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The Journal of Performing Arts Leadership in Higher Education is a peer-reviewed journal dedicated to the enrichment of leadership in the performing arts in higher education.

Goals

1. To promote scholarship applicable to performing arts leadership
2. To provide juried research in the field of performing arts leadership
3. To disseminate information, ideas and experiences in performing arts leadership

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MATCHING INITIAL CATEGORIES OF CURRICULUM PLANNING FROM AN ENTERTAINMENT ARTS ACADEMIC PROGRAMME AGAINST HILDA TABA'S CURRICULUM THEORY (1967)

Introduction

The introduction of the unique academic programme Diploma in Entertainment Arts by Malaysian university KDU University College¹ marks a first in the exploration of the discipline of entertainment arts education. In Education, curriculum design is an important aspect in creating learning programmes that will provide good learning outcomes. However, with the introduction of the discipline Entertainment Arts, a new area of study and development of a curriculum for training students of entertainment arts – not performing arts – becomes an essential area of research delineating the different needs for students of the two disciplines (performing and entertainment arts). As much as the curriculum design, resource-allocation, process of linking up the academic programme with the entertainment and media industry in Malaysia are designed to meet the need the market gap created by the general economic development flow of the country, there is a need to reflect and ponder upon the very basis on which the academic programme is established and the learning outcomes of the two-year diploma programme. In this respect, educationist Hilda Taba's theories on curriculum planning could be revisited to provide fresh new hindsight to the original blueprint of the academic programme. Based on the data obtained over four years after the programme was implemented, many similar themes emerged, all pointing towards the balance between the social and educational functions of learning. In order to mitigate between these two important objectives in education, new categories are needed to further refine the thought process in the initial stages of programme design. These new categories could be incorporated into a new conceptual framework that could assist designers of academic programmes in considering an academic programme in Entertainment Arts.

Diploma in Entertainment Arts and Malaysia's Economic Development

In the 11th Malaysian Plan (2016-25), the Malaysian government has consciously made supplying talent to meet industry demands a priority. It also

¹ In 2012, an academic programme named the Diploma in Entertainment Arts was launched by private higher education provider Paramount Corporation Berhad Group's university KDU University College with its inaugural class in April 2012 (Lim, 2013). The diploma in entertainment arts programme is a two-year academic programme offered at the diploma level for students progressing from SPM (High School) to university. Students will go through a two-year course consisting of 22 discipline-related subjects (KDU University College, 2015).

wants to develop the country into a city that will withstand global competitiveness. Similar objectives have also been outlined in the 2015 Education Blueprint for Higher Education, in which emphasis has been given on the development of an entrepreneurial mind-set that will produce graduates that have “a drive to create jobs, rather than to only seek jobs” (MOE, Malaysia, 2015, p.1-11). On another front, the Malaysian government has also placed emphasis on the development of creative industries. The government budget 2015 brought good tidings through the announcement of RM100 million to be invested in the development of the creative industries in Malaysia (Bernama, 2015). In fact the determination and resolve to develop creative industries in Malaysia began in 2009 with the Malaysia government's announcement of DIKN (National Creative Industries Plan). Creative industries are largely categorized according to the following areas: Creative Industry Multimedia, Creative Industry Performing Arts, and Creative Industry Culture and Heritage (Ministry of Information, Communication and Culture, 2009). Reviewing the available literature, it seems that producing talents to meet the need for content no longer is solely based on the substance of the content, but also on how talents could meet consumer demands. Private education institutions are equipped with the capacity, both financially and management-wise, to implement and manage an academic programme that focuses on content and meeting market demands. Before 2012, no academic programmes devoted to developing entertainment and its artistic practice existed in Malaysia. In 2012, an academic programme named the Diploma in Entertainment Arts was launched by private higher education provider Paramount Corporation Berhad Group's university KDU University College with its inaugural class in April 2012 (Lim, 2013)².

The naming of the diploma programme indicates that the term Entertainment Arts could be used as an alternative *modus operandi* for employment in the entertainment and media industry. Before one could justify the

² The diploma in entertainment arts programme is a 2-year academic programme offered at the diploma level for students progressing from SPM (high school) to university. Students will go through a two-years course consisting of 22 discipline- related subjects (KDU University College, 2015). According to the KDU University College e-brochure (2015), 9 out of 22 subjects relate to skills in the performing arts; the rest, related to management and marketing. The course is tailored to young aspirants in the entertainment industry as “artistes”. It also aims to nurture all-rounded talents in singing, hosting and modelling, not to mention an ability to manage his/her own career competitively. It also aims to create a portfolio for students before they graduate from the programme. Another feature allows students to gain working experience in the performing arts sector in Malaysia without a disruption to their study plan. Furthermore, an additional educational pathway reassures students in further education in performing arts and communication and media studies. In summary, the programme aims to train and nurture substance needed for an “artiste” in the entertainment industry while equipping them with management and marketing tools needed to meet industry demands, both business and consumers’.

effectiveness of the new discipline in educating students for the industry, a reading into Lim's 2015 paper indicating the need to relocate the notion of entertainment away from the performance arts context will provide a new platform for such a research to take place. He discovered that the external stimuli spectators experienced while being entertained hasn't received adequate deserved discussion. In his paper, he reflected upon Chartrand's (2000) definition of entertainment: "[T]he primary function is to allow the audience to generate satisfaction and pleasure" against Arrowsmith's (2002) point: "[T]he performing arts focus more on the artistic direction and freedom of the artists to express certain key messages." Synthesising both concepts, Lim (2015) proposed that Entertainment Arts "refers to [the process in which] satisfying content with the primary intention to communicate the external stimuli to, and to invoke emotional responses from, an audience." It has been eloquently articulated by Lim (2013) in another paper of his: "Inculcating Arts and Entertainment Management Skills in Performing Arts Students." The learning outcomes of the Diploma in Entertainment Arts programme are (1) Understanding the knowledge through the subjects and topics; (2) Applying them to the real contexts; (3) Exhibiting skills and abilities related to the entertainment arts for improved efficiency and effectiveness in this industry – all of them culminating as the desired qualities of a graduate of entertainment arts, with the ability to make valuable contributions to the industry, community, country and possibly the region (ASEAN).³

Malaysia's commitment to the development of the creative industries – in which performing arts is situated – alongside the perceived employment opportunities offered by the entertainment and media industry in Malaysia seems to have provided a good environment for an innovation in education. However, another question arises, to which an answer would further refine (or consolidate) the significance of this academic endeavour: Should the academic programme be designed to supply talents or to provide a holistic education in entertainment arts that might contribute social good to the Malaysian society?

Existing Categories in the Curriculum Design

Through the process of content analysis, a list of categories is established while analysing the Code of Practice for Programme Accreditation

³ Additional information about the learning outcomes in the entertainment arts programme: "Students should exhibit and practice ethics befitting an actor or any other roles within the entertainment arts profession. Students should also demonstrate sound understanding in the opportunities and advancements within the industry (and related industries) and engage in artistic entrepreneurship that supports self-employment, which may involve the creation of career opportunities. Finally, students must be effective communicators who can work within groups, small and large, in a variety of roles and address challenges and changes in a thoughtful manner that leads to solutions, improvement and betterment" (Lim, 2013).

(COPPA)⁴, within which it outlines the education philosophy, the course outlines of all the modules within the diploma programme, as well as the resources (both human and otherwise) needed in order to implement the programme. The document has also been put into analysis a second time round, this time alongside other collected data, such as the programme reviews, advisory board meeting minutes and external examiners' audit feedback.

Several new categories have been identified:

- Producing artists with good career, business and management sense.
- Entrepreneurs managing their own careers.
- The concept of a career university.
- Artistic training is priority; management and entrepreneurial skills have been incorporated within the diploma programme.
- Striving to be a provider of new programmes in the Malaysian education market.
- Striving to adopt a progressive outlook into the communication and entertainment industry. Researches into Creative Economy and Creative Industry are to be carried out.
- Artist-in-residence schemes (an unconventional teaching arrangement)

The above categories served as bedrock for two subsequent projects that follow: The allocating of resources for the implementation (teaching) of the programme, and the process of linking the academic programme with the entertainment and media industry in Malaysia. Over the last four years, as a member of the academic team, I have carried out the implementation of the COPPA co-ordinating and providing the resources to meet the requirements stipulated in the code of practice document. In addition, I have also been engaging key players in the Malaysian entertainment and media industry to

⁴ The design of the curriculum culminated with a formal document named the Code of Practice for Programme Accreditation (COPPA) to be submitted to the Malaysian Quality Agency (MQA), a branch of the Ministry of Education (MOE), Malaysia. The COPPA encapsulates the thinking process, the general education philosophy, pedagogies, as well as the desired learning outcomes based on Outcome-Based Learning (OBL).

establish and build links between them and the academic programme in the university college. As the academic programme moves into its third phase of existence, it is time to reflect upon the basis on which the programme is founded.

Reflecting Upon the Fundamentals of Curriculum Design, As Hilda Taba Put It

In 1967, educationist Hilda Taba pondered upon the concepts of the function of the school. Education can be a preserver and transmitter of cultural heritage, an instrument for transforming culture, for individual development. In relation to the society, education analyses society; education as a provider of science and technology and how science and technology affects it in return – within it, the notion that education creates an integral orientation towards the whole society and the whole man comes to the fore. Another notion that is worth reflecting is the suggestion that education could help to create minds “which can cope with the problems of living in a rapidly changing world.” These notions relate to the existing categories on which the academic programme is set upon, which will be discussed in subsequent paragraphs. Taba went on to discuss other areas of concern. One such concern is the Culture and Personality of Man. Though American in context, Taba outlined the intricacies of society’s character and values. She advocates the school as a countervailing socialising agent where social skills are necessary to develop “an orientation towards the self and the world.” Education for values and feelings is also another area of reflection, to orientate values in society. As these elements in culture interact, other aspects of personal development come into play: “The character of discipline, the quality of interpersonal relations, the degree of attention to individual needs and the nature of motivational devices.” Taba has also highlighted the problem brought about by the development of “autonomy, creativity, and individuality in a culture which tends to foster conformity, alienation, and other-orientation⁵...” to the balance between technological forces and the ideals within America. Autonomy, creativity and individuality have bred uniformity in society and economy; they also lead towards the conformity of one’s mind and manner. However, “[the] individuality, difference [and] uniqueness” of each individual determine the outcome of one’s intensity in conforming. Common sense, conforming might not be natural bedfellows to entertainment arts. Lastly, Taba also highlighted a caveat: The

⁵ Taba’s explanation of the process of other-orientation of a tradition-directed society, in which the culture controls behaviour minutely has reference in the Malaysian society. In her view, “the culture [in whatever site it operates in], in addition to its economic tasks, provides ritual, routine, and religion to occupy and to orient everyone”. However, as Malaysians progress with its economy, they might become more inner-directed and outer-directed, similar to other developed economies, such as its neighbour Singapore.

Dangers of Ethnocentricity. The natural socialisation process of culture – be it with regards to national cultures or subcultures within a nation – is an important task a school should take to prepare people effectively to interact within interdependent heterogeneous cultures (Taba, 1967, p.73).

Findings

Upon reviewing the data consisting of programme reviews as well as external examiner reports, thematic relationships could be formed among the following:

Major

- Ambition vs pragmatic considerations
- Realistic expectations to be required of students
- Academic Natures of Classes (Theory and/or Practical)
- Educational culture of an entertainment arts academic programme

Minor

- Intended purpose of modules
- Degree of freedom in student expression
- Resource allocation for the academic programme
- Execution of modules as they have been designed
- Staff composition (Qualification)
- Class composition
- Student expectations
- Creative output of students
- Opportunities for continued education

Themes analysed from data over 4 years of programme implementation.

Themes have been categorised and analysed according to their levels of importance. Major themes are overarching considerations that could have programme-wide impact on the resource-allocation of the academic programme. On the other hand, minor themes are specific points of consideration that are relevant to the day-to-day implementation of the academic programme. Major themes such as Ambition vs. Pragmatic Considerations relate to the academic intention of and expectation from the programme during the design stage, where programme outcomes are set in relation to the grand mission of the academic programme, coupled with effective teaching and learning strategies, using the Outcome Based Education (OBE) philosophy, within

which the use of the Bloom Taxonomy as the learning model serves as the primary framework to the designing of the academic programme. Another, Realistic Expectations to be Required of Students is also a constant thread of discourse in the literature collected. One such issue is the realistic expectation of students' learning outcomes from a two-year academic programme, as opposed to the grand and ambitious desired outcomes of the academic programme at the point of initiation and design. In the area of Academic Natures of Classes (Theory and/or Practical), cognitive and psychomotor aspects of learning are critically analysed and evaluated to determine their levels of suitability to the entertainment arts academic programme. More importantly, the desire of the designer to produce a holistic graduate (both theoretically and practically savvy) could have a profound effect in the way he/she designs and allocates the subjects in the academic programme. Lastly, building an educational culture of an entertainment arts programme (which is performative in nature) has been requested by the students, within which a largely cultural aspect of entertainment arts education needs further studying and researching.

Analysing and Matching the Themes Against Taba's

Integration with the society and the whole of man is a grand vision. While Malaysia aims to develop itself into a developed economy by 2020, as observed, the direction in which national education is heading seems to move towards generating more jobs and improving the national income. As much as the creative industry plan is in place to develop the creative aspects of the Malaysian society, the political climate that is deeply rooted along racial lines, which in itself encourages ethnocentrism in education development; for example, this could be seen by the large number of independent Chinese Language-based schools in the country. Taba has warned against Ethnocentrism in education for every society; heterogeneity is present in different countries, be it race, religion and practices of diverse cultures. Another area of consideration is the issue about educating for the economy (meeting job opportunities) as opposed to holistic education. Getting into the economic beat and striving towards prosperity might reap short-term benefits, but the long term potential in sustaining integrity in education could be easily overlooked. This realist and pragmatic culture might not blend well into one's development of culture and personality. Taba's ideal in education – Serving the Function of Orienting Oneself to the World might not get full realisation, as preoccupations of the existing economic ideal as well as the profit-generating nature of education business are societal norms, especially in the definition and strategizing for sustainability in education business in Malaysia. She also warns against developing cultures of autonomy, creativity and individuality

in a societal culture that fosters conformity. Like any other country or society in the world, Malaysia needs conformity to ensure social order and harmony. Malaysians should work as a people to make the society a more harmonious place to live in, as well as engage in building economic progress as a nation, so that every Malaysian could have a better life, in terms of material satisfactions, such as houses and cars. Taba's question of how "to reduce over-adjustment, conformity, and anomie, and how to support individuality, creativity, and autonomy in the mass age" could also be applied to the Malaysian context (Taba, 1967, p. 63).

In one of my previous paragraphs, I mentioned the large vision in which Taba was interested in: The ability of a person living in a rapidly changing world. This idea is prescient of the contemporary society we live in today. The major themes/categories highlighted from the data of the academic programme in entertainment arts highlighted the realities of contemporary education. Ambition vs. Pragmatic Considerations relates to the aspiration of educators vs. the direct match between programme outcomes and employment opportunities; Realistic Expectations of Students refers to the attempt to change inherent cultural practices of students to meet and respond to the ever-changing world of media and entertainment; Natures of Classes (Theory and/or Practical) that will populate both explicit and tacit knowledge into the bodies of these students, hoping that they could intelligently create with depth; Educational Culture of an Entertainment Arts Academic Programme refers to the learning environment of the students necessary and conducive for them to cultivate the appropriate culture of media and entertainment in Malaysia, or for entertainment and media communities in general. Every theme is related to the economic and societal aspiration and development of the country. Therefore, the large challenge therein is how these existing concepts and categories could be deeply reflected, upon which attempts could be made to expand these existing categories into possibly other categories necessary to achieve the balance Taba (1967) aspired toward: "To reduce over-adjustment, conformity, and anomie, and how to support individuality, creativity, and autonomy in the mass age." In the Malaysian context, Taba's aspiration could take form in these attempts to reduce the over-adjustment of education towards economic aspirations; to reduce conformity to existing business cultures of profit-maximisation – towards supporting cultures of individuality, creativity and autonomy – all of which are the desired necessary outcomes from an education in entertainment arts. To produce a holistic entertainment artist who could be effectively employed and yet is creative and independent in intellect and character.

Conclusion

Innovative ideas are usually accidental; constant critical reflection will consolidate the efforts and knowledge gathered during the process of development. The team's effort in design, resource-allocation and continuous management of the Diploma in Entertainment Arts has brought the programme to a cruising altitude. As it continues its flight plan towards sustaining itself in Malaysia, there is a need to reflect upon the path it has taken and produce a framework allowing future programme designers to consider when setting up an academic programme related to Entertainment. In the course of doing so, the definition of Entertainment Arts could be further refined, so as to allow for more research in the education of entertainment and the arts to take place. Comprehensive planning before any designing stage is crucial, for it will provide a good thought structure for programme designers. Designing an academic programme in entertainment and the arts must take into account the context of the environment in which the design would be implemented. Hence a good starting point is needed. Hilda Taba's ideas serve as a good foundation for critical reflection, especially for the major themes identified through the process of content analysis of the data collected over the last four years in which the programme has been designed and implemented. To critically ponder and evaluate the major themes will allow for stronger themes and categories to be formulated, forming concepts that could be shaped into a framework allowing programme designers to make careful, calculated and insightful perspectives before designing, resource-allocating and eventually linking the industry with education in entertainment arts. In a nutshell, to echo Taba's (1967, p.64) call for "a new model of a creative and autonomous individual is needed (sic), more appropriate for our age – one who stands, not alone, but as an autonomous and creative unit in a group enterprise" might not just only be relevant in her time, in the '60s sixties, but also in contemporary times, for its relevance seems to resonate in today's Malaysian economy and society; for these "models [would be] needed for [encouraging more] interaction [among] groups [leaving] life space for and permit constructive use of individuality and deviation."

...

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Chinese-speaking societies in Asia. Another research interest of his is entertainment arts education.

His essays have been published in *Theatre Asia*, *Asian Dance*, *Nanyang Arts* 《南洋艺术》, *Confabulation*, *The Singapore Pocket Arts Guide*, *Chinese Drama Festival Journal*, *Huang Cheng Qi Du* 《皇城气度》 (Taiwan), *Republic of China Drama Society magazine* 《中华戏剧协会》, to name a few. He has also been invited as a resident critic with *Macau Fringe Festival* and *Taipei Fringe Festivals*. He is also the co-founder of the academic journal *Journal of Theatre Asia* (ISSN: 2345-7678).

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MILITARY BANDS AND THEIR PLACE IN THE MUSIC PERFORMANCE JOB MARKET

Abstract

A career as a military musician is one of many options for students who aspire to perform music professionally. This article consists of an analysis of the job market for performing musicians, an introductory description of a military music career and a comparison of various jobs for performers.

Introduction

The path for aspiring professional musicians is indefinable because of the plethora of ways to earn a living as a performer. Leaders in higher education have an obligation to inform their students about the variety of instrumental performance careers and to prepare them for what may lie ahead in order to afford them as fruitful and fulfilling a career as possible.

According to Dr. Robert Freeman, former director of the Eastman School of Music, 4,200 colleges, universities and conservatories graduate more than 30,000 proud new owners of music degrees each year.¹ At a recent Metropolitan Opera Orchestra audition, 208 resumes were submitted; 67 musicians attended the preliminary round; 15 advanced to semifinals; two advanced to finals; and one got the job.²

“From a statistical chance, it’s probably easier to get into the NBA,” said Christian Colberg, principal viola of the Cincinnati Symphony in an interview with the *Cincinnati Enquirer*,³ and these odds ultimately force many talented musicians to abandon their dreams. In 2004, the *New York Times* printed a now-infamous story, “The Juilliard Effect: Ten Years Later,” in which the fates of several graduates of that esteemed institution were analyzed. Of 36 graduates, 20 no longer performed music or could not be found; only 11 held full-time jobs at professional orchestras.⁴ Optimists ignore the notion that full-time orchestra jobs are the only option. After all, the entertainment industry spends \$40 billion on music annually.⁵

¹ Robert Freeman, *The Crisis of Classical Music in America: Lessons from a Life in the Education of Musicians* (New York: Rowman & Littlefield, 2014), xxiv.

² William Short, Met Orchestra Musicians. <http://www.metorchestramusicians.org/blog/2014/4/16/auditioning-for-the-met-orchestra> (accessed December 18, 2015).

³ Janelle Gelfand, “Inside a symphony audition,” *Cincinnati Enquirer*, November 24, 2015, <http://www.cincinnati.com/story/entertainment/music/2015/11/24/inside-symphony-audition/75478764/> (accessed December 18, 2015).

⁴ Daniel J. Wakin, “The Juilliard Effect: Ten Years Later,” *The New York Times*, December 12, 2004, http://www.nytimes.com/2004/12/12/arts/music/the-juilliard-effect-ten-years-later.html?_r=0 (accessed December 19, 2015).

⁵ Steven Brown, “Introduction: ‘How Does Music Work?’ Toward a Pragmatics of Musical Communication.” In *Music and Manipulation: On the Social Uses and Social Control of Music*, edited by Steven Brown and Ulrik Volgsten (New York: Berghahn Books, 2006), p. 2.

PART I: THE JOB MARKET

The United States Department of Labor's Bureau of Labor Statistics (BLS) claims there are 173,300 "musicians and singers" and 82,100 "music directors and composers" in the United States,⁶ not including music educators, military musicians and many self-employed musicians. The Music Teachers National Association claims 22,000 members,⁷ the National Association for Music Education (NAfME) boasts 130,000,⁸ and the U.S. Department of Defense employs roughly 6,000 musicians. Accurate numbers are difficult to track, but hundreds of thousands of musicians make a living in America each year, and that number is expected to grow by 3 percent in the next 10 years.⁹

According to music director, pianist and songwriter David Hahn, the top five employers of musicians are for-profit businesses (theme parks, cruise ships, etc.), nonprofit organizations (i.e., orchestras), individuals (weddings, parties, etc.), educational institutions and religious organizations.¹⁰ Musicians earn a living at any one or a combination of these employers, and many performers stumble into unexpected musical careers. Dr. Freeman argues that "graduate students and assistant professors spend too much time honing their expertise in very narrow areas of specialization," and that "too few aspiring musicians have a plan B."¹¹ Versatility and flexibility open doors that may pay the bills, whether those doors lead to academia or some more entrepreneurial endeavor.

Unexpected Careers

"Ten years ago I never even considered teaching," says composer and conductor Dr. Trevor Bjorklund. "Right as I earned my Ph.D., the economy crashed. I took a job as an adjunct theory instructor at Marin College [in Kentfield, CA] teaching one class per semester." Four years later, Bjorklund is the department chair; teaches theory, ear-training and Gen-ed music courses; and directs the concert band. When asked the secret to his success, Bjorklund says humbly, "I got extremely lucky ... but I never treated any job like a stepping stone. You have to treat every job like the most important job in the world — like it's where you plan on spending your entire career."¹²

⁶ "Occupational Outlook Handbook." United States Department of Labor Bureau of Labor Statistics. <http://www.bls.gov/ooh/> (accessed December 27, 2015).

⁷ "About MTNA." Music Teachers National Association. <http://www.mtna.org/about-mtna/> (accessed December 12, 2015).

⁸ "MENC Centennial." National Association for Music Education. <http://www.nafme.org/about/history/menc-centennial/> (accessed December 12, 2015).

⁹ "Occupational Outlook Handbook: Musicians and Singers." <http://www.bls.gov/ooh/entertainment-and-sports/musicians-and-singers.htm> (accessed December 27, 2015).

¹⁰ David Hahn, "The Top Five Employers of Musicians – And What the Economic Recovery Means for Us." Music Think Tank. <http://www.musicthinktank.com/blog/the-top-five-employers-of-musicians-and-what-the-economic-re.html> (accessed December 12, 2015).

¹¹ Freeman, xix.

¹² Trevor Bjorklund, telephone interview, December 30, 2015.

“I never thought I would end up here,” says Stan Freese, talent casting and booking director with Disney Entertainment Productions. “Forty-four years ago, I quit my band teaching job in Minneapolis and moved to L.A. to work in studios. Disney needed a tuba player, but when I left the interview I was the leader of the Disneyland Band.” After directing the Disneyland and Disney World bands, directing shows for Tokyo Disneyland and Tokyo Disney Seas, and producing entertainment for Pleasure Island and Walt Disney World, Freese accepted his current position overseeing live music talent at Disney’s California properties.¹³

In 2003, violinist Emily Randle had been freelancing and taking auditions when a friend from Cincinnati College-Conservatory of Music told her about the U.S. Army Strings in Washington, D.C. “I don’t think any of us in the [U.S. Army] Strings...planned to be in the military,” says Randle.¹⁴ Today, after 13 years of service, Sergeant First Class Randle is an operations Non-Commissioned Officer for the U.S. Army Band and freelances in her off-duty time.

Compensation and Benefits. Many musicians-in-training have unrealistic expectations for their future earning potential. They often look to role models such as violinist Joshua Bell, who purportedly makes \$1,000 per minute,¹⁵ composer John Williams, who makes \$1 million per film,¹⁶ or Katy Perry who out-earned every other musician on earth in 2015 by making \$135 million in that calendar year.¹⁷ What can musicians realistically expect to earn, and how do those numbers stack up against the U.S. median household income (\$53,657 in 2014)?¹⁸

Orchestra Musicians. According to a report published by the *Minnesota Star Tribune*, the base pay for the top 10 American orchestras ranges from

¹³ Stan Freese, interviewed by author, Anaheim, CA, October 28, 2015.

¹⁴ Anne Midgette, “Inside America’s Biggest Employer of Musicians,” *Washington Post*, July 19, 2014. Note: SFC Randle’s rank and last name have been changed to reflect her current name and rank.

¹⁵ Gene Weingarten, “Pearls Before Breakfast: Can one of the nation’s great musicians cut through the fog of a D.C. rush hour? Let’s find out,” *Washington Post*, April 8, 2007, https://www.washingtonpost.com/lifestyle/magazine/pearls-before-breakfast-can-one-of-the-nations-great-musicians-cut-through-the-fog-of-a-dc-rush-hour-lets-find-out/2014/09/23/8a6d46da-4331-11e4-b47c-f5889e061e5f_story.html (accessed December 28, 2015).

¹⁶ Joshua Levine, “Justice for Camille.” *Forbes*, June 13, 2008. <http://www.forbes.com/forbes/2008/0630/154.html> (accessed December 23, 2015).

¹⁷ Zach O’Malley Greenburg, “The World’s Highest-Paid Musicians of 2015.” *Forbes*. December 8, 2015. <http://www.forbes.com/sites/zackomalleygreenburg/2015/12/08/the-worlds-highest-paid-musicians-of-2015/> (accessed December 23, 2015).

¹⁸ Carmen DeNavas-Walt and Bernadette D Proctor, “Income and Poverty in the United States: 2014.” U.S. Department of Commerce, Economics and Statistics Administration, U.S. Census Bureau. <https://www.census.gov/content/dam/Census/library/publications/2015/demo/p60-252.pdf> (accessed December 22, 2015).

\$100,000 to \$144,000 (Chicago Symphony tops the list).¹⁹ The 20th-highest-paying orchestra (San Diego Symphony) pays \$57,708, so we can conclude that American orchestras Nos. 21-45 (all with annual budgets greater than \$5 million)²⁰ pay less than \$57,708 annually. Orchestras with smaller budgets often contract players “per service” rather than paying salaries. Per service rates vary from \$70 to \$261 per service.²¹ For example, a regional orchestra might contract a musician for 40 services per season at \$120 per service (\$4,800 per year). At \$120 per service, musicians would need to play 448 services a year to earn the U.S. median income.

Church Musicians. According to the National Association of Church Musicians (NACM), full-time church musicians start with \$48,000 to \$67,000 annual salaries, depending on education and experience.²² The Berklee College of Music estimates that full-time organists earn \$30,000 to \$110,000 (or \$100-plus per service).²³ Many church and synagogue employees work only part-time, earning as little as \$9,000 annually,²⁴ and organists attest to the fact that there are ever fewer opportunities as popular music becomes more commonplace in church services.

Broadway Musicians. Pit musicians bring home \$800-\$1,500 per week for the duration of their contracts.²⁵ *New York Magazine* says, “In the orchestra pit on Broadway, musicians take home \$1,220 a week for eight shows — that’s \$63,440 if the show lasts a year.”²⁶ Even musicians who get hired to play long-running shows like *Lion King* often experience frequent periods of unemployment between contracts.

Theme Park Musicians. Because theme park performers work seasonal jobs and short-term contracts, estimating annual salaries is difficult, but hourly figures are readily available on recruiting websites. Six Flags pays “performers” \$7 per hour,²⁷ Busch Gardens in Williamsburg, Virginia, pays instrumentalists

¹⁹ “Top 20 U.S. orchestras by pay,” *Minnesota Star Tribune*, October 6, 2012, <http://www.startribune.com/top-20-u-s-orchestras-by-pay/172979161/> (accessed December 23, 2015).

²⁰ “U.S. Orchestra Facts.” League of American Orchestras. http://www.americanorchestras.org/images/stories/adv_gov_pdf/QOF2015.pdf (accessed on December 27, 2015).

²¹ “Music Careers in Dollars and Cents.” Berklee College of Music, 2012, 1.

²² “Official Salary Guide for Choir Directors/Ministers of Music.” National Association of Church Musicians. <http://www.nacmhq.org/documents/SalaryGuide2014.pdf> (accessed on December 27, 2015).

²³ “Music Careers in Dollars and Cents,” 2.

²⁴ “Official Salary Guide for Choir Directors/Ministers of Music.”

²⁵ “Music Careers in Dollars and Cents,” 1.

²⁶ “Salaries in the City.” *New York Magazine*, February 14, 2014. <http://nymag.com/nymetro/news/bizfinance/finance/features/4086/> (accessed on December 27, 2015).

²⁷ “Six Flags Performer Hourly Pay” Glass Door. https://www.glassdoor.com/Hourly-Pay/Six-Flags-Performer-Hourly-Pay-E6021_D_KO10,19.htm (accessed December 27, 2015).

\$14.07 per hour to start,²⁸ Sea World San Diego pays vocalists \$18 per hour for rehearsals and \$25 per hour for performances,²⁹ and Disney pays up to \$30 per hour.³⁰ Theme parks often hire musicians because of their appearance or additional talents. “At Disneyland you have to drink the Kool-Aid,” says Stan Freese. “You have to wear a funny hat and be corny.”

Music Teachers. Teaching has been musicians’ security blanket for centuries. Bach, Mozart, Beethoven, Dvořák, Rimsky-Korsakov and many others taught to make ends meet. Today, private instructors forgo the security of salary and benefits and charge \$30–120 per hour for private lessons.³¹ High school teachers earn a mean annual salary of \$56,310,³² while college music teachers bring home \$64,300³³ (\$43,140 to \$67,360, according to Berklee).³⁴

Freelance Musicians. According to the BLS, “In 2014, about two out of five musicians and singers were self-employed.” Freelance musicians cobble together livings via performance contracts, per service gigs and teaching. Versatility is key — fluidity in multiple musical styles is an indispensable skill. The median pay for freelance musicians in 2014 was \$24.16 per hour,³⁵ while pop and jazz musicians typically earned \$75–\$125 per show. Studio musicians can make upward of \$100,000 per year,³⁶ but must live where demand exists (Los Angeles, Nashville, New York, for example), incurring higher cost of living expenses that offset the income. Naturally, freelancers tend to dip their fingers into many pots to make a living, working studio sessions by day, playing clubs or subbing with orchestras by night, and teaching students in spare time.

Conductors and Music Directors. At the highest levels, conductors command seven-figure salaries (Christoph Eschenbach made \$2,728,671 for the 2012–13 concert season from the National Symphony Orchestra), but the median pay

²⁸ “Instrumentalists.” Sea World Parks & Entertainment Auditions. https://seaworldauditions.com/en/busch-gardens-williamsburg/entertainment-opportunities/instrumentalists?from=Top_Nav (accessed December 27, 2015).

²⁹ “Vocalists.” Sea World Parks & Entertainment Auditions. https://seaworldauditions.com/en/seaworld-san-diego/entertainment-opportunities/vocalists?from=Top_Nav (accessed December 27, 2015).

³⁰ “Disney Parks and Resorts Disneyland Musician Hourly Pay.” Glass Door. https://www.glassdoor.com/Hourly-Pay/Disney-Parks-and-Resorts-Disneyland-Musician-Hourly-Pay-E13843_D_KO25,44.htm (accessed December 27, 2015).

³¹ “Music Careers in Dollars and Cents,” 12.

³² “Occupational Outlook Handbook: High School Teachers.” <http://www.bls.gov/ooh/education-training-and-library/high-school-teachers.htm#tab-5>

³³ “Occupational Outlook Handbook: Postsecondary Teachers.” <http://www.bls.gov/ooh/education-training-and-library/postsecondary-teachers.htm#tab-5> (accessed December 27, 2015).

³⁴ “Music Careers in Dollars and Cents,” 12.

³⁵ “Occupational Outlook Handbook: Musicians and Singers.” <http://www.bls.gov/ooh/entertainment-and-sports/musicians-and-singers.htm> (accessed on December 27, 2015).

³⁶ “Music Careers in Dollars and Cents,” 2.

for music directors and composers is \$48,180 per year (or \$23.16 per hour) — less than the U.S. median household income. The BLS says, “Music directors and composers work for religious organizations and in schools...in concert halls and recording studios ... About one out of four were self-employed in 2014.”³⁷

Military Musicians. Service members earn a base pay determined by grade (rank) and time in service, plus non-taxable food and housing allowances based on the zip code and marital status.³⁸ Players are enlisted personnel (specialist and sergeants, for example), while conductors are officers (lieutenants, captains, majors and colonels, for example), and are compensated more generously for their additional training and administrative and leadership responsibilities (see Table 2).

Rank (Grade)	Time in Service	Base pay (annual)	Allowances (annual)*	Total Annual Compensation
ENLISTED:				
Specialist (E-4) ³⁹	0-1 year	\$24,000	\$16,000-18,200 ⁴⁰	\$40,000-42,200
Staff Sergeant (E-6)	10 years	\$40,000	\$16,000-18,200	\$56,000-58,200
Master Sergeant (E-8)	26 years	\$67,100	\$18,600-22,100	\$85,700-89,200
OFFICER:				
2nd Lieutenant (O-1)	0-1 year	\$35,000	\$16,800-17,000	\$51,800-52,000
Captain (O-3)	10 years	\$71,000	\$17,700-21,500	\$88,700-92,500
Lt. Colonel (O-5)	26 years	\$106,500	\$20,200-23,700	\$126,700-130,200

* Based on an assignment at Fort Hood, Texas. This income is nontaxable.

Table 2. Military enlisted and officer salary examples.

Service members also enjoy many extraordinary benefits, such as free medical care, tax breaks, Veteran Administration Home Loans and the Post-9/11 GI Bill. For musicians with an eye on the horizon, the golden ring is the storied military pension—service members with 20-plus years of service retire and continue to receive 50 percent of their base pay for life (with annual cost-of-

³⁷ “Occupational Outlook Handbook: Music Directors and Composers.” <http://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm> (accessed on December 27, 2015).

³⁸ Note: Service members with dependents are granted more generous housing allowances than single, childless service members.

³⁹ Note: Musicians are advanced to the rank of Specialist (pay grade E-4) because of their special “civilian-acquired skill.” Unskilled recruits without any secondary education join the Army to be trained for another job (such as infantryman, truck driver, cook, or any number of other jobs), and begin as Privates/E-1s, earning a base pay of \$18,500/year plus BAS and BAH allowances.

⁴⁰ Note: Based on Fort Hood, TX, cost of living. By contrast in Norfolk, VA, the allowance would be \$18,000-21,500 and in New York City it would be \$35,700-46,100.

living adjustments). Army musicians must enlist in the Army, then attend 10 weeks of Basic Combat Training (BCT) followed by 10 weeks at the U.S. Army School of Music in Virginia Beach, Virginia, learning ceremonial protocol, military marching, and entertainment techniques, among other things.⁴¹

Gambling With Your Profession. Choosing a career path is akin to choosing stock portfolios—there are high-risk gambles (“I plan to win a job as principal clarinet of the [Big City] Symphony Orchestra and make \$150,000 a year”) and lower risk paths (“I plan to teach middle school music and make \$55,000 a year”). Military bands, paying \$40–\$90,000, plus benefits, fall into the latter category. There is an old Army adage: “Nobody gets rich in the military, but nobody starves to death.”

Beyond Compensation. Dollars and cents are not the only consideration in making career decisions. Factors like work environment, location, hours, longevity and a sense of purpose come into play. Happy teachers love their students, summer breaks and the fulfillment that educating children brings. Successful studio musicians enjoy flexible schedules and a variety of interesting projects. Military musicians often talk about the sense of purpose they enjoy as service members.

“Military service provides a sense of meaning beyond what any corporate culture is capable of creating,” writes Scott Beauchamp, U.S. Army veteran and business writer for *The Atlantic*. “People don’t just want to satisfy their own physical needs — they want to contribute to something larger than themselves.”⁴²

PART II: Army Music 101

The outdated image of an Army band marching down Main Street on the Fourth of July playing “You’re a Grand Old Flag” does not accurately reflect the adaptability of contemporary service bands. Today, military bands defy easy description as they perform not only Sousa marches, but big band jazz charts, country music, R&B, Latin pop and Broadway showstoppers. The mission of Army bands:

⁴¹ Note: The Air Force also has Basic Training; the Navy and Marines call it Boot Camp.

⁴² Scott Beauchamp, “The Military: An Alternative to the Brutalities of the Modern Economy.” *The Atlantic*, December 29, 2015. <http://www.msn.com/en-us/news/opinion/the-military-an-alternative-to-the-brutalities-of-the-modern-economy/ar-BBo1JvT?li=BBnb7Kx&OCID=DELLDHP> (accessed December 30, 2015).

*United States Army bands provide music throughout the entire spectrum of operations to instill in our forces the will to fight and win, foster the support of our citizens, and promote America's interests at home and abroad.*⁴³

The Army Employs Great Musicians. The U.S. Army, which claims to be “the oldest and largest employer of musicians in the world,”⁴⁴ employs approximately 4,000 soldier-musicians (the Navy, Marines, Air Force, and Coast Guard employ another 2,000). At the four Army “special” bands (the U.S. Army Band “Pershing’s Own” in Washington, D.C., for example), the level of musicianship is akin to top American orchestras — only the highest caliber professional musicians win jobs with these elite organizations. According to Stan Cornett, the U.S. Army School of Music’s Directorate of Training and Doctrine, 30 “regular” full-time, active duty Army bands are manned by a pool of 1,100 talented, well-trained musicians — 80 percent of active duty soldier-musicians have civilian professional music experience, 53 percent have master’s degrees and 4 percent have doctorates.⁴⁵ Additionally, there are 70 Army Reserve and National Guard bands employing approximately 2,500 part-time musicians. Reservists and Guardsmen are music teachers, music students and other professionals who don their uniforms one weekend a month and two weeks every summer.

Army Band Auditions Are Competitive. When hiring new talent, the four Army “special” bands operate more or less like professional orchestras. They advertise vacancies online and in professional publications, such as *International Musician*. They screen applicants based on educational credentials and professional experience, then invite the most qualified applicants to live auditions. The first round of auditions — during which candidates play orchestral excerpts — happen behind a curtain to maintain anonymity and discourage bias. During the semi-final round, candidates perform multiple solo works and may be asked to sight read. Finalists may be asked to perform any of the above selections again, and play a rehearsal with the ensemble for which they are applying for membership. In the fall of 2014, the U.S. Army Strings, an element of The U.S. Army Band “Pershing’s Own,” held auditions for a violin vacancy. More than 50 musicians applied, 22 were invited to the auditions; eight made it to the semi-final round; three were invited as finalists. One was eliminated and the panel held a super-finalist round to decide which

⁴³ *Army Tactics, Techniques, and Procedures 1-19: U.S. Army Bands* (Washington, DC: Army Publications, July 2010), 1-1.

⁴⁴ “Making Your Passion Your Profession.” Army Music. <http://www.music.army.mil/careers/> (accessed December 30, 2015).

⁴⁵ Stan Cornett, interviewed by author, Virginia Beach, VA, November 18, 2015.

of the remaining two would win. Finally, one extremely talented violinist won a job.

The 1,100 soldiers who man the 30 regular Army bands won their jobs through regional auditions. After expressing interest Army Music to a recruiter or an Army Musician, candidates are referred to a regional Army Music Recruiting Liaison (a Soldier-Musician who spends one tour of duty finding and recruiting talent). Army Music Recruiting Liaisons administer auditions called the Army Music Performance Assessment (AMPA) and recommend that candidates are accepted (or not) to the field. Once accepted, candidates must enlist in the Army, attend BCT, and go to the U.S. Army School of Music, where they must pass an additional AMPA in order to secure their jobs as Army musicians. Additionally, soldier-musicians are required to continue to practice and study as their careers progress. Whereas an AMPA score of 18 (out of 36) will gain a musician entry to the program as a Specialist (E-4), a musician must earn a score of 24 to promote to Staff Sergeant (E-6) and remain in the field, and a 30 or higher to promote to senior enlisted ranks.

Army Bands Perform Functional Music. Just as church organists, wedding bands and mariachi musicians perform specific tunes for specific audiences, Army bands play functional music to serve a purpose. Army bands perform at military functions; parades; concerts; civil ceremonies for federal, state and local governments; and other public events.⁴⁶ They are not authorized to perform background or dinner music for private organizations, or at fundraisers, political rallies or other partisan events. Such a purposeful approach to music performance informs programming, and while most military musicians enjoy playing Army-mission-appropriate music, many accept civilian gigs outside of duty hours to better satisfy their musical cravings. Of course, a soldier-musician's first priority must be to the unit's musical mission, but those who seek civilian music-making gigs often enjoy the best of both worlds.

Military Bands Are Not Performing Arts Organizations. Military bands do not perform for the sake of making beautiful music. They play marches to be marched to, patriotic songs to elicit particular emotions, and musical selections to tell stories and send messages. Famous American marches by the likes of John Philip Sousa, Henry Fillmore and Karl L. King are standard fare as film scores, musical theater selections, patriotic numbers like "America, the Beautiful" and "God Bless America," and some blockbuster concert pieces, like Tchaikovsky's "1812 Overture." Most attendees at military band performances expect to hear "The Stars and Stripes Forever," and military bands must sate

⁴⁶ *Army Regulation 360-1: Army Public Affairs Program* (Washington, DC: Army Publications, May 25, 2011), 27.

their cravings. If they play John Mackey's "The Frozen Cathedral" instead, they have failed in their mission.

Occasional excursions into the realm of art music are not unheard of, and usually intended to demonstrate the military's precision and professionalism. From time to time, Army bands perform works such as Modest Mussorgsky's "Pictures at an Exhibition," Leonard Bernstein's "Symphonic Dances From West Side Story" and Percy Grainger's "Lincolnshire Posy" to accomplish that goal, but they perform pieces like these far less frequently than they do marches and patriotic pops tunes.

"It's definitely a different job than what I had in mind as a dewy-eyed 20-year-old at Eastman," says Staff Sergeant Emily Ross, clarinetist and 15-veteran of the U.S. Army band's ceremonial detachment. "But I'm earning my living playing my instrument."⁴⁷

Military Bands Are Musically Diverse. In the 1880s, John Philip Sousa revitalized the Marine Band library with popular music of the day (much of it his own),⁴⁸ and Glenn Miller transformed military music again in the 1940s with non-traditional big bands charts. Today, military bands perform traditional military band music as well as a wide variety of popular styles, like New Orleans-style jazz, rock, R&B, country, Latin pop and some classical music. As a result, the Army seeks versatile musicians. Those who competently play a variety of styles and double on various instruments are the most valuable candidates.

Army Musicians Play a Lot of Music. Army musicians are busy. In fiscal year 2012, the 66-member Training and Doctrine Command (TRADOC) Band at Fort Eustis, Virginia, performed 410 missions — 20 concert band programs; 45 ceremonies and parades; 85 rock, jazz and salsa concerts; 110 chamber music recitals; and 150 solo bugle jobs (funerals) — and each musician contributed to multiple ensembles.

Army Musicians Are Soldiers. Most Army musicians are enlisted soldiers (only conductors are officers). BCT immerses new soldiers in military culture and teaches protocol and fundamental combat skills (basic rifle marksmanship, first aid, etc.).⁴⁹ Once indoctrinated, service members must maintain physical readiness and proper military bearing, meaning bi-annual physical fitness tests and weigh-ins. Civilian musicians who understand that they are actually joining the military are generally much happier in their military music careers.

⁴⁷ Midgette, *Washington Post*.

⁴⁸ Paul E. Bierley, *John Philip Sousa: American Phenomenon*, (New York: Meredith Corporation, 1973), 44.

⁴⁹ Note: Contrary to popular belief, there is no special "easy" BCT for musicians. Musicians attend the same BCT that every other Soldier attends.

Army Bands Deploy. When higher headquarters are called upon to deploy, their bands often accompany them. On deployments, bands perform music for American service members and their allies, ambassadors and other State Department personnel, and host-nation populations. According to Department of the Army's *Army Bands: A Guide for Senior Commanders*, "From Vietnam and Operation Desert Storm, stability and humanitarian relief operations in Haiti, the Balkans, and within the United States, to current operations in Iraq and Afghanistan, bands have been invaluable in support of public affairs, civil affairs, psychological operations and troop morale activities ... Army bands provide critical support to the senior commander's strategic outreach."⁵⁰

"I fully appreciate and understand the effect the Army's bands have on Soldier morale," wrote General Peter W. Chiarelli, 32nd Vice Chief of Staff of the Army. "When I was serving as the Commanding General of the 1st Cavalry Division in Baghdad...our bands were the most well-traveled units in country. Their performances were critical to easing stress and bringing a little bit of America to soldiers who badly missed their homes and loved ones."⁵¹

Military Bands Are Not for Prima Donnas. Military bands usually do not have a support staff — the musicians *are* the support staff. Junior members may be in charge of setting the stage for rehearsals; loading musical equipment into trucks for concerts; and monitoring, organizing and stocking the supply room. Senior musicians perform other tasks, such as running the library, designing marketing and public relations campaigns, liaising with schools and universities, and producing large events. Military musicians also regularly march in ceremonies, parades and other military musical missions. Double reed players usually play clarinet or saxophone, and guitarists, singers and pianists occasionally take up bass drum or cymbals to support the mission. Army Generals like to see large and glorious bands marching across their parade fields—but they generally can't hear the difference between a conservatory-trained percussionist and an electric bass guitarist faking his way through "The Liberty Bell March" on cymbals.

Military Bands Are Not Immune to Economic Downturns. When the American economy takes a hit, military bands, like civilian musical organizations, feel the heat. The Marines recently cut two bands, and the Air Force closed three and downsized two others.⁵² In the next two years, the U.S.

⁵⁰ *Department of the Army Pamphlet 220-90: Army Bands—A Guide for Senior Commanders* (Washington, DC: Army Publications, December 14, 2007), 4.

⁵¹ Army Tactics, Techniques, and Procedures 1-19: U.S. Army Bands, 1-1.

⁵² Jennifer H. Swan, "Air Force cutting number, size of stateside bands," *Stars and Stripes*, March 7, 2012, <http://www.stripes.com/news/air-force-cutting-number-size-of-stateside-bands-1.170850> (accessed December 30, 2015).

Navy will close two bands, and the Army will close or consolidate 13. Typically, military bands do not lay off musicians, but transfer service members from decommissioned bands to other bands with vacancies. Regardless, the number of Department of Defense musician jobs has shrunk in the recent past and will telescope again in the next two years via natural attrition (retirements and voluntary separations).

Military Bands Can Lead to Other Opportunities. Enlistment contracts typically last three to four years. When they expire, service members either “re-up” for an additional term or leave the military honorably. Only 43 percent of service members choose to remain in the military after their second enlistment (typically marking six years of service), and only 13 percent stay for 20 or more years.⁵³ Trombonist Barry Hearn separated from the Army after nine years of service in the U.S. Army Band to take a job at the National Symphony Orchestra (starting salary \$126,984).⁵⁴ Of his time in service, Hearn said, “It probably will always be one of the most rewarding jobs I will ever have the opportunity to do.”⁵⁵

Conclusion

Leaders in institutions of higher education bear the responsibility not only for preparing students to work in their industry, but for making students aware of the realities of the job market and the variety of opportunities in their field. Few academic leaders have an intimate knowledge of military music careers, but many musicians find musically rewarding jobs — and careers — in the military. Educators must familiarize themselves with military musical opportunities, and the best way to learn more is to simply invite a military musician to speak with faculty and students. Military musicians generally enjoy visiting with young musicians, answering questions and discussing the pros and cons of service, and — since recruiting is part of their mission — they typically gladly oblige.

To learn more about careers in Army music, visit <http://www.music.army.mil/careers/>.

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Maestro/Captain Silas N. Huff earned a BM in guitar performance from Texas State University and an MA in composition from the University of California Los Angeles. He studied conducting at California State University,

⁵³ Note: this statistic reflects military personnel in all jobs, not only musicians. The percentage of musicians who remain in service for 20 years is higher, though statistics are not available at this time.

⁵⁴ “Top 20 U.S. orchestras by pay,” *Minnesota Star Tribune*, October 6, 2012, <http://www.startribune.com/top-20-u-s-orchestras-by-pay/172979161/> (accessed December 23, 2015).

⁵⁵ Midgett, *Washington Post*.

Long Beach, the Trossingen University of Music (Germany), and at institutes and workshops around the world. He has held posts as music director of the Astoria Symphony Orchestra (New York City), music director of the Round Rock Symphony Orchestra (Texas) and associate producer of opera at the Manhattan School of Music. In 2010 he won a coveted job as conductor/music officer in the U.S. Army and has since served as associate conductor/executive officer of the U.S. Army Training and Doctrine Command Band (Fort Eustis, Virginia); officer-in-charge of the U.S. Army band “Pershing’s Own” Concert Band and director of the U.S. Army Orchestra (Washington, D.C.); the U.S. Army central music liaison officer (Kuwait); and commander of the U.S. Army School of Music (joint Expeditionary Base Little Creek – Fort Story, Virginia). In addition to his duties in the U.S. Army, Maestro Huff is co-director of the International Conducting Institute and continues to guest conduct and organize conducting workshops/clinics around the country and the world.

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THE NEXT (QUIET) REVOLUTION IN HIGHER EDUCATION: TOWARD THE OPEN ACCESS OF RESEARCH

“Open Access is the free, immediate, online availability of research articles, coupled with the rights to use these articles fully in the digital environment.” (SPARC)¹

We live in a time of revolution. How does it feel to be a revolutionary? Didn't know you were? Strangely enough, this particular revolution is of a most unusual type because many faculty who might benefit from it are unaware of it, do not understand it or, in some cases, do not support it. The revolution of which I write pertains to the push for the Open Access of research and data, countering legacy publishers who have traditionally published faculty research only to sell it back to university libraries at high subscription costs.

If I have your attention or curiosity, let me keep it by describing the current *unsustainable model*: university faculty typically conduct research either voluntarily on their own time and money, on grant support, or as a part of their faculty load, which may be partly funded by state tax dollars; they write without payment, and peer review for free as members of volunteer editorial boards, only to have journal publishers exact a toll to read it. This toll, by the way, has seen an inflationary updraft, shown in the chart below, of over 5 percent annually for a total increase of about 24 percent over the past five years. Later I will include a graph of the price trajectory since 1986.

Journal Type	% of total titles	% of total expenditure	2010 Average price	2011 Average price	2011 % change from prior year	2012 % change from prior year	2013 % change from prior year	2014 Average price	2014 % change from prior year	Total % change 2010-14
US Titles	40.4%	32.5%	\$839.82	\$882.72	5.11%	5.71%	5.54%	\$1,044.05	6.02%	24.32%
Non-US Titles	59.6%	67.5%	\$1,171.81	\$1,236.96	5.56%	6.08%	5.62%	\$1,471.33	6.16%	25.56%
Total Titles	100%	100%	\$1,037.58	\$1,093.74	5.41%	5.96%	5.59%	\$1,298.58	6.11%	25.15%

Table 1: College and University Library 5-year Journal cost appreciation²

¹ SPARC stands for the Scholarly Publishing and Academic Resources Coalition, an international alliance of academic and research libraries working to create a more open system of scholarly communication - See more at: <http://www.sparc.arl.org/>

² EBSCO 5-year price history of academic journals 2010-2014. <https://www.ebscohost.com/promo-Materials/FiveYearJournalPriceIncreaseHistory2010to2014.pdf>. Accessed January 8, 2016.

Such dramatic subscription increases have exacted a punishing effect upon university library budgets, causing libraries to make difficult decisions about which journals to cease holding in order to support the subscriptions to fewer journals at higher costs.

The Age of the Internet has created a massive shift toward the accessibility of information — from Google to Wikipedia — and in so doing has opened the possibility that research need not always follow the traditional publication models that placed limits upon access to research through subscription charges and embargoes (stipulations that articles published in certain journals may not be made public outside their pages until an embargo time has expired, sometimes exceeding one year). A recent book on leadership states early in its pages: “information has to be accessible if it *is going to make a real difference in anyone’s work*.”³ At public universities, where research is supported in part by the state legislature, the traditional (and current) toll-based publication model has additional implications. What are the ethical implications for a public that partially funds research through tax dollars, yet is unable to read the results? Currently only institutions with large enough budgets can afford to subscribe to and read toll journals, and this access is often restricted to the academics and excludes the public that partially funded the research.

Now, imagine a relevant piece of research — on a medical cure, a discovery of scientific import or (more close to home for the readers of the *Journal of Performing Arts Leadership in Higher Education*, or *JPALHE*) a new approach to administration, or pedagogy in the arts and humanities—that cannot be read universally for a year after its publication unless one has access to a library that affords the journal’s subscription costs. How has this model remained intact for so long?

Prior to the internet, of course, print journals that charged a toll were the principal option. Recently, however, the traditional model has persisted *in part* because of policies created by publishing conglomerates who have bundled journal subscriptions to improve their bottom line at the expense of accessibility, affordability and usefulness to the reading public; and *in part* because of established university promotion and tenure (P&T) traditions that have emphasized publication in prestigious journals as critical to individual career advancement and the maintenance of department and university reputations.

Over the past decade, however, the movement to reimagine publishing models has gained national momentum, soon to be joined, one hopes, with increased discussions on campuses about widening the publication avenues for successful P&T. At the same time, faculty senates are passing resolutions in support of Open Access in increasing numbers, and university libraries, faculty

³ Julie Straw, Mark Scullard, Susie Kukkonen and Barry Davis, *The Work of Leaders: How Vision, Alignment and Execution will change the way you lead* (San Francisco: John Wiley and Sons, 2013), 3.

and staff are advocating for its careful adoption as the way research should be published in the future.

There is a rising sense of moral imperative behind this “revolution” to make research immediately available to the world at no cost and with minimal restriction because it is better for the world. It creates larger networks of ideas, thus faster progress; it generates wider opportunities for learning and debate; and it widens the scope and impact that faculty research has upon the world, which boosts faculty and university prestige together.

In the interest of furthering this revolution, this article will consider the moral imperative behind the movement, define some of the most relevant terms and concepts pertaining to Open Access, reveal some of the most salient conflicts with its rollout, provide a snapshot of several important university faculty senates that have passed OA support resolutions, and conclude with some suggested language for consideration by universities interested in considering their own resolution (perhaps through your own activism on campus after reading this article).

Definition of Terms: Gold OA, Green OA

As this article’s header states, Open Access is “the free, immediate, online availability of research articles, coupled with the rights to use these articles fully in the digital environment.” More specifically, in 2002 the Budapest Open Access Initiative clarified that Open Access to literature meant “its free availability on the public internet, permitting any users to read, download, copy, distribute, print, search, or link to the full texts of these articles, crawl them for indexing, pass them as data to software, or use them for any other lawful purpose, without financial, legal, or technical barriers other than those inseparable from gaining access to the internet itself. The only constraint on reproduction and distribution, and the only role for copyright in this domain, should be to give authors control over the integrity of their work and the right to be properly acknowledged and cited.”⁴

How does one create such a free and open environment? There are essentially two practical approaches to Open Access: Gold and Green. Gold Open Access pertains to the journals that publish articles. Journals that publish in the Open Access arena are listed in the *Directory of Open Access Journals (DOAJ)*: <http://doaj.org>. Listed journals operate under a number of diverse business models, but maintain a mandate to make all articles they accept immediately available to the world at no cost and with limited restrictions.

⁴ Budapest Open Access Initiative (BOAI), February 14, 2002, Budapest, Hungary. <http://www.budapestopenaccessinitiative.org/read>, Accessed January 8, 2016.

The DOAJ currently lists 11,006 journals with over 2.1 million articles from over 130 countries. Prior concerns that its oversight of quality was not as rigorous as needed by university faculty are being addressed in part by greater oversight and in part by the requirement that all journals accepted to the DOAJ prior to March 2014 are now required to reapply.

The *JPALHE* was just accepted on January 6, 2016, into the DOAJ. As we who publish in it and read it know, there is no cost to publish an article in this blind-peer-reviewed journal. Along with *JPALHE*, the DOAJ lists (as of January 8, 2016), 43 Journals in Music (with 2,769 articles) and 149 journals in the discipline of the Fine Arts (with 18,333 articles). Many journals besides *JPALHE* do not charge author fees, although the DOAJ often conservatively mentions that “information on publication charges is not yet available for this journal” when clear decisions have not been communicated to it by the journal’s editorial board.

Green Open Access pertains to institutional digital repositories that accept research — either in pre-print versions or as copies of a final published document — and make them immediately available to the world of scholarship. These repositories exist most often as subsections of a university library server and have various names, including, for example, Iowa State University Digital Repository, ScholarsArchive@OSU (Oregon), and Carolina Digital Repository (University of North Carolina). Many articles that are published in toll journals can still be uploaded in some form to a Green OA repository. In agreement with journal stipulations, authors can usually share their work after an embargo period has elapsed or by submitting a pre-print to a repository. By some counts approximately 60 percent of toll journals allow authors to self-archive either the pre-print or post-print versions of their article.⁵ Still, some journals may deny publication of an article in their pages if its author intends to upload a preprint version to an Open Access repository.

Self-archiving is relatively easy, with the help of a librarian and the presence of a digital archive or repository to which an author can post an article. At Iowa State University it merely requires a faculty member to send to the digital repository a curriculum vitae. Librarians do all the work checking copyright restrictions, embargoes and other permissions, and then create the digital archive. In the words of Heather Joseph, executive director of SPARC, your work as an academic researcher and educator “is not complete until the results have been fully communicated and are openly available for others to build upon.”⁶ Echoing these sentiments, John Willinsky, author of *The Open Access Principle* writes, “A commitment to the value and quality of research

⁵ See footnote 4.

⁶ Heather Joseph, “The impact of open access on research and scholarship: Reflections on the Berlin 9 Open Access Conference,” *College and Research Libraries News*, 73 (February 2012), 84. <http://crln.acrl.org/content/73/2/83.full.pdf+html>, accessed January 2016.

carries with it a responsibility to extend the circulation of this work as far as possible, and ideally to all who are interested in it and all who might profit by it.”⁷

For a list of current Open Access Digital Repositories in the World, see the following link, which I have set to North America, but which includes also other nations in a list across the top of the opening page:

<http://www.opendoar.org/countrylist.php?cContinent=North%20America>

Moral Imperative

Consider the potential benefits that come from immediate access to scholarly research:

Discovery is accelerated as knowledge is more widely available to support further research. The prior required-subscription model makes research available only to those who can afford the subscription, or have ways of borrowing journal issues through library loans. Limiting access may deny knowledge to the one person or team who could best use it to move society forward. It may also limit, or at least delay, the productive debate upon research that helps clarify and define progress. Toll access thus can limit innovation. The democratic and free availability of research also avoids discrimination against readers who may reside in areas that cannot afford to pay journal tolls or that have no traditional libraries. But with Open Access online, research is available globally at any place with an internet connection.

When research is freely available, the possibility decreases that it might be duplicated unknowingly. Additionally, the global impact of research can be expanded with more eyes reading a report immediately upon its publication. As impact increases, so do the reputations of faculty and universities increase, and so does the potential for students world-wide to gain knowledge in a timely manner.

At publicly funded universities, access to research without fees or tolls aligns with a university’s mission to support the greater public good. Fair, democratic distribution is congruent with a university’s use of public tax dollars: The public’s money funds research that they, in turn, may read without navigating the channels of privileged access.

Wider access, free from tolls, can also be an effective tool to decrease the silo-effect of faculty working in isolation on projects that are similar but non-collaborative due to publishing competition. Collaboration outside the walls of

⁷ John Willinsky, *The Open Access Principle: The Case for Open Access to Research and Scholarship* (Cambridge, MA: MIT University Press, 2006), 5.

academia becomes easier when other businesses can access research without subscribing to a society journal, which they may not have the means to acquire, or a plan to house or archive.

One powerful aspect of the moral imperative argument concerns the fact that journal subscription costs since 1986 have risen between 5 percent and 15 percent annually — a total increase in 25 years of approximately 402 percent (compared to a total monograph cost increase of 99 percent, and a Consumer Price Index increase of about 89 percent over the same period).

Monograph & Serial Costs in ARL Libraries, 1986-2011*

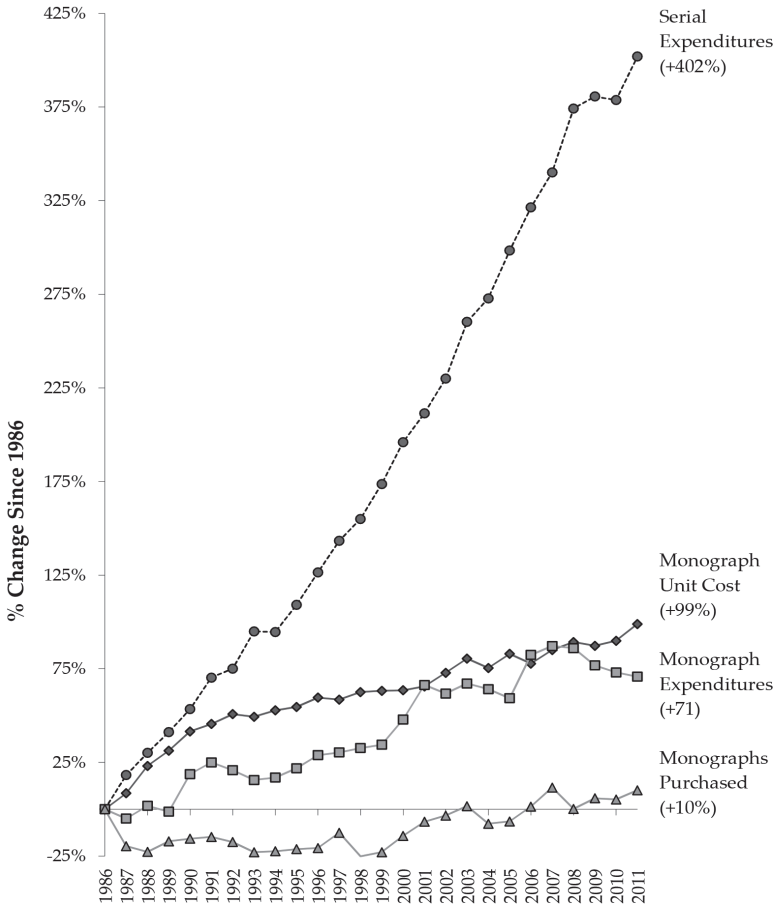


Figure 1: The exponential rise in serials costs since 1986⁸

⁸ ARL Statistics 2010-11 Association of Research Libraries, Washington, D.C. <http://www.arl.org/storage/documents/monograph-serial-costs.pdf> Accessed January 8, 2016. (Includes electronic resources from 1999-2011.)

The burden to library budgets has been punishing and is becoming unsustainable, requiring difficult decisions about which journals to keep and which to cancel. The practice of “journal bundling” by publishers has additionally required libraries to subscribe to undesirable titles in order to retain their desired journals. Access to specific information, thus, can require the purchase of unrelated research, which takes up staff time and can confuse researchers’ search efforts.

Increasing subscription costs, journal bundling and article embargoes have risen to a pressure point that is triggering some powerful actions by editors and faculty. Recently, for example, the six editors and 31 editorial board members of *Lingua*, one of the top journals in linguistics, resigned in protest over Elsevier’s policies on pricing and its refusal to convert the journal to an open-access publication that would be free online. Once the departing editors’ noncompete contracts expire, they will establish a new open-access journal called *Glossa*.⁹

Faculty Concerns: Prestige, Predatory Journals and Author Publishing Fees

On the face of it, the principles and ideals of Open Access seem to hold obvious merit, yet significant and important faculty concerns exist and need to be considered carefully before either creating a policy or mandating any new direction in publishing for a department or university. It is all well and good to hold lofty ideals, but what happens if these ideals interfere with the career progress of an individual? Tenure and promotion have a long history of reliance upon publication — it has become the *sine qua non* of promotion in higher education (publish or perish) — and as more faculty publish, standards continue to rise to maintain an environment of elite scholarship. If a university is classified as a Carnegie High Impact/High Volume Research university, its faculty will be held to standards that maintain the university’s position in that ranking.

Publication has its own set of rankings based upon the prestige of the publisher, journal, and the authors included and cited. Research accepted in prestigious journals provides its authors a clear, recognized and established route to career advancement. Universities and faculty depend upon reputation, and one way they maintain prestige is to promote faculty who publish in journals that maximize a discipline’s reputation through rigorous article acceptance policies and peer review. It would be a real concern if faculty were encouraged too forcefully to publish in any journal (including more recent

⁹ Scott Jaschik, “Language of Protest,” *Inside Higher Education*, November 2, 2015. <https://www.insidehighered.com/news/2015/11/02/editors-and-editorial-board-quit-top-linguistics-journal-protest-subscription-fees>. Accessed January 8, 2016.

OA journals) that lacked the added value of historic prestige, if the result

were denial of tenure or promotion because the publications were not deemed worthy of the university standards for P&T.

OA journals are presently *perceived* as less rigorous in their review, less likely to have editorial and review boards comprised of eminent members of their discipline, and thus less prestigious in several fields (especially STEM disciplines). The *reality*, however, is that, as of 2015, several of the most prestigious OA journals in fact cover research in STEM disciplines and can compete with toll journals in the arena of prestige.

Some OA journals do indeed have a poor reputation for peer review of their articles — accepting all submissions, advertising phony editorial boards, and/or holding low standards of excellence for data accuracy. Although progress has been made to ensure that OA does not equate to poor scholarship and ineffective peer review, the relative newness of the publishing approach has yet to mature. (Just as there are vanity presses and vanity recordings using traditional media, the OA arena is not immune.) And of course there is political pushback from established toll media who argue that their traditional excellence cannot be equaled. Indeed, an established legacy is difficult to encroach upon; however, it is most likely only a matter of time, combined with faculty efforts to raise awareness, before the most selective OA journals are as easily identifiable across various disciplines as the more traditional journals are now.

As new journals confront this situation that is part reality and part perception bias, a new kind of promotional advertising that trumpets the journal as OA and simultaneously of high quality is beginning to appear more frequently in scientific spaces. Expect it to be forthcoming as well in the humanities. For example a new journal entitled *In Silico Biology* recently issued the following advertisement:

We offer free of charge open access publication of all accepted manuscripts submitted in response to this call.

The goal of *In Silico Biology* is to provide scientists in quantitative and systems biology with a no-thrills, low-cost and expedient publishing option. We emphasize scientific rigor, technical excellence and reproducibility over perceived short-term impact and appeal to experimentalists.

Support your community by submitting your work and help us make the journal a trusted and respected resource and repository for high-quality biological systems modeling and simulation research.¹⁰

¹⁰ *In Silico Biology: Journal of Biological Systems Modeling and Simulation* promotional advertisement, available online at: <https://madmimi.com/p/641607?fe=1&pact=35470870536>. Accessed January 10, 2016.

Recent research aims to assuage faculty concerns that all OA journals are of lower quality and prestige than traditional journals. Citation rates of articles appearing in toll journals have traditionally been used as a proxy for a particular journal's quality. Several studies, however, compared toll journals with OA journals of two types to determine if citations were different in each type. A comparison was conducted of two-year citation averages from the *Journal Citation Reports* for a) subscription journals, b) OA journals funded by Article Processing Fees, or author page fees, and c) OA journals funded by other means. After controlling for journal age, they found that OA journals funded by Article Processing Fees had roughly the equivalent citation averages as their toll journal counterparts.¹¹

In a further attempt to expand upon traditional citation metrics, creative alternatives to H-Indexes and other citation reports look to newer routes for demonstrating research impact. Article-Level Metrics (ALMs, and sometimes also called Altmetrics) are a new attempt to better reflect an article's impact under these new circumstances. ALMs can incorporate data points such as news coverage, blog posts, tweets and Facebook likes. These are "shorter-term" metrics insofar as they tend to fade quickly as the buzz around an article wanes. ALMs don't simply focus on these in-the-moment mentions, however. They can also incorporate longer-term markers such as download statistics and article comments. Taken collectively, these data points can present a much fuller perspective of an article's impact over time.¹² It is clear that these new metrics, while showing promise and interest, have yet to gain widespread approval, since the scholarly quality and longevity of an article's impact and its citation history can be more difficult to gauge.

So initially, authors need to do with OA journals what they would do with a traditional journal: determine if the publication conducts peer review (open/blind/double blind), and how prestigious the editorial board members are in their field; determine if the OA journal has established any kind of impact (strong citation history of articles within its pages, numerous downloads, and other metrics that indicate impact);¹³ and then poll their department and college P&T committees to determine if journals they are considering hold

11 From studies in 2003 by A. P. Kurmis, 2007 by M. Rossner, and 2012 by Björk and Solomon. Quoted in David J. Solomon et al "A longitudinal comparison of citation rates and growth among open access journals," *Journal of Infometrics* 7 (2013), 643.

12 Greg Tananbaum, *Article-Level Metrics: A SPARC Primer* (Scholarly Publishing and Academic Resources Coalition, April 2013), 4. <http://www.sparc.arl.org/sites/default/files/sparc-alm-primer.pdf>, Accessed January 8, 2016.

13 Digital Repositories face this issue as well: they are only gradually finding ways to show citations and thus generate hard data for faculty who need to show the pass-through of their own research through citations in other sources. Downloads can be shown, but do not indicate greater impact than potential readership.

merit with senior scholars in their discipline. Going one step further, it would be a great effort if faculty from several universities across disciplines were to work with the DOAJ to identify and rank journals currently listed in the directory, and to assist the directory in future applications for inclusion.

Beyond the issues of tradition and prestige, a number of predatory journals have arisen that seek to gain from authors' submissions (often charging a fee to publish) without offering a strong published product in return. Predatory journals crop up around the world, but frequently in India and Africa, and sport titles that are often deceptively close to those of established journals with high standards of excellence. (In some cases they claim editorial board membership from other established and prestigious journals without actually having signed the members to their own editorial board.) Unsuspecting authors who do not do background research to determine if a journal is predatory or not may publish an article that will serve no purpose toward career advancement because the journal is fly-by-night and has no merit.

Jeffrey Beall, a librarian at the University of Denver, has created a list known as *Beall's List that attempts to identify any journals that are predatory*. The current list of suspect publishers can be accessed through this link: <http://scholarlyoa.com/publishers/>; suspect stand-alone journals at this link: <http://scholarlyoa.com/individual-journals/>; and the criteria used to define "predatory" at this link: <https://scholarlyoa.files.wordpress.com/2015/01/criteria-2015.pdf>.

It is important for an author to research any journal independently, since Beall's list is not perfect, and journals may change standards or protocols for the better or worse over time as well. One additional resource that may help with such a search is found at <http://thinkchecksubmit.org>.

The costs to publish mentioned earlier raise another significant faculty concern: author page fees. Some legitimate OA journals charge author fees to publish, fees that can range above \$500 toward \$2,000 and in some cases equate to \$100 per page. This business model works by relocating the cost of publishing from subscriber to author. Of course, authors find this punitive. Subscribers, libraries and the basic causes of Open Access benefit because there are no tolls to subscribe or to read the research. At face value, it makes sense that a journal needs to fund its publication. Faculty concerns arise over the additional costs they have either to build into their grant budgets or cover independently to publish their research and move their careers forward.

This financial concern is valid and not easily addressed. Some universities are beginning to provide assistance to faculty through internal funding to publish in respected OA journals that charge author fees. Texas A&M University has established the OAK Fund (Open Access to Knowledge) that underwrites publication charges for scholarly journal articles, book chapters and monographs published in open access publications. The OAK Fund was established to help fulfill Texas A&M University's commitment to the Compact for Open-Access Publishing Equity.

In a variant of this kind of initiative, the University of Iowa's *Libraries and Provost's Open Access Fund* allows for up to \$3,000 for publication in full open access journals and \$1,500 for publication in "hybrid" open access journals. A list of universities and their support for OA publishing, currently known by the Open Access Directory, appears at this link: http://oad.simmons.edu/oadwiki/OA_journal_funds. Readers who believe in this movement can not only begin or accelerate the process of moving their campus toward a more formal acceptance of the ideas of Open Access, but can also begin working with their administrations to allocate funding that supports faculty who publish in reputable OA journals.

In sum, faculty are pragmatic — we hold a strong desire to enhance our careers and maintain job security. That said, we can also be open to change; we just need to get to the tipping point. If we are to move Open Access forward and build a faculty that is more likely to accept Open Access, we will need OA journals that are recognized as high impact and high prestige, that have reasonable turnaround times from submission to publication and that work creatively with authors and universities to decrease publication fees. Additional assistance will come if peers publish in OA journals, if all federal and state funding mandates require it, and if faculty feel they can acquire a competitive advantage — scholarly impact and enhanced citation rates — by publishing OA.

How do we get there? It will, of course, take time. At present what is most needed is a campaign that has several prongs: 1) increased awareness, 2) identification of high-quality and high-profile OA journals by discipline, 3) university-wide administrative support for selective OA publishing by its faculty, and 4) faculty-sponsored resolutions or policies that state upfront that the faculty of a university supports Open Access in principle and will advocate for their colleagues to consider Gold OA journals and Green OA Repositories.

Benefits

For me, personally, by depositing my own articles in Iowa State University's Digital Repository (thus participating in Green Open Access) I have, in essence, resurrected articles that otherwise were dead to the world. They had appeared as many as 25 years ago in society journals (such as *American String Teacher*) and were, for all intents and purposes, no longer known in the world of research. Since uploading several of these articles on violin pedagogy last year, as well as some more recent ones published initially in *JPALHE*, I have had over 70 downloads of my articles across the globe: from the USA, but also from Russia and China, to Africa, India and Australia. Our Digital Repository sends me periodic statements of downloads, indicating the articles accessed, a

geographical locator of the readers, as well as other relevant data on the impact my research is having around the *world*.

Readership Distribution



Figure 2: Global article downloads snapshot for Jonathan Sturm. Iowa State University Digital Repository report, December 2015.

Title	Downloads
Do it All and Like it: Realities and Expectations for Music in 21 st Century Education	38
Where Do We Go from Here? A Crossroads of Cost and Content for the Arts in Higher Education	13
Improvisation: Bringing Performer and Instrument Closer Together	10
From Pillars to Pyramids: Using Graphic Organizers in the Private Studio	8
String Choreography: Clarifying the Motions that Connect Notes and Bow Strokes	3

Table 2: Article titles and number of downloads for Jonathan Sturm. Iowa State University Digital Repository report, December 2015.

Senate Votes

As stated at the outset, the OA revolution is happening in a subtle way, often without the complete knowledge or understanding of many faculty in higher education. Nevertheless, more than 100 faculty senates across the country have voted over the past decade on resolutions that encourage their faculty to support the principles of Open Access, and to deposit their articles in an institutional repository making them accessible around the world. The table below shows some of these faculty senate unanimous votes over the past decade.

University	Adoption date
University of Kansas	2005
Harvard Faculty of Arts and Sciences	2008
Massachusetts Institute of Technology	2009
Oberlin College	2009
University of Washington	2009
University of Virginia	2010
Duke University	2010
Emory University	2011
Princeton University	2011
Florida State University	2011
University of Rhode Island	2013
Oregon State University	2013
University of Delaware	2015
University of North Carolina Chapel Hill	2015
Penn State University	2015

Table 2: Select examples of unanimous faculty senate votes¹⁴

Most of these votes are in support of non-binding resolutions that encourage and support faculty to seek out Gold Open Access journals in which to publish, and additionally to provide their research to a university digital information repository for global access (see suggested wording below). Some resolutions additionally encourage administrations to find ways to support faculty who publish Open Access through university funding that offsets author page fees. Some include wording to ensure libraries retain control of the institutional repositories and encourage their staff to promote the repository widely across campus.

Resolution Language and Issues

Resolutions by different faculty senates can take on any number of different tones. Some use the approach of Whereas/Therefore/Be it Resolved. . . . Others use language suggested by Harvard University that includes wording about a faculty’s commitment to disseminating research, increasing impact, preserving faculty ownership of research copyright and so forth. The language continues to allow faculty to grant their university “a nonexclusive, irrevocable, royalty-free, worldwide license to exercise any and all rights under copyright relating to each of his or her scholarly articles, in any

¹⁴ For a more complete list, see: http://oad.simmons.edu/oadwiki/Unanimous_faculty_votes

medium, and to authorize others to do the same, provided that the articles are not sold for profit. Under this policy Faculty authors do not transfer ownership of the copyright in their work to ABC University.”¹⁵

As I am currently working through this process on my own campus, I am discovering that it takes more than merely copying and pasting text from a basic template for resolution language supplied by SPARC. I am conversing with our university counsel, with faculty across colleges and departments, and vetting concerns before I move forward with any formal proposal to the faculty senate. Some of the issues we will need to discuss involve the following:

- What works are subject to any policy we create?
- What are the issues of balance between faculty, college, departmental and university control?
- How do we cover opt outs, waivers and embargos?
- What are the costs of implementing any policy?
- What is the best adoption process?
- Who has the power to allow institutional use of the works?
- What standard terms (including those that protect the moral rights of authors) will apply to institutional use?
- Who has the power to allow third party use for special cases not under a standard license?
- What obligations does the university have to enforce against violators of any licenses granted by the university to third parties?

Sound like too much work? I hope not. It will take senior faculty to invest in this movement through their own OA publishing, and through campus service, such as described here, to empower junior faculty to move forward

in this arena as well. Justifiably, they will have concerns over their promotion and tenure, and senior faculty are best positioned to alleviate some of those concerns by blazing the trail.

¹⁵ See https://osc.hul.harvard.edu/assets/files/model-policy-annotated_12_2015.pdf, accessed January 8, 2016. Several universities and colleges, such as Oregon State University, Lafayette College, Rutgers University, California Institute of Technology, and the University of California have created policies with slight modifications of the language seen at this site.

Conclusion

As I mentioned earlier, JPALHE has just been admitted to the Directory of Open Access Journals. I cannot think of a more fitting way to end this article than by congratulating its editor and board for the effort put into the process of acquiring this listing. All research and opinion in JPALHE is public knowledge at no cost to the readership, following a blind peer-review process that ensures published articles maintain a standard of integrity and rigor. It is available online through Christopher Newport University, but each one of us who publishes in it can have our articles individually uploaded to our own university digital repository as well. It usually takes little effort to have a librarian upload an article to a repository. If you have not yet done so, why not check out this additional route toward increasing the impact of your research? Adding keywords to the uploaded article to enhance its likelihood of coming up in as a search engine result.

The movement toward Open Access is a complex one, one that needs careful thought, and even more careful action to move forward most effectively. Without such thought, faculty careers can be placed in the path of some risk, which could threaten the entire movement forward. I have never considered myself to be a revolutionary by temperament. But as you read through this article, does it not seem reasonable that a world in which faculty publish research that is freely and openly available to all with minimal cost while retaining the majority of their copyrights is a better world than one in which faculty conduct research, do peer-review and publish for free only to have access to their research limited by a wall of journal embargoes and high subscription costs?

As this revolution gains momentum and visibility, I think increasingly it will appear to be a fight universities and their faculty can and should win. We will increase its chances of success if we freely mention the concepts across our campuses to colleagues in all disciplines; if we bring it up to our senate leadership; if we engage our provosts and senior administrators to consider how our campuses and faculty can collaborate to support OA publishing through university funding.

Join the revolution; make it more known, more obvious, more powerful. Help the Open Access train leave the station at your own college or university so that in the future we may look back on this time as a pivotal one toward the fair and universal dissemination of knowledge.

Dr. Jonathan Sturm is concertmaster of the Des Moines Symphony; violist with the internationally acclaimed Ames Piano Quartet (recently renamed the Amara Piano Quartet), professor of Music History at Iowa State University and president-elect of the ISU faculty senate. With the Ames Piano Quartet he has recorded eight internationally released compact discs on the Dorian/Sono Luminus, and Albany labels, has been heard on the *St. Paul Sunday*, and *Performance Today* radio programs, and has performed annually on national concert series. At Iowa State University, Jonathan was awarded the 2009 Excellence in Teaching Award in the College of Liberal Arts and Sciences.

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Further Reading

For those of you interested in pursuing the ideals of Open Access more in depth, I encourage you to visit several sites identified here. Beyond publishing, the idea of making information completely open applies also to *Open Data and Open Education*.

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AN EXAMINATION OF THE INFLUENCE OF ECONOMIC RECESSIONS ON MUSIC STUDENT ENROLLMENT IN AMERICAN UNIVERSITIES, 1990-2015

Enrollment in American institutions of higher education has increased in recent decades. In 2014, approximately 21 million students enrolled at American institutions of higher education (or approximately 9 percent of the population aged 18 or over).¹ However, as enrollments have increased, the individual cost of attending college has also increased. For example, from 1991 to 2011, the average cost of tuition and fees at American colleges and universities increased by 113.8 percent in constant 2012-13 (inflation-adjusted) dollars.² Over the same time period, actual current-dollar costs increased by over 209 percent.³ In many states, tuition increases have been used to offset decreases in state support, resulting in less per capita funding for institutions, even while the cost to students for attending college has risen.

As a result of these trends, student loan debt has increased sharply since 1991. In an August 2013 CNN article, the authors reported that approximately 37 million people currently held student loan debt, at a total value of over \$1.1 trillion.⁴ At present, student loan debt has become the second-highest reservoir of consumer debt in the country, superseding credit card debt, and trailing only home mortgage debt. Overall student loan debt produces a variety of social and psychological stressors on both students and new college graduates, and increases the expectation and need for gainful financial employment at the end of formal collegiate study. In addition, individual financial needs or assumptions may influence the choice of a student's major or degree plan, and even whether or not to enter the higher education system at all. Such decisions may also be swayed by the adverse short-term implications of American economic recessions.

The National Bureau of Economic Research (NBER) has established specific criteria for defining and dating periods of economic recessions. In a January 2008 memorandum, the NBER formulated the following definition for recessions: "A recession is a significant decline in economic activity spread across the economy, lasting more than a few months, normally visible in real GDP, real income, employment, industrial production, and wholesale-retail sales."⁵ In common usage, recessions typically suggest two or more consecutive

¹ U.S. Department of Education, National Center for Education Statistics, *Digest of Education Statistics*, 2013 (https://nces.ed.gov/programs/digest/d13/tables/dt13_303.10.asp, accessed June 15, 2015).

² *Ibid.*

³ *Ibid.*

⁴ Ben Cohen and Edward Erikson, "Who's to Blame for Student Debt Crisis?" (<http://www.cnn.com/2013/08/28/opinion/cohen-sallie-mae/>), accessed February 6, 2014.

⁵ Business Cycle Dating Committee, National Bureau of Economic Research, "The NBER's Recession Dating Procedure" (http://www.nber.org/cycles/jan08bcd_memo.html), accessed June 16, 2015.

quarters of negative growth in a national gross domestic product (GDP). While this is not a universal requirement in defining a recessionary period, recessions have invariably been characterized by diverse elements of economic malaise. The NBER serves as the agency to officially designate periods of economic recession.

According to the NBER, the United States has experienced three recessions since 1990, including the periods of July 1990 to March 1991, March 2001 to November 2001 and the so-called “Great Recession” of December 2007 to June 2009.⁶ Chart 1 indicates the quarterly percent change in growth of real gross domestic product, with periods of economic recession indicated. The early 1990s recession took place in the aftermath of the 1989 Savings & Loan crisis and the spike in oil prices related to the Persian Gulf War. Approximately one decade later, the early 2000s recession reflected the “dot com” bubble, and was relatively mild; for example, this period did not generate two consecutive quarters of negative growth in GDP. Finally, the Great Recession of 2007-09 was marked by the collapse of the national housing bubble, and has been characterized as among the most severe economic crises since the 1930s.

In the immediate aftermath of recessions, enrollments in institutions of higher education may experience significant changes. Many reports have concluded that college enrollments increase when the national unemployment rate increases. For example, Dellas and Koubi found that “people are more likely to attend school during bad aggregate times (when it becomes harder to find work and/or wages are relatively low).”⁷ However, such research has been contradicted by other reports identifying no statistically significant relationship between the two.⁸ Such trends may in fact be far more nuanced, particularly when impacted by other turbulent economic factors, such as the U.S. housing crisis, market volatility and rising tuition costs. These and other economic realities may stress family incomes, making access to higher education more difficult, and creating complex demographic shifts within the educational system.

Dunbar, et. al., found demographic shifts in enrollment in the aftermath of the Great Recession, with an increasing number of students choosing

⁶ National Bureau of Economic Research, “U.S. Business Cycle Expansions and Contractions” (<http://www.nber.org/cycles/cyclesmain.html>), accessed June 16, 2015.

⁷ Harris Dellas and Vally Koubi, “Business Cycles and Schooling,” *European Journal of Political Economy* 19 (2003), 858.

⁸ Kelly Bedard and Douglas A. Herman, “Who Goes to Graduate/Professional School? The Importance of Economic Fluctuations, Undergraduate Field, and Ability.” *Economics of Education Review* 27 (2008), 197.

community colleges (presumably due to the lower cost).⁹ The authors found modest increases among the four-year private school sector as well, with four-year public institutions struggling to keep pace. Dunbar suggested a certain compartmentalization of students, “in which the most financially secure families could continue to support students’ enrollment in the most costly institutions while more middle-income families included the lower-cost option of community colleges in their college choices.”¹⁰

In 2009, Roger Goodman posited that “enrollments are likely to shift from higher-cost private institutions to lower-cost publics,”¹¹ a result partially verified by Dunbar’s data. Indeed, as a result of general economic trends and the Great Recession itself, household income in the United States has remained relatively flat or even contracted, while college tuition increases have exceeded the rates of inflation. This widening gap between college costs and the ability of families to pay those costs may contribute to the demographic shift to less expensive community college options.

Pope and Tang suggested a significant shift in higher education in the wake of the Great Recession, with students increasingly seeking degrees as the primary path to stable and lucrative job opportunities. The authors suggested that “an education not directly tied to an occupation is increasingly seen as a luxury.”¹² Arthur Levine, of the Woodrow Wilson Foundation, reported that as of 2013, approximately two-thirds of American college students believed that “increasing earnings was the chief benefit of college.”¹³ Such assessments of higher education may be particularly influential on prospective students of the fine arts.

In fall 2010, approximately 114,000 students enrolled as music majors in NASM-affiliated institutions of higher education.¹⁴ Pre-college musicians may be motivated in their higher education choices by numerous considerations, including the cost of attending a college or university, the quality and compatibility of a particular program or instructor, the perception of available jobs in the field at the end of formal study, and the long-term viability of a career in music.

Relatively little published literature has systematically examined trends in music major enrollment in American colleges and universities. Such issues are vitally important to the long-term health of music as both an art and a

⁹ Afet Dunbar, et. al., *National Postsecondary Enrollment Trends: Before, During, and After the Great Recession*, 6.

¹⁰ *Ibid.*, 47.

¹¹ Roger Goodman, “Thriving Through Recession: Higher Education in a Down Economy,” *The New England Journal of Higher Education* 23, no. 5 (Spring 2009), 13.

¹² Justin Pope and Didi Tang, “Great Recession Turns Higher Ed Upside Down,” *Community College Week* 25, no. 25 (July 22, 2013), 29.

¹³ *Ibid.*, 30.

¹⁴ Council of Arts Accrediting Agencies, *Higher Education Arts Data Services: Music Data Summaries, 2010-2011* (Reston, VA: Higher Education Arts Data Services, 2011): Music Chart 2-11.

profession, and may serve to inform and guide policy decisions in American schools of music. In addition, detailed analysis of enrollment patterns among various music disciplines, sub-plans, and performance areas may be beneficial in long-term planning and resource allocation. The purpose of this study is to analyze trends in music major enrollment during the 25-year period of 1990-2015, with specific emphasis on how enrollments reacted in the aftermath of recognized U.S. economic recessions.

Methodology

Data from the Higher Education Arts Data Services (HEADS) surveys, sponsored by the Council of Arts Accrediting Associations, was analyzed to trace trends in music major enrollment over the period under review. The HEADS Data Summaries from 1990-2014 indicated the total number of music majors at NASM-affiliated institutions; all accredited institutional members are required to submit data, and a small number of other institutions, most of which were in the process of working towards accreditation, also submitted data. To determine the percentage of music majors as a proportion of all enrolled students, this data was compared to summative data from the National Center for Education Statistics.

In addition, annual enrollments of only those institutions reporting HEADS data were collected, in order to provide a percentage of music majors in proportion to the total enrollment of NASM-affiliated colleges and universities. Finally, more specific analyses of data explored possible correlational relationships between periods of economic recessions and enrollments in the years immediately following the downturns.

Results

Chart 2 indicates overall enrollment in all American institutions of higher education from 1990-2013, with periods of NBER-recognized recessions indicated by the shaded areas. Results indicate a general increase in overall enrollment during the period under review, with overall enrollment increasing from approximately 13.8 million in 1990 to in excess of 21 million in 2010 (or an overall increase of 52.1 percent). During this same period, the U.S. population as a whole increased approximately 24.1 percent, indicating a much faster increase in college enrollments than population growth alone might suggest.¹⁵

An interesting and telling statistic, found in chart 3, describes the rate of

¹⁵ United States Census Bureau, "United States Census 2010," (<http://www.census.gov/2010census/>), accessed June 16, 2015.

change in higher education enrollment. The rate of change trended upward, with some years showing substantial increases. However, that rate varied considerably during this time period, with several periods indicating relatively flat enrollments, and two periods (1993-95 and 2011-13) demonstrating declining enrollments. In both cases, the period of negative enrollment growth took place within two to three years after the conclusion of an economic recession. In other words, enrollments continued to grow during recessionary periods, but that growth slowed considerably in the immediate aftermath of an economic downturn.

According to the HEADS data summaries, the number of music majors reported by NASM-affiliated institutions increased from 78,340 in 1990 to 110,275 in 2013 (an increase of 40.8 percent). Table 4 indicates the total number of music majors in all programs (from the associate's level through the doctoral level), with the annual rate of change. Significantly, the number of NASM-affiliated institutions and the actual number of institutions reporting data varies slightly from year to year, thus this information cannot be interpreted in a truly linear fashion. Nonetheless, the information does provide at least a baseline of comparison with other enrollment data. Similar to the national trend, the numbers indicate a downward trend in enrollment growth in the years immediately following the conclusion of a national recession.

Chart 5 illustrates a particularly important and notable data point. To determine the proportion of music majors to all enrolled students, annual enrollment statistics from only those institutions that participated in the annual HEADS surveys were compiled. As the number of schools varied from year to year, the data set only included enrollments from those schools during the years in which they actively contributed data. This allowed the creation of an accurate trend line of music major enrollment, proportional to total enrollment, at schools with active, NASM-affiliated programs.

The percentage of music majors ranged from a low of 1.55 percent in 1991 to a high of 1.92 percent in 1999. As a proportion of total enrollment, music major numbers decreased in the aftermath of all three economic recessions. In addition, as of 2013, music major enrollment stood at a 20-year low in relation to total institutional enrollment.

Discussion

Results of the study indicate several significant issues, including an overall growth in higher education enrollment. However, the growth pattern has seen several notable disruptions, and the demographic trends within enrollments demonstrate various fluctuations. During times of economic recession, overall enrollments typically continued to elevate. On the other hand, in the

immediate aftermath of recessions, the rate of growth decreased sharply, and in some cases even began to retract.

Such patterns suggest two possible interpretations. From one perspective, enrollments may increase in times of recession due to high unemployment rates and low wages, while enrollments decrease after the economy improves and jobs are more readily available. On the other hand, enrollment reductions in the aftermath of recessions may reflect the fact that the effects of a recession take several quarters to fully reveal themselves. Economic contraction does not influence all sectors of the economy at the same time or in the same degree; rather, like ripples in a pond, the overall consequences take time to reveal themselves. Combined with the high cost of college tuition, this may partially explain why enrollment reductions appeared in the aftermath of a recession, rather than during the recession itself.

Music major enrollment tended to be more likely to flatten or contract during the actual periods of economic recession. As a proportion of total enrollment, music major enrollment increased steadily during the 1990s. Overall, this was a period of broad and sustained growth in the U.S. economy as a whole. However, after the early 2000s recession, music major enrollment first contracted and then modestly stabilized. In the aftermath of the Great Recession, proportional music major enrollment decreased steadily, reaching a 20-year low in 2013.

Such trends may possibly reflect changing attitudes, values and perceptions among the typical American college student. As suggested in the literature, college choices that do not clearly and directly connect to stable and secure employment may now be viewed as less desirable, even among the most capable, talented and motivated students. Such motivations may be driven by diverse factors, such as a prioritization of financial success over personal career interests, or perhaps by residual fears and insecurities from the aftermath of economic recessions.

Conclusion

In conclusion, this study suggests several trends that warrant attention and further exploration. An examination of enrollment patterns may potentially inform future policy decisions in higher education, including those among music teachers and practitioners. Awareness of such patterns may help faculty members and administrators more effectively communicate with prospective students, current students, parents and alumni. Ultimately, these issues have a significant bearing on the future of our profession.

Illustrations

Chart 1. Rate of Change of U.S. National Gross Domestic Product, 1990-2013 (U.S. Recessions Indicated in Shaded Areas).

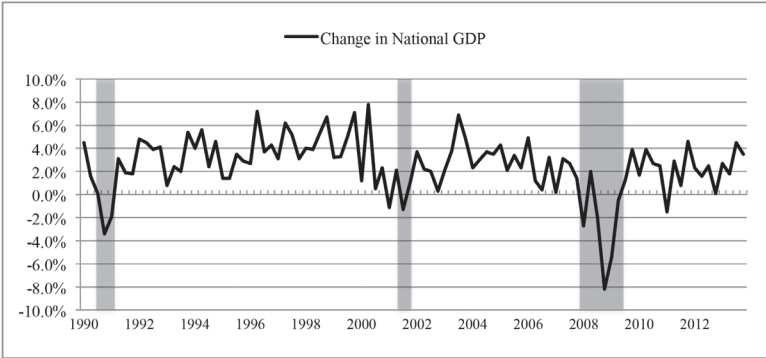


Chart 2. American Higher Education Enrollment, 1990-2013 (U.S. Recessions Indicated in Shaded Areas).

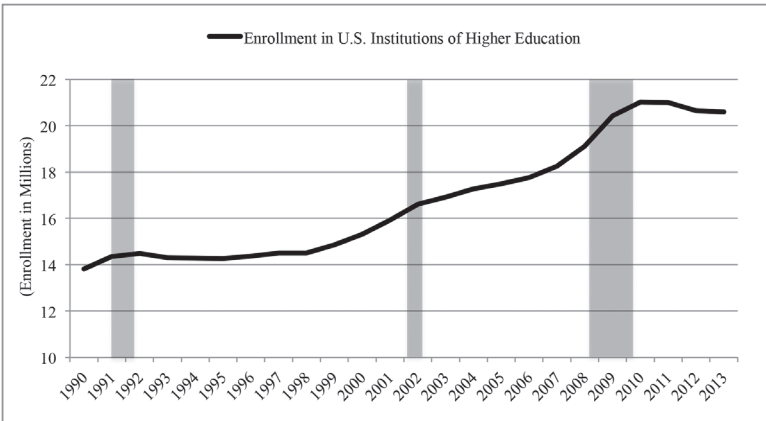


Chart 3. Rate of Change in American Higher Education Enrollment, 1990-2013 (U.S. Recessions Indicated in Shaded Areas).

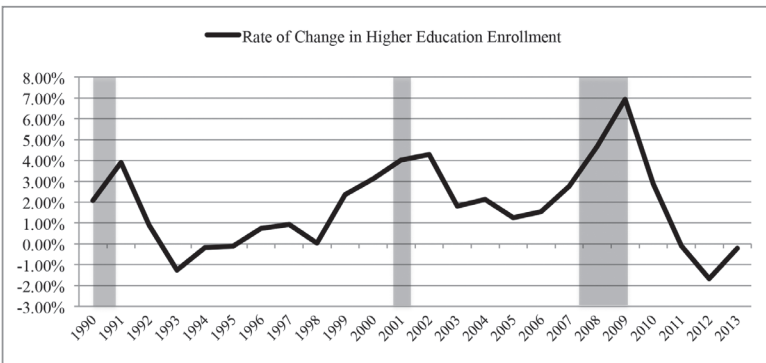
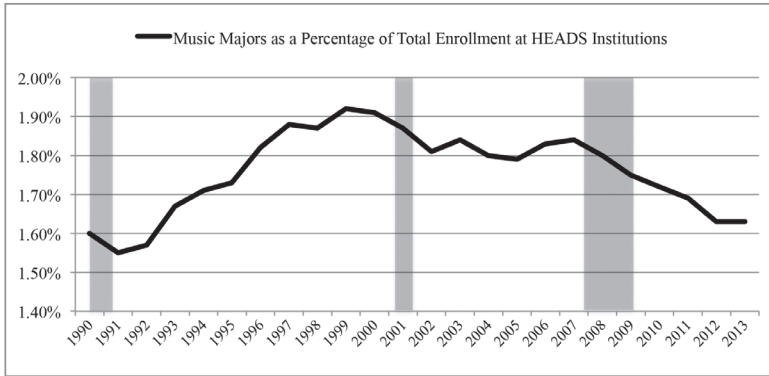


Table 4. Enrollment Trends in Reported Music Major Enrollment, 1990-2013.

Year	Total Reported Music Major Enrollment in All Programs	Music Majors as a Percentage of All Students Enrolled at HEADS Institutions	Rate of Change of Reported Music Major Enrollment
1990-91	78,340	1.60%	
1991-92	77,412	1.55%	-1.18%
1992-93	75,844	1.57%	-2.03%
1993-94	80,294	1.67%	5.87%
1994-95	82,795	1.71%	3.11%
1995-96	82,074	1.73%	-0.87%
1996-97	89,519	1.82%	9.07%
1997-98	88,032	1.88%	-1.66%
1998-99	92,200	1.87%	4.73%
1999-00	93,419	1.92%	1.32%
2000-01	94,307	1.91%	0.95%
2001-02	97,277	1.87%	3.15%
2002-03	97,477	1.81%	0.21%
2003-04	100,534	1.84%	3.14%
2004-05	103,654	1.80%	3.10%
2005-06	99,913	1.79%	-3.61%
2006-07	108,141	1.83%	8.24%
2007-08	110,778	1.84%	2.44%
2008-09	112,443	1.80%	1.50%
2009-10	115,147	1.75%	2.40%
2010-11	114,327	1.72%	-0.71%
2011-12	116,351	1.69%	1.77%
2012-13	111,461	1.63%	-4.20%
2013-14	110,275	1.63%	-1.06%

Chart 5. Music Majors as a Percentage of Total Enrollment at Institutions Reporting HEADS data, 1990–2013 (U.S. Recessions Indicated in Shaded Areas).



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Dr. Michael Thrasher currently serves as Director of the School of Performing Arts and Professor of Music at the University of Texas at Tyler. His previous experience includes faculty and administrative positions at North Dakota State University, North Central Texas College, and in public school music teaching.

Dr. Thrasher maintains an active schedule as a recitalist and chamber musician, appearing in venues throughout the central and western United States. In the orchestral area, he has performed with numerous symphony and opera orchestras in Texas, Louisiana and North Dakota. He gave the premiere of Daniel Pinkston's Clarinet Concerto, and also has appeared as a soloist with orchestras and bands in North Dakota, South Dakota, Montana, Texas, Iowa, Missouri and Minnesota.

As a researcher, Dr. Thrasher has presented papers and lectures at conferences of the Texas Music Educators Association, Music Educators National Conference, and at conventions of the International Clarinet Association in Columbus, Stockholm, Atlanta and Madrid. He has been a clinician at meetings of the North Dakota Music Educators Association, Minnesota Music Educators Association and Texas Music Educators Association. Dr. Thrasher's research has been published in numerous journals, including *The Clarinet*, *Saxophone Symposium*, *Medical Problems of Performing Artists*, and *NACWPI Journal*. He has also edited a variety of clarinet chamber works for the British firm Rosewood Publications. He is currently serving as the annual conference program book editor for the International Clarinet Association, and as concert annotator for the East Texas Symphony Orchestra.

Dr. Thrasher continues his active involvement with various professional organizations, including the International Clarinet Association and the National

Association of Schools of Music. He has served as a state chair for both the International Clarinet Association and the National Association of College Wind and Percussion Instructors.

Thrasher holds the Bachelor of Music Education degree from Northwestern State University, and both the Master of Music and Doctor of Musical Arts degrees from the University of North Texas.

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CONTEMPORARY LATIN AMERICAN THEATRE FROM PAGE TO STAGE: AN INTERDISCIPLINARY LIBERAL ARTS SEMINAR FOR ADVANCED LEVEL SPANISH LANGUAGE STUDENTS

Introduction

In 2010, the Department of Modern and Classical Languages and Literatures at Christopher Newport University, a public, liberal arts college, revised the Spanish major. A significant change to this curriculum was the addition of a seminar requirement. Students can select one of the following 400-level classes, which are the most rigorous offerings in the major with an enrollment cap of 19, to meet this requirement: Hispanic Visual Culture and the Arts, Hispanic Popular Culture, and Hispanic Literature and Social Issues. Spanish faculty offer these seminars in their areas of research expertise, which encompass a variety of interdisciplinary approaches to literary and cultural studies. By focusing in-depth on a cultural or literary topic, the seminar emphasizes the development of critical thinking and cultural awareness as the students hone their speaking, listening, reading and writing skills in Spanish. These objectives are not only essential to the Spanish major at Christopher Newport. They also align with the university's liberal arts curriculum, in which students minoring in Spanish or who have advanced level language proficiency can take the seminar to fulfill one of the three-credit-hours requirement in the Areas of Inquiry that "introduce students to various modes of inquiry so that they may comprehend a range of scholarly approaches to knowledge and learning."¹ In spring semester 2015, I had the opportunity to create and teach for the first time a Hispanic Visual Culture and the Arts seminar, in which we staged in Spanish Costa Rican playwright Miguel Rojas's *Carnaval de manso rebaño salvaje* (2006) in a single performance attended by students from the university's Spanish classes. In this essay, I will explain how I designed the seminar "Contemporary Latin American Theatre from Page to Stage" to prepare students to meet learning outcomes in the Spanish major and liberal arts curriculum as an Area of Inquiry in Creative Expressions, report how the class went based upon my own observations and student feedback via the IDEA online course evaluation forms, and conclude with recommendations for future iterations of the class.

Learning Outcomes for the Spanish Major

The seminar has four learning outcomes as part of the curriculum for Spanish majors. First, by the end of the course, students will be able to use visual media,

¹ "Areas of Inquiry," *Christopher Newport University*, accessed October 12, 2015. <http://cnu.edu/liberallearning/areasofinquiry/index.asp>.

artifacts of popular culture or literary texts as a lens for understanding specific Hispanic cultures within their historical, political and social frameworks. They will also be able to demonstrate highly accurate comprehension of different cultural materials from the Hispanic world by responding to and generating questions orally and in writing. A third goal is for the students to use literary or cultural sources to write a 10-12-page paper in Spanish. The final objective is for the students to be able to critically analyze primary sources in their cultural context by performing close readings.

Learning Outcomes for the Liberal Arts Curriculum

As an Area of Inquiry in Creative Expressions, the Hispanic Visual Culture and the Arts seminar must prepare students to meet two learning outcomes at the conclusion of the course. They should be able to “express or describe stylistic elements associated with a selected work or artistic genre” and “identify the socio-political, historical, cultural, or economic context with which a selected work or artistic genre is commonly associated.”² In teaching the Area of Inquiry, professors can use a variety of approaches to accomplish the learning objectives, such as class discussions, group work, the writing of research papers, oral presentations, creating a performance or fieldwork.³

The Role of Drama in the Foreign Language Classroom and in the Liberal Arts Curriculum

As a Spanish professor, I am familiar with using drama in the foreign language classroom. Like many language faculty, I have done dramatic exercises in class such as role plays or skits. Staging a play as a class project, like I did for the seminar, is another option, especially in classes focusing on literature or culture. There are numerous studies that identify the benefits of using drama as a pedagogical tool in teaching foreign languages. George Belliveau and Won Kim, in their survey of research literature from the last two decades on the use of drama in teaching and learning a second language, identify more than 65 publications.⁴ Manfred Schewe also synthesizes the development of the field of research of drama pedagogy in foreign language education.⁵ In general,

² “Creative Expressions,” *Christopher Newport University*, accessed October 12, 2015. <http://cnu.edu/liberallearning/areasofinquiry/expressions.asp>.

³ *Ibid.*

⁴ George Belliveau and Won Kim, “Drama in L2 Learning: A Research Synthesis,” *Scenario* 7, no. 2 (2013): 8, accessed October 14, 2015, <http://research.ucc.ie/scenario/2013/02/BelliveauKim/02/en>.

⁵ Manfred Schewe, “Taking Stock and Looking Ahead: Drama Pedagogy as a Gateway to a Performative Teaching and Learning Culture,” *Scenario* 7, no. 1 (2013), accessed October 14, 2015, <http://research.ucc.ie/scenario/2013/01/Schewe/02/en>.

this published research consists mainly of case studies about individual classes rather than empirical studies conducted over a period of time. In summarizing this existing research, Belliveau and Kim conclude that “the integration of drama in L2 curriculum yields benefits for language learners in their language skills, intercultural understanding, attitudes to language learning and use, content learning, and connection to literature.”⁶ Creating a personal connection to a play that we had read was an important objective for me in the seminar, and performance was an effective technique to attain it.

Using drama in the seminar not only benefited the study of a foreign language and culture. It also contributed to goals of the university’s liberal arts education. Nancy Kindelan notes that theatre in the liberal arts curriculum encourages responsible citizenship: “Through the study of playscripts and the performance of plays, students explore and critically examine diverse cultures and historical and contemporary social issues.”⁷ Personal and social responsibility are one of Christopher Newport’s essential learning outcomes for liberal learning, encompassing “local and global civic knowledge and engagement, intercultural knowledge and competence, ethical reasoning and action, and foundations and skills for lifelong learning.”⁸ Staging a play for the seminar, then, was a way of connecting the students to what has been happening in Latin America and also in Virginia, encouraging them to think about what they can do about social issues beyond the classroom.

Seminar Design

Since I had studied Latin American theatre in my PhD program in Spanish and continued researching contemporary Costa Rican theatre after writing a dissertation about it, examining the nature of theatre was an excellent point of departure for me in designing a seminar for Hispanic Visual Culture and the Arts. Specifically, I wished to analyze how a playscript, which one does not typically read except perhaps in the Hispanic literature survey classes for the major or minor or in English classes in high school or college, works together with non-written elements such as props, scenery, gestures and costumes, to create a performance that is meaningful to an audience. My previous experience reading plays and viewing films with students had shown me that the creative decisions that producers, directors, designers and actors collaboratively make tend to be overlooked during the process of critical analysis, so I made that a focal point of the seminar.

⁶ George Belliveau and Won Kim, “Drama in L2 Learning: A Research Synthesis,” *Scenario* 7, no. 2 (2013): 16, accessed October 14, 2015, <http://research.ucc.ie/scenario/2013/02/BelliveauKim/02/en>.

⁷ Nancy Kindelan. “Theatre Studies as a Practical Liberal Education.” *Liberal Education* 90, no. 4 (2004): 48, accessed October 14, 2015, <http://files.eric.ed.gov/fulltext/EJ682588.pdf>.

⁸ “Liberal Learning at CNU,” *Christopher Newport University*, accessed October 14, 2015. <http://cnu.edu/liberallearning/>.

During the first half of the semester, we read the following 20th-century Latin American one-act plays from a variety of countries, including Argentina, Chile, Cuba, Ecuador and Mexico: Demetrio Aguilera-Malta's *El tigre*, Emilio Carballido's *El censo*, Osvaldo Dragún's *Historia de un flemón*, Griselda Gambaro's *Decir sí*, Virgilio Piñera's *Estudio en blanco y negro*, Gabriela Roepke's *Una mariposa blanca*, Carlos Solórzano's *Los fantoches*, and Sergio Vodanović's *El delantal blanco*. Reading academic journal articles about the evolving theoretical concept of performance and the need to consider actual performances or to visualize how a play could be staged when analyzing a playscript helped us to construct a critical framework of reference when discussing the one-act plays.

Additionally, as the semester progressed, we spent an increasing amount of class time discussing photographs and videos of performances of the plays that we had read. Many university and professional theatrical groups post these materials on the internet, either on their own web sites or on YouTube. I selected a variety of these materials for class discussion, including those that represented significant adaptations of the playscripts. My goal was for us as readers and spectators to effectively understand the social, historical, political and cultural contexts of these works. The playscripts deal with military dictatorships and the abuse of human rights, revolutions that, instead of bringing social and economic equity, have become bureaucratic or oppressive, machismo and the lack of gender equity, and the consequences of conformity and passivity. To evaluate the students' comprehension of these themes, I assigned a blog to which they contributed before we discussed each play in class, I graded class participation according to the quality of the students' contributions to whole class and group discussions, and I created a mid-term exam with questions requiring short responses and a longer essay.

During the second half of the semester, we used our class sessions to plan and rehearse the play staging. *Carnaval de manso rebaño salvaje* is a two-act play that was our final reading before the mid-term exam. I selected this play because I had analyzed it and two other 21st-century Costa Rican plays in a journal article. Its main theme, corruption in a country lacking a standing army known for its peaceful, democratic and egalitarian nature, was a timely one that would be sure to interest students, especially given the conviction of former Virginia governor Bob McDonnell and his wife Maureen on corruption charges in September 2014. However, it is not only politicians, the Catholic clergy, businessmen and the oligarchy who are the corrupt wolves disguised in sheepskin, to which the title, *Carnival of the Meek Wild Flock*, alludes. Rojas's playscript shows how all sectors of society are susceptible to corruption and have the responsibility of remaining honest and speaking up when they see

something that is clearly wrong instead of remaining silent out of fear or to protect their own personal interests.

Students were graded for the quality of their contribution to the performance, which counted as 30 percent of the final grade, based upon their attendance at rehearsals and the final performance, their preparation outside of rehearsals, and their active involvement in individual and group work on this project. The syllabus and grading rubric for contribution to the performance required each student to assume one or more active roles in the production such as actor, understudy, costume designer, prop designer, sound effects technician, playbill designer, photographer/videographer and post-performance discussion moderator. The students completed questionnaires in which they indicated to me how they preferred to contribute to the performance. All the students had multiple roles. Most chose to act, but two opted to work solely on the project's production side and were graded accordingly for that contribution. These two students helped the actors run lines during rehearsal, selected costumes and props, compiled recordings of the musical selections and helped the theatre's technicians to cue them, and, during performance night, helped the cast quickly locate props and costumes and remember when and where to enter and exit the stage. They also took photographs of the carnival procession at the end of the play as it moved from the stage to the aisles where the audience was seated before returning again to the stage.

While we were preparing for the performance, each student was also writing a research paper that was worth 25 percent of the final grade. For this, the students had to describe in detail how they would stage one of the other plays that we had read in class. In the first part of the paper, they presented what they had researched about the play and playwright in relation to their social, historical, political and cultural context and used this information to support the main ideas that they hoped to communicate in their imaginary performance. They also researched and analyzed previous performances of the play. I provided feedback on the papers during several intermediate stages when the students submitted a thesis statement, outline, first draft and bibliography. This work, on an individual level, paralleled the research and creative processes that we were experiencing in our collaborative effort to stage the Costa Rican play.

Thanks to funding from the College of Arts and Humanities and my own academic department, I was able to host the playwright as an Artist in Residence for two weeks when we started rehearsals. Rojas assisted me with casting, led the class in acting exercises designed to promote creativity and bonding among the students, gave feedback and direction during rehearsals, and, most importantly, emphasized the collaborative nature of theatre. Prior to his arrival on campus, he emailed me a message for the students, which I have translated here into English:

“You need to believe in what you are doing on stage. If you believe in it, the audience will, too. Enjoy doing what you are going to do; it is a game. Do and undo, try things out and adapt it, make adjustments and fix it, make this carnival your own idea, your vision of the world in this age. If what we see on stage represents Virginia well, the world that you have created on stage will be seen as a mirror of your reality.”

As Rojas made clear in this message, the performance needed to be relevant both to performers and audience. In order to achieve this, the playscript would undergo significant adaptation in its journey to the stage, and the students assumed an active role in making these changes. Rojas, after listening to their proposed changes, personally adapted the script that we followed in our staging.

For our final performance, we reduced the length of the play. For many, including myself, it was our first experience producing a play, so we wanted to have a production of approximately 35 minutes to avoid overtaxing the students who were acting with too many multiple roles. We kept the comedic tone as well as the use of music and dancing, including the carnival procession, highlighted in the play's title, of the corrupt mafia that controls Costa Rican business and politics that takes place at the end. In fact, the students decided to add additional dance and music, with two of the actresses choreographing a tango to represent their illicit business deal to evade taxes on illegally imported goods and one of these actresses choreographing a tango to represent the corrupt deal between a wealthy businessman and a governor and his wife, who accept lavish gifts from the businessman in exchange for promoting his commercial interests. The students suggested replacing some of the thinly disguised, real-life characters, such as the two former Costa Rican presidents who were imprisoned on corruption charges, with characters whom their peers in the audience could more readily identify. This resulted in the inclusion of the governor and his wife, who accepted jewelry and a watch from a businessman seeking contracts with the state government, much like Bob and Maureen McDonnell had done. References to Virginia were also inserted into a newscast within the performance. In the playscript, there were separate scenes with a newscast mocking the media's sensationalism and hypocrisy. However, for our performance, the students preferred to have the newscast serve as a transition between scenes and a reminder that the performance was addressing issues quite close to home.

Evaluating the Seminar

I observed many benefits from staging a play in the seminar. Most notable was the students' active engagement in a collaborative learning process. They were able to apply the concepts that we had studied in the first half of the semester to a real-life situation, creating a performance for an audience made up of their peers. They drew on their strengths. For example, students with previous acting experience readily volunteered to take on significant acting roles. A student with professional experience as a photographer worked with the cast to have them pose for pictures capturing key scenes. She also videotaped the play and uploaded it to YouTube for students unable to attend the final performance. This was important as my colleagues created writing assignments based upon the performance for their intermediate and advanced Spanish classes, which allowed the Spanish program to showcase the students' accomplishment in the seminar. The seminar students conducted a post-performance discussion with the audience. One of the actors, when asked about how to characterize Rojas's dramaturgy, responded that Rojas serves as a voice of social conscience who is not afraid to call attention to problems, something that we should all emulate in our own lives. Students also helped each other to prepare for the staging. Those who were not acting helped the actors to run lines and assisted them backstage with props and costumes during the performance. The creativity that the students demonstrated in proposing how to adapt Rojas's play script was also apparent in the research papers. Their analysis of previous performances of their selected plays was excellent, and they developed inventive ways to communicate their ideas to an imaginary theatrical audience.

The feedback that I received from the students via the online IDEA course evaluation forms supports my observations about the seminar's effectiveness. All of the 13 registered students in the class submitted the forms, giving a summary evaluation for progress on relevant learning objectives, excellent teacher, and excellent course in the top 10 percent in the IDEA database. The students' comments affirm the quality of the numerical ratings. One student wrote: "This course made me apply my knowledge of the Spanish language. I was no longer learning the language. I was using it to perform a play and create a thoughtful opinion on a play and how I would stage it." Another comment addresses what a student learned about Latin American theatre in the seminar: "Much of it is politically driven and nothing is created simply for entertainment. You can learn about a society through its visual culture such as theatre, and it has been fascinating to see just how much I now feel I know about these countries." With these comments, I was pleased to see that the students had learned how to closely observe both playscript and non-written elements and to think critically about them. The comment about applying

language skills highlights the seminar's interdisciplinary nature as it explored the visual expression of different cultures and societies, moving beyond language acquisition to the in-depth study of cultural content.

Future Considerations

For future iterations of this seminar, one student suggested starting the rehearsal process earlier in the semester, and I think it would be helpful, especially if students need to assume multiple roles on and off stage because the class is not completely enrolled. We could read the play, cast the roles, and determine who will work on the production side during the first half of the semester. If budgetary restrictions do not permit the hosting of a Latin American playwright as artist in residence, we could seek collaboration from a domestically based professional in lighting, costume or set design. Another possibility is to design a seminar team-taught by a theatre and a Spanish professor in which students could enroll either for credit in theatre or Spanish. The professors would at first meet separately with their students, but everyone would eventually work together on the play production, thus allowing their academic disciplines to mutually complement each other.

Conclusion

Staging a play in a seminar designed for Spanish majors and students with advanced level Spanish language proficiency seeking to fulfill a requirement for the university's liberal arts curriculum is a challenging but pedagogically worthwhile endeavor. Performing a play actively engages students and faculty in a collaborative project. Students and faculty use Spanish in a highly contextualized environment to exchange ideas about how to stage the work and prepare to perform it. The in-depth exploration of the playscript and its socio-political, historical and cultural context and the emotional connection required to perform it encourage students to compare their own reality to the world that they are presenting on the stage. The students' work on this type of project takes them beyond the classroom as they communicate their ideas to an audience and think as global and local citizens about the social issues reflected in the playscript and performance.

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