career?

- We don't (1)
- We do, but very little (2)
- I'm not sure (3)
- We do quite a bit (4)
- We do a lot (5)

In a few sentences, what is or isn't your institution doing?

Q8: Are your thoughts about the balance between teaching musical and non-musical skills aligned with your department or school?

- My opinions are not aligned with my department or school (1)
- My opinions are somewhat aligned with my department or school (2)
- I'm not sure (3)
- My opinions are mostly aligned with my department or school (4)
- My opinions are aligned with my department or school (5)

Piping: If Q8 is answered “My opinions are not aligned with my department or school” or “My opinions are somewhat aligned with my department or school”, display the following question.

Q8 Piping What are the differences?

Q9: If you were the music Chair or Dean, and were required by your Provost to create instruction that would equip your students with career strategies, which would you create?

- An elective course entitled: (1) _____
- A required course entitled: (2) _____
- A certificate entitled: (3) _____
- A minor entitled: (4) _____
- A bachelor's degree entitled: (5) _____
- A graduate degree entitled: (6) _____

Q10: Choose learning outcomes for the new instruction that you created in the above question. Check all that apply. "The students would have the ability to..."

- Create revenue streams through new venture projects (1)
- Create work by juxtaposing business and the arts (2)
- Create work by juxtaposing entrepreneurship and the arts (3)
- Strategically position themselves so that their work becomes valuable to others (4)
- Impact culture at the local, state, federal, and/or global levels (5)
- Identify cultural demands and create strategies to supply them (6)
- Create jobs through the arts (7)
- Attract capital then know what to do with it (8)
- Manage an organization for an employer (9)
- Know how to evaluate an organization (10)
- Manage other artists (11)
- Fundraise for an organization (12)
- Other (please describe) (13) _____

Q11: Has NASM affected the creation of new coursework?

- Never (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- All of the time (5)

What have you observed that caused you to answer that way?

Q12: When considering a faculty member's credentials, which is more important, possessing the terminal degree or having practical experience?

- The degree is 100% most important (1)
- The degree is 75% more important (2)
- The degree and the practical experience are equally valid (3)
- Practical experience is 75% more important (4)
- Practical experience is 100% most important (5)

Q13: (Sent to AEPG faculty only.) Your institution includes coursework in arts/music entrepreneurship. Within a few sentences, what is the fundamental knowledge base of arts/music entrepreneurship? In other words, what content should arts/music entrepreneurship instruction deliver to your students?

Q14: (Sent to AEPG faculty only.) Within a few sentences, what are the core competencies for arts/music entrepreneurship? In other words, what capabilities do you feel the students should take with them upon completion of that coursework?

(Demographics section, sent to entire sample pool.) Please take a few moments to answer the following demographic questions.

Q1: What is your gender?

- Male (1)
- Female (2)

Q2: What is your age group?

- 22-30 (1)
- 31-40 (2)
- 41-50 (3)
- 51-60 (4)
- 61-70 (5)
- 70 + (6)

Q3: How many years have you taught at the university level?

- 0-7 (1)
- 8-15 (2)
- 16-23 (3)
- 24-30 (4)
- 31 + (5)

Q4: Are you full time or part time (adjunct)?

- Full time (1)
- Part time (2)

Q5: Are you tenured?

- No, and I'm not tenure track (1)
- No, but I am tenure track (2)
- Yes (3)

Q6: What is your rank?

- Instructor/Lecturer (1)
- Assistant Professor (2)
- Associate Professor (3)
- Professor (4)

Q7: Which is the highest degree you hold?

- Bachelor's (1)
- Master's (2)
- Artist Diploma (3)
- Doctorate (4)

Q8: What is your primary area of music specialization?

- Applied Music (1)
- History/Musicology/Theory/Composition (2)
- Performing ensemble (3)
- Music Education/Therapy (4)
- Music Business (5)
- Music Entrepreneurship (6)
- Music Technology (7)
- Sacred Music (8)
- World Music/Jazz (9)
- Other (Please describe) (10) _____

Q9: Are you primarily a(n)

- Faculty member (1)
- Administrator (2)

Q10: What is the student enrollment of your institution?

- Fewer than 2,000 (1)
- 2001-8,000 (2)
- 8001-15,000 (3)
- 15,001-25,000 (4)
- 25,001 + (5)

Q11: How is your institution primarily funded?

- Publicly (1)
- Privately (2)

Q12: Do you serve in a

- Multi-disciplinary department (Humanities, etc.) (1)
- Music department (2)
- School of Music (3)
- Conservatory (4)

Q13: What is the highest music degree offered by your institution?

- No degree is offered (1)
- A certificate (2)
- A minor (3)
- Associate's (4)
- Bachelor's (5)
- Master's (6)
- Artist Diploma (7)
- Doctorate (8)

Please click the forward arrow below to submit your survey.

APPENDIX E:

Institutions and Pre-Identified Faculty Counts Comprising the Sample Pool

Total Institutions, Aggregate of the two participant groups: 278

Total Identified Faculty, Aggregate of the two participant groups: 4932

Total AE Participant Group Institutions: 13

Total AE Participant Group Identified Faculty: 674

Alabama Institutions/Faculty: 0/0

Florida Institutions/Faculty: 1/23

Lynn University: 23

Georgia Institutions/Faculty: 2/109

Kennesaw State University: 45

Georgia State University: 64

North Carolina Institutions/Faculty: 9/353

Duke University: 56

North Carolina State University: 15

Salem College: 15

University of North Carolina, Chapel Hill: 72

University of North Carolina, Greensboro: 69

University of North Carolina-Pembroke: 29

University of North Carolina School of the Arts: 41

Wake Forest University: 30

Western Carolina University: 25

South Carolina Institutions/Faculty: 1/77

University of South Carolina-Columbia-77

Tennessee Institutions/Faculty: 1/112

Belmont: 112

Total Non-AE Participant Group Institutions: 264

Total Non-AE Participant Group Identified Faculty: 4258

Alabama Total Institutions: 41

Alabama Total Institutions: 41

Alabama Total Identified Faculty: 570

Alabama A & M University: 16

Alabama State University: 27

Auburn University-Auburn: 36

Auburn University-Montgomery: 3

Bevill State Community College: 4

Birmingham-Southern College: 27

Bishop State Community College: 2

Calhoun Community College: 2

Central Alabama Community College: 3

Chattahoochee Valley Community College: 3

Enterprise State Community College: 2

Faulkner University: 13

Gadsden State Junior College: 2

G.C. Wallace Community College: 12

Huntingdon College: 10

Jacksonville State University: 29

Jefferson State Community College: 2

Judson College: 8

Lurleen B. Wallace Community College-Andalusia: 0

Lurleen B. Wallace Community College-Greenville: 3

Miles College: 8
Northeast Alabama Community College: 2
Samford University: 39
Selma University: 0
Shelton State Junior College: 6
Snead State Community College: 3
Southeastern Bible College: 0
Southern Union State Community College: 1
Stillman College: 7
Talladega Community College: 0
Troy University: 34
Tuskegee University: 2
University of Alabama-Birmingham: 42
University of Alabama-Huntsville: 36
University of Alabama: 56
University of Mobile: 48
University of Montevallo: 23
University of North Alabama: 25
University of South Alabama: 32
University of West Alabama: 2
Wallace State Community College: 0

Florida Total Institutions: 53

Total Faculty: 1248

Baptist College of Florida: 6

Barry University: 19

Bethune-Cookman University: 27
Eastern Florida College: 17
Broward College: 65
Chipola College: 6
College of Central Florida: 14
Daytona Beach Community College: 7
Eckerd College: 8
Edison College-Lee County: 3
Edward Waters College: 5
Flagler College: 2
Florida A & M University: 15
Florida Atlantic University: 34
Florida College: 5
Florida Gateway College: 2
Florida Gulf Coast University: 13
Florida International University: 54
Florida Keys Community College: 4
Florida Southern College: 33
Florida State University: 95
Gulf Coast Community College: 4
Hillsborough Community College: 17
Indian River State College: 14
Jacksonville University: 11
Lake Sumter Community College: 6
Lynn University: 23

Miami-Dade College-Kendall: 20
Miami-Dade College-North: 19
New College of Florida: 3
Northwest Florida State College: 8
Palm Beach Atlantic University: 36
Palm Beach Community College: 3
Pensacola State College: 21
Rollins College: 36
St. Johns River State College: 4
St. Leo University: 0
St. Petersburg College: 41
Santa Fe College: 12
Seminole State College of Florida: 18
South Florida Community College: 1
Southeastern University: 10
State College of Florida: 30
Stetson University: 45
Tallahassee Community College: 0
University of Central Florida: 46
University of Florida: 45
University of Miami: 142
University of North Florida: 38
University of South Florida: 51
University of Tampa: 47
University of West Florida: 23

Valencia Community College: 59

Warner Southern College: 5

Total Georgia Institutions: 49

Total Sample: 633

Agnes Scott College: 4

Albany State University: 23

Andrew College: 2

Armstrong Atlantic State University: 14

Georgia Regents University: 29

Berry College: 13

Brenau University: 4

Brewton-Parker College: 6

Clark Atlanta University: 10

Clayton State University: 17

College of Coastal Georgia: 0

Columbus State University: 28

Covenant College: 4

Dalton State College: 0

Darton State College: 5

Emmanuel College: 4

Emory University: 24

Emory University-Oxford College: 0

Fort Valley State University: 2

Georgia College and State University: 21

Georgia Highlands College: 2

Georgia Institute of Technology: 7
Georgia Perimeter College: 21
Georgia Southern University: 31
Georgia Southwestern University: 6
Georgia State University: 64
Gordon State College: 2
Interdenominational Theology Center: 1
Kennesaw State University: 44
La Grange College: 13
Middle Georgia State College: 13
Mercer University: 25
Morehouse College: 13
University of North Georgia: 42
Oglethorpe University: 9
Paine College: 2
Piedmont College: 5
Reinhardt University: 35
Savannah State University: 5
Shorter University: 18
Spelman College: 5
Thomas University: 1
Toccoa Falls College: 5
Truett-McConnell College: 10
University of Georgia: 72
University of West Georgia: 22

Valdosta State University: 26

South Georgia College (Waycross): 0

Wesleyan: 4

Young Harris College: 20

North Carolina Total Institutions: 56

North Carolina Total Faculty: 585

Appalachian State University: 80

Barton College: 1

Bennett College: 3

Blue Ridge Community College: 1

Brevard College: 17

Campbell University: 5

Catawba College: 14

Chowan University: 5

Coastal Carolina Community College: 2

College of the Albermarle: 1

Davidson College: 22

Duke University: 56

East Carolina University: 50

Elizabeth City State University-UNC: 10

Elon University: 39

Fayetteville State University: 9

Fayetteville Technical Community College: 0

Gardner Webb University: 14

Gaston College: 0

Greensboro College: 19

Guilford College: 7

Guilford Technical Community College: 1

High Point University: 10

Johnson C. Smith University: 1

Laurel University: 1

Less-McRae College: 3

Lenoir Community College: 0

Lenoir-Rhyne University: 20

Livingstone College: 5

Louisburg College: 0

Mars Hill College: 18

Meredith College: 25

Methodist University: 15

Mitchell Community College: 2

Montreat College: 10

Mount Olive College: 4

North Carolina A & T State University: 10

North Carolina Central University: 27

University of North Carolina School of the Arts: 41

North Carolina State University: 15

North Carolina Wesleyan College: 1

Peace College: 3

Pfeiffer University: 5

Piedmont International University: 3

Queens University of Charlotte: 2
Rockingham Community College: 1
St. Augustine's College: 0
Salem College: 15
Sandhills Community College: 1
Shaw University: 5
Southeast Baptist Theological Seminary: 4
Surry Community College: 0
University of North Carolina-Ashville: 10
University of North Carolina-Chapel Hill: 72
University of North Carolina-Charlotte: 35
University of North Carolina-Greensboro: 69
University of North Carolina-Pembroke: 29
University of North Carolina-Wilmington: 27
Wake Forest University: 30
Wake Tech Community College: 1
Warren Wilson College: 10
Western Carolina University: 25
Wilkes Community College: 0
Wingate University: 8
Winston-Salem State University: 19

South Carolina Total Institutions: 25

South Carolina Total Faculty: 427

Anderson University: 8

Benedict College: 1

Bob Jones University: 53

Charleston Southern University: 14

The Citadel: 3

Claflin University: 8

Clemson University: 31

Coastal Carolina University: 32

Coker College: 4

College of Charleston: 26

Columbia College: 16

Columbia International University: 1

Converse College: 31

Erskine College: 8

Francis Marion University: 12

Furman University: 52

Lander University: 8

Limestone College: 4

Newberry College: 5

North Greenville University: 11

Presbyterian College: 15

South Carolina State University: 12

Southern Wesleyan University: 14

University of South Carolina-Aiken: 25

University of South Carolina-Columbia: 77

Winthrop University: 34

Tennessee Total Institutions: 40

Tennessee Total Faculty: 795

Austin Peay State University: 43

Belmont University: 112

Bethel University: 7

Bryan College: 4

Carson-Newman College: 21

Chattanooga State Community College: 6

Cleveland State Community College: 3

Columbia State Community College: 8

Dyersburg State Community College: 1

East Tennessee State University: 27

Fisk University: 6

Free Will Baptist Bible College: 5

Hiwassee College: 1

Johnson University: 18

Knoxville College: 2

Lane College: 2

Lee University: 67

Lincoln Memorial University: 3

Lipscomb University: 7

Martin Methodist University: 2

Maryville College: 20

Middle Tennessee State University: 53

Milligan College: 7

Rhodes College: 38

Roane State Community College: 15
Southern Adventist University: 28
Southwest Tennessee Community College: 2
Tennessee State University: 37
Tennessee Tech University: 26
Tennessee Temple University: 0
Tennessee Wesleyan College: 2
Trevecca Nazarene University: 7
Tusculum College: 0
Union University: 11
University of Memphis: 56
University of Tennessee-Chattanooga: 31
University of Tennessee-Knoxville: 54
University of Tennessee at Martin: 19
University of the South: 14
Vanderbilt University: 138
Volunteer State Community College: 4

APPENDIX F

Data Dictionary

Abbreviations	Definition
DQ1, F: Gender	Demographic Question 1, Faculty: Gender
M	Male
F	Female
DQ2, F: Age	Demographic Question 2, Faculty: Age
22	22-30
31	31-40
41	41-50
51	51-60
61	61-70
70	70 +
DQ3, F: YrsTch	Demographic Question 3, Faculty: Years Teaching College Level
0	0-7
8	8-15
16	16-23
24	24-30
31	31 +
DQ4, F: Ft/Pt	Demographic Question 4, Faculty: Teach Full Time/Part Time
FT	Full Time
PT	Part Time (Adjunct)
DQ5, F: Tenure	Demographic Question 5, Faculty: Tenure Status
N,ntt	No, Not Tenure Track
N,tt	No, Am Tenure Track

Y	Yes
DQ6, F: Rank	Demographic Question 6, Faculty: Rank
I/L	Instructor/Lecturer
Asst	Assistant Professor
Assoc	Associate Professor
Prof	Full Professor
DQ7, F:FacDeg	Demographic Question 7, Faculty: Credentials by Degree
B	Bachelor's
M	Master's
AD	Artist Diploma
D	Doctorate
DQ8, F:TchSpec	Demographic Question 8, Faculty: Teaching Specialty
A	Applied Music
H/M/T	History, Musicology, Theory, Composition
PE	Performing Ensemble
E/T	Music Education, Therapy
MB	Music Business
ME	Music Entrepreneurship
TECH	Music Technology
SM	Sacred Music
WM/J	World Music/Jazz
O	Other

DQ9, F: Fac/Adm	Demographic Question 9, Faculty: Primarily Faculty/Administrator
F	Faculty
A	Administrator
DQ10, I: SzEnrlm	Demographic Question 10, Institution: Size of Enrollment
1K	Fewer than 2,000
2K	2001-8000
8K	8001-15000
15K	15001-25000
25K	25001 +
DQ11, I: Pvt/Pub	Demographic Question 11, Institution: Primarily Funded
PBC	Publically
PVT	Privately
DQ12, I: Dpt/Sch	Demographic Question 12, Institution: Departmental Organization
MDD	Multi-Disciplinary Department
M	Music Department
SM	School of Music
C	Conservatory
DQ13, I: MusDeg	Demographic Question 13, Institution: Highest Music Degree
ND	No degree is offered
C	Certificate
MN	Music Minor
AS	Associate's Degree
B	Bachelor's Degree

M	Master's Degree
AD	Artist Diploma
D	Doctorate

APPENDIX G

Autobiographical Statement

Rebecca Lanning, mezzo soprano, is an Associate Professor of Music at Middle Georgia State University. She has performed in recital, opera, and oratorio throughout the U.S. and in France. Recent appearances include the Central Florida Symphony, Valdosta Symphony, Albany Symphony, and Macon Symphony. Devoted to modern music, she presented the world premiere of McNair's *Judas Wind* with the Macon Symphony Orchestra and the Georgia premier of Einhorn's *The Spires, The City, The Field* with the Albany Symphony Orchestra. As a member of Robert Shaw's Chamber Singers and Festival Singers, she has performed several times at Carnegie Hall.

A versatile musician, Ms. Lanning received an M.M. in Voice at Ohio University, followed with graduate studies in Music History. Her primary instructors were Ira Zook and Margaret Stephenson (voice); and Richard Wetzel (musicology). She received her operatic training from Metropolitan Opera baritone, Edward Thomas Payne. An active choral conductor, Ms. Lanning has presented choral master classes and clinics throughout Georgia. She has been on the faculty at Middle Georgia State University since 1993 and was the recipient of the institutional Outstanding Teaching Award in 2010.