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## **Stewarding College Music Training in America: The Emergence of Music Entrepreneurship Education and the National Association of Schools of Music**

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STEWADING COLLEGE MUSIC TRAINING IN AMERICA: THE EMERGENCE OF  
MUSIC ENTREPRENEURSHIP EDUCATION AND THE NATIONAL ASSOCIATION OF  
SCHOOLS OF MUSIC

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Submitted in Partial Fulfillment of the Requirements

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## DEDICATION

This document is dedicated to my friends and colleagues in the Society for Arts  
Entrepreneurship Education.

## ACKNOWLEDGEMENTS

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## ABSTRACT

As the only nationally recognized accreditor for American postsecondary music units, the National Association of Music (NASM) determines quality standards for American music training. In an effort to improve professional outcomes for music school graduates, NASM added an entrepreneurial component to both graduate and undergraduate accreditation standards as early as 1999. References to entrepreneurship within NASM conference proceedings increased between the mid-1960s and 1995, as NASM stewarded American college music training through numerous sustainability challenges resulting from intense technological, economic, political, and cultural change. Music entrepreneurship education emerged from the development of curricular innovations in response to these challenges: music industry studies, arts leadership, and career development. Through the examination of conference proceedings, accreditation standards, historical documents and other NASM publications, this dissertation documents the narrative around NASM's adoption of music entrepreneurship education into American college music training.

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## LIST OF ABBREVIATIONS

AAAE .....	Association of Arts Administration Educators
NASAD.....	National Association of Schools of Art and Design
NASD.....	National Association of Schools of Dance
NASM.....	National Association of Schools of Music
NAST .....	National Association of Schools of Theater
SAEE.....	Society for Arts Entrepreneurship Education
USASBE .....	United States Association for Small Business and Entrepreneurship

## CHAPTER 1

### INTRODUCTION

In practice, the term “music entrepreneurship” is an umbrella term covering a wide array of topics and professional behaviors at the intersection of music and entrepreneurship including arts leadership, audience development, career skills for musicians, business training for musicians, navigating the music industry, developing and sustaining a portfolio career as a musicians, and the ability to identify and capitalize on entrepreneurial opportunities within the music profession. As the incorporation of entrepreneurial training into American college music education continues to trend upward, the faculty and administration responsible for curricular development, teaching, and assessment struggle to determine best practices.<sup>1</sup> Arts entrepreneurship education seeks to establish itself as an independent academic field in order to develop and inform college entrepreneurial training in all arts disciplines, including music. However, arts entrepreneurship education currently lacks an agreed-upon definition in addition to clearly defined desired outcomes and a codified curriculum; without such, it cannot evolve into a robust academic discipline.<sup>2</sup> The broad nature of arts entrepreneurship education, as it includes all arts disciplines, creates additional barriers to curricular development for both inter-disciplinary arts entrepreneurship education and discipline-

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<sup>1</sup> Gary D. Beckman, ed., *Disciplining the Arts: Teaching Entrepreneurship in Context* (Lanham: Rowman & Littlefield Education, 2011), 177-184.

<sup>2</sup> Society for Arts Entrepreneurship Education, “About,” <https://societyaee.org/about/> (accessed May 9, 2018).

specific curricula. Through the examination of conference proceedings and papers produced by The National Association of Schools of Music (NASM), this dissertation seeks to further clarify aims for music entrepreneurship education through the documentation of the organization’s conversations regarding music entrepreneurship education since 1950.

## 1.1 ACCREDITATION IN AMERICAN HIGHER EDUCATION

Most developed nations establish a centralized federal authority over post-secondary institutions for quality-control purposes. However, in order to afford American colleges and universities a considerable degree of independence and autonomy, institutional quality is stewarded through the complex and evolving accreditation system that emerged in the nineteenth century.<sup>3</sup> Today, accreditation involves both non-governmental agencies and federal and state government agencies. Non-governmental agencies or “accreditors” are private educational associations of regional, national, or programmatic (overseeing a specific academic discipline, for example) scope.<sup>4</sup> Many receive “national recognition” by the Secretary of Education wherein the accreditor primarily serves a quality assurance function within the parameters established by the Department of Education.<sup>5</sup> According to the Department of Education, accreditation functions seek to 1. “Assess the quality of academic programs at institutions of higher

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<sup>3</sup> U.S. Department of Education, “Accreditation in the United States: Overview of Accreditation in the United States,” <https://www2.ed.gov/admins/finaid/accred/accreditation.html#history> (accessed September 29, 2019).

<sup>4</sup> Ibid.

<sup>5</sup> Ibid. At the regional and national levels, institutions must be accredited by an agency that is “nationally recognized” by the U.S. Department of Education under the Higher Education Act in order to students to attend using federal student loans. At the programmatic level, however, accreditation often has no bearing on federal loans. For example, a School of Music does not have to be NASM accredited for music majors to attend using federal financial aid as long as the host institution is accredited by a nationally recognized accreditor, authorized in the institution’s state, and has acquired the necessary participation agreement with the Department of Education.

education 2. Create a culture of continuous improvement of academic quality at colleges and universities and stimulate a general raising of standards among educational institutions 3. Involve faculty and staff comprehensively in institutional evaluation and planning and 4. Establish criteria for professional certification and licensure and for upgrading courses offering such preparation.”<sup>6</sup> These functions are typically carried out through the accreditor’s establishment and frequent re-evaluation of standards used to evaluate the quality conditions of the accredited institutions or programs as well as those seeking accreditation. These evaluations are conducted through an internal evaluation process called “self-study,” followed by periodic on-site evaluations conducted by accredited peers.<sup>7</sup>

## 1.2 ARTS ACCREDITATION AND THE EMERGENCE OF ENTREPRENEURSHIP TRAINING IN THE ARTS

The U.S. Department of Education recognizes four “programmatic” or “specialized” accreditors in the arts: the National Association of Schools of Music (NASM), the National Association of Schools of Theater (NAST), the National Association of Schools of Dance (NASD) and the National Association of Schools of Art and Design (NASAD).<sup>8</sup> Each organization re-evaluates and publishes its accreditation standards in its handbook every two years in addition to reports, special papers, and the conference proceedings of its annual meeting. These organizations are comprised primarily of arts deans. Thus, a perusal of these documents allows one to become a “fly on the wall” (if only for the conversations deemed “on record”) as arts administrators discuss the challenges and opportunities they encounter as stewards of their institutions

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<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> Arts-accredit.org, “Home,” <https://www.arts-accredit.org/national-office-for-arts-accreditation/> (accessed September 23, 2019).

and respective arts disciplines.

An examination of the NASM, NAST, NASD, and NASAD handbooks reveal that each arts discipline has a history with entrepreneurship education at times converging with the other disciplines and at other times taking its own path. Music appears to be the first discipline to have incorporated entrepreneurship into its standards, as the 2003 *NASM Handbook* originally included entrepreneurship in both undergraduate and graduate standards.<sup>9</sup> In 2007, dance (NASD) copied NASM's language and added it to their graduate standards; theater (NAST) incorporated it into both undergraduate and graduate standards but used their own language. Art and design (NASAD) incorporated entrepreneurship into several standards throughout their handbook in 2013. However, the context and language varies great from that of its performing arts counterparts. In 2009, NASM removed entrepreneurship from their undergraduate standards, resulting in identical "Preparation for the Professions" graduate standards for music and dance. (Mysteriously, there is not record of the vote to remove it from the undergraduate standards found in any addenda). In 2018, NAST removed entrepreneurship from theater's undergraduate standards as well. The most recent change occurred in 2017, when NASM updated its graduate standards to include "leadership" alongside "entrepreneurial techniques" and "career development." Although the standards incorporating entrepreneurship are somewhat vague, these modifications over the course of two decades suggest that while the arts disciplines agree that entrepreneurship is valuable enough to include in accreditation standards, each may be wrestling with its respective challenges in doing so. (An examination of dance, theater, and art/design is

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<sup>9</sup> The first available NASM handbook is from 2003-2004. Based on available addenda, it is estimated that entrepreneurship was first incorporated into NASM standards in the *1999-2000 NASM Handbook*.

beyond the scope of this dissertation; perhaps these areas may be explored through future research.) As the only nationally recognized programmatic accrediting agency for postsecondary music units in the U.S., examining NASM conference proceedings, policy papers, and standards (contained within the NASM *Handbook*) provides valuable insight into the arts and educational policy conversations influencing trends in college music education.<sup>10</sup>

Arts entrepreneurship education emerged from a combination of economic and cultural shifts affecting the production and consumption of art. A survey of arts entrepreneurship education programs conducted in 2016 notes that a majority of programs in the U.S. grew from an effort to improve professional outcomes for arts graduates through self-employment. This trend appears to have emerged in the 1990s, with steady development through the 2000s followed by explosive growth after the Great Recession of 2008.<sup>11</sup> The Digital Age, which sprang from the advent of the World Wide Web in the 1990s, created a “do it yourself” or “D.I.Y.” arts production culture. However, it also drastically changed the way arts consumers engage art in an instantly accessible, flooded market.<sup>12</sup> This democratization of arts creation, sharing, and consumption—combined with a renewed enthusiasm for entrepreneurship in the U.S. and a younger college professorate dissatisfied with the poor professional outcomes

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<sup>10</sup> U.S. Department of Education, “Accreditation in the United States: Programmatic Accrediting Agencies,”

[https://www2.ed.gov/admins/finaid/accred/accreditation\\_pg7.html#NationalInstitutional](https://www2.ed.gov/admins/finaid/accred/accreditation_pg7.html#NationalInstitutional) (accessed June 12, 2019).

<sup>11</sup> Linda Essig and Joanna Guevara, “A Landscape of Arts Entrepreneurship in U.S. Higher Education,” *Pave Program in Arts Entrepreneurship at the Herberger Institute for Design and the Arts* (Tempe: Arizona State University), 7.

<sup>12</sup> Angela Myles Beeching, “The Entrepreneurial Musician: the Tao of DIY,” in *Embracing Entrepreneurship Across Disciplines*, ed. Satish Nambisan (Northampton, MA: Edward Elgar Publishing, 2015), 107-123.

experienced by arts graduates—largely contributed to the emergence of arts entrepreneurship education. While the above factors were most notable beginning in the 1990s, the field of arts entrepreneurship education traces its roots to the 1970s during a time when fine arts NPOs across the country experienced increased financial strain.<sup>13</sup> In 2014, arts faculty, students, and practitioners across the U.S. held the inaugural Society for Arts Entrepreneurship Education (SAEE) conference in order to “advance formal training and high academic standards for arts entrepreneurship education.”<sup>14</sup> SAEE holds annual conferences at various locations throughout the U.S., established the first research and pedagogy awards and the first peer-reviewed journal in its field, and maintains a bibliography of sources in arts entrepreneurship education and a “program map.”<sup>15</sup> Two peer-reviewed journals are devoted entirely to arts entrepreneurship education at the time of this writing: *Artivate*, hosted by the PAVE Institute at Arizona State University, and *The Journal for Arts Entrepreneurship Education*, hosted by SAEE.<sup>16</sup> Other notable academic organizations incorporating arts entrepreneurship education or arts entrepreneurship into their missions include the Association for Arts Administration Educators (AAAE) and the United States Association for Small Business and Entrepreneurship (USASBE).<sup>17</sup>

Music was the first of the four arts disciplines to incorporate entrepreneurship into

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<sup>13</sup> Gary D. Beckman and James D. Hart, “Educating Arts Entrepreneurs: Does, Can or Should Ane Size Fit All?” In *Embracing Entrepreneurship Across Disciplines*, edited by Satish Nambisan, 128-129. Northampton: Edward Elgar Publishing, 2015.

<sup>14</sup> The formation meeting occurred in 2013 at North Carolina State University.

<sup>15</sup> Society for Arts Entrepreneurship Education, <https://societyaee.org/> (accessed September 23, 2019).

<sup>16</sup> *Artivate*, <https://artivate.hida.asu.edu/index.php/artivate> (accessed September 23, 2019).

<sup>17</sup> The Association for Arts Administration Educators, <https://www.artsadministration.org/> (accessed September 23, 2019); The U.S. Association for Small Business and Entrepreneurship, “Interest Groups: Creative and Arts Entrepreneurship,” <https://www.usasbe.org/group/Arts> (accessed September 23, 2019).

its accreditation standards. Although references to entrepreneurship do not appear in available NASM handbooks before the 2003-2004 edition, conversations regarding the relationship between entrepreneurship and music are documented in the NASM conference proceedings as early as 1966.<sup>18</sup> These conversations largely centered around the emergence of commercial music and the rapidly-developing recording industry, ultimately leading to the development of music industry studies in the mid-1970s.<sup>19</sup> However, the discussion around entrepreneurship continued to develop in new contexts—often non-profit contexts—through the 1980s as music deans grappled with their own need to be more entrepreneurial stewards of their respective institutions and surrounding arts communities. Discussions around arts leadership and career development emerged and continued well into the 1990s.<sup>20</sup> In 1996, the Eastman School of Music established the Arts Leadership Program, a career development initiative incorporating an entrepreneurial dimension.<sup>21</sup> The University of Colorado at Boulder established its Entrepreneurship Center for Music in 1998.<sup>22</sup> The occurrence of root word “entrepreneur-” (especially in an educational context) increased drastically within NASM conference proceedings in 1995, coinciding with the development of music entrepreneurship education described above (see Figure 1 below). In order to document

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<sup>18</sup> National Association of Schools of Music, “Archive: NASM Handbooks,” <https://nasm.arts-accredit.org/accreditation/standards-guidelines/archive/> (accessed September 23, 2019); Grant Belgarian, “Music, Education, and the University,” in *Bulletin, National Association of Schools of Music, Proceedings of the 42nd Annual Meeting*, (Washington, D.C.: National Association of Schools of Music, 1967), 52.

<sup>19</sup> Discussed in Chapter 3 of this document

<sup>20</sup> Discussed in Chapter 4 of this document

<sup>21</sup> Douglas Dempster, “Some Immodest Proposals (and Hunches) for Conservatory Education,” in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham: Rowman & Littlefield Education, 2011), 7.

<sup>22</sup> Gary D. Beckman, “‘Adventuring’ Arts Entrepreneurship Curricula in Higher Education: An Examination of Present Efforts, Obstacles, and Best Practices,” *The Journal of Arts Management, Law, and Society* 20, no. 2 (June 2011): 28.

NASM’s recurring conversations regarding entrepreneurship education in college music training, this dissertation document will examine three types of secondary sources: Editions of the *NASM Handbook* from 1999-2019, NASM conference proceedings dating back to 1950, and additional NASM publications, such as brochures, policy papers, and histories.

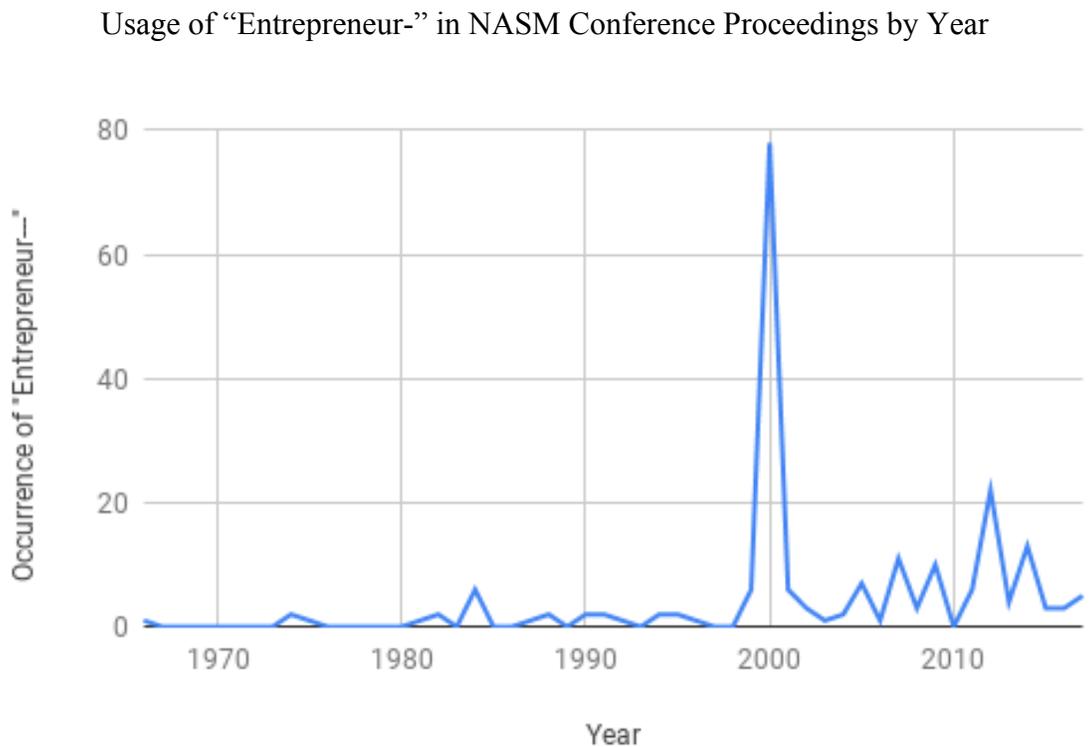


Figure 1.1 Usage of “Entrepreneur-” in NASM Conference Proceedings by Year

### 1.3 THE FORMATION OF NASM

Although it is primarily recognized for its function as the official accrediting agency for college music schools and departments in the U.S., NASM’s role in college music training extends far beyond accreditation. The purposes and values stated by the

organization today descend from NASM's formation in 1924. At the turn of the twentieth century, professional organizations—most notably, the Music Teachers National Association (MTNA)—commenced close examination of college music training. For a number of reasons, music educators, professionals, and administration grew increasingly concerned over ethical and logistical matters related to quality control in postsecondary music training. One of NASM's founders and the organization's first president, Kenneth Bradley, expressed concerns that without officially-established standards for professional music training, some independent commercial "schools of music" were exploiting the aspirations of young, naive musicians desiring to enter the profession as well as music teachers willing to pay a commission in exchange for teaching space (or simply to be listed as faculty). Essentially the equivalent of today's private lessons studios, some degree-granting commercial ventures of dubious quality resorted to unethical educational recruitment practices as teachers competed for students. In addition to ethical concerns, the vast differences between the educational experiences offered by universities and independent schools greatly complicated the interchanging of credits for transfer students, necessitating the standardization of entrance and graduation requirements for music students.<sup>23</sup> Additionally, university administration and conservatory/ independent music school administration often disagreed regarding priorities in music training; university administration often felt that conservatory training lacked "academic study" (general music education) whereas conservatory administration felt that colleges and

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<sup>23</sup> Sheila Barrows, *Historical Perspectives: The National Association of Schools of Music 1924 - 1999*, (Reston, VA: The National Association of Schools of Music, 1999), 3.

universities were too reluctant to grant credit for applied study.<sup>24</sup> In 1917, Arthur L. Manchester (Southwestern University, Georgetown) suggested that MTNA participate in launching a system of self-regulation in order to promote an organization comprised of institutions throughout the U.S. charged with determining standards for American college music training.<sup>25</sup>

Although MTNA did not ultimately pursue this end, the conversation continued within professional circles, eventually reaching Bush Conservatory director Kenneth M. Bradley. Bradley traveled across the country, furthering discourse with colleagues and laying the groundwork for NASM. On June 10<sup>th</sup> in 1924, Burnet C. Tuthill of the Cincinnati Conservatory and Charles N. Boyd of the Pittsburgh Institute held a developmental meeting in Cincinnati to discuss forming an association for the purposes of standardizing entrance and graduations requirements, improving the conditions of music study, and improving cooperation with pre-existing educational associations. Four months later, sixteen institutions gathered in Pittsburgh to establish the National Association of Schools of Music and Allied Arts, shortened to the National Association of Schools of Music shortly thereafter. By 1928, NASM was firmly established, listing thirty-eight institutional members in twenty states. In those first eleven years, the organization drafted a constitution, elected officers, adopted bylaws, established a membership and fees structure, received \$15,000.00 in grants from the Carnegie Foundation, developed early accreditation standards for the Bachelor of Music, Soloist's

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<sup>24</sup> Robert Glidden, "An Introduction to NASM: Purpose and Philosophy," in *Proceedings, The Fifty-Ninth Annual Meeting: The National Association of Schools of Music* in 1982 in Dearborn, Michigan, (Reston, VA: The National Association of Schools of Music, 1983), 11.

<sup>25</sup> Barrows, 3.

Diploma, and Teacher's Certificate as well as a Code of Ethics.<sup>26</sup>

It is important to note that the accreditation of higher education programs is voluntary in the United States. Although the Department of Education and the Secretary of Education are involved in the recognition of accrediting agencies, they do not accredit institutions themselves, nor do they require institutions to be accredited by any organization in order to operate. Thus, the desire to form an accrediting body as an ethical means of quality control voluntarily emerged from within the field of college music education itself. The conversation around ethics is an important one for the purposes of this dissertation document as the argument for entrepreneurship education is often an ethical one as well.<sup>27</sup>

#### 1.4 NASM'S PURPOSE, AIMS, OBJECTIVES, AND ACTIVITIES

NASM describes itself as follows:

Founded in 1924, the National Association of Schools of Music (NASM) is an organization of schools, conservatories, colleges, and universities with approximately 643 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials for music and music-related disciplines, and provides assistance to institutions and individuals engaged in artistic, scholarly, educational, and other music-related endeavors.<sup>28</sup>

At its inception in 1924, NASM identified its purpose thusly: "...to secure a better understanding among institutions of higher education engaged in work in music; to establish a more uniform method of granting credit; and to develop and maintain basic, threshold standards for the granting of degrees and other credentials."<sup>29</sup>

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<sup>26</sup> Barrows, 3-5.

<sup>27</sup> Dempster, 3-15.

<sup>28</sup> National Association of Schools of Music, "Welcome to NASM," National Association of Schools of Music, <https://nasm.arts-accredit.org/> (accessed May 16, 2019).

<sup>29</sup> National Association of Schools of Music, "Purposes," National Association of Schools of Music, <https://nasm.arts-accredit.org/about/purposes/> (Accessed June 3, 2019).

Today, the purposes, aims, and objectives outlined in NASM’s constitution reflect the same concerns around logistics, quality control and improved cooperation between institutions but have greatly expanded:<sup>30</sup>

1. “To advance the course of music in American life and especially higher education.”
2. “To establish and maintain threshold standards for the education of musicians, while encouraging both diversity and excellence”
3. “To provide a national forum for the discussion of issues related to these purposes.”

The constitution also provides “a general statement of aims and objectives as follows:”<sup>31</sup>

1. “To provide a national forum for the discussion and consideration of concerns relevant to the preservation and advancement of standards in the field of music, particularly in higher education.”
2. “To develop a national unity and strength for the purpose of maintaining the position of music study in the family of fine arts and humanities in our universities, colleges, and schools of music.”
3. “To maintain professional leadership in music training and to develop a national context for the professional growth of individual musicians as artists, scholars, teachers, and participants in music and music-related enterprises.”
4. “To establish threshold standards of achievement in music curricula without restricting an administration or school in its freedom to develop new ideas, to

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<sup>30</sup> Ibid.

<sup>31</sup> Ibid.

- experiment, or to expand its program.”
5. “To recognize that inspired, creative teaching may rightly lead to new content, methodologies, and results.”
  6. “To establish that the prime objective of all educational programs in music is to provide the opportunity for every music student to develop individual potentialities to the utmost.”

NASM states that it carries out the purposes and functions identified above through four primary activities: accreditation, professional development, policy studies and, institutional research.<sup>32</sup> The publications examined in this dissertation document are the product of these activities.

It is somewhat difficult to summarize NASM’s mission; any attempt to generate a simplified list of NASM’s activities, purposes, objectives, aims, etc. reflects the interrelated relationships between all aspects of NASM’s work. “Establishing threshold standards” cannot occur without a “national forum for discussion,” and “maintaining” those standards cannot occur without “providing assistance to institutions and individuals” in the form of “professional development.” Also, without the establishment and maintenance of threshold standards for college music education, NASM cannot “advance the cause of music in American life” as professional musicians, music teachers, and music consumers/ audiences are products of the musical training and experiences acquired in college. However, one might summarize NASM’s mission with a single word— *stewardship*. Through the organization’s various research activities, relationship-building, professional development activities, and continual review and refinement of its established standards for postsecondary music education, NASM seeks to effectively

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<sup>32</sup> Ibid.

steward its institutions, the field of college music education, and the relationship between Americans and musical experiences.

## 1.5 CONCLUSION

An examination of NASM’s history and current value statements (mission, purpose, objectives, etc.) reveals a heritage grounded in ethical stewardship. For NASM, the stewardship of the field of music education—especially post-secondary music education—is an investment in American musical life through effective professional training of musicians, teachers, and other industry professionals, and through the development of campus venue fine arts audiences. Theoretically, a robust music industry encourages postsecondary music study, increasing enrollment in college music programs and, in turn, revenue. As is often discussed in scholarship relating to both postsecondary music education and arts entrepreneurship education—including the sources examined in this dissertation document—failing to steward the industry into which graduates (especially music majors graduating from “professional schools”) are trained to work is often deemed unethical. As reflected in the NASM discussions, the emergence of music entrepreneurship education is largely a response to the organization’s ethical responsibility to steward its field and the industry it serves.

## CHAPTER 2

### “ENTREPRENEURSHIP” AS DEFINED BY NASM

“Entrepreneurship” eludes a concrete, agreed-upon definition within educational circles. Upon examinations of the literature on the topic, one will find various definitions and theories of entrepreneurship.<sup>33</sup> A review of NASM conference proceedings and policy papers dating back to 1950 suggests that, between the time the root word “entrepreneur-” first appears in 1966 and the present day, multiple definitions for entrepreneurship are present within the organization.<sup>34</sup> However, these definitions appear to stem from the same objective: sustaining careers in music, sustaining the institutions responsible for the training of musicians, and sustaining the music industry as a whole. Thus, if one were to create a very broad definition around the various definitions for entrepreneurship presented and alluded to within NASM publications, it might read something like this: “Entrepreneurship is the process through which a new or pre-existing enterprise sustains itself through a sequence of value exchanges resulting in revenues that equal or exceed the enterprise’s costs.” “Entrepreneurial skills and knowledge” may be defined as skills and knowledge one needs to sustain an enterprise beyond “product development.” In the context of the college music training, product development skills

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<sup>33</sup> Gary D. Beckman, “So What’s the Point? An Introductory Discussion of the Desired Outcomes of Arts Entrepreneurship Education” in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MA: Rowman & Littlefield Education, 2011), 177-184.

<sup>34</sup> Grant Belgarian, “Music, Education, and the University,” in *Bulletin, National Association of Schools of Music, Proceedings of the 42nd Annual Meeting*, (Washington, D.C.: National Association of Schools of Music, 1967), 52.

are acquired in the core curriculum—music history, music theory, and applied study—and entrepreneurial skills are those required to turn the product into a sustainable enterprise. This definition for entrepreneurship differs from business school definitions in that it places emphasis on sustainability rather than new venture creation and profit generation. It also differs from other definitions for entrepreneurship in that it does not draw a hard line between the creation of new ventures and the sustaining of pre-existing ventures. This chapter will suggest and examine three primary definitions for entrepreneurship presented within NASM publications: arts advocacy and leadership (essentially, “arts administration” skills), professional development or “career skills,” and value creation. The first two definitions tend to overlap and are more skills-based definitions whereas the third definition is more distinct and rooted in traditional business theories of entrepreneurship. In recent decades, there appears to be a gradual shift away from the first two definitions towards the third within discourse, though arts administration and career development skills do play important roles in value creation. The current *Handbook*, however, reflects a more skills-based definition of entrepreneurship akin to the first two definitions.

## 2.1 DEFINITIONS WITHIN THE NASM HANDBOOK

In *2017-2018 NASM Handbook*, the root word “entrepreneur-” appears twice, once under graduate guidelines for “Preparation for the Professions” and once under the undergraduate guidelines for music industry studies. The graduate guidelines state:

**Career Development.** Many of those who earn graduate degrees in music will be engaged for several decades in a variety of music and music-related professions. Students should be encouraged to acquire the career development and entrepreneurial techniques, become aware of the attributes and characteristics associated with leadership, and develop connections and records of achievement necessary to (1) advance themselves consistent with expectations and practices in

their area of specialization, and (2) fulfill their own career objectives.<sup>35</sup>

Note that “entrepreneurial techniques” is left undefined but it is categorized under “career development” alongside leadership, networking, and the attainment of credentials in order to “fulfill career objectives.” This implies that, although entrepreneurship exists in its own right, it is either related to or is in itself a “career skill” such as leadership, networking, or obtaining credentials. The guidelines for undergraduate music industry studies simply list “understanding of entrepreneurship and history of the music industry” as a part of the “common body of knowledge and skills in Music Industry and Business,” providing no definition for entrepreneurship at all.<sup>36</sup> Thus, the only two occurrences of the word root word “entrepreneur-” reflect the importance of entrepreneurship as a part of college music training, especially where professional development is concerned, while leaving the definition for entrepreneurship open to interpretation.

## 2.2 MUSIC ENTREPRENEURSHIP AS ARTS ADMINISTRATION, LEADERSHIP, AND ADVOCACY

Though arts leadership, arts advocacy, and audience-development topics are woven throughout NASM’s body of publications, two excerpts point specifically to entrepreneurship as a function inhabiting this realm: an essay by Robert Freeman (Director, Eastman School of Music) titled “The Basic Value of Music Study” presented at the 72<sup>nd</sup> NASM conference in 1996, and a paper included in the proceedings from the 84<sup>th</sup> NASM conference in 2008, “Creating a Positive Future for Music Advocacy.” Neither source provides a clear definition for entrepreneurship but both suggest that entrepreneurship (however defined) is a function distinct from but integral to effective

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<sup>35</sup> National Association of Schools of Music, “Handbook, 2018-2019,” National Association of Schools of Music, <https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2019/01/M-2018-19-Handbook-1-7-2019.pdf> (accessed July 22, 2019), 125.

<sup>36</sup> *Ibid.*, 186.

stewarding of musical enterprises and fields. Both sources also suggest that entrepreneurship is integrated into the college music curriculum, at least in some institutions, in order to better prepare music graduates for leadership positions in the music fields/ industries.

“The Basic Value of Music Study” only mentions music entrepreneurship education in passing. However, it is significant in that it is one of the first instances in the NASM proceedings mentioning a course offering in music entrepreneurship and in that the context draws a connection between arts leadership training for music majors and entrepreneurship. Robert Freeman opens the essay stating that, “...if professional musicians and teachers of music do not understand why they have dedicated their lives to music, too many of us will end up failing to be able to articulate to others what of value music contributes to humanity, and how.”<sup>37</sup> He continues to describe a shifting away from an intrinsic, “art for arts’ sake” perception of music’s (and thus, music education’s) value towards a more extrinsic understanding of value among U.S. educational leaders, often school superintendents and board members with limited musical experience. Freeman then describes the responsibility that School of Music administration and faculty carry to “look at music broadly and to imagine what its role in the United States could become—and, through the promotion and tenuring process, to look after the channeling of faculty aspirations to goals that will have a positive impact on music's development in the United States.” He warns that Schools of Music are potentially prone to existing only for themselves in a “protected environment” isolated from the community where “no one questions music’s role in our nation’s future and how we might best maximize it,”

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<sup>37</sup> Robert Freeman, “The Basic Value of Music Study,” in *Proceedings, the 72nd Annual Meeting*, (Reston: National Association of Schools of Music, 1997), 13-17.

especially if faculty, and thus students, become too “specialized” in their studies, unaware of the realities of the relationships between classical music and American society. The remainder of the essay describes Eastman’s initiatives to address these concerns through investments in interdisciplinary faculty projects and the development of a five-year plan by the Eastman Commission on Teaching Music (1994-1995). Renamed the “Eastman Initiatives” under the direction of James Undercofler in 1995, the work of this commission led to innovative curricular programming placing a greater emphasis on audience development, advocacy, leadership, and entrepreneurship. Freeman describes one of the first arts leadership initiatives in the country, the Arts Leadership Program (ALP), which launched in September 1996 under the direction of Douglas Dempster (humanities department Chair). The ALP curriculum addressed arts administration and audience development topics such as problems in public school music education, the 21<sup>st</sup>-century music school, and also included a course in musical entrepreneurship taught by Ronald Schiller. No further description of this entrepreneurship course is provided. However, its mention in this context and inclusion in the ALP curriculum suggests that entrepreneurship was considered a potential function of arts leadership.

“Creating a Positive Future for Music Advocacy” is an executive briefing on advocacy written by Robert Gibson (University of Maryland), Catherine Jarjisian (Cleveland Institute of Music), and Samuel Hope (Executive Director of National Association of Schools of Music). The paper is divided into three main sections: an overview of advocacy “fundamentals” describing and discussing various advocacy techniques, including ethical implications and potential consequences, an exploration of “three basic questions—what we need to know, what we need to think about, and what

we need to do—” as a field advocating for itself, and a summary and “conceptual basis for next steps.”<sup>38</sup> The document states that past advocacy efforts have not been effective enough, that “advocacy for music and music study needs to improve, and that improvement starts with learning.” The conclusion of the document makes a clear connection between advocacy and leadership: “We hope that this presentation and various others at this meeting will be the first steps in renewed efforts to think and work together on advocacy issues and messages so that we *and our students* are better prepared for effective work and leadership in this critical area.” The mentioning of students suggests that in 2008 (if not earlier) the ability to advocate for music and music education is not simply relegated to music school deans; it is now a desired outcome for college music training and thus, has likely worked its way into college music curricula on some level.

The “what we need to do” portion of the paper not only addresses arts advocacy in college music curricula and points to entrepreneurship as a specific function of advocacy. In order to “improve the capacity of music majors to work productively in a cumulative strategy environment,” the paper proposes:

We need to think deeply about the advocacy issue in terms of the preparation of our music majors. What do they need to know and be able to do with advocacy? A lot of good effort has been spent in the recent past to improve the entrepreneurial skills of music graduates. More is yet to be done. But we need to make sure that as entrepreneurialism is understood in terms of building and sustaining a personal career, it also is understood in terms of advocating and supporting the music field. Music and all musicians will be deeply hurt if entrepreneurialism reduces cooperation, or turns into a vitiating narcissistic war of personal advocacies.<sup>39</sup>

Once again, no specific definition is provided for *entrepreneurial skills* or

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<sup>38</sup> Robert Gibson, Catherine Jarjisian, and Samuel Hope, “Creating a Positive Future for Music Advocacy,” in *Proceedings, the 84th Annual Meeting*, (Reston: National Association of Schools of Music, 2009), 11-30.

<sup>39</sup> *Ibid.*, 25.

*entrepreneurialism*. However, this passage does suggest that these authors viewed entrepreneurship as a function of advocacy, whether it be advocating for one's individual career in the form of marketing and publicity activities or advocating for music and the field as a whole. The provocative statement at the end of the paragraph alluding to the "dangers" of entrepreneurship is left unexplored albeit obliquely implied. Note that in this statement, however, vague references to all three definitions for entrepreneurship presented in this chapter emerge, as the allusion to the self-promotion reflects are more "entrepreneurship as career-skills definition" while "building and sustaining" is closer to the "value creation" definition.

### 2.3 MUSIC ENTREPRENEURSHIP AS PROFESSIONAL DEVELOPMENT/ "CAREER SKILLS"

In NASM proceedings, "entrepreneurship" occasionally appears to be synonymous or closely related to "professionalism," or what one might call "career skills." It is as if entrepreneurship was used to describe a basket of career skills important to getting and keeping gigs beyond the scope of actual musicianship. For example, resume writing and networking would be considered entrepreneurial skills or even entrepreneurship in this context whereas playing in tune would not be. This definition is heavily skills-based rather than theoretical.

One of the earliest mentions of an entrepreneurship course offered in an arts program occurs in the NASM proceedings from the 57<sup>th</sup> meeting in 1981 in a paper titled "Mechanisms for Assisting Young Professionals to Organize Their Approach to the Job Market: What Techniques Should Be Imparted to Graduating Students?" by Brandon

Mehrle (University of Southern California).<sup>40</sup> Mehrle argues that college graduates need to acquire a broader set of skills and experiences beyond the scope of their declared majors—such as creativity, self-confidence, commitment, and credentials—in order to secure employment in their respective fields. He argues that it is the responsibility of faculty to ensure that students have opportunities to attain these qualities as well as communicate their importance to potential employers. He continues to describe a process for preparing students for the job market. This process includes helping students understand the “breadth” of the job market in order to identify multiple career trajectories beyond playing and teaching, self-assessment and resume development (taking inventory of one’s “skills, strengths, weaknesses, previous experience, and interests”), interview preparation (including proper etiquette, how to research the position, proper dress, etc.) as well as opportunities to practice interviewing. The process Mehrle describes is squarely placed within the realm of “career skills.” However, the following statement adds an additional component: “Fortunately, some of our colleagues have undertaken to meet this obligation. Courses have been established with such titles as ‘Cultural Industries and Career Strategies,’ or ‘The Artist as Entrepreneur,’ or one as simple and direct as ‘Survival.’ The inclusion of an entrepreneurship course within a description of courses supposedly designed to impart standard career skills is notable, though the titles “Cultural Industries and Career Strategies” and “Survival” do not necessarily imply learning outcomes one would easily categorize under “career skills” (resume writing, interviewing, researching a position, etc.), either. However, he does suggest a few

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<sup>40</sup> Brandon Mehrle, “Mechanisms for Assisting Young Professionals to Organize Their Approach to the Job Market: What Techniques Should Be Imparted to Graduating Students?” in No. 70 of *National Association of Schools of Music, Proceedings of the 57th Annual Meeting*, (Reston: National Association of Schools of Music, 1982), 27-39.

learning outcomes in the paragraph that follows:

But think of the value to one who will eventually or is about to enter the job market knowing about personal accounting, legitimate business expenses, and how they may serve an individual; what is it really like out there. Think of the value, not only to be exposed to these realities, but how to cope with them—how to meet them head on.<sup>41</sup>

Based on the passages above, it is unclear how Mehrle might define entrepreneurship. Is entrepreneurship considered a career skill itself, or is entrepreneurship something else entirely? Perhaps entrepreneurship is not a specific career skill along the lines of resume writing or interviewing but rather a *pathway* to gainful employment in the music industry sharing a common learning outcome with career skills (that is, better preparing students for the realities of the job market so that they may know “how to cope with them—how to meet them head on.”) It should be noted that Mehrle actually does not use the term “career skills” or “career services” in his paper, though he does describe something akin to the “career-skills offices” or “gig offices” often found conservatories and college music departments today:

Some of our enlightened institutions have established full-fledged placement offices, staffed by experienced personnel. Frequently, such an office will serve as a casual placement center for currently enrolled students; an information center for data pertaining to competitions, festivals, summer programs, auditions, and teaching positions. Another facet might be a counselling service which assists with resume preparation and interview practice. This office might be the focal point for workshops and seminars on the topics of interest mentioned previously.<sup>42</sup>

Thus, it appears that, at least in these specific proceedings from 1981, entrepreneurship (however defined) was considered either a pathway (“The Artist *as* Entrepreneur”) or a skill set helpful to college music graduates seeking employment in their field.

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<sup>41</sup> Ibid., 28.

<sup>42</sup> Ibid., 28.

At the 1998 conference, NASM instituted a new presentation series, “New Dimensions,” which continued through the 2007 conference. This series represented “an effort to broaden perspectives” and “offer alternative teaching and organizational methods.”<sup>43</sup> Each conference explored emerging trends in college music education; entrepreneurship was chosen for the 76<sup>th</sup> meeting in 2000 (in addition to “Early Music and Historical Performance”). Two presentations were given, one by David K. Hensley simply titled “New Dimensions: Entrepreneurship,” providing an overview of the John Pappajohn Entrepreneurial Center (JPEC) at the University of Iowa, and another titled “Creating a Music Entrepreneurship Program in Your Music School” by Catherine Fitterman from the University of Colorado at Boulder. Fitterman’s program profile specifically addresses music entrepreneurship programs, whereas Hensley’s profile describes a general entrepreneurship program. These conference proceedings are important in that they are the first appearance of music entrepreneurship education as a featured topic rather than an emerging idea within related discussions. Additionally, profiling a general entrepreneurship program followed by a music entrepreneurship program highlights the differences between definitions of entrepreneurship within the business school vs. definitions within the school of music.

Fitterman argues that music students, specifically, need music entrepreneurship courses for specific reasons.<sup>44</sup> She opens her argument describing a cultural (as in “school of music” culture) barrier between music students and career success, the difficulty

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<sup>43</sup> David Tomatz, “New Dimensions: Innovation and Tradition in the Studio and Classroom, Introduction to Innovative Teaching in Lessons and the Classroom” in *Proceedings, the 74th Annual Meeting*, (Reston: National Association of Schools of Music, 1999), 35.

<sup>44</sup> Catherine Fitterman, “Creating a Music Entrepreneurship Program in Your Music School,” in *Proceedings, the 76th Annual Meeting*, (Reston: National Association of Schools of Music, 2001), 55-58.

musicians often have seeing their art as a business, and the attitude that they would rather “just make music” rather than concern themselves with generating a profit. Fitterman’s presentation broadly suggests how one might go about designing a music entrepreneurship program to meet the needs of two types of music students: students that are primarily focused on performance and applied lessons, receiving “entrepreneurship” somewhat negatively (as a back-up plan for those admitting defeat in accomplishing her true career goals), and students with broader career goals, interested in working in the music industry but potentially less performance-oriented. Fitterman suggests that it is indeed possible to create a music entrepreneurship program that will meet the needs of both types of students through four main components: guest speakers, workshops, classes, and some sort of databank containing “career-enhancing” information regarding auditions, competitions, etc.

After suggesting a few logistics to garner support and establish resources, Fitterman describes a program that blends “career services” elements with the creative thinking and innovation pointing more towards a business school definition of entrepreneurship. She suggests including guest speakers as a real-world touchstone, speaking on topics such as “Singing for a Living,” “Music and the Internet,” “Music, Film, and Technology,” and “Performing, Touring, and Recording: Life as a Professional Musician.” The second element includes “workshops that cover basic skills and encourage creative thinking.” The first four suggested workshops are more career-services oriented: “Practice Auditions with Feedback,” “The Brand Called You,” “Booking Yourself or Your Ensemble,” and “Writing Effective Resumes and Cover Letters.” However, Fitterman suggests two more workshops, “Turning Ideas into Opportunities” and “Making Your

Dreams a Reality,” as workshops designed to develop “creative thinking about careers” which is “at the heart of a music entrepreneurship program.” It is interesting that only two of the six workshops listed (and arguably none of the guest speaker lectures, the “branding” conversation potentially being the exception) prioritize creative thinking, which is described as the “heart” of the program. The third element, classes, is once again described as a blend of “career-related skills” and creative thinking. She does not suggest specific course titles but does describe the curriculum as “practical, hands-on, results oriented,” “taught by faculty and/ or professionals from the community,” and “elective or required.” This description is vague at best, providing no insight into the actual content of the curriculum. The fourth element is “career enhancing information,” which is described in far more detail. Fitterman suggests that students have easy access to pre-compiled career-enhancing information regarding resume preparation, job/ internship openings, securing funding for projects, book titles of interest, and interestingly, a resource page for parents of prospective students. She suggests that this information be made available via website, bulletin board, or hard-copy handout in addition to one-on-one career mentoring. These mentors “must be good listeners and able to direct the student to outside resources. They must be willing to help the student integrate the desire to find work that has meaning and purpose with the need to earn a living.” Although Fitterman’s description appears to fit fairly squarely within a career-skills context, she does express a desire for students to take a more proactive, creative approach to building sustainable careers in music. However, it appears that this creativity is applied more to securing traditional positions and freelancing rather than emphasizing new venture creation, though “Turning Ideas into Opportunities” (suggested workshop) is more along those lines. It should also

be noted that such a title could exist in any general entrepreneurship curriculum, as it is not music or even art-specific. One could say the same for “The Brand Called You,” although perhaps one could argue that individual musicians often have “micro-businesses” as freelance musicians, recording artists, private studio teachers, etc. Thus, the program described relies heavily on career-services units married with the incorporation of a few elements from a general entrepreneurship curriculum.

In comparing Fitterman and Hensley’s program descriptions, one can identify both differences and points of intersection between traditional music school and business school approaches to (and definitions of) entrepreneurship education. As a reminder, this document addresses descriptions presented within NASM publications only; thus, an examination of differences between school of music and school of business approaches at large is beyond the scope of this research. The objective of this research is to simply document the conversation around entrepreneurship education held within NASM thus far, an organization primarily comprised of school of music deans. However, outside speakers occasionally present at NASM conferences. This rare inclusion of a presentation by business school faculty provides a unique opportunity to gain a clearer picture of NASM’s definition of music entrepreneurship education through contrast and comparison.

Fitterman describes a music entrepreneurship program that, despite citing critical thinking and innovation as core learning objectives, still relies heavily on career-services, whereas Hensley does not include basic career skills (researching positions, resume writing, etc.) among desired learning outcomes at the JPEC. This is perhaps the most obvious difference between the two programs. This primary difference may be a result of

cultural differences between music training and business training. As Fitterman notes, many music students struggle to embrace “business” as a part of their artistic lives, feeling as though entrepreneurship is antithetical to the desired (often more performance-oriented) career trajectory (read: dream). However, Hensley’s description reflects a completely different attitude towards entrepreneurship among students in the business school:

Many students enroll in their first entrepreneurship course because they are interested in learning about the phenomenon of entrepreneurship. Every day, students read about successful entrepreneurs—many of whom are near their age, and wonder how they did it. Some believe a special formula exists which, once learned, will allow them to become successful. Others think it comes down to luck or having significant financial resources at one's disposal. There is also a segment of students who are seeking assistance in pursuing their dreams—they see entrepreneurship as a means to control their future. Whatever the reason, interest in entrepreneurship courses is on the rise.<sup>45</sup>

Though this description of students’ attitudes towards entrepreneurship may initially appear very different from Fitterman’s description, the last sentence is clearly aligned with Fitterman’s desire for her students to realize their professional dreams through entrepreneurship. Perhaps, at least in 2000 and as described by Fitterman, providing students with additional tools for achieving dreams (whatever they may be), took priority within emerging music entrepreneurship curricula over alignment with pre-existing entrepreneurship curricula. Also, considering that music students may be averse to anything too “business-y,” it stands to reason that entrepreneurship’s business school roots posed a unique problem in adapting the curriculum for music units. Additionally, music entrepreneurship was still in the “start-up” phase in 2000. Start-ups require

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<sup>45</sup> David K. Hensley, “New Dimensions: Entrepreneurship,” in *Proceedings, the 76th Annual Meeting*, (Reston: National Association of Schools of Music, 2001), 52.

resources, and with career services units already established (including those dedicated to music and arts units), perhaps faculty and administration were simply making good use of career-services units as a matter of resourcefulness.

Fitterman's description places emphasis on entrepreneurship as a means to attaining sustainable employment *in music, specifically*, whereas Hensley's description emphasizes the *broader* application of entrepreneurship, essentially, "marketability" to as many employers as possible. Thus, it appears from these examples that business units are more focused on teaching entrepreneurial processes, entrepreneurial mindset, skills related to the running and managing of many types of businesses, etc., whereas music units focus on teaching students the skills they need to get the job they want. Consider the following statements:

(Fitterman) How can a music entrepreneurship program serve the varied needs of your students? It can provide current information about the many options available to them in the music industry. Students will be able to respond with flexibility when their lives and the industry change over time. They will have control over those aspects of a career that can be controlled. Your program will be a constant source of valuable resources and contacts for them, while they are students and after they become successful alumni/ae. In short, your music entrepreneurship program will help students create and re-create satisfying, sustainable careers in music.<sup>46</sup>

Note that in this passage, while Fitterman does identify providing "current information about the many options available to them..." the sentence ends with "in the music industry." Expanding one's employment options is imperative as long as those options remain within the field of music. This is quite a contrast from Hensley's view, clearly outlined in the following definition of entrepreneurship:

Entrepreneurship is not just about starting a new business. It may be

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<sup>46</sup> Fitterman, 58.

described as a process or mindset that can be applied to all facets of life—individual, business/organization, and government. It is a way of thinking and acting where the pursuit of opportunity permeates one's being. Throughout the program, we demonstrate to our students that entrepreneurial skill and the evaluation and planning processes entrepreneurs utilize are applicable to many situations—not just starting a new venture.<sup>47</sup>

A number of passages within this one, short presentation underscore the broad applicability of entrepreneurship and entrepreneurial thinking within the workforce and even within one's personal life. Note that while Fitterman assumes music students wish to remain musicians, Hensley appears to be advocating for entrepreneurship education by highlighting the fact that one does not even have to become an entrepreneur to benefit from the curriculum.

#### 2.4 MUSIC ENTREPRENEURSHIP AS VALUE CREATION

Growing fascination with entrepreneurship in the curriculum over the past decade and a half has spurred a variety of programs and approaches to equip students with some knowledge of the business side of music. Yet, in some of these approaches, “selling” what we have to offer seems more important than the Schumpeter assertion that entrepreneurship is about creating value. What kinds of knowledge in and about music are necessary to prepare students to create value around their work as professional musicians?<sup>48</sup>

At the 90<sup>th</sup> annual NASM meeting in 2014, David E. Myers from the University of Minnesota delivered an address titled, “New Ideas as Drivers of Curricular Planning and Change: Testing Assumptions; Forging Advances.” In this address, Myers discusses the need for curricular change in higher music education. He argues that for a variety of reasons, the current curricular model is no longer sustainable. The curricular model established one hundred years ago has become very efficient in creating musicians that

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<sup>47</sup> Hensely, 52.

<sup>48</sup> David E. Myers, “New Ideas as Drivers of Curricular Planning and Change: Testing Assumptions; Forging Advances,” in *Proceedings, the 90th Annual Meeting*, (Reston: The National Association of Schools of Music, 2015), 1-9.

are technically proficient, productive, and academic. However, students are far less prepared to embrace challenges and identify professional opportunities that will lead to satisfying careers generating enough income to offset the rising costs of higher education. Enrollments are declining in traditional music programs. Meanwhile, interest in music and creative activity are flourishing beyond the walls of the school of music, beyond the conventions of the established music curriculum. In other words, if higher music education is to remain relevant to emerging professional musicians and contemporary society at large, curricular reform is paramount.

Meyers references entrepreneurship at several points in his address. However, this passage stands out in that he actually alludes to a *definition* of entrepreneurship, and a far different definition than one finds in NASM proceedings before this excerpt from 2014. His reference to Schumpeter, the father of entrepreneurial theory, provides a definition of entrepreneurship cozy with its business school roots. Rather than the emphasis on management, promotion, professional development, marketing, leadership, etc. referenced in prior definitions, Meyers suggests *value creation* take priority in effective music entrepreneurship curricula designed to meet the needs of twenty-first century musicians. Considering the reigning definitions of entrepreneurship within NASM, which appear far more “career skills” dominant, Meyer’s observation is somewhat provocative and, at the very least, critical of prior approaches to music entrepreneurship education.

## 2.5 CONCLUSION

Although “entrepreneurship” carries many definitions and inhabits multiple contexts, and “music entrepreneurship” remains undefined by NASM, one can begin to gain an understanding of the way NASM loosely defines entrepreneurship for college

music students by examining its discussions around and references to entrepreneurship within its publications. The word root word “entrepreneur-” does not appear before 1966, as the building of the society itself and development of the core curriculum in higher music education were the highest priorities during NASM’s first twenty years or so.<sup>49</sup> As the word gained usage within NASM publications, one observes the emergence of a fluid definition, a spectrum between “career skills” such as resume writing and auditioning on one end and “value creation” at the other end, with “arts management/ leadership/ administration” appearing somewhere in the middle of the spectrum. While NASM publications may reveal a vaguely chronological progression towards the Schumpeterian end of the spectrum, the current NASM *Handbook* contains a more flexible definition of entrepreneurship, open to individual interpretation by its institutional members.

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<sup>49</sup> Belgarian, 52; Barrows, 3-9.

## CHAPTER 3

### PRECURSORS TO THE ADOPTION OF MUSIC ENTREPRENEURSHIP EDUCATION: THE EMERGENCE OF MUSIC INDUSTRY STUDIES

Music entrepreneurship education finds its roots in music business and music industry studies. Although they are not one in the same, they both seek to improve professional outcomes for students by marrying business and music studies in some fashion. Had school of music deans and faculty left this door closed in the 1970s—especially those affiliated with NASM—it is unlikely that music entrepreneurship education and music industry studies would be as commonplace in college music training as they are today. Both are included as standards in the *NASM Handbook*.<sup>50</sup> However, NASM conference proceedings as early as 1955 document growing concerns around the rapidly changing consumption patterns and tastes of American audiences, especially the rise of commercial music. Debates regarding the adoption of commercial music and music industry studies into college music training are well documented in the proceedings between 1955 and 1974, where it appears that curricular reform to this end was inevitable.

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<sup>50</sup> National Association of Schools of Music, “Handbook, 2018-2019,” National Association of Schools of Music, <https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2019/01/M-2018-19-Handbook-1-7-2019.pdf> (accessed July 22, 2019), 178-191.

### 3.1 THE ESTABLISHMENT OF AMERICAN CLASSICAL MUSIC TRAINING IN THE NINETEENTH CENTURY

Between the middle of the nineteenth century and the formation of NASM in 1924, emerging professional classical musicians in America (including teachers, composers, and academics in addition to performers) received an education closely resembling that of their European counterparts.<sup>51</sup> America's first schools of music were independent institutions, in other words, not public universities. In the Midwest and Northeast regions of the U.S., six premier music schools were established between 1865 and 1886: Oberlin Conservatory, New England Conservatory, Cincinnati College-Conservatory, Peabody Conservatory, and the Chicago Musical College. The first great American music conservatories of the twentieth century established prior to 1925—Juilliard (established as the Institute of Musical Art in New York in 1905), Eastman, and Curtis—still clearly replicated European training. However, around the time NASM was established, a shift began to occur. Public universities began establishing their own schools of music, colleges increasingly developed conservatories, and several private conservatories collaborated with local colleges and universities, as well. Howard Hanson, NASM's president from 1935-1944, describes this groundbreaking era in American professional music training in his address "Professional Music Education in the United States 1924-54" found in the NASM proceedings from the thirtieth annual meeting in 1954:

To understand those days, which can only be described as pioneering, it is necessary to remember that conditions in professional music education on the eve of its induction into the academic service were more than mildly chaotic. The basic professional degree, the Bachelor of Music, taken over originally from English

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<sup>51</sup> Howard Hanson, "Professional Music Education in the United States 1924-1954," in *The Bulletin of the National Association of Schools of Music*, (Washington, D.C.: National Association of Schools of Music, 1955), 4-7.

practice, had almost lost any academic significance. In certain institutions the degree represented five, or even six, years of professional study beyond high school graduation. In other schools it might be granted without even the mildest academic pre-requisite of high school graduation, or might be granted while the student was still in high school.

It was, I believe the fear that the basic degree in music might be entirely washed out of the academic scene which, coupled with a desire for higher standards of professional training, first led the small band of pioneers to form the N.A.S.M.<sup>52</sup>

The conference proceedings from the 1954 meeting largely grapple with the realities of training professional musicians within the confines of a four-year degree plan developed by the long-established academic disciplines. Not only must music training work within the university setting in order to meet the needs of the students, it must prove to be of equal academic merit to the established disciplines in order to retain its new-found home in the public university. Hanson notes that music's place in general education is at least as old as the medieval *quadrivium*. However, the European model for professional music training in Europe primarily consisted of independent and state-supported conservatories having little to no relationship with universities.<sup>53</sup> In "Professional Training in Music," Raymond Kendall (University of Southern California) notes, "music got into the schools and colleges of America by the back door." Religiously affiliated liberal arts institutions hired organists and music directors for worship services, and these staff occasionally taught music courses on the side.<sup>54</sup> The earliest universities in America, such as Harvard, were essentially seminaries. The next discipline added to the table was law, followed by modern foreign languages and the sciences at the turn of the nineteenth century.

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<sup>52</sup> Hanson, 5.

<sup>53</sup> *Ibid.*, 4.

<sup>54</sup> Raymond Kendall, "Professional Training in Music," in *The Bulletin of the National Association of Schools of Music*, (Washington, D.C.: National Association of Schools of Music, 1955), 18.

However, things became very interesting for music about one-hundred years later, as specialization or “professional” training began to supersede liberal arts training due to the technological renaissance stimulated by American entrepreneurship in the Reconstruction era and the Morrill Land-Grant Acts of 1862 and 1890.<sup>55</sup> As E.W. Doty (The University of Texas) discusses in “A Pattern for Producing an Educated Man” found in the NASM proceedings from 1955, higher education curricula is not static nor does it exist in an insulated bubble, unaffected by the cultural and economic conditions surrounding it and feeding it.<sup>56</sup> The turn of the nineteenth century was a period of rapid, accelerating change and modern society required specialists in order to operate efficiently. Musical life and music as an academic discipline shared the bounty of this renaissance, further buttressed by European migration to the U.S. during the World Wars. Thus, the foundational music curriculum upon which present-day American schools of music are built is European at its core, yet shaped by the nineteenth-century economic and cultural conditions in America and its universities, including the renaissance that continued into the twentieth century.

The NASM proceedings from 1954 convey that, although they had won music a legitimate place in American education, infrastructural cracks began to emerge under the weight of the rapid population growth. Several problems receive treatment in this issue, including “The Battle of the Credit Hours,”<sup>57</sup> meeting the demands of the Baby Boom (to

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<sup>55</sup> The Library of Congress, “A Century of Lawmaking for a New Nation: U.S. Congressional Documents and Debates, 1774 – 1875,” <http://memory.loc.gov/cgi-bin/ampage?collId=llsl&fileName=012/llsl012.db&recNum=534> (Accessed September 16, 2019).

<sup>56</sup> E.W. Doty, “A Pattern for Producing an Educated Man,” in *The Bulletin of the National Association of Schools of Music*, (Washington, D.C.: National Association of Schools of Music, 1956), 17-20.

<sup>57</sup> Add a footnote explaining “bloated degree plans”

be of college age by the 1960s-1970s, also increasing the demand for K-12 music educators), and the financial vulnerabilities of music departments reliant on university subsidies to offset the costs of applied (one-on-one) instruction. In *Historical Perspectives: The National Association of Schools of Music 1924-1999*,” compiler Sheila Barrows also points to the 1954 conference as a shift towards concerns regarding the future (many of these predictions made by Earl D. Moore in his address “Looking Forward”).<sup>58</sup> Indeed, Howard Hanson appears to long for the “good ‘ole days”:

In those early days we discussed some basic questions: "what is musicianship," "how much general education should a music student have," "should a musician be able to hear"? This last question, I believe, judging from some recent developments, we should once again begin debating. And then there was the perennial question of the proper curriculum for the music teacher in the public schools—the proper balance between "music" and "education," which we seem to be debating today quite as vigorously as we debated thirty years ago, and with as little effective solution!<sup>59</sup>

Hanson’s choice in words here, “in those early days...” implies that at least by 1954, discussions within N.A.S.M. had become more complex as it grappled with weaknesses and looming threats to the sustainability of the educational model it had developed under different conditions. However, two years later, NASM proceedings reflect new threats. NASM will eventually embrace these very threats as opportunities through curricular reform.

### 3.2 TECHNOLOGICAL TRENDS AND CHANGING MUSIC CONSUMPTION PATTERNS

The proceedings from 1955 open with Harrison Keller’s “President’s Report,” describing emerging threats to college music training as NASM had come to know it:

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<sup>58</sup> Barrows, 7.

<sup>59</sup> Hanson, 6.

We are all aware and concerned about the future of the professional musician and during the coming years, each member of this Association must demand of himself a searching evaluation of the problems with which the young musician will be faced upon entering a professional career. Perhaps the qualifications should be more stringent and the screening more severe; perhaps there should be a change in the major emphasis, or, is it possible that we channel too many into the professional ranks? All of these and many more questions must be considered and answered.

Broad general statements about the outlook in various fields of professional music are impossible, but you who have been aware of this changing situation will agree; I am sure, that the term "trends" is too mild.

We are witnessing a world-wide revolutionary transition in two directions; one, an enormous expansion in the musical consciousness of the people through new mediums such as radio and now TV, and, two, a drastic reduction in the opportunities for the performing musician and a dwindling concert and recital audience. Our problem is certainly not to attempt to halt this relentless transition but to recognize it, understand it, and try to adjust our activities and planning to this pattern, both in education and in the production of live music. I use the term transition because I am hopeful that this situation will finally be resolved on some basis of stability.

Morris Ernst, in his entertaining and provocative book, "Utopia 1976," predicts that our galloping technology which has only begun to gallop will result in some wide and pleasant changes in our future way of life. I hope his faith is justified. Among other optimistic developments, he lists a revival of music with more people participating. This refers, of course, to music as an avocation and is important only because the professional needs in music must be in direct proportion to, and keep pace with, the quality and numbers of our listening audience, which must be made up of amateurs and those who have an understanding and love of music. I refer here to the field of music performance only, for music educators must be the real protagonists for developing this musically literate audience.

It is true that we have reached an age in which with the turn of a knob or the push of a button it is possible to hear a reproduction of the great music performed by skilled artists. As yet, however, no mechanical device has been found either to create music or to make a music score come alive. It must be apparent then that talented and highly trained musicians are not only vitally necessary but also that their skills must be developed and maintained at a very high level of perfection if such reproduced music is to satisfy us. The sources of all recorded or broadcast

music are still dependent upon the trained musician and he in turn must be on guard not to relax his skill because the means of satisfying his musical appetite are so easy of access.<sup>60</sup>

Keller cites several emerging themes that will become primary themes of exploration for NASM, themes that continually re-emerge with significant changes in the way American's produce and consume music: 1) poor professional outcomes for graduates 2) increased accessibility to music through technology 3) shrinking classical music audiences at live concerts 4) the importance of music education as a "primary input" in the ecology of musical life in America, and thus, college music training 5) high expectations among classical music audiences and the imperative that classical musicians are able to meet this demand.

Radio and television—while making music more easily available to audiences—drastically changed the ways in which Americans engaged musical experiences. Changes in consumption patterns resulting from technological developments were one of the primary forces leading to the eventual development of music industry studies, as changes in consumption result in and from changes in production. As the emergent producers of musical experiences, these changes threatened the livelihoods of music graduates entering a field that looked very different from the one their training was modeled around. Music industry studies sought to fill that gap, as does entrepreneurship training in the twenty-first century digital age. The second threat, however, was not in *how* music audiences were engaging but in *what* they were engaging.

### 3.3 EMBRACING RATE-OF-CHANGE AND COMMERCIAL MUSIC

This then is the responsibility of our Association—that no member school fail

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<sup>60</sup> Harrison Keller, "The President Reports," in *The Bulletin of the National Association of Schools of Music*, (Washington, D.C.: National Association of Schools of Music, 1956) 3.

to maintain such educational standards as will produce a musician and scholar qualified to take his place in society as a citizen with a broad cultural background, trained in his musical skills and prepared to assume the musical leadership in his community, school, or any other chosen field of activity.<sup>61</sup>

These words, spoken by NASM president Harrison Keller at the 1954 conference, point towards a larger conversation regarding learning outcomes for college music training: specialization vs. generalization. Keller includes both attainment of “musical skills” (specialization) and a “broad cultural background” (generalization) as important components in preparing music students for musical leadership. This desired outcome remains NASM’s current handbook, and this outcome is also closely associated with entrepreneurship (as discussed in Chapter 2).<sup>62</sup> Even as American classical music audiences developed ever-more discriminating tastes, NASM appears aware that graduating musicians with few skills beyond practicing and performing (or composition, or theoretical analysis, etc.) fails to supply the larger music ecology with effective leaders, especially in a rapidly changing world. At this same NASM meeting, Marguerite V. Hood (University of Michigan) expresses a similar sentiment in the context of K-12 music education. In “Teacher Training as Part of College Music Study,” Hood passionately and very thoroughly outlines her dream for K-12 music education and the teachers that will nurture it in their classrooms.<sup>63</sup> She argues that K-12 music education “plays an important part in the present and future status of music in this country,” and effective music teachers are a reflection of their college training. First, music teachers

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<sup>61</sup> Harrison Keller, “The President Reports,” in *The Bulletin of the National Association of Schools of Music*, (Washington, D.C.: National Association of Schools of Music, 1955) 3.

<sup>62</sup> NASM *Handbook*, 125.

<sup>63</sup> Marguerite V. Hood, “Teacher Training as Part of College Music Study,” in *The Bulletin of the National Association of Schools of Music*, (Washington, D.C.: National Association of Schools of Music, 1955) 20-24.

must actually be good musicians themselves. Hood notes that this is often not the case, as music faculty often hold music education majors to low standards of performance.

However, a “good musician” is not only a good performer, he or she is also knowledgeable and competent in music theory and music history. Hood then continues to press beyond specialization into outside disciplines:

The music educator needs to have an understanding and an interest in people, world affairs, and all areas of education—not just music and music teaching. It is important for him to be skillful in speaking and writing English and to have some knowledge of history and literature. Though he probably cannot study all of them, it is also helpful to him to know something about some other areas, such as language, science, political science, or economics. Music specialists often seem to have had so much intensive preparation in music that there has been too little time left for developing breadth in general education.<sup>64</sup>

One might argue that a music education major plays a different role in the larger American musical ecology than a performer. Perhaps it is acceptable that music education training sacrifices the intensity of performance training and applied study in favor of academic breadth. However, if one makes this case, one must also acknowledge that performance majors may be less prepared to assume leadership positions in American musical life due to the highly specialized nature of their training.

NASM discussion around the importance of breadth in music training appears to have increased during the 1960s. In 1966, seven panelists discussed this topic at length in a panel discussion titled “Music in Higher Education: Challenge and Opportunity.”<sup>65</sup> The first portion of the discussion concerns the defining of desired outcomes for the field and the development of new accreditation standards in support of those outcomes. Frank

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<sup>64</sup> Hood, 21.

<sup>65</sup> Thomas Gorton, Grant Belgarian, Henry Bruinsma, Frank G. Dickey, Warner Lawson, Robert Shaw, and Robert Trotter, “Music in Higher Education: Challenge and Opportunity,” in *Bulletin of the National Association of Schools of Music*, (Washington, D.C.: National Association of Schools of Music, 1967), 64-85.

Dicky expresses his desire for flexible standards conducive to creativity:

So with that in mind, let me reverse the procedure a little bit and just hazard a guess that what we are doing though is not exactly right. In other words, my contention is that we are not, in this accrediting organization or in any other, going to secure the creative individual (nor can we secure a flexibility in programs) as long as we have standards which are relatively rigid, and which in reality work toward producing a fairly standardized product.

Now again, as I indicated last night, I'm not saying that we can rid ourselves entirely of the quantitative aspects. I think for a minimum level we must have certain quantitative measures. But going beyond this and developing the quality of program which we are seeking, the programs which will eventually bring forth these individuals who might be likened in the field of music to the Thomas Jeffersons, or the Da Vincis, or somebody of that nature—the person who has a rather broad understanding of the total field of art—I think we are going to have to go beyond this.

And my statement that I think would apply to all of the presentations thus far in the meeting would be that we are seeking some way to approach this problem of developing new standards, at least new criteria, which would serve to help us move in the direction of a broader, more flexible program.<sup>66</sup>

NASM may have found articulating desired outcomes for the field difficult.

However, this excerpt clearly describes a collective desire among presenters at the 1966 meeting for a more comprehensive music curriculum, and a general feeling that breadth and flexibility nurtures creativity in students and institutions, in turn, raising up the next generation of musical leaders. Robert Trotter expounds upon Dickey's statements with a warning:

I've seen factionalism in my professional and my private life (personal life, that is) carried to such extraordinary extents that it becomes sub-, sub-, sub-factionalism. This happens when you not only have musicologists not talking to applied people, and the latter not talking to the music ed people, but when you get the classroom-teacher advocate not speaking to the elementary-specialist advocate, or the 17<sup>th</sup> Century French musicologist not speaking to the 17<sup>th</sup> Century English

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<sup>66</sup> Ibid.,66.

musicologist.<sup>67</sup>

Trotter then expresses his desire that faculty teach by example, modeling for students the importance of continual learning and growing in order to “teach by exemplification what it is constantly to be inquiring about our art, its place in the life of mankind, and the nature of mankind.”<sup>68</sup>

After a brief discussion regarding trends towards universities serving as cultural centers and patrons of the arts, the discussion takes a spirited turn towards perhaps the most important precursor to music industry studies: the rise of commercial music in America. Robert Trotter asks Robert Shaw if he has “any strong feelings against his concern with a whole batch of energy that we leave in our students by ignoring the popular art of their time.” He continues to explain that his students “love the popular music” which is “unfortunately highly successful commercially.” With some reluctance, he notes that he has begun to accept his own growing affinity for the Beatles, and that this music has a “right” to a place in his heart.<sup>69</sup> Robert Shaw responds:

I can think of a couple of things to say, perhaps by indirection, which might come close to it. It seems to me that one of the significant aspects of the growth in musical life in our time has been the very significant move that popular music has made to folk roots.

There must be a world of difference between what I grew up with in the Fred Waring Glee Club and what Joan Baez does, for instance. And popular music in my time, and I was working with it most consistently, was what I would not have called the people's music. As a matter of fact the people thought so little of it that they needed a new tune every ten weeks to trade small talk above, and to drink against, and to make what some call love by, you know.

So this popular music was not the people's music. And it seems to me that

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<sup>67</sup> Ibid., 66-67.

<sup>68</sup> Ibid., 67.

<sup>69</sup> Ibid., 70-71.

today's popular music is more nearly the people's music. And I would have no objection whatsoever to finding it in a curriculum.<sup>70</sup>

Grant Belgian that closes this portion of the discussion with the following compelling monologue:

I feel that in any growing body, there comes a point which is called crisis, if I understand it properly in biological terms. It can become an aberration, such as a dinosaur, or it can become a living organism.

I have a feeling, presumptuous on my part undoubtedly, that if I have observed it properly, I think we have come to that crisis at this moment. One hears today that the "cultural explosion," and I believe you said, Bob, that the "edifice complex" and the various governmental, foundation, institutional support programs in the arts don't really mean anything. They are perhaps the dying gasps of a certain kind of a civilization that we have all grown up in. And perhaps this is the crisis that we face at this moment.

I think this is confirmed by the fact that we question the validity of music in our society, and the fact that Bob Trotter brings out the popularity of the Beatles. And the fact that we are very much concerned with academic recognition of our work. All of these things, it seems to me at least, point to a re-examination of what an artist does. And I have a sneaking suspicion, if I read my Popular Scientist properly about Mr. Fuller and Marshall McLuhan and people of this type, that we musicians and artists hold a key in whatever is coming.

Because, I have a feeling, that in our way of doing things the way we do in music, we have a view of the totality of man which the car manufacturer does not, which the chemist does not. They are, in effect, becoming obsolete as soon as they are produced. And I think that this was re-enforced most eloquently by Bob Shaw this morning when he said we are working in the musical art for the permanent or the conservative aspects of what we are as man. This might seem very exalted. This might seem very far away from our daily bread and butter items. But I have a feeling if we begin to work along those lines, perhaps the janitors and the presidents of the universities would understand where we fit into the picture.

And maybe, now, we have said too long, "Don't bite the hand that feeds

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<sup>70</sup> Ibid., 71.

you." As Alex Ringer of the University of Illinois said at another occasion, "Maybe the time has come to bite and bite and bite some more until it bleeds."

Because, I think we have something special to offer. It is just our own understanding of what we can do that matters a lot at this point. If we can do this, if NASM could define this, then it has fulfilled one of its really great functions as a society.<sup>71</sup>

The above excerpts encapsulate one of the most stubborn elephants in the practice room: the dangers of clinging to an educational model rooted in nineteenth-century elitism. A discussion beginning with the question "Does popular music deserve a place in music curricula?" concludes with Belgarian's almost apocalyptic message that excluding it will inevitably lead to the demise of the very "organism" that NASM built. It was this imperative, combined with the sheer, relentless force of commercial music, that led to the inevitable development of music industry studies in higher education.

At the 1967 NASM meeting, composer and conductor/ music director Lukas Foss of the Buffalo Philharmonic expounds upon the dangers of elitism in music education in his address "Tradition and Experiment in Music Education."<sup>72</sup> Also noting the growing patronage system between composers, orchestras, and universities (as foundation support is unsustainable in the long-term), he proclaims "Education and research may yet be the ones to bail us out of war and destruction."<sup>73</sup> Resembling Hood's ideals, Foss states:

The best teacher, the only one really worthy of the name, is probably the teacher who learns whenever he teaches, who guides but covers territory new to himself. The other kind, the kind that rehashes known knowledge, who teaches the same course in the same manner year in, year out, could easily be replaced by computers, *will* be replaced by computers. This type of teacher has the counterpart in the conductor who rehearses not that which needs to be unraveled but that

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<sup>71</sup> Ibid., 72-73.

<sup>72</sup> Lukas Foss, "Teacher Training as Part of College Music Study," in *Proceedings of the 43<sup>rd</sup> Annual Meeting*, (Washington, D.C.: National Association of Schools of Music, 1968) 52-56.

<sup>73</sup> Ibid., 52.

which he has practiced rehearsing: *his* repertory of 19<sup>th</sup> century vehicles.<sup>74</sup>

After further illustrations, he argues that both tradition and innovation have their place in modern education:

Tradition is that home which we must love and then forego. If we get stuck in the past it becomes a form of escape, an avoidance of the present, of the future, of discovery. Likewise, if we have never sunk our roots deeply into the past and plunge headlong into the future, we will become anarchists, book-burners, prophets of chaos, and this, too, is a form of escape. What Boulez so aptly called “*la fuite en avant*,” an escape forward.<sup>75</sup>

Foss continues by describing specific intellectual problems bred from elitism: “liking one thing at the expense of another,” a form of “lazy thinking” and closed-mindedness to new ideas and experiences leaving entire countries vulnerable to brainwashing at the hands of their governments.

The uneducated, on the other hand, mistakes his limitations and prejudices for a kind of ‘patriotic’ common sense, like ‘having your heart in the right place.’ Ask him to explain why he does not like something and he will get angry. Angry at what he does not understand, *because* he does not understand. Behind his anger lurks a fear that he is being had; that something is being put over on him (the enemy). In other words, the unknown worries him—makes him insecure and defensive. From defense he will jump to the offense and cast doubt on the sincerity of the artist in question. Instead of coming to grips with the work of art he will challenge the artist’s *motivation*, and from this there is only one step to making himself the custodian of morality. He will hold the artist to his morals and he will point a warning finger. (The men in charge of culture in totalitarian governments are forever warning the artist.)...

What I demand from the teacher of the future is a greater sense of discovery, born out of a deeper love of the past; a greater sense for experiment, born of a deeper understanding of tradition: teacher becomes student, past becomes future, tradition becomes exploration and experiment.<sup>76</sup>

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<sup>74</sup> Ibid., 53.

<sup>75</sup> Ibid., 54.

<sup>76</sup> Ibid., 56.

These statements by Foss take the elitism issue even deeper. Not only does elitism threaten the quality of music education, it threatens a culture's ability and innate desire to learn, pursue truth, and create. Certainly, a threat of this magnitude to humanity at large poses a threat to arts infrastructures as well. It should be noted that, in this address, Foss does not actually discuss commercial music. Rather, his frustrations lie in reluctance of institutions to embrace new, contemporary art music by living composers. However, Foss's discussion is significant in that tensions between new and old occur even within the genre of art-music itself. Even if NASM and the powers responsible for designing educational experiences in music refused to innovate the curriculum by embracing (at least somewhat) commercial music, the problem of elitism still remains within its own genre. It is clear that music education must innovate or die.

Incorporating "the commercial music" into music education did pose caveats. However, it appears that in the end, NASM determined that the potential rewards outweighed the risks. In an effort to weigh the merits and dangers of legitimizing/catering to this musical youth movement, Lloyd Blakely (Southern Illinois University, Edwardsville), Himie Voxman (University of Iowa), and Frank Lidral (University of Vermont) raise thought-provoking remarks around the issue in "Music and the Generation Gap" at the 1969 annual meeting, only three months after Woodstock.<sup>77</sup> Blakey warns of the potential for the profit-driven music industry to corrupt K-12 music education with their guitars and harmonicas. He suggests that youth movements come and go—no need to get swept away with a trend, after all. Besides, it took twenty-five years for the Music Educators National Conference (MENC) to acknowledge jazz as a

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<sup>77</sup> Lloyd Blakely, Himie Voxman, and Frank Lidral, "Music and the Generation Gap" in *Proceedings of the 43<sup>rd</sup> Annual Meeting*, (Washington, D.C.: National Association of Schools of Music, 1970) 163-165.

legitimate art form. “Perhaps it is then that 25 years hence (from 1969) we might desire to incorporate another ‘department’ of rock, soul music, or whatever.”<sup>78</sup> Voxman poses this question: “Is our concern primarily the fear that we are doing such a poor job that students are not attracted to what we have to offer, or do we have a guilt feeling that a transcendental art form has matured without our help and cognizance and now demand its rightful place in the sun?”<sup>79</sup> Voxman then suggests that perhaps students would be more engaged in music making if they were given more opportunities for creative exploration. “Whatever the answer, we must recognize that one of the great appeals of Rock & Roll is the opportunity ‘to do one’s thing’—to be *creative*.”<sup>80</sup> It is Lidral, however, whom strikes at an issue that eventually became the core argument for both music industry studies and arts entrepreneurship education: poor professional outcomes for music graduates entering their field. “One of the basic tasks of schools of music is to prepare students for jobs in the profession. It seems a fair question to ask how well the job is being done. Contrast today’s musical situation with that of fifty years ago!”<sup>81</sup> Lidral notes that when NASM formed, large classical ensembles dominated the job market but by 1969, the landscape had shifted towards theater orchestras, church music, dance bands, the concert stage, symphony orchestras, and opera. (Lidral also notes that dance bands and the music industry were “deplored and ignored” in the college music training of that time.) However, these genres are now surpassed by commercial genres such as country and Western, rock, blues, pop, and ethnic and folk, and TV and radio. Although “serious music,” the industry at large, and music education have remained important, the rise of

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<sup>78</sup> Ibid., 163.

<sup>79</sup> Ibid., 164.

<sup>80</sup> Ibid.

<sup>81</sup> Ibid., 165.

commercial music combined with age of TV and radio drastically altered the job market. “With some notable exceptions, students are still being prepared for the same jobs that existed fifty years ago performing 90% of the same repertory.”<sup>82</sup> As he continues, he expresses concern that the “serious and growing dichotomy between the music people listen to and the serious music today” is negatively impacting concert attendance as well as the financial state of these large classical ensembles, and enrollment in K-12 and college music education programs (he refers to music majors, specifically) are on the decline.

Lidral poses the following:

Four recommendations for coping with these problems follow: (1) the “common practice,” or museum, approach to theory, literature, and performance should be largely replaced by instruction in contemporary modes of expression; (2) many different kinds of music should be investigated during a student’s preparation including non-Western, ethnic, and folk, pop, musical theater, and commercial (including Muzak!); (3) instruction should be offered on instruments in common use such as guitar, accordion, electric organ, etc., and in contemporary styles including country and Western, pop, commercial, etc.; and (4) students should have the opportunity to prepare for the music industry including publishing, manufacturing, managing talent, and running profitable music stores. Music must relate to the needs and philosophy of the society in which it exists to survive as a viable source in that society.<sup>83</sup>

Subsequent NASM proceedings indicate that Lidral’s recommendations were eventually employed in various forms and fashions. However, current music students at schools ranging from conservatories to state universities to small liberal arts schools would assert that the musical landscape of the nineteenth through the mid-twentieth centuries remains central to music education in America. However, opportunities for college music majors to study music outside the Western canon do exist.

Ethnomusicology is a fully developed discipline, and despite one’s dislike of

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<sup>82</sup> Ibid.

<sup>83</sup> Ibid.

contemporary music, he or she is unlikely to successfully avoid studying contemporary music. Music business and music industry studies are well-established tracks for college music majors across the country. Despite a certain degree of separation between traditional music training and the above areas, Lidral's suggestions are at least made available to music students in 2019.

### 3.4 MUSIC INDUSTRY STUDIES AND MUSIC BUSINESS

The 1974 NASM meeting was to music business what the 2000 NASM meeting was to music entrepreneurship. In "Curricula for Music Business Applications," moderated by William F. Lee, four panelists delivered brief presentations regarding career opportunities in the music industry, the need for curricular innovations in support of these opportunities, examples of current efforts, as well as unique challenges in developing programs such as faculty pushback, student skepticism, geography, and navigating relationships between music industry professionals, often simultaneously skeptical to academia and generous in offering expertise and collaborative opportunities.<sup>84</sup>

Lee opens with a brief overview of inter-disciplinary predecessors to music industry studies. He argues that music has always been ripe for interdisciplinary collaborations, citing the emergence of music therapy in the 1940s followed by a wave of new sub-disciplines in the 1960s such as music librarianship and plans for music engineering to emerge in the mid 1970s. In an effort to broaden marketability, this boom in interdisciplinary curricula, including music industry studies, emerged from the

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<sup>84</sup> William F. Lee, Larry R. Linkin and Henry Romersa, "Curricula for Music/ Business Applications," in *Proceedings of the 50<sup>th</sup> Anniversary Meeting*, (Reston, V.A.: National Association of Schools of Music, 1975), 155-166.

shrinking job market for classical musicians.<sup>85</sup>

The first panelist, Larry R. Linkin of the National Association of Music Merchants states that, while music majors are already working in the commercial music sector, their training has left them ill-prepared for the realities of these positions due to lack of business training. He suggests that NASM begin looking at curricular models for music business training, such as the new bachelor's degree in music management offered at the University of Evansville, a combined effort between their music department and School of Business Administration. After noting that the music industry (in 1974, that is) is very "segmented," including positions in manufacturing, retailing, recording, publishing, copyright, arranging, publishing, etc. he chooses to focus on three areas: manufacturing, retail, and musical instrument suppliers. He provides a brief overview of these ecologies, respective job descriptions, and describes the types of students suited to working in each.<sup>86</sup>

Henry Romersa, Director the National Academy of Recording Arts and Sciences Institute (NARAS Institute), provides an overview of this enterprise designed to bring the easily-accessible creativity inherent in commercial music into the college classroom, in addition to industry-related training. By 1974, the NARAS Institute assisted twenty-four U.S. colleges develop courses or complete curricula in music industry studies. He notes that faculty pushback was overcome by student demand; perhaps this is why he opens his presentation with advocacy statements gently targeting the elitism in college music training. Romersa argues that Bach was a commercial artist, defining "commercial music" as "music created for immediate consumption." He explains that even commercial

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<sup>85</sup> Ibid., 155-156

<sup>86</sup> Ibid., 157-160.

music eventually achieves scholarly acceptance, citing Bach—the most revered commercial composer of the Baroque, as his example. He notes a parallel between the ways “all people” consume commercial music in 1974 (beginning with Elvis Presley in 1956) and mass consumption of Bach’s music in the sixteenth century. He lists types of curricula developed, including music merchandising/ business, recording engineering and arranging, legal aspects of the music industry and songwriting, and “experimental programming” which he does not describe. He notes that while electrical engineering schools are reluctant to delve into recording engineering, law schools are eager for collaborations in entertainment law. Romersa describes the NARAS Institute as an enterprise with two primary objectives, curricular development for the field of music education and the development of its own premiere school for recording industry professionals. Romersa concludes with an observation: recording industry schools planted by the NARAS Institute tend to vary widely. The variety between programs is due to the host institution’s unique interests and, more importantly, proximity to commercial centers where industry professionals and entrepreneurs are readily available for curricular guidance.<sup>87</sup>

The second portion of Romersa’s presentation examines the recording industry’s attitudes and relationships with this emerging curriculum in music education. He explains that industry professionals are simultaneously skeptical to and supportive of these educational efforts. Many received their training at the “school of hard knocks,” natural musicians and entrepreneurs having achieved success without formal training. Furthermore, many sought formal training but were rejected by traditional music programs that did not acknowledge commercial music as a legitimate art form or offer

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<sup>87</sup> Ibid., 161-166

opportunities to develop industry skills. Romersa also describes clashes between business-model cultures, as the recording industry operates in the for-profit sphere whereas colleges and universities operate in the non-profit gift sphere. However, many industry professionals recognized the potential for these programs to alleviate the burden of in-house industry training. Encouraged by the high-level of engagement and interest in the recording industry displayed by students and colleges, many industry executives began teaching college courses in addition to establishing scholarship programs.

Romersa closes with a discussion already familiar to NASM: will this emerging field create an oversupply of industry professionals? Romersa states that the commercial music industry is a highly competitive environment, as is the classical music industry. However, there are simply more types of jobs available in the recording industry. While not everyone will possess the fortitude or talent necessary to withstand the demands of the profession, a wider variety of opportunities are available. Additionally, Romersa suggests that the over-saturation in classical music and educational markets is partly due to the operating efficiencies common to non-profit organizations and institutions. The recording industry “is a business” he argues, operating more tightly, naturally eliminating those that cannot overcome its challenges.<sup>88</sup> (This observation foreshadows an important difference between music industry studies and music entrepreneurship education; music industry studies focus almost entirely on for-profit business structures, whereas music/arts entrepreneurship curricula address both for-profit and non-profit enterprise structures.) Similarly to the NASM proceedings discussed in Chapter 2 regarding starting music entrepreneurship programs in colleges, Romersa illustrates various types of students, noting that those interested in the industry itself are much easier to teach than

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<sup>88</sup> Ibid.

those who primarily identify as songwriters, recording artists, etc., reticent to waste valuable practice time in the classroom. Note Romersa’s description of commercial artists in 1974 and Catherine Fitterman’s description of classical musicians as described in the 2000 proceedings (see Chapter 2) bear striking resemblances to one another.

### 3.5 CONCLUSION

Appendices I.E. through I.I. in the 2018 *NASM Handbook*—sixty-two pages—outline robust guidelines and standards for programs, including majors and minors, in music business and music industry studies, as well as music engineering and music technology.<sup>89</sup> Although curricula in this realm is still separate from what one might describe as “traditional” music training, it is a vital part of music education in colleges, universities, and conservatories across the country. NASM conference proceedings from the 1950s through the early 1970s describe the cultural and economic conditions leading to the eventual development of music industry studies and related curricula. Early college music training in the U.S. was essentially European, nineteenth-century music training squeezed into the confines of the four-year bachelor’s degree. As Baby Boomers became of college age, enrollments soared and college music programs struggled to meet these demands. New media technologies drastically changed American musical life, posing additional threats to the ecosystem feeding college music education and receiving music graduates. This ecosystem became increasingly dependent on K-12 music education, as television and radio replaced music making as the after-dinner pastime in American households. Classical music audiences waned, and yet, the expectations placed on classical performers increased as Americans now had access to the greatest classical musicians in the world with the flip of a switch. The 1960s brought Americans

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<sup>89</sup> *NASM Handbook*, 178-191.

commercial music via Elvis Presley followed by the British Invasion. Music students entering college preferred the Beatles to Beethoven, eager to engage musical genres that felt more like their native tongue, a language that became the voice of an entire generation during the Vietnam War. All of these drastic changes in *what* music consumers were consuming and *how* they were consuming it posed challenges for a discipline so firmly rooted in the past. The tension between protecting tradition and embracing change generated much discussion around the problem of “elitism” in music training, intensified by changing demographics in America as well as the university classroom. Not only did this elitism pose a moral dilemma, it hindered creativity and productivity inside the classroom and beyond as graduates entered a professional landscape resembling the previous century more than the current one. The exploration of curricula and establishment of standards and guidelines for music industry studies and related curricula (music technology, engineering, etc.) was the first attempt by NASM to steward college music education through curricular innovation merging the study of music and the “business of music.” However, this curricular effort did not resolve these problems entirely. The subsequent chapters will discuss the emergence of three additional efforts: music leadership, career skills, and music entrepreneurship.

## CHAPTER 4

### PRECURSORS TO THE ADOPTION OF MUSIC ENTREPRENEURSHIP EDUCATION: THE EMERGENCE OF ARTS LEADERSHIP AND CAREER DEVELOPMENT

As discussed in the previous chapter, music industry studies/ music business was NASM's first attempt to steward collegiate music education through robust curricular innovations. The intensity of economic, technological, and socio-political development and change in twentieth-century America posed unique threats to the music education and music industry ecosystem—ecosystems both feeding into and dependent upon NASM institutions and musical life in America. Running parallel to the rise of commercial music, NASM embraced music industry studies in an effort to broaden music graduates' skills, knowledge, and marketability in the modern music industry while improving student engagement. However, music industry studies did not resolve these problems entirely. If the intention was to build a bridge to employment between the music schools and the music industry, in reality, music industry studies became an island off the coast. Music majors heavily interested in commercial music and traditional (read "classical") music majors with a strong interest in business and the industry as a whole occasionally hopped on the boat to a major or minor in music business, recording engineering, etc. However, the majority of music majors at NASM schools were music education or performance majors, grounded in the classical tradition. These students saw themselves as middle-school band directors and orchestral musicians, not music producers and rock

stars. Music industry studies posed additional caveats, as well. For one, it was very geographically dependent, relying heavily on bustling commercial music economies for faculty, mentors, and capstone experiences. However, the most significant problem was that music industry studies did not (and still does not) address non-profit music ecologies. With some notable exceptions such as private teaching and the occasional wedding gig, a majority of the time, classical musicians inhabit non-profit ecosystems in orchestras, churches, and the public schools. What is the point of studying traditional, for-profit business in the classroom and non-profit, Beethoven in the practice room? Thus, new bridges to employment (and sustainability) were built: arts leadership and career skills. As discussed in Chapter 2, both appear in the *NASM Handbook* under “Preparation for the Professions” and, at times, appear somewhat synonymous to “entrepreneurship.”

**Career Development.** Many of those who earn graduate degrees in music will be engaged for several decades in a variety of music and music-related professions. Students should be encouraged to acquire the career development and entrepreneurial techniques, become aware of the attributes and characteristics associated with leadership, and develop connections and records of achievement necessary to (1) advance themselves consistent with expectations and practices in their area of specialization, and (2) fulfill their own career objectives.<sup>90</sup>

#### 4.1 ARTS LEADERSHIP

Arts leadership is one of the early forerunners of arts entrepreneurship education and is still one of the standards included under “Preparation for the Professions in the *NASM Handbook*, alongside “career development,” “entrepreneurial techniques” as discussed in Chapter 2. The *NASM* proceedings contain little discussion regarding arts leadership curricula and programs, specifically. However, it is possible to pull out a few

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<sup>90</sup> National Association of Schools of Music, “Handbook, 2018-2019,” National Association of Schools of Music, <https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2019/01/M-2018-19-Handbook-1-7-2019.pdf> (accessed July 22, 2019), 125.

important, recurring themes from the proceedings regarding leadership in the arts that inform arts leadership programs today, such as the Institute for Music Leadership at Eastman discussed in Chapter 2.

As also seen before the emergence of specific music/ arts entrepreneurship programs within NASM, conversations around arts leadership commenced through self-examination of the organization's own leadership practices and trajectories. As stewards of American music education and musical life, effective leadership is essential. In the President's Report delivered at the 1971 NASM meeting, Carl Neumeyer discusses a concerning trend: growing internal and external disillusionment with the American university. Referencing the final chapter of Lewis Mayhew's *25 Years*, (published in 1972 as an article titled "American Higher Education Now and in the Future,") Neumeyer discusses the reactive nature of innovative programming as universities scrambled to sustain themselves in a time of political, social, and economic instability. The 1950s and 1960s were marked by a period of exuberant growth and development for the American university, but a generation jaded by the turmoil of the 1970s was reticent to entrust institutions of higher learning with its future.<sup>91</sup> Neumeyer summarizes:

To be sure, the future of American Higher Education is emerging in a climate of disillusionment and criticism both from outside and from inside the academy. Although some of the disenchantment we are experiencing is likely to be ephemeral and some of the criticism is superficial we cannot overlook the real possibility that all of it is already having and will continue to have effect as colleges and universities change or do not change in response. In addition, the shadows are deepened by present world strife, by economic unrest, by distrust, by destruction of natural resources, and by evidence of changing criteria of morality in public and private life.<sup>92</sup>

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<sup>91</sup> Carl Neumeyer, "President's Report" in No. 60 of *Proceedings of the 47th<sup>th</sup> Annual Meeting*, (Reston, V.A.: National Association of Schools of Music, 1972), 26-32.

<sup>92</sup> *Ibid.*, 30.

After a discussion regarding the ineffectiveness of college admissions criteria and college grades as a predictor of alumni performance, Neumeyer continues:

It has also been shown that colleges often fail in measuring up to expectation because neither the curriculum nor style of teaching had much effect on the lives of students. Follow-up of graduates reveals that they feel about their colleges as people felt about Willie Loman, "liking them but not very much."

This disillusionment brought with it decreases in enrollment and in turn, decreases in revenue and financial support. In response, some colleges and universities sought opportunities to innovate. Neumeyer states, "In general, it seems that the future of higher education is being fashioned from current responses and the conditions that produced the responses." Of particular importance to this document, Neumeyer notes the "flurry" of new academic programs to emerge during this period:

One response, particularly among private institutions, is the search for innovations through which expensive private education can be competitive with public institutions. There is a flurry to establish new programs. There is a busyness about the so-called non-traditional studies.<sup>93</sup>

Institutions—public and private—are enterprises, and enterprises need revenue in order to continue to generate the value that drives its revenue. Thus, it is arguable that innovations in curricula, however "reactive" they may be, arise from stewarding college music education through changing times.

Although many of these trends seem very firmly established there are numerous matters concerning which the future seems quite uncertain. In such a list is the role that the arts and humanities shall play in campus life. Many believe that the campus must continue to be the chief impresario for arts, especially the experimental arts—the avant garde. There are those who are convinced that man's salvation depends upon the arts becoming central since it is through the arts that man may most effectively and naturally express his humanity. Others believe that

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<sup>93</sup> Ibid., 31.

the arts and humanities represent the best way to deal with the problems of leisure time, a most perplexing problem facing modern man in an advanced technology. There are those who feel that there is a real cultural revolution in our country and that the arts each year are becoming increasingly essential. But we are faced with some contrary evidence. College students do not attend artistic events in large numbers.

College course work in the arts still sometimes tends to be historical or critical rather than an aesthetic experience. Some young people capable of excellence in the arts are not encouraged to attend our institutions and in fact may be penalized for their artistic interests by being subjected to entrance tests that take no cognizance of accomplishment or sensitivity in the arts. Which of these counter tendencies will succeed may now be purely speculation. We at least know what can and should happen. That some resolution will come is sure.

Perhaps one imponderable is really the most crucial of all: How central in the life of the nation will higher education itself be in the future? James Perkins expressed the dream of the 1960's with a suggestion that the American University had become the pivotal institution. Lewis Mayhew believes that "certainly it has become central in the production of workers and in the conduct of much research." However, he says that "in the light of political power, social criticism, formation of national values, in the setting of standards of taste, or even effecting seriously the lives of graduates, this desired centrality seems remote. Only as higher education repairs its damaged credibility is it likely to become the true cathedral of a secular and sensate society."

Our challenge as we represent the leadership in the arts is to make sure that, as institutional responses to current criticism are formulated, that the arts make their rightful contribution to shaping the future of higher education.<sup>94</sup>

What is the role of the university in campus life? Does the university exist merely as a patron of experimental art, or should it play a more leisurely role in the musical life of the community? What kind of experience do we want to create for college students; are we engaging history or engaging an aesthetic experience? What does music "do?" Is it means to "pass time," to "revolution," to "salvation?" Is art the cathedral of secular society, and

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<sup>94</sup> Ibid., 31-32

if so, is the university the pulpit? These are weighty questions, indeed.

Neumeyer's questions come in shades of both humility and elitism—humility in the introspection and sense of responsibility expressed, elitism in the implication that the university may exist to protect and evangelize art (read: Great Art) for the sake of the Salvation of Man. Many of the proceedings to follow take this elitist turn toward a theory at the root of arts leadership often described in the proceedings as *cultural leadership*. Thus, arts leadership became the classical music counterpart to commercial music's music industry studies.

The economic recession of the 1970s created new financial constraints for NASM institutions, forcing institutions to grapple with the question, "What is important in college music training?" Many music units, especially those housed in smaller colleges, sought innovative solutions at the intersection of NASM standards and available resources. The tension between "old and new" discussed in Chapter 3 intensified as music units were forced to make hard decisions; the uni-conservatory model was simply not sustainable under these new conditions. Proceedings from 1971 document the variety of approaches taken by college music deans to adapt to these changing conditions.

A large portion of the conference was devoted to a series of three presentations titled "Making Music in Higher Education More Relevant." Some institutions sought new sources of revenue by creating new educational consumption models for markets beyond the traditional college student. In "Making Music in Higher Education More Relevant in Community Relationships," Joseph Blankenship at the University of Missouri-Kansas City discusses opportunities for community engagement and musical leadership through the formation of community ensembles and non-credit courses, including Pre-K music

education.<sup>95</sup> In the second presentation in the series, Charles Spohn (Wichita State University) addresses the cyclical and self-referential nature of music training, warranting a re-examination of current objectives for music education training.<sup>96</sup> Young, talented musicians are informally “selected” to become future music teachers. Those music teachers base desired learning outcomes, which are somewhat vague to begin with, on themselves. This is typically not the way desired learning outcomes are established in other disciplines’ teacher training, as most disciplines do not require matriculating education majors to have prior experience in their disciplines. Over decades, this cycle leads to an establishment of desired learning outcomes that are inward looking rather than outward looking and considerate of the ways human beings currently interact with music in the present. In other words, college music education training is vulnerable to becoming a “bubble,” out-of-touch with the realities of the larger music ecosystem. Abram continues along this path, arguing that highly specialized individuals tend to alienate their constituencies. “It seems to be that the professional and/ or specialist is to provide leadership without excluding his constituency. If this is not accomplished, relevancy is denied for present students as well as those students of the future.”<sup>97</sup> Spohn continues:

I submit the problem of relevancy is not the issue. I suggest an alternative as a means to provide a perpetual thrust. Criteria must be established which include all of the qualifications, both human and professional, needed to be effective as a teacher of music. The list of criteria must take into consideration motivational reasons for students to enter the field. The curriculum must provide for the broad spectrum of needs. In addition, we must state all music objectives to be achieved in music education. These objectives must be stated as follows: (1) The objectives

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<sup>95</sup> Joseph Blankenship, “Making Music in Higher Education More Relevant,” in *Proceedings of the 47th<sup>th</sup> Annual Meeting*, (Reston, V.A.: National Association of Schools of Music, 1972), 47-49.

<sup>96</sup> Charles Spohn, “Making Music in Higher Education More Relevant,” in *Proceedings of the 47th<sup>th</sup> Annual Meeting*, (Reston, V.A.: National Association of Schools of Music, 1972), 50-52

<sup>97</sup> *Ibid.*, 50.

must be specific and not stated in general terms. (2) The objectives must be stated on a continuum from kindergarten through adult education. (3) the objectives must be met with updated professionally oriented instructional methodology. (4) A constant program of evaluation must be applied in order to change and lead society. (5) The objectives must be oriented toward all music and all cultures.

Much rhetoric suggests that there is a considerable cultural lag. The present effort seems to perpetuate the lag. The cultural education of society is at state. We have lost a generation of musical growth. I believe that loss is relevant.<sup>98</sup>

The third presentation of this series (Dale Joregenson, Northeast Missouri State College) highlights a persistent problem in college music units: lack of student engagement still colloquially referred to as “music appreciation” courses.<sup>99</sup> Although the contemporary adoption of course titles such as “Experiencing Music” or “Introduction to Musical Experience” in lieu of “Music Appreciation” reveals an awareness that music appreciation as a concept is elitist and thus alienating, music units remain torn between meeting the needs of both music majors and the general student. Joregenson describes music units as “quasi-conservatories,” preoccupied with the training of “elite” music majors. However, due to the one-on-one nature of applied instruction, professional music training is very expensive for universities. As music units face new financial constraints, “music appreciation” courses are essential sources of revenue. Joregenson begins to unpack the alienating nature of general music courses:

One dimension of the problem which should be mentioned is the contemporary resistance of college students to anything which seems to suggest conservation of culture, and particularly what they consider "classical" music. One extreme aspect of this resistance includes the strongly-held conviction that the only way for youth to rid itself of the corrupt and impotent concepts which have resulted in the terrible world they inherit is to break cleanly with western

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<sup>98</sup> Ibid., 51-52.

<sup>99</sup> Dale Joregenson, “Making Music in Higher Education More Relevant for the General College Student,” in *Proceedings of the 47th Annual Meeting*, (Reston, V.A.: National Association of Schools of Music, 1972), 53-57.

history and start over with a clean slate. Lesser aspects of the resistance include the simple facts of non-exposure to concert music and the exciting impact it can have on people. For many of them the rigor with which concert music needs “cultivation” makes it an elitist art (somewhat in Tolstoy fashion) dehumanizing for masses of young people who desire something more instantly accessible. The disinterest on the part of college teachers in trying to communicate with the non-music major sector of the student body proves for the recalcitrant student what he already knows . . . concert music is not really a humanistic pursuit like folk music and electronic music of the youth culture itself. The generation gap fortifies the experiential and cultural gaps and the polarization of students against museum music is in many cases insured.

In spite of the attitudes of students, of professors of music, and of the general lethargy which has engulfed music in general education, there are some places where exciting things are happening.<sup>100</sup>

The remainder of Joregenson’s presentation discusses numerous “innovations” to general music education taking place at Northeast Missouri State College, including incorporating live performances, increasing academic rigor, incorporating graduate students for weekly listening and discussion sessions, interdisciplinary collaborations with theater and visual arts (disciplines bearing the “elitist” label to a lesser degree than classical music), and outreach projects bringing arts activities to students outside the classroom into dorms and cafeterias. Joregenson closes noting that these students are the future patrons of the arts in America. Instilling a love of classical music and fine art through general music courses not only serves the university in the short-term, it develops classical music audiences and advocates in the future.<sup>101</sup>

In each of these presentations, one notices a recurring theme: engaging communities, be they student communities or communities beyond the walls of the institution. Clearly, these conference proceedings reflect an awareness that under the

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<sup>100</sup> Ibid., 55-56.

<sup>101</sup> Ibid., 57.

societal changes of the 1970s, classical music has become branded as “stuffy,” or even worse, associated with the systems responsible for the unstable mess college graduates inherit to clean up. As a result, classical music audiences have become alienated and disillusioned with Great Western Art, much in the same way society had become disillusioned with institutions of higher learning. “Rebranding” classical music in order to engage audience communities and develop audiences has become central to arts leadership programming.

These themes permeate almost every presentation included in the 1971 proceedings. However, one more presentation is important to include in a discussion addressing NASM’s modeling of leadership given by Frances Bartlett Kinne (Jacksonville University), titled “The Role of the Accredited Music School, Division or Department in Providing Music Leadership in the Community.”<sup>102</sup> This presentation stands out, as it describes a college music unit’s efforts to lead as a steward of the music ecosystem surrounding it. Going far beyond “audience engagement,” Kinne discusses opportunities for college music faculty, students, and administration to “step in” where arts infrastructures are sparse. A music deans and faculty may serve on a board of an already-established arts organization:

Where little or no community leadership is present, the university may necessarily provide an interim means of meeting the demands of a local situation; however, as arts graduates settle in the community, efforts should be made to promote professionals as the catalysts to motivate the business segment of society.<sup>103</sup>

The awareness that today’s arts graduates become tomorrow’s arts administrators is

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<sup>102</sup> Frances Bartlett Kinne, “The Role of the Accredited Music School, Division, or Department in Providing Music Leadership in the Community,” in *Proceedings of the 47<sup>th</sup> Annual Meeting*, (Reston, VA: National Association of Schools of Music), 87-90.

<sup>103</sup> *Ibid.*, 88.

particularly striking. The most memorable excerpt from this presentation is Kinne's description of a situation where the music department nearly single-handedly saved the Jacksonville Symphony during the economic crisis. Deeply in debt and unable to operate the season, Jacksonville University provided an interim conductor and half the musicians, assisted in the selection of a permanent conductor, programming, and fundraising as the business professionals and other community members reorganized to rebuild the orchestra. Although this is an extreme example of community leadership, it illustrates the potentially powerful role university arts units play in stewarding the surrounding arts infrastructures—the infrastructures that simultaneously provide the university with sources of revenue and receive arts graduates back into itself.

#### 4.2 CAREER DEVELOPMENT

As described in Chapter 2, career development initiatives primarily focus on two areas, the acquisition of career skills such as resume and bio writing, researching job vacancies, audition skills, freelancing, etc. and health and wellness issues specific to musicians, such as performance anxiety, preventing performance injuries, and maintaining mental health under the pressures of a highly competitive job market. Early conversations within NASM (mid 1980s) at the root of career development revolved around student retention, especially retention of minority students, and enrollment decreases. As the conversation evolved, more emphasis was placed on nurturing the whole student in an increasingly stressful School of Music culture contributing to both student and faculty burnout, as well as improving professional outcomes for music graduates.

It appears that career development conversations also began in an effort to care for

the needs of faculty, as mental health and burnout are prevalent topics in the 1985 NASM proceedings. Three workshops addressed faculty renewal: “Academic Jailbirds: The Need for Faculty Renewal” by Charles Boyer, “The Music Executive as Catalyst for Faculty Renewal” by Robert L. Cowden, and a bibliography of resources compiled by both presenters. Citing a number of internal and external conditions, Boyer addresses the tendency for faculty to gradually become disengaged and resistant to learning and growing over the course of their careers. Internal factors include aging, routine (teaching the same courses year after year), fear of failure, and “publish or perish” culture; external factors include changing attitudes of students related to grade inflation, lack of faculty mobility, low pay, increased mandatory retirement age, inflation, unemployment, underprepared students, and apathetic peers, and increased accountability measures. Boyer notes that although faculty development programs currently exist, they are often viewed with skepticism as many faculty suspect they exist merely as smoke screens before faculty retrenchment. Boyer suggests that music faculty develop their own informal career development initiatives, including student-faculty colloquia, or taking on new projects such as the development of new courses or advising new student groups. He closes with a reminder that students emulate faculty behavior.<sup>104</sup> Cowden opens citing similar contributing factors as Boyer, adding that new faculty are often “learning on the job” having received little teacher training in graduate school, whereas more experienced faculty are subject to burnout. Therefore, career development efforts (called “faculty renewal programs” by both authors) should focus on these two faculty audiences. The majority of the presentation lists current efforts: sabbatical leaves, assignment rotations,

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<sup>104</sup> Charles Boyer, “Academic Jailbirds: The Need for Faculty Renewal,” in *Proceedings, the 61<sup>st</sup> Annual Meeting*, (Reston, VA: National Association of Schools of Music), 5-12.

off-campus appearances, revolving load credits, research projects, campus visitors, conference attendance, on-campus workshops, and teacher exchanges. He also closes with the warning that, “students are in undergraduate school only once. It goes without saying that they need to be stimulated, stretched, challenged, and inspired, and it won’t happen if our faculties stay put or slide backwards intellectually and musically.” Again, a link is made between the needs of faculty and needs of students.<sup>105</sup>

Although the above presentations address the needs of faculty, “Psychological Approaches to the Management of Tension in Performance” also presented at the 1985 NASM meeting by Paul M. Lehrer (University of Medicine and Dentistry of New Jersey Rutgers Medical School) addresses specific needs of music students. An M.D. with a music background through his spouse and parents, Lehrer discusses the psychological, physiological, and physical stresses experienced by professional and emerging professional musicians from a medical practitioner’s perspective, offering suggestions for mitigating unhelpful tension and distress through curricular innovation. Lehrer states that although “body therapists,” psychologists, and physicians specializing in the treatment of musicians do exist, their treatments are often of dubious quality, and many professionals do not seek their help until it is too late to recover their careers. Thus, it is imperative that students receive training in performance injury prevention and mental-health management through college curricula. After a thorough description of how tension works both to the advantage and detriment of performance, as well as a study involving thirty-seven performing musicians and music students, the author describes initiatives taking place at several U.S. institutions addressing performance anxiety, typically taking

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<sup>105</sup> Robert L. Cowden, “The Music Executive as Catalyst for Faculty Renewal,” in *Proceedings, the 61<sup>st</sup> Annual Meeting*, (Reston, VA: National Association of Schools of Music), 13-18.

the form of guest speakers and workshops.<sup>106</sup>

The 1986 NASM conference proceedings contain several presentations addressing retention rates and changing demographics, and two of these articles suggest measures resembling career development initiatives designed to meet the needs of the “whole” student. In “Factors that Promote the Retention of Music Students,” Carl. G. Harris, Jr. (Norfolk State University) suggests student fear of unemployment is a major factor driving high attrition rates in music programs, citing the need for “career oriented activities:”

We are losing music students at an alarming rater to other college and university majors because of student fears of a bleak future in music. They are concerned about their future financial security and how they will support themselves. Regular career oriented activities which point out career opportunities and options in music can be extremely effective in recruiting and retaining music students.<sup>107</sup>

James Woodward (Stetson University) also points to the same solution in “Broadening:”

There are a multitude of possibilities for broadening the curriculum and thus the student’s horizons. The career orientation of today’s students necessitates the inclusion of music career exploration in the broadest scope possible in the education of all students. Observation sessions in man of the career areas are essential. Information on arts funding in the U.S. today with instruction on grant writing, audition procedures, job applications, communication skills, current events and current technological applications to music would offer new insights to our students. This kind of information can be included in a students’ program without adding to the number of credits. It could be included in a variety of existing courses or could be dispersed as we do at Stetson during weekly school meetings attended by all students. The problem is often not one of time, but again,

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<sup>106</sup> Paul M. Lehrer, “Psychological Approaches to the Management of Tension in Performance,” in *Proceedings, the 61<sup>st</sup> Annual Meeting*, (Reston, VA: National Association of Schools of Music), 91-108.

<sup>107</sup> Carl. G. Harris, Jr., “Factors that Promote the Retention of Music Students,” in *Proceedings, the 62<sup>st</sup> Annual Meeting*, (Reston, VA: National Association of Schools of Music, 1987) 89.

one of locating faculty who are comfortable dealing with these types of issues.<sup>108</sup>

The 1991 NASM conference dedicated a portion of the program to case studies examining outcomes of music education at the K-12, community education, and private instruction levels. One particularly poignant and disturbing case study presented by Barbara Lister-Sink (Salem College) titled “Introduction and Case Study: Sarah—a Grass-Roots American Musical Profile,” describes the rise and fall of a college piano major.<sup>109</sup> However, Lister-Sink explains that this is not the profile of one student, rather, “...a composite of my experience teaching pianists for two decades—privately, in several liberal arts institutions, a major conservatory in America, and in Europe and now a professional music school in grass-roots America.” In her profile, Lister-Sink details “Sarah’s” journey with music beginning with her mother, her first private lessons, her advancement to a more competitive studio, competition victories, matriculation into a prestigious conservatory, culminating in the “erosion of her dreams” before transferring to a small liberal arts college near her hometown to study business. After getting married to “Jack” and becoming a mother to “Evan,” it is only after she enrolls her son into a Kindermusik program that she rediscovers her love for the piano. As Sarah progressed, the culture surrounding her training became increasingly cold and elitist. Examples include teachers discouraging her from playing her own compositions (a form of “disrespect,” to the piano), frosty relationships with peers, performance injury, and increasingly debilitating performance anxiety and self-doubt. Most notably to a discussion regarding career development, the author states:

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<sup>108</sup> James Woodward, “Broadening,” in *Proceedings, the 62<sup>st</sup> Annual Meeting*, (Reston: National Association of Schools of Music, 1987) 100-101

<sup>109</sup> Barbara Lister-Sink, “Introduction and Case Study: Sarah— a Grass-Roots American Musical Profile,” in *Proceedings, The 67<sup>th</sup> Annual Meeting*, (Reston: National Association of Schools of Music, 1992) 24-31.

Sarah no longer wanted to walk out on stage—she began to have too many memory slips. She liked some student teaching of children she had done to earn spending money. But since she felt she was not good enough in performance, she did not see how she dared to try to teach and perform in a college job some day. Alongside performing careers, that seemed to be the only option discussed among her peers. Her teachers continued to support her, but Sarah’s dedication and dreams had eroded.<sup>110</sup>

The author closes her case study thusly:

It was almost disturbing how easily Sarah’s life flowed out of my pen. I did not have to stop and think about the next step. The pattern was so familiar to me. A student I taught in the early ‘80s with a very similar profile ended her acquaintance with music in mid-stream at age 18 taking 52 Excedrin. She lived to leave school, return home, get married, and disappear quietly into the fabric of a less stressful middle American life. I often wonder what she is doing and whether she and music were ever reunited. She, like Sarah, felt she had not choice but to exit the world she had so loved. Hers was an extreme reaction to disjunct, confusing values. Its poignancy left an indelible mark on my memory.<sup>111</sup>

These presentations from the 1986 NASM conference—particularly the second—are very significant in that they identify links between the elitist, isolating, and outdated nature of college music training to poor professional outcomes for graduates to mental and physical health crises rampant in college music departments. Each pre-cursor to music entrepreneurship education—music industry studies, arts leadership, and career development—as well as music entrepreneurship education itself, wrestle with reality that college music training is still so firmly anchored in the nineteenth century.

In “Artistic, Intellectual, and Personal Development” presented by Larry Alan Smith (The Hartt School) at the 1993 NASM meeting, addressing poor professional

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<sup>110</sup> Ibid., 27.

<sup>111</sup> Ibid., 28.

outcomes and caring for the whole student becomes a moral imperative.<sup>112</sup>

The stereotype would indicate that a music student has his or her act together. We can work them as much as possible. They know no limits. Eighteen hours a day—no problem. Dish it out—they can take it.

And it's true—many can take it. They have to if they want to have a shot at making a career.

Regardless, I believe we have an obligation to deal with our students as individuals.

We must look at the whole person—their talents, their strengths, their problems and their emotional vulnerabilities.

The question is—are we dealing with them in this holistic way?

Smith explains that although most institutions have established student affairs units for this purpose, music units should take a more proactive role in caring for students' non-musical needs. Music deans have a responsibility to train faculty to be better listeners, be open to change, and to model these behaviors for faculty, as well. Specifically, deans must change “those who feel that teaching is some lofty calling disconnected from students and grounded in outdated traditions.”<sup>113</sup> To address poor professional outcomes, Smith states:

At the moment, I take a very grim view of higher education. There are too many of us to begin with. Too many of our programs are the same. We are busy preparing thousands of people who will do little or nothing with their music. Of course, we always cover ourselves by saying that we must create audiences. The bad news is that one can create audiences in a variety of ways which don't involve being a music major and paying a tuition bill of fifteen to twenty thousand dollars a year.<sup>114</sup>

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<sup>112</sup> Larry Alan Smith, “Artistic, Intellectual, and Personal Development” in *Proceedings, the 69<sup>th</sup> Annual Meeting*, (Reston: National Association of Schools of Music, 1994) 11-15.

<sup>113</sup> *Ibid.*, 12.

<sup>114</sup> *Ibid.*

After addressing contributing factors including disengaged tenured faculty, overworked faculty, and pressures to over-recruit during difficult economic conditions, Smith describes solutions resembling a blend of contemporary career development and arts leadership initiatives:<sup>115</sup>

In order to deal with a student's artistic and career development, there must be a greater emphasis on relevant skills—particularly those which give the student ways of earning a living. Pedagogical training would be a good place to start. Most of our graduates will teach private students. Most of our private teachers are teaching without any training. Given the steady growth of the community music school movement and the reductions in public school music programs, it seems rather important for our students to attain some concrete pedagogical skills.

Another area for consideration is finding a way to teach the 96% of the population which doesn't have a clue that we exist or that what we love is of value. Connected to this is preparing our students to live and work in a world which is becoming extraordinarily diverse. To me, this doesn't necessarily mean playing diverse musics. Instead, it means knowing how to make what we love to play, sing or write somehow connect with people who are different from ourselves. This is a challenging issue to tackle.

It also wouldn't hurt to provide an on-going assortment of seminars on topics like dealing with performance injuries, knowing the business side of music, coping with stress and anxiety and seeing the wide range of music career options explored. Involving members of the faculty and staff in these discussions would do wonders as one works to change the paradigm of what it means to train young musicians.

Finally, what is the prognosis for change in our profession?....

In a strange way, the music profession may be a place of hope. Using technology and communication, I believe it will be possible to expand the audience for all types of music. In large part, it will depend on the desire of the artist to communicate to a broader public in person and through aural and visual media. Let's not forget that the recording industry alone is a 25-billion-dollar-a-year industry....

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<sup>115</sup> Ibid., 13-15.

If we really care about our students' social, intellectual and artistic development, we will, as music executives, accept the personal risks associated with working for institutional change. If we really care about our students' social, intellectual and artistic development, we will constantly examine what we are doing, how we are doing it and what impact it has on our students. If we really care about our students' social, intellectual and artistic development, we will focus on our students and not on the preservation of an industry which, more often than not, is out of touch with the world in which it exists.

#### 4.3 CONCLUSION

Arts leadership and career development, though different but closely related, both sought to improve student outcomes both during and after graduation. These poor outcomes directly result from a number of converging factors: 1) Increased stresses on music units to attain revenue during declining enrollments, changing demographics, and changing attitudes towards university education and classical music, often branded as “elitist” and thus, inaccessible to surrounding audience communities, 2) increasing attrition rates due to student fears and anxieties regarding job security (and artistic security) after graduation and 3) a century’s old, outdated model of classical music training isolated from the realities of the present musical ecosystems both providing and receiving music graduates and driving revenue for music units. Arts leadership and career development continued the conversation that music industry studies began, attempting to address the same problems for the classical music and thus, non-profit side of college music training.

## CHAPTER 5

### THE EMERGENCE OF MUSIC ENTREPRENEURSHIP EDUCATION

This chapter will examine the usage of the root word “entrepreneur” and its variations (denoted “entrepreneur-” in this document) in NASM conference proceedings between its first appearance in 1966 and 2017. As noted in Chapter 2, entrepreneurship lacks a concrete definition and is somewhat illusive and ambiguously defined within NASM proceedings and the current *NASM Handbook*. However, in tracing its explicit usage over time, one may begin to construct a narrative illustrating the exploration, conflicting attitudes towards, acceptance, and eventual embracing of music entrepreneurship education by NASM as a part of contemporary college music training in the U.S.

#### 5.1 PRIOR TO 1995: THE FOR-PROFIT MUSIC INDUSTRY AND TECHNOLOGY

The root word “entrepreneur-” is used only used three times between 1966 and 1975—once in a paper presented by Grant Belgarian (Director of the Contemporary Music Project) at the 1966 conference titled, “Music Education and University.”

Of course the day may come when all human experiences and responses, not just musical ones, may be classified and reduced to bio- chemical formulas which, packaged and labeled under benevolent and errorless supervision, can be obtained casually at the equivalent of our corner drugstore and consumed in controlled environments most conducive to recurrence of minutely graded levels of sensual and intellectual delights. This may be the Utopia promised us: a vast populace of happy culture addicts, well-supplied with leisure time and space, catered to by chemists and grocers—the artistic directors of the future; much more efficient than the combined artistry and insight of today's entrepreneurs, apologists and

artists-and repertory men of recording companies. The eventuality is not as remote as one might think; all we have to do is consider contented cows and office workers spurred and rewarded by music deemed suitable by industrial psychologists, sound engineers, and packagers of music. To hear or not to hear is not much of a question, or choice; such decisions will soon be, if not already are, beyond our control.<sup>116</sup>

To paraphrase, Belgarian continues by asking, “If music is reduced to a commodity, what is the purpose of music education?” Belgarian believes the value in music education lies in the process of studying it and the qualities it instills in the student. Although this tiny mention of entrepreneurship may seem insignificant at first glance, it is actually replete with both the positive and negative connotations of entrepreneurship reflected in NASM conference proceedings over the course of the next several decades. According to Belgarian, there is a distinction to be made between the valuable “artistry and insight” of “entrepreneurs” and the marketplace, where art is becoming a commodity. Thus, “entrepreneurship” is not simply synonymous with “business,” rather, it is a *way* of doing business or a *type* of business behavior or perhaps a *set* of business behaviors requiring more skill and forethought, in turn, generating more intangible value. One may also infer from this passage that although Belgarian has reservations about the commercialization of music, he has great respect for the recording industry. At the 1974 NASM conference, Henry Romersa also uses the word “entrepreneur” synonymously with recording industry innovators and professionals in “Curricula and Vocational Opportunities in the Recording Industry” (discussed in Chapter 3). However, Romersa only uses the word once in a neutral context.<sup>117</sup> Despite two other authors covering the same topic that year, Romersa is still the only person to use the word. Thus, it appears that by 1974 recording industry

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<sup>116</sup> Belgarian, 52-53.

<sup>117</sup> Romersa, 163.

professionals were occasionally referred to as “entrepreneurs” by those who held a positive view of the recording industry, albeit not consistently.

In the 1990s, entrepreneurship is often mentioned in the context of technological innovations occurring within the music industry. Used twice by Michael Fink (University of Texas at San Antonio) at the 1990 NASM meeting, “Music Careers in the 1990s: The Music Business<sup>118</sup>” Fink provides profiles of various careers open to graduates with music business degrees. In a brief discussion regarding music management, Fink states, “This field is probably the most entrepreneurial in the business of music, holding great promise as well as great risks.”<sup>119</sup> Without reading too much into his statement, it appears that his view of entrepreneurship is fairly positive, though it does involve a certain measure of risk. The second occurrence regards venture opportunities incorporating music publishing technology. Fink explains that although anyone can print music using *Finale* or similar programs, many do not know how to market this music: “That is why someone with this equipment might wish to consider becoming a contractor to established print publishers, replacing traditional musical typists or engravers. There are considerable entrepreneurial possibilities in this field.”<sup>120</sup> Again, the context is positive, synonymous with self-employment opportunities in the music industry. “In Changes in Computer Technology in Music Education: Looking Back Twenty Years” printed at the 1992 conference, David Swanzy uses “entrepreneurial spirit” to describe the motivations behind the 1970s engineers’ tinkering with the possibilities of computer generated music

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<sup>118</sup> Michael Fink, “Music Careers in the 1990s: The Music Business,” in *Proceedings, the 66<sup>th</sup> Annual Meeting*, (Reston: National Association of Schools of Music, 1991) 178-180.

<sup>119</sup> *Ibid.*, 178.

<sup>120</sup> *Ibid.*, 179.

and notation.<sup>121</sup> In this excerpt, “entrepreneurship” carries a feeling of “innovation.”

Although these authors range in position from non-profit program directors, to university faculty, to industry professionals, each uses “entrepreneur-” in the context of the for-profit music industry/ music industry studies. Although these examples are fairly cut-and-dry, to these authors, entrepreneurship might have the following synonyms: enterprise, innovation, opportunity and self-employment. In sum, entrepreneurs are insightful, artistic risk-takers, adept at identifying opportunities. At the very least, entrepreneurship is simply what music industry professionals do. Entrepreneurs may or may not be profit-driven—even if the business model itself is technically a for-profit business rather than a non-profit organization—as profit generation and aesthetic value are not mutually exclusive. In other words, making money does not automatically cheapen art to a commodity good. On the whole, entrepreneurship is a good thing for artists, industry professionals, consumers, and even for art itself.

## 5.2 PRIOR TO 1995: ART MUSIC AND NON-PROFIT FINE ARTS

Beyond the context of the for-profit music industry, non-profit fine arts organizations and universities exhibit mixed feelings towards entrepreneurship within the context of traditional college music training and arts administration. Those squarely anchored in the classical or “art music” traditions (at least those referencing entrepreneurship in some capacity) exhibit a more complex relationship with the concept of entrepreneurship than their for-profit, music industry counterparts.

At the 1975 NASM conference—the same year NASM officially began laying the groundwork for Music Industry studies—Robert E. Bayes (University of Illinois) spoke

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<sup>121</sup> Robert E. Bayes, “Things Never Were as Good as they Used to Be,” in *Proceedings of the 51<sup>st</sup> Annual Meeting*, (Reston, VA: National Association of Schools of Music, 1976), 139-143.

about easier times for academia in “Things Never Were as Good as They Used to Be.”<sup>122</sup>

To seize opportunities will require that we rethink some of our fundamental attitudes, some deeply cherished. We are all victims of ways of thinking resulting from our having lived and worked professionally during the ‘50s and ‘60s. In these day of shrinking budgets we inevitably look back to those decades as the “good old days” when—

Enrollments increased regardless of what we did.

New faculty positions could always be had to accomodate increased enrollments.

We could get federal funds for student aid, new and “innovative” programs.

The people of America generally shared the idea that going to college was good for you and everyone ought to do it.

It was the goal of every school to move upward in the hierarchy of academic institutions—the community college to a four-year college; the four-year college to a graduate university; the graduate university to add new doctoral programs.

Everyone got tenure and we did our hiring close to our vests.

But the “good old days” may not have been all that great. We didn’t stop—or were not forced to stop—to examine some of the basic issues in music in higher education. The consequences of which we are living with today. Hindsight suggests that our problems today might be easier if we asked ourselves seriously in the ‘50s and 60’s—

How many students should be enrolled in music departments, to serve their own best interests an those of society?

How many pianists (professional pianists) does our world need? How many flutists?

What should the entering music major know and be able to do? Should students with no prior serious study of music be admitted to professional curricula?

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<sup>122</sup> Ibid., 139-140.

How many graduate schools in music do we need to train the teachers and performers who can be productively employed?

How many graduate faculties and research libraries in music can we expect our nation—or state—to support?

What distinctive and complementary roles can colleges and universities play, to use and develop our resources intelligently?

How can we develop better programs with the assistance only of imagination and intelligence, and without federal funds?

What should be our criteria for giving contracts to faculty members?

What responsibilities do we have to the university outside our departments and to our communities outside our universities?

In a period of rapid growth in the economy, in university enrollments and employment opportunities for our graduates, it somehow seemed unsporting to ask such questions.

Our budget and enrollment problems today are forcing us to take a realistic look at ourselves. In so doing, we may find more opportunities than problems.

Bayes's observations remind the reader that college music training in the U.S. is an enterprise; the buzz-generating period of exuberant development and expansion is over, the dust has settled, and America's colleges and universities must turn their attention towards weathering the inevitable economic and cultural cycles. Bayes's questions strike at many of the core concerns leading to music entrepreneurship education and the related forerunners, particularly his concern for alumni professional outcomes. However, Bayes's suggestions to follow attempt to resolve his concerns through quality-control, raising standards for admission into music programs, raising standards for tenure, and raising standards for institutions offering music majors in the first place. Essentially, he

suggests reducing the supply through increased selectivity. Only the very best students, faculty, and institutions shall participate in college music training. Regarding entrepreneurship, Bayes's states:<sup>123</sup>

At least one answer to what we see as problems may be to seek ways to develop cooperative programs within our states. There are some serious barriers to this— some are built into our universities, but the strongest barriers are probably our own ways of thinking. The structure of universities is defensive and chauvinistic. Our instincts have been honed to an intense competitiveness over the last 30 years. We have all become entrepreneurs. We see university programs as status symbols rather than as service structures.

Bayes appears to hold a negative view of entrepreneurship, synonymous with cooperation-stifling competitiveness, chauvinistic siloing, and obsession with financial gain and prestige over education and service. Ironically, one could argue that Bayes' rejects entrepreneurship—at least, his own definition of it—in favor of solutions that create the very same cultural characteristics within music units that he rejects between institutions. One the other side of the coin is NASM stewarding college music education largely through the establishment and support of accreditation standards for the sake of quality-control, the primary function of NASM since its inception fifty-years prior. NASM has always been in the quality-control business, and Bayes' observations simply point to a need for comprehensive re-evaluation of those standards. Also, one must take into account the fact that Bayes' actual *definition* of entrepreneurship assumes prioritization of profit over “higher-order” priorities, rather than the more innovation-centered definition implied by music industry professionals, educators, and advocates. Considering that public universities are (technically) mission-driven rather than profit-driven, it stands to reason that anything “business-related” may incite some hostility

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<sup>123</sup> Ibid., 142.

towards the concept of entrepreneurship, especially if that definition of entrepreneurship is a profit-driven one.

Ross's discussion from the 1982 NASM meeting, "Cultural Education," is somewhat analogous to Baye's discussion regarding college music education, but there is a twist.<sup>124</sup> Ross argues that although Western Culture has occasionally appropriated music as a status symbol, on the whole, philosophers have reached an agreement that both the fine arts and more popular arts traditions are "the stuff of life." The music education phenomenon in America over the course of the past one hundred years—even through the advent of "the commercial music" and the race to space—has come to value and invest in cultural education.

Thus, the term "cultural education" has come to be. It has been assumed that the public can, indeed, be educated to understand what a culture is, to recognize its distinctive qualities, to place it in an historical perspective, to associate it with the creation and/ or performance of certain works of musical art, and last, to be critical of the contributions of music to the enhancement of civilization. The development of one's critical faculties—being able to place a musical work in a context as well as to evaluate its success within that context and many times, beyond—may be said to be the goal of "cultural education."<sup>125</sup>

Through a multitude of policy efforts, legislation (including the National Endowments in the Arts and Humanities), and generations of culture-conscious political leaders raised by musicians and music teachers, Americans came to believe that access to the fine arts is an inalienable right. "So our society, in theory, has created a vision of art as one of public enterprise; as a public responsibility unlike that of any prior period in history."<sup>126</sup> These "boom times" for the arts in America impacted both for-profit and non-profit arts

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<sup>124</sup> Jerrold Ross, "Cultural Education," in *Proceedings of the 58<sup>th</sup> Annual Meeting*, (Reston: National Association of Schools of Music, 1983) 24-35.

<sup>125</sup> *Ibid.*, 24.

<sup>126</sup> *Ibid.*, 30.

ecologies across multiple genres of music and Music. Both sectors were enterprising: “Making money, whether for the good of the artist or arts institutions or for larger profit for the good of the producer, has always been necessary.” Ross argues that in order to build audiences and “capture the hearts and minds of the greatest public,” artists have employed managers, agents, and personal representatives since the early twentieth century. Perhaps navigating our contemporary digital age bears some similarities to the first half of the twentieth century: the struggle to “cut through the noise” of a saturated arts market.

Increased demand for art has generated an increased supply. Due to this expansion, Ross argues, “the arts have had to take on the trappings of big business, and actually have become a big business, themselves.” The “artist is merchandised,” as is every subsequent enterprise spun from the artist’s brand. Production costs have soared to unimaginable heights. Broadcast media shares in the profits through advertising, replacing handbills and newspaper advertising. In the non-profit sphere, big corporations play an increasing role in funding expensive productions such as Broadway shows, “which now can cost upward of three million dollars.”<sup>127</sup>

A profession of arts managers and administrators has emerged. The single entrepreneur whose experience was gleaned from "on the job training" typified by the impresarios Diaghilev or Shubert is increasingly being supplanted by a breed of younger arts aficionados with a concentrated program of business courses under their money belts.<sup>128</sup>

Ross clearly accepts that “doing business” is and always has been a necessary part of doing art to some extent, though he appears to see it as somewhat of a necessary evil accompanying expansion. Interestingly, even though Ross holds a somewhat negative

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<sup>127</sup> Ibid., 29.

<sup>128</sup> Ibid.

view of profit-driven big business, his definition of “entrepreneur” carries a positive connotation. To Ross, a true entrepreneur is an individual “DIY” impresario with intimate knowledge of his or her product because he or she loves the product more than the profit. Note that, yet again, Ross’s description is eerily similar to the DIY arts culture created by the advent of the Digital Age in the 1990s and the status quo in 2019.

Morrette Rider (University of Oregon) appears to hold a fairly neutral view of entrepreneurship as something distinct from profit-driven business (viewed as undesirable activity) in “Management of Resources,” also presented at the 1982 NASM meeting: “These days of tight money challenge the status quo, demand that we evaluate what we are doing, and, like the newer and smaller industries, seek new markets and new opportunities.”<sup>129</sup> Rider focuses his solutions at the state level. Citing North Carolina’s Research Triangle Park, San Francisco, and New England, he emphasizes the potential for state colleges to dramatically impact local economies through cultural tourism and the cultivation of “progressive” culture so attractive to large businesses. He mentions several cost-cutting and revenue-generating ideas commonly implemented in music units today, including charging students for recital recordings, sharing resources (especially library resources) between libraries, charging applied lessons fees to non-majors, and renting performance space, collaborations with local orchestras, and the establishment of fundraising organizations, ie. “Friends of the School of Music.” In summation, Rider states:

In short, entrepreneurship has become an important means of providing scholarship and operating funds for our programs, and provides a means of maintaining, expanding, and improving them. While some music chairpersons are

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<sup>129</sup> Morrette Rider, “Management of Resources,” in *Proceedings of the 58<sup>th</sup> Annual Meeting*, (Reston: National Association of Schools of Music, 1983) 161.

reluctant to move in any such direction without an umbrella, a hot water bottle, and a parachute, it is clear to me that tomorrow's success in our profession calls for a spirit of carefully calculated adventure today.<sup>130</sup>

In a similar vein, Kenneth Hanlon (University of Nevada Las Vegas) uses the word “entrepreneurship” specifically in the context of premiering new works in “The University as Presenter” (1988 NASM conference) as an important potential revenue stream.<sup>131</sup> In these excerpts, entrepreneurship is simply the proactive seeking and executing of solutions in order to increase revenue. These solutions may be as simple as charging a fee for applied lessons or as complex as arts advocacy efforts incorporating economic impact studies.

Indeed, the e-word often takes on a dry, managerial definition. In Robert Werner’s (University of Cincinnati) President’s Report in 1991, he states:

We are all aware that over the past decade or two, administrators in higher education have been sounding more and more like business entrepreneurs. They have taken on the vocabulary of business and the goals of accountants—market share, investments, earning ratios, all have become a part of the administrative jargon in our institutional discussions. We might bemoan it, but we cannot escape it. How much of our time is taken up with these sorts of considerations, as compared to the music administrator of 30 or 40 years ago, when their responsibilities were much more closely associated with their roles as musicians, teachers, and cultural leaders.<sup>132</sup>

In the same light, Harold M. Best (Wheaton College) quotes Peter Drucker’s *Technology, Management, and Society* in “Creative Uses of the Self Study” presented at the 1994 NASM meeting to describe the process of long-range planning as “...the continuous process of making *present entrepreneurial (risk taking) decisions* systematically and with

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<sup>130</sup> Ibid., 166.

<sup>131</sup> 13

<sup>132</sup> Robert Werner, “Report of the President,” in *Proceedings, the 67<sup>th</sup> Annual Meeting* in 1991, (Reston: National Association of Schools of Music, 1992) 154.

the best possible knowledge of their futurity, organizing systematically *the efforts* needed to carry out these decisions, and measuring the results of these decisions against the expectation through *organized, systematic feedback*.”<sup>133</sup> A few years prior, Rodney E. Miller (Illinois State University) also cites management theory in “What’s a Chair to Do? Task and Role Orientation of Music Administrators” presented at the 1988 meeting.<sup>134</sup> Citing *The Nature of Managerial Work* by H. Mintzberg, defining the “entrepreneur” as one whom “initiates and supervises change in the organization” Although these last two examples only reflect Drucker’s and Mintzberg’s definitions of entrepreneurship, it is helpful to note that in constructing the larger narrative around NASM’s relationship with entrepreneurship, management theory may have influenced their own perspectives.

Pre-1995, occurrences of “entrepreneur-” within NASM conference proceedings run the gamut in terms of both definition and connotation. Music industry studies appear to fully embrace entrepreneurship as a basic business process often synonymous with “innovation,” somewhat profit-driven, and generally considered to be a positive thing for artists and the arts. On the non-profit side, however, things are somewhat murky. Typically, there is some reluctance to fully embrace entrepreneurship due to its proximity to profit-seeking priorities that may be antithetical to the more altruistic, aesthetic mission-driven priorities of non-profit arts organizations, college, and universities. However, most administrators represented in this chapter do accept some measure of entrepreneurial activity—however defined—as an integral part of stewarding. Note that none of these examples pertain to music entrepreneurship education. However, a drastic shift occurs in

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<sup>133</sup> Harold M. Best, “Creative Uses of Self Study,” in *Proceedings, the 70<sup>th</sup> Annual Meeting*, (Reston: National Association of Schools of Music, 1995) 105.

<sup>134</sup> Rodney E. Miller, “What’s a Chair to Do? Task and Role Orientation of Music Administrators,” in *Proceedings, the 64<sup>th</sup> Annual Meeting*, (Reston: National Association of Schools of Music, 1989) 107.

1995.

### 5.3 1995 TO THE PRESENT: THE ARRIVAL OF MUSIC ENTREPRENEURSHIP EDUCATION

As discussed in Chapter 2, the first mention of entrepreneurship in NASM conference proceedings in an explicitly educational context occurred in 1981 in Brandon Mehrle's (University of Southern California) "Professionals to Organize Their Approach to the Job Market: What Techniques Should be Imparted to Graduating Students?"

Fortunately, some of our colleagues have undertaken to meet this obligation. Courses have been established with such titles as "Cultural Industries and Career Strategies," or "The Artist as Entrepreneur," or one as simple and direct as "Survival." Such a course should be a curricular requirement; but all too often, the student's course requirements are so many and time-consuming that there is no room or time to fit in such a course, even as an elective. Students, too, must be led to understand the value to them of such a practical course. I fear most would not take advantage of this opportunity if offered, unless forced by curricular decree.<sup>135</sup>

Mehrle's description is an outlier in the proceedings, as entrepreneurship is not mentioned again in an educational context until 1995. After 1995, however, most occurrences of "entrepreneur-" describe music or arts entrepreneurship, specifically. This sudden shift in context roughly coincided with the establishment of the first significant arts/ music entrepreneurship programs at NASM institutions. Eastman's Arts Leadership Program (ALP, now called the Institute for Music Leadership) was founded in 1996 with a gift from Catherine Filene Shouse. The Entrepreneurship Center for Music (ECM) at UC Boulder, funded with a grant from the Louis and Harold Price Foundation, was established two years later.<sup>136</sup> That being said, Mehrle's description of the curricular

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<sup>135</sup> Mehrle, 28

<sup>136</sup> Gary D. Beckman, "'Adventuring' Arts Entrepreneurship Curricula in Higher Education: An Examination of Present Efforts, Obstacles, and Best Practices," *The Journal of Arts Management, Law, and Society* 20, no. 2 (June 2011): 28.

efforts taking place at USC suggests that individual NASM institutions began experimenting with music entrepreneurship education no later than 1981. Dr. Gary D. Beckman also supports this in a national survey of best practices in arts entrepreneurship education published in 2007.<sup>137</sup>

The statements in the NASM Handbooks including “entrepreneurship” and “entrepreneurial” have evolved slightly between their first inclusion as early as 1999 and the current *2017-2018 NASM Handbook*. The earliest version actually included entrepreneurship in both undergraduate and graduate standards. “Competencies, Standards, Guidelines, and Recommendations for Specific Baccalaureate Degrees in Music” states:

Other goals for the Bachelor of Music Degree are strongly recommended:

§ Student orientation to the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and developmental potential. Students should be especially encouraged to acquire the entrepreneurial skills necessary to assist in the development and advancement of their careers.<sup>138</sup>

Under “General Standards for Graduate Programs in Music,” entrepreneurship is mentioned under “Preparations for the Professions:”

Many of those who earn graduate degrees in music will be engaged across a variety of music and music-related professions. They will deal with the current and evolving realities of those fields. Students should be encouraged to acquire the career development and entrepreneurial techniques necessary to advance themselves according to their area of specialization and their own career objectives.<sup>139</sup>

In 2018, NASM revised this statement to include leadership qualities and prestige

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<sup>137</sup> Ibid., 28.

<sup>138</sup> 2003-2004 *NASM Handbook*, 86.

<sup>139</sup> Ibid., 101.

(through “connections” and accolades). “Preparation for the Professions” became a larger subheading to career development stating:

Many of those who earn graduate degrees in music will be engaged for several decades in a variety of music and music-related professions. Students should be encouraged to acquire the career development and entrepreneurial techniques, become aware of the attributes and characteristics associated with leadership, and develop connections and records of achievement necessary to (1) advance themselves consistent with expectations and practices in their area of specialization, and (2) fulfill their own career objectives.<sup>140</sup>

Despite their differences, these statements suggest that since their inclusion in the *Handbook*, NASM has viewed entrepreneurship as a set of “skills” or “techniques” acquired in an effort to achieve desired professional outcomes. However, a perusal through NASM conference proceedings since 1995 reveals that although NASM is aware that students need non-musical skills in order to be competitive in an increasingly competitive field, they are scrambling to identify *exactly* what students need. Phrases such as a “career skills” and “entrepreneurial skills” appear again and again, but they are poorly defined. Oftentimes, they simply appear in a long list of “innovative course offerings” with little to no information describing the curriculum itself. However, a few themes do emerge from this period helpful in gaining some clarity.

Some might define “entrepreneurship” in a classical music context as freelancing. For example, “The Music Teacher/ Performer Marketplace,” presented by Joseph D. Shirk (George Mason University) at the 1995 NASM conference may be described as “taking stock” of the job market for college-trained classical musicians. Emphasizing the high level of competitiveness in the job market and the importance private teaching as a revenue stream, Shirk states:

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<sup>140</sup> 2018-2019 NASM *Handbook*, 125.

The steady increase of qualified performing musicians in the marketplace has necessitated that they take a more entrepreneurial role to create employment. This entrepreneurial role is most evident in the rise of chamber music ensembles, community arts organizations, and community performing groups. This role, combined with the smaller-budgeted orchestras and commercial music field, has been the mainstay of the freelance performer.<sup>141</sup>

Note that, with the exception of chamber music, Shirk appears to be focusing on “getting gigs” as a freelancer rather than becoming an Artistic Director.

Nine years later in “The Changing Face of Career Development, Outreach, and Service Learning,” Angela Myles Beeching, (New England Conservatory of Music), Jose A. Diaz (California State University Fresno) and Ellen M. Schantz (Northwestern University) present three profiles of music students, each inadequately prepared by current curricula and music-training culture for the realities of the job market and the jobs themselves.<sup>142</sup> “Nick” is a driven, passionate music education major, well trained in music but completely unprepared for the realities of teaching public school. “Anne,” the “talented performance major” puts all of her time and energy into “becoming a star,” as everything else—including the skills necessary for writing a convincing cover letter—are a distraction from “becoming a star.” She entrusts her entire career to her piano teacher, assuming he will eventually tell her “how to become a star” (and when he does, he tells her to keep practicing). Anne hopes to find the answers in grad school. The third student, “Stephen” is an “undecided” but multi-talented voice major. His lack of direction works to his advantage, as he is the only student of the three to truly explore the world around him. He takes an internship as a grant writer, applies for a grant from the American

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<sup>141</sup> Joseph D. Shirk, “The Music Teacher/ Performer Marketplace,” in *Proceedings, the 71<sup>st</sup> Annual Meeting*, (Reston, VA: National Association of Schools of Music, 1996) 75.

<sup>142</sup> Angela Myles Beeching, Jose A. Diaz, and Ellen M. Schantz, “The Changing Face of Career Development, Outreach, and Service Learning,” in *Proceedings, the 80<sup>th</sup> Annual Meeting*, (Reston: National Association of Schools of Music, 2005) 33-42.

Composers Forum allowing him to co-commission and direct an opera, and securing work as a music critic and founder of two local ensembles, one with non-profit status, a board of directors, and a regular concert season. Towards the end of the paper, Beeching uses “entrepreneurship” thusly:

The second type of educational experience that I have found to have the most impact on student success is involvement in a self-initiated project: something that may connect students with the world outside the campus. The most important aspect of this is the motivation of the student, because this is where we see students start to put their learning into action, and where we most often see the seeds of the person, the citizen, the professional they are destined to become. I am often impressed with students who come out of Oberlin: with their entrepreneurial and community spirit. And I lament the fact that my own school does not have Oberlin's winter term that allows students to engage in a self-generated project for the month of January. So once again the question is, what are we doing in our programs to help ensure that all students have the opportunity to connect with mentors and to engage in a self-generated project that puts their leaning into action?<sup>143</sup>

Although Beeching does not directly define “entrepreneurship” itself, her context implies that entrepreneurship is something *proactive* at the intersection of a student’s interests and the world around her. The student profiles are interesting in that they are actually very critical of traditional, college music training. Note that the “undecided” student is less successful in school but more successful out in the “real world” whereas the other two students were only successful within the walls of music school.

Beeching and Shirk point to a common theme permeating career development/ entrepreneurship education discussions during the 2000s: the “portfolio career.”<sup>144</sup> In “Lifeling Learning for Musicians” presented by Rineke Smilde (North Netherlands Conservatory and Royal Conservatory, The Hague) at the 2005 NASM conference,

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<sup>143</sup> Ibid., 41.

<sup>144</sup> Rineke Smilde, “Lifeling Learning for Musicians,” in *Proceedings, the 81<sup>st</sup> Annual Meeting*, (Reston: National Association of Schools of Music, 2006) 73-81.

Smilde presents the following thesis:

Our students face major changes in the cultural life of their countries and the music profession, and we need to ask how these future professional musicians are going to deal with this; how they will learn to function in new contexts and to exploit opportunities. In this paper, I will address these issues and try to clarify how the concept of lifelong learning can be of use and what the challenges are.<sup>145</sup>

A large portion of Smilde's paper describes the "changing landscape and needs of graduates," addressing changes in technology, consumer behavior, multiculturalism, funding, standards of excellence, and the "changing nature of musician's careers:"

The nature of musicians' careers is changing: they have no longer a job for life, but a portfolio career. Entrepreneurship and other generic skills, including the ability to interact appropriately with presenters and promoters, become more and more important. The changing nature of their careers asks for lifelong learning strategies, for transferable skills, and for personal and professional development. The research report "Motivating Students for Lifelong Learning" stated that many of the eighteen-year olds in 2000 would by 2010 be doing a job that has not yet been invented. They will be using skills that do not currently exist. The changing nature of work makes lifelong learning imperative.<sup>146</sup>

Smilde addresses both the need to better prepare students for obtaining and sustaining work from a variety of revenue sources, in addition to acknowledging that musicians will potentially need new skill sets to meet the demands of jobs in the future that have not yet been invented."

Smilde also references entrepreneurship, providing an actual definition in one instance. Under "Eight Challenges for the Future," Smilde states: "Entrepreneurship is essential to musicians. In the words of a colleague at the Eastman School, entrepreneurship means 'transforming an idea into an enterprise that creates value.' Many opportunities exist in this area, and it our task as educators to make students aware of this

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<sup>145</sup> Ibid., 73

<sup>146</sup> Ibid., 74.

and weave it organically into the curriculum.”<sup>147</sup> Thus, Smilde appears to imply that in order to *be* entrepreneurial, that is, generating value-creating enterprises from ideas, students need new skill sets. Smilde also suggests that “entrepreneurship” is synonymous with “job creator” and is a function of “leadership.”<sup>148</sup>

Central to this educational practice and underpinning the earlier mentioned *life skills* is the notion of leadership of musicians within personal, artistic, educational, business, and community contexts. Therefore the following roles for future musicians should be explored.

The musician as:

- innovator (explorer, creator, and risk taker);
- identifier (of missing skills, and the means to refresh them);
- partner/cooperator (within formal partnerships); experiences);
- collaborator (dialoguing with professional arts practitioners, students, teachers, etc.);
- references, interrelationships, etc.); and
- entrepreneur; job creator.

Note that both “entrepreneurship” and “leadership” appear under “Preparation for the Professions” in the current edition of the *NASM Handbook*<sup>149</sup>.

Also at the 2005 NASM meeting, Murry Sidlin (Catholic University of America) responds to Sam Hope’s (Executive Director of NASM) “Creating a Positive Future for Art Music.” Hope’s background paper addressed the changing landscape of American musical life as it pertains to “Art Music,” serving as a catalyst for conversation at the 2005 NASM meeting.<sup>150</sup> In “Dorati’s Leaf,” Sidlin focused his response around audience development, discussing the role American universities play in revolutionizing audience development strategies and the responsibility universities have in preparing music majors

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<sup>147</sup> *Ibid.*, 80

<sup>148</sup> *Ibid.*, 76.

<sup>149</sup> 2018-2019 *NASM Handbook*, 125.

<sup>150</sup> Sam Hope, “Creating a Positive Future for Art Music,” background paper presented at the 81<sup>st</sup> Annual NASM Meeting in 2005 in Boston, Massachusetts, (Reston, VA: National Association of Schools of Music, 2005).

to do the same:

The background paper appropriately asks if we are preparing our young people for new roles within new dimensions of the music professions. Now, it is true that no one taught Jeffrey Siegel how to create and present his very successful "Keyboard Conversations." No one taught Therese Schroeder-Sheker how to create an entirely new way of using the harp, as a music thanatologist. However it happened, they were inspired to proceed with their embryonic assumptions, and they emerged. Now that they and many others like them exist, can we not offer them as models for a new entrepreneurial world that can be created by unique musical thinking inspired in and by our academies?<sup>151</sup>

A majority of Sidlin's paper is hopeful. However, he does provide a cautionary example:

Inherent in this entire discussion is, of course, the possibility, if not probability, of rejection by the professional world of new procedures, no matter how successful we can claim them to be. Who knows better than Michael Tilson Thomas? Michael speaks about the radiance of the New World Symphony, its sunny disposition, and presents proof-positive that collective, imaginative energy inspired by great music can work. Audiences are attracted, playing is at an enviable level, and the diversity of concert events attracts and sustains a large audience. At the end of each season, he is picked clean by the higher echelon of national music makers. So, off they go, these inspired young people, fortified with uncanny experience, courage, ideas, and dancing hearts, to take their place in professional organizations. Then comes the moment of truth when his graduates find themselves in stark, traditional orchestras, and their ideas and imaginations are not only unappreciated but often totally rejected. How sad that Michael has done everything right and is offering the American musical world young professionals developed and ready, armed with full exposure to the future. But he is inadvertently sending them forward to the past. When they get there, these young musicians clamor to get back to the future.<sup>152</sup>

Occasionally, references to the growing interest in music entrepreneurship education do come with caveats. Three years later at the 2008 NASM meeting, Sam Hope

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<sup>151</sup> Murray Sidlin, "Dorati's Leaf," in No. 94 of *Proceedings, the 81<sup>st</sup> Annual Meeting* in 2005 in Boston, Massachusetts, (Reston, VA: National Association of Schools of Music, 2006) 22.

<sup>152</sup> *Ibid.*, 22-23.

(Executive Director of NASM), Robert Gibson (University of Maryland), and Catherine Jarjisian (Cleveland Institute of Music) presented an executive briefing titled “Creating a Positive Future for Music Advocacy.” “Entrepreneurship” is referenced once, but it is accompanied by a warning:

We need to think deeply about the advocacy issue in terms of the preparation of our music majors. What do they need to know and be able to do with advocacy? A lot of good effort has been spent in the recent past to improve the entrepreneurial skills of music graduates. More is yet to be done. But we need to make sure that as entrepreneurialism is understood in terms of building and sustaining a personal career, it also is understood in terms of advocating and supporting the music field. Music and all musicians will be deeply hurt if entrepreneurialism reduces cooperation, or turns into a vitiating narcissistic war of personal advocacies.<sup>153</sup>

In a similar vein, David E. Meyers (University of Minnesota) expresses some reticence towards music entrepreneurship education in “New Ideas as Drivers of Curricular Planning and Change: Testing Assumptions; Forging Advances” presented at the 2012 NASM meeting.<sup>154</sup>

Let’s take a few moments now to consider the assumptions—explicit or implicit—on which most music school and department curriculums are based. In addition, let’s consider the current and likely future realities of being a musician in the twenty-first century, and the realities of music itself in twenty-first century society. To spark our thinking, I pose a series of questions to consider relative to current and possibly revised or new assumptions and their implications for curricular change....

Growing fascination with entrepreneurship in the curriculum over the past decade and a half has spurred a variety of programs and approaches to equip students with some knowledge of the business side of music. Yet, in some of these approaches, “selling” what we have to offer seems more important than the Schumpeter assertion that entrepreneurship is about creating value. What kinds of knowledge in and about music are necessary to prepare students to create value

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<sup>153</sup> Ibid., 25.

<sup>154</sup> Myers, 6.

around their work as professional musicians?

These two references to entrepreneurship in an educational context found in the NASM proceedings both embrace music entrepreneurship education and yet, warn of the potential for a damaging *type* of entrepreneurship education to take root, one that is too focused on self-promotion rather than stewarding music ecosystems (Hope, Gibson, Jarjisian) or creating value (Meyers). Do these statements explain the reticence expressed by Sidlin? This question cannot be answered through examination of NASM proceedings alone and requires further research.

#### 5.4 CONCLUSION

This chapter has not examined every occurrence of “entrepreneur-,” rather, has examined representative occurrences in an effort to generate a narrative describing NASM’s various relationships with, definitions of, and attitudes towards a word from which an entire new field—arts entrepreneurship education—is sprouting. This is no easy task; although the word is used often in NASM proceedings and is a standard in the NASM Handbook, very little in-depth discussion *about* entrepreneurship exists in the same way sub-disciplines forming the core of college music training are discussed. However, examination of context does reveal a story beginning with NASM’s own desire to be more entrepreneurial to the recognition that their own students will face the same challenges upon graduation, and thus, will need to become entrepreneurial in order to sustain careers in music. Although NASM appears conflicted regarding their own definition of entrepreneurship, they do appear aware that it requires leaving the practice room from time to time.

## CHAPTER 6

### CONCLUSIONS

#### 6.1 SUMMARY

The examination of NASM publications presented in this document reveal that although the discipline of college music education increasingly incorporates entrepreneurial training into its curricula, music entrepreneurship education itself is a developing field at the time of this writing. This is reflected in the frequent usage of the root word “entrepreneur-” in NASM’s handbooks and conference proceedings coupled with the difficulty in deriving a concise definition of entrepreneurship from these publications as well as the lack of discussions around music entrepreneurship pedagogy and curricular content, specifically. However, a close examination of these publications is helpful in generating a timeline and narrative around the emergence of music entrepreneurship education as a potential sub-discipline within the discipline of collegiate music education.

Although one may not be able to derive an agreed-upon definition of music entrepreneurship from these publications, it appears that music entrepreneurship education emerged from NASM’s desire to steward its discipline. Merriam-Webster defines “stewardship” as “the careful and responsible management of something entrusted to one's care.”<sup>155</sup> The conversations and activities recorded in NASM’s

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<sup>155</sup> Merriam-Webster, “Definition of stewardship,” <https://www.merriam-webster.com/dictionary/stewardship>, (accessed September 23, 2019).

publications document the organizations careful and responsible management of American college music training for nearly a century. Filtered through the lens of NASM publications, this document has examined NASM’s stewardship of its discipline through the adoption of more responsive curricular innovations seeking to improve professional outcomes for music graduates, beginning with the emergence of music industry studies in the 1970s, shortly followed by the emergence of arts leadership and career development, culminating with the emergence of music entrepreneurship education. NASM’s founders stewarded their discipline via the establishment of accreditation practices and the development of educational standards published in the *NASM Handbook*, a living document that is revised every two years. At the time of its founding, NASM primarily focused on improving *musical* outcomes for graduates through the academic discipline’s developmental years. As the discipline of college music education became more fully developed, NASM became more concerned with improving *professional* outcomes for graduates; in essence, NASM stewards both the discipline inside the classroom as well as the ability for graduates to apply that discipline in the world around them—a world that is in a constant state of change—through sustainable careers as musicians.

Grappling with change is a theme that runs throughout NASM conference proceedings. The advent of radio in the 1940s, television in the 1950s, and the recording industry in the 1960s and 1970s, and the collapse of the recording industry in the 1990s in exchange for the Digital Age resulted in drastic and rapid changes to the way Americans produce and consume music. These changes in music-consumption culture resulted from technological innovations. Over time, experiencing music via waves and “1s and 0s” replaced experiencing music at the piano or live performance for many.

Americans not only listened differently, they listened to different music. In the 1960s, NASM wrestled with commercial music as the Beatles usurped Beethoven, leading to the “Are we elitist?” question exacerbating the existential crisis of higher education and the fine arts in the 1970s. A mental health crisis emerged within college music training in 1980s as deans, faculty, and students struggled with the competitive realities of their discipline. This lengthy list of dominos has excluded even some of the most obvious challenges—wars, recessions, drastic demographic shifts and political upheaval—to name a few. Every item on this list is discussed within NASM conference proceedings, as every item on this list impacts college music training and the industry music graduates inherit upon graduation.

Each of these changes, though challenging, simultaneously presented opportunities. Perhaps the innovative curricular movements described in this document live inside the tension between challenge and opportunity. Commercial music challenged NASM to broaden music curricula, incorporating musical genres beyond the classical canon. Music industry studies emerged in the mid-1970s, developing the first curricular model combining business and music in an effort to improve professional outcomes for music graduates. Of course, this did little to improve outcomes for students operating in the non-profit, classical music realm. Thus, career development and arts leadership initiatives emerged in the 1970s and 1980s. These initiatives, inspired by the challenges deans experienced stewarding their own institutions, inspired innovative curricula designed to better prepare music graduates for navigating these same challenges as professional musicians and arts leaders.

Music entrepreneurship education appears to have emerged from the same desires

as arts leadership, career development, and music business, and yet, its precise definition is murky. It is not practicing more. It is not synonymous with career development or arts leadership, as if it were, there would be no need to include all three items as standards in the 2017-2018 NASM *Handbook*. As Chapters 2 and 5 suggest, it takes on a spectrum of connotations and synonyms and is highly contextual. Those associated with the music industry tend to see entrepreneurship as something rather pragmatic, the thing music industry professionals do, and as something generally considered to be a good thing. Others, often operating in the non-profit realm, view entrepreneurship with skepticism—a cold, calculating set of behaviors obsessed with maximizing profits at the expense of the artistic integrity and authenticity. Some simply associate it with self-promotion, some see it as a means to self-employment and others use it synonymously with “innovation.” A few insist that it involves the creation of value. “Entrepreneur-” appears to exist under the same functional umbrella as career development and arts leadership, but it is indeed “something else,” and that “something else” lacks consensus despite its inclusion as an accreditation standard for almost two decades. Perhaps this lack of consensus simply reflects the fact that music entrepreneurship education is a developing field, and a development requires experimentation before codification.

## 6.2 IMPLICATIONS FOR FUTURE RESEARCH

The scope of this research is restricted to NASM publications, and thus, the narrative represented in this dissertation excludes views regarding music entrepreneurship education present in related journals and conference proceedings. An examination of similar sources for comparison, interviews with source authors, and an examination of available descriptions and syllabi of courses mentioned in the cited

proceedings may prove helpful in generating a clearer narrative around the emergence of music entrepreneurship education. Additionally, expanding the scope of this research through a similar examination of NASAD, NAST, and NASAD publications may be helpful a clearer picture of the emergence of arts entrepreneurship education as a whole. Note that all four NOAA organizations currently include or included entrepreneurship as a standard at one time. NASM, however, was the first to adopt it. Further research is needed in order to better understand the implications behind each arts discipline's additions and removals of entrepreneurship from its standards. A study of this nature may provide clarity through contrast and comparison, providing valuable insight into each discipline's relationship with discipline-specific entrepreneurship. The additions, removals, and modifications of entrepreneurship to standards remain a mystery when examined exclusively through the lens of the proceedings and addenda, requiring primary sources for clarification.

Although this study reveals NASM's strong interest in entrepreneurship education, the lack of in-depth discussion and description of music entrepreneurship pedagogy and curricular content reflects the need for research collaborations between NASM members and music entrepreneurship education faculty, as well as arts entrepreneurship faculty teaching in various arts units and NOAA at large. As the field of arts entrepreneurship education continues to develop and scholarship increases, these partnerships will become increasingly important in understanding the challenges in establishing and developing effective arts entrepreneurship programs and curricula. Additionally, partnerships between NOAA and arts entrepreneurship scholars will become critical in developing effective accreditation standards for entrepreneurship

education. These types of collaborative partnerships will enable NOAA organizations and arts entrepreneurship educators to work together as stewards of college arts training in America.

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