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Redistributing Cultural Capital: Graduate Programs In Wind Conducting at Historically Black Universities; Toward an Alternate Future

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REDISTRIBUTING CULTURAL CAPITAL: GRADUATE PROGRAMS IN WIND CONDUCTING AT HISTORICALLY BLACK UNIVERSITIES; TOWARD AN ALTERNATE FUTURE

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Dedicated to my father, Larry Charles Nicholas and my grand aunt, Jannie Claudine Jackson. I love and miss you both dearly.

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ABSTRACT

The visibility and popularity of marching bands at Historically Black Colleges and Universities (HBCUs) represents a multi-generational tradition of marching and musical excellence. With performances that reach national and international audiences through large viewership, HBCU marching band culture is elevated to artistic prominence with each major league sporting event performance, Presidential inaugural parade, and viral retweet of a performance by a recording artist. After decades of significant contribution to instrumental music education, however, HBCUs have been unilaterally unable to develop graduate programs in wind conducting. Using a qualitative study design, the goal of the current study was to identify challenges that inhibit the growth of HBCU music departments to include graduate degrees in wind conducting. This study inquired about the institutional and departmental outlook on expansion of graduate degree offerings in wind conducting at HBCUs as well as challenges that impede such development. Data was collected from Directors of Bands at HBCUs that are public, serve at least 5,000 students, and offer bachelor's degrees in music education. Semi-structured interviews were conducted with participants to collect in-depth responses regarding their experiences and outlook on the future of their respective institution's capacity to award graduate degrees in wind conducting. The sample comprised 5 respondents out of an original 15 who were selected. The study showed that common issues preventing growth in HBCU music departments include inadequate funding, qualified faculty, and outmoded facilities. Implications for future research are discussed.

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LIST OF TERMS

Department Chair:	Individual whose administrative functions include oversight of music department or music division activities
Director of Bands:	Individual whose primary job functions include direct oversight of all band area activities, including instrumental curriculum, performances, budget, and recruitment efforts
HBCU:	**H**istorically **B**lack **C**ollege or **U**niversity; institution of higher learning established prior to 1964 with the primary function of educating African Americans
Minority Serving Institution:	Institution of higher learning that primarily serves a minority population
PWI:	**P**redominately **W**hite **I**nstitution; institution of higher learning at which White students account for at least 50% of the population
Wind Conducting:	The art of leading the rehearsal or performance of wind and percussion instruments which includes verbal, non-verbal, visual, and written communication

CHAPTER 1

INTRODUCTION

Background

Historically Black Colleges and Universities, or HBCUs, represent a longstanding and culturally unique component of the American educational landscape, with their collective mission of educating African Americans and their formation predating the American Civil War (Gasman, 2009). In fact, the nation's first HBCU, Cheyney University of Pennsylvania, was founded in 1837. According to Walters (1991) and later Brown (2013), HBCUs have historically and still presently engage six central goals which are specific to these unique institutions: (a) maintaining the Black historical and cultural tradition and cultural influences emanating from the Black community; (b) providing leadership for the Black community through the important social role of college administrators, scholars, and students in community affairs; (c) providing an economic center in the Black community; (d) providing Black role models who interpret the way in which social, political, and economic dynamics impact Black people; (e) providing college graduates with a unique competence to address issues and concerns across minority and majority populations; and (f) producing Black graduates for specialized research, institutional training, and information dissemination for Black and other minority communities. These aims are circumscribed by the racial disparity which pervaded American society in the nineteenth century when the first such institutions were

founded. Indeed, these objectives continue to underpin the operant missions of HBCUs in the present, though they experience difficulty securing adequate funding and accreditation (Cantey et al., 2013). According to Williams and Davis (2019), both public and private HBCUs experienced the steepest declines in federal funding per full-time equivalent (FTE) student between 2003 and 2015 of any other type of institution, with private HBCUs experiencing a 42% reduction in federal funding. This reduced funding becomes even more critical when considering that public HBCUs rely on federal, state, and local funding more than their non-HBCU counterparts (54% of overall revenue versus 38% at non-HBCUs).

Even in the face of comparatively less funding than PWIs (Williams and Davis, 2019) and challenges securing and maintaining accreditation, HBCUs continue engaging their historical mission of providing students with a culturally relevant, emotionally supportive, and appropriately rigorous education across a broadening slate of academic programs. Fisk University, among the oldest of the nation's HBCUs, is debuting three new academic programs in the Fall of 2022: the Bachelor of Science degree in Kinesiology, the Bachelor of Science degree in Social Work, and the Master of Executive Leadership degree (Fisk University, 2021). These program developments illustrate HBCU commitment to providing a quality education both in disciplines it has historically offered, as well as to expanding undergraduate and graduate offerings to serve their population across a greater number of their potential interests. Several HBCUs offer graduate and terminal degrees in various concentrations, and while each institution cannot offer degrees in every academic discipline, students desiring to attend an HBCU for graduate study may find that one or more offer the degree program they wish to

pursue. That is unless the graduate degree program an aspiring student is seeking is in wind conducting, as none of the 101 HBCUs recognized by the United States Department of Education offer a graduate or terminal degree program in wind conducting. While a few HBCUs offer graduate degrees in music education ($n < 6$), there exists an utter dearth of the opportunity to engage an advanced study of wind conducting–the artistic performance element of an instrumental music educator's responsibilities–at all the nation's 101 HBCUs.

The absence of even a single opportunity to engage advanced study in wind conducting at an Historically Black University sharply contrasts the public visibility of HBCU bands–specifically, HBCU marching bands–and their influence on popular culture. In April 2018, American singer Beyoncé became the first Black woman to headline the Coachella Valley Music and Arts Festival in California (Abramson, 2018); much of her performance was a tribute to the HBCU experience, featuring a step show patterned after Black Greek-letter organizations, majorette dancers, and an all-Black marching band comprised of members of various HBCU marching bands (Suskind, 2018). The 2019 Netflix concert film *Homecoming: A Film by Beyoncé*, which chronicled the development and performance of the HBCU-themed Coachella shows, was viewed by over one million people on its first day and was lauded by critics for its intimate glimpse into Beyoncé's fearlessness as a creator-performer and for its unashamed exaltation of Black excellence, particularly that which centers the HBCU experience. Writing for Billboard magazine, Hadley (2019) observed that *Homecoming* was a "confirmation that every dose of Blackness is intended to ground her [Beyoncé] in her own Black cultural experience as well as provide a portal through which Black people see themselves

lovingly reflected." Hadley (2018) also discusses the length to which Beyoncé and her creative team went to ensure authentic representation in the Coachella shows, consulting with Don P. Roberts, who was Executive Band Consultant for the 2002 20th Century Fox movie *Drumline*, which popularized HBCU marching band culture on the silver screen. Barrett Holmes Pitner (2019) of the BBC remarked, "It is a celebration of black American culture with education, specifically Historically Black Colleges and Universities (HBCUs), serving as the foundation of her message...*Homecoming* displayed the beauty of black culture, and gave people the chance to celebrate the necessity of black education." At the center of that global cultural phenomenon was an HBCU marching band, and though it was declared a "one-of-a-kind spectacle," (Nevins, 2019), it was hardly the first time HBCU bands had enjoyed global popularity. In 2007, Prince shared the Super Bowl halftime show with the Florida A&M University "Marching 100," a show which has been called "one of the greatest Super Bowl performances ever." (Hatter, 2016). In 2021, seven HBCU bands participated in the virtual "We Are One" event celebrating the inauguration of President Joe Biden and Vice President Kamala Harris (Guerilus, 2021), once again elevating HBCU bands to national prominence. As aforementioned, the 2002 movie *Drumline* was perhaps the foremost exhibition of HBCU marching band culture in popular culture before *Homecoming*, as it featured the marching bands of Southwest Dekalb High School, Morris Brown College, Clark Atlanta University, Bethune-Cookman College (now University), and Grambling State University, and grossed over $10,000,000 in ticket sales in its opening weekend alone. The visibility, popularity, and impact of HBCU bands appears firmly implanted in American popular culture, and deepens with each major performance; however, as

aforementioned, HBCUs remain largely inoperant as producers of academic leaders in the wind band field. With the absence of these opportunities, a striking juxtaposition emerges; though HBCU marching bands garner national, even global attention for their musical and marching performances, none of the institutions at which these band programs are housed offer a graduate degree program in wind conducting. Even in the face of their storied contributions to the band field, students at HBCUs do not presently have the opportunity to deepen their understanding of wind band conducting. Because of the lack of a curricular offering to engage in graduate study in wind conducting, prospective graduate students cannot explore physical gesture as expressive communication or strengthen their connection to the history and repertoire of the wind band at an HBCU beyond the undergraduate level.

Problem Statement

The academic, social, and cultural contributions of HBCUs, particularly in consideration of their unique challenges including funding and leadership, cannot be overstated (Cantey et al., 2013). While HBCUs endeavor to provide students with rich academic experiences and competitive opportunities, they are often the subject of negative, deficit-centric language suggestive of the institutions' diminished value in scholarship and media (Krystal Williams et al., 2018). Nonetheless, HBCUs demonstrate superior effectiveness in serving students of lower socioeconomic status and of lesser academic preparedness as determined by standardized test scores (Hardy et al., 2019), indicating the necessity of these institutions and underscoring their unique role in America's higher education landscape. In effect, HBCUs, by virtue of the populations

they serve, fill in American achievement gaps created by centuries of racial discrimination and socioeconomic inequity.

The benefits of attending an HBCU are well-documented (Albritton, 2012; Lenhart et al., 2011; Kim, 2002a; Milakovich & Gordon, 2001) and include the opportunity to study in a more collegial, emotionally supportive student environment and greater, more positive contact with faculty and staff that encourages greater academic achievement. That considered, when a specific degree program is only offered at a PWI–in the case of the current study, one at the graduate level in wind conducting–the academic and cultural benefits associated with study at an HBCU become inaccessible, and students are robbed of the option to study in an environment better suited to meet their needs. It is understood that PWIs do not explicitly fail to serve the needs of their students of color, however, HBCUs have been shown to do so more effectively, and thus, the problem emerges: If not even one HBCU offers a graduate degree in wind conducting, PWIs have, if unintentionally, assumed an academic and cultural monopoly on the discipline, one which the current study seeks to investigate. Phrased interrogatively, if HBCUs have been shown to serve Black students more effectively than comparable institutions and, controlling for pre-college factors, graduate more Black students than do PWIs, why must Black musicians attend a PWI for advanced study in wind conducting?

Purpose Statement

The purpose of the current study was to glean perspective from HBCU Department of Music faculty (Department Chairs and Directors of Bands) regarding their

outlook on expanding graduate programs to include degrees in wind conducting as well as any existing challenges that may inhibit such growth.

Additionally, research detailing the positive impact and institutional efficacy of HBCUs is referenced throughout to buttress the argument that HBCUs should be offering–or developing resources to offer–graduate degrees in wind conducting, as they provide significant academic, cultural, and social benefits divergent from those available at PWIs.

Importance of Study

The current study is relevant because it will serve as one of very few entries in academic literature that engages the perspectives of Directors of Bands at HBCUs upon a subject that is not connected to marching band performances, methods, or techniques. In pursuit of an "alternate" future wherein financial and cultural capital as well as support for sustained growth development in music are equitably and impartially distributed between PWIs and HBCUs, this study may serve as a catalyst for discussions about redistribution of significant resources.

Research Questions

The following research questions guided this study:

1. Do HBCU band programs desire expansion of degree offerings to include graduate degrees in wind band conducting?

2. What challenges exist for HBCU departments of music desiring to expand to graduate offerings in wind band conducting?

3. What specific needs exist for HBCU departments of music desiring to expand to graduate offerings in wind band conducting?

Delimitations

This study is delimited to Department Chairs (DC) and Directors of Bands (DoB) at public historically Black universities serving at least 5,000 students which offer bachelor's degrees in music education. Public institutions were selected because of their increased access to federal and state funds, as mandated by law. Historically Black colleges were not included in the current study, as they do not offer graduate degrees. The designation "HBCU" will be maintained when referring to the institutions en masse, though research was only conducted at universities.

Limitations

There are several limitations of the current study that need be identified. The study is not heterogeneous, as research was only conducted at public HBCUs that offer a bachelor's degree in music education and serve at least 5,000 students. This disengages the positions of smaller, private HBCUs. This limited heterogeneity may affect the challenges discovered through subject interviews, as HBCU personnel at a public institution may have differing perspectives about graduate programs in wind conducting at HBCUs than those at a private institution.

Another major limitation of the current study is that virtually no research on the efficacy of new graduate programs at HBCUs as compared to existing programs at PWIs exists, making data-based projections about the potential value of a graduate program in wind conducting at an HBCU impossible.

The response rate for the current study also constitutes a limitation. Of 15 Directors of Bands targeted, five participated, a response rate of 33.3%. Of 15 Department Chairs targeted, zero participated, a response rate of 0%. Further study will be necessary to capture a greater and more statistically significant sample of the targeted population.

Organization of the Study

This document detailing the current study is organized into five chapters. Chapter 1 briefly discusses the history of Historically Black Colleges and Universities. This chapter also illuminates the lack of graduate programs in wind conducting at HBCUs and explicitly states the significance of the current study. Chapter 2 contains a review of literature relevant to the study organized into four parts: anecdotal and quantitative data supporting the significance of HBCUs; the history of HBCUs' role in postbellum America; the theory of cultural capital as it relates to HBCUs; and the theory of the zone of proximal development as it relates to HBCUs. Chapter 3 details the research design and the methodology employed to conduct the study. Chapter 4 presents the findings of the study. Chapter 5 further synthesizes the findings of the study into broader conclusions and discusses implications for future research based on the findings of the current study.

CHAPTER 2

REVIEW OF RELATED LITERATURE

Introduction

Historically Black Colleges and Universities receive a fair bit of cursory reference in academic literature; however, they remain among the least empirically examined (Brown & Freeman, 2004). As research on studying music at an HBCU as opposed to studying music at a PWI is nonexistent, there was difficulty sourcing such literature for the current study. Further, no research on graduate study in wind conducting at HBCUs exists, as there are no programs to discuss. This considered, the literary review approach taken herein is one that frames HBCUs as culturally and economically valuable institutions not only to the populations they serve, but to America's higher education landscape at large. Research sourced includes that which quantifies the value of HBCUs, that which discusses HBCUs' historical relationship with America, the work of French sociologist Pierre Bourdieu and his theory of cultural capital as it intersects with HBCUs, and the work of Russian psychologist Lev Vygotsky and his zone of proximal development as it intersects with HBCUs.

Why HBCUs

Much has been written about the significance, relevance, and value of Historically Black Colleges and Universities (HBCUs). According to Hardy et al. (2019), although Predominately White Institutions (PWIs) outperformed HBCUs–with which they were matched by size, location, and funding source–on student outcome measures such as graduation rate, salary after graduation, and first-year retention, once pre-college factors such as family income and standardized test scores were controlled, HBCUs significantly outperformed PWIs in providing a quality education and upward social mobility to students of lower socioeconomic status (SES) and of less educational preparedness as determined by standardized test scores. Essentially, accounting for higher SES and greater opportunities–or privilege–revealed that HBCUs are not only highly effective at serving students of lesser means, their graduation rates, salaries post-graduation, and first-year retention are all significantly higher than those of their PWI counterparts. Beyond that, Hamilton (2009) found that Black American students were more comfortable in HBCU institutions than the Black American students at PWI institutions.

It follows, then, that any measurement from which the perceived efficacy of HBCUs is drawn should consider these mitigating factors if it is to be merited as valuable. However, this is often not so, and HBCUs are routinely the subject of anti-Black, deficit-centric language that is not only damaging to the reputations and, by extension, the recruitment potential of HBCUs, it also centers Black students as the embodiment of problem without regard to the latent social, political, and financial structures that keep marginalized communities and, by extension, students of color, devoid of resources. As cited in Krystal Williams et. al (2018), several news outlets have

recently published stories that highlight the deficiencies of HBCUs: “6-year Graduation Rates at Many HBCUs Lower Than 20 Percent” (AJC, 2018), “Struggling HBCUs Look for Help from the Trump Administration” (Camera, 2017). Indeed, the researcher’s cursory search for headlines about HBCUs found this one, questioning the position of HBCUs in America’s higher education landscape: “Relevant or Remnant: Are HBCUs still relevant in today’s climate?” (Singleton, 2019). Perhaps most infamously, a 2010 post in the Atlanta Post called HBCUs the “embarrassment of the nation” (Atlanta Post, 2010). For all students considering HBCUs, but particularly for Black students–of whom HBCU populations are mostly constituted at 76% of total HBCU enrollment in 2018 (NCES, 2019)–the implications of these negative projections are substantial. Van Camp et al. (2009) found that at least some of the reason Black students choose to attend an HBCU is connected to race and racial identity. Students for whom race factored more highly in their self-image and those with less contact with other Blacks while growing up were most likely to attend an HBCU for race-related reasons, which, when juxtaposed with sustained public inquisition as to the value of HBCUs in scholarship and media, produces a situation wherein Black students must unfairly choose between satisfying their desire for greater intraracial contact and cultural sensitivity at an institution of perceived lesser quality (HBCU) and attending an institution shown to less effectively meet their social, cultural, and educational needs (PWI).

In the face of this negative scholarship and media coverage of HBCUs, Krystal Williams et al. (2018) staged an intervention into the body of literature on HBCUs by engaging an insightful dialogue with HBCU presidents that highlights the successes and positive contributions of HBCUs balanced with honest discourse about the unique

challenges those institutions face. Through engagement with HBCU administrators, three significant HBCU contributions were identified: Black leadership development for an increasingly diverse U.S. populace, expanding educational pathways for students with financial challenges, and serving students who have been marginalized in prior academic environments. That both Hardy and Williams discovered mutually resonant themes concerning the value of HBCUs for not only their financially disempowered students, but for all the students they serve does not appear merely coincidental. Empirical evidence supporting the efficacy of HBCUs exists in abundance. While HBCUs only constitute 3% of all four-year colleges, they graduate 40% of all Black members of Congress and Black engineers as well as 50% of Black lawyers and 80% of Black judges (Harry Williams, 2018). Additionally, 25% of African Americans who get degrees in the science, technology, engineering, and math (STEM) disciplines come from an HBCU. Though they have myriad challenges to overcome (funding, recruitment, etc.), extant research is clear about the positive value of HBCUs.

While study on the impact of HBCUs on the aforementioned disciplines is clear, research has not adequately explored the degree to which HBCUs produce music educators as compared to PWIs. This is perhaps because there are no formally recognized schools or colleges of music situated at HBCUs. Well-surveyed, however, is the fact that the music teacher workforce is mostly White, with 81.9% of music teachers identifying as White in 2020. Abramo and Bernard (2020) sought to determine why this lack of diversity persists and found that high school students of color observed significant barriers to applying to university schools of music and becoming music teachers, including misalignment of the audition process and students' values of community music

making as well as the unspoken assumption that students had participated in prerequisite activities (e.g., private instruction and honors ensembles) prior to auditioning. While this study represented an effort to investigate the lack of representation of people of color in the music teacher workforce, it contains an implicit bias in that HBCUs, one and all, do not offer music curricula through formally recognized schools of music. When researchers asked the high school students of color participating in the study about attending a university to study music, a PWI was the assumed educational environment, by virtue of schools of music only existing at PWIs, rendering HBCUs virtually invisible. This recurring trope of HBCU invisibility in music education is not specific to undergraduate study; it extends to graduate study as well. Of the 101 HBCUs recognized by the United States Department of Education, fewer than seven offer graduate degrees in any music discipline, with none offering graduate study in wind conducting. Another striking contrast emerges: How can institutions producing such substantial numbers of Black professionals in some disciplines be all but invisible in others? Phrased deficit-centrically for balanced perspective: Of the 101 HBCUs recognized by the United States Department of Education, why do none offer a graduate degree in wind band conducting?

The answers to this central query are likely complex and rooted in older, larger systems that financially disempower HBCUs; that very little empirical examination of HBCUs exists further clouds the issue. What is well-supported in academic literature, however, is the enduring value of an HBCU education; Kenneth Redd (1998) wrote,

> Historically Black colleges and universities (HBCUs) have made great strides in providing educational opportunities for African Americans. From their humble beginning in the early 1800s, these institutions have grown to make significant

> contributions to American society and to provide educational opportunities for low-income and academically disadvantaged students who would have otherwise been denied a higher education. HBCUs have achieved this success despite discrimination from state and federal governments, severely inadequate funding, economic and enrollment downturns, and lack of support from most political leaders and the general public. (p. 33)

Contextualizing the lasting educational value of an HBCU education with the popularity of HBCU bands through the twentieth and twenty-first centuries invites the opportunity for HBCUs to consider broadening their academic degree offerings to include advanced study in the art of wind conducting, as artistic performance in the band medium appears decisively ensconced in the sociocultural milieu of HBCUs.

Historically Black Colleges and Universities: A Social Contract with America

Historically Black Colleges and Universities serve, even in the present, as participants in a social contract with postbellum America. HBCUs founded prior to the Civil War and still in operation today include Cheyney University of Pennsylvania founded 1837, the University of the District of Columbia founded 1851, Lincoln University founded 1854, and Wilberforce University founded 1856. Apart from PWIs like Amherst College and Oberlin College in the North, African Americans were unilaterally denied admission to White institutions of higher learning prior to the American Civil War. After the Civil War however, more than 200 HBCUs were established, largely due to the efforts of White philanthropists, White missionaries, and Black religious groups seeking to educate and integrate free Blacks into mainstream American society and, following their emancipation, formerly enslaved people and their

descendants as well. The Black religious establishment was particularly critical to the development of HBCUs, as the African Methodist Episcopal (AME) church, African Methodist Episcopal Zion (AMEZ) church, National Baptist Convention (NBC), and Christian Methodist Episcopal (CME) church worked alongside philanthropists and free Blacks to establish HBCUs (e.g., Allen University was founded by the AME church in 1870). States were also tasked with responding to sweeping legislation (Thirteenth, Fourteenth, and Fifteenth Amendments to the United States Constitution) that made illegal the practice of slavery and extended legal protections to formerly enslaved people and other Black Americans. Known collectively as the "Reconstruction Amendments," the Thirteenth, Fourteenth, and Fifteenth Amendments, in tandem with the Second Morrill Act of 1890 generated formal support for the creation of HBCUs through federal funding (Allen et al., 2007). The Second Morrill Act stipulated that states had to demonstrate that race was not a factor in student admission criteria at existing institutions or create separate land-grant institutions for people of color (Second Morrill Act 1890, U.S.C 322). To retain federal support, Southern states decided to create separate institutions of higher learning for African Americans, as segregation would govern the American education system for the intervening 64 years between the passing of the Second Morrill Act and the 1954 Brown v. Board of Education Supreme Court decision which struck down the "separate but equal" doctrine as unconstitutional (Kluger, 2004).

When the first federal dollars reached HBCUs in 1890, the United States of America entered a social contract with its disenfranchised and displaced Black citizens, with whom America's relationship had long been injurious and frayed by centuries of racial violence, discrimination, and inequity. This commutative social contract by

implication (Brown & Davis, 2001) brought with it the promise of equal provision under the law and continuing financial support for the education and uplift of Black Americans. Brown and Davis (2001) also referred to the historically Black college as the "tangible manifestation of America's social contract with free African Americans immediately following the Civil War." Robert Charles Solomon (1977) defined a social contract as

> An agreement, tacit or explicit, that all members of society shall abide by the laws of the state in order to maximize the public interest and insure cooperation among themselves. It is important that such a contract need never have been signed in history; what is important is that every member of a society, by choosing to remain in that society, implicitly makes such an agreement. (p. 579)

States' swift response to the law in establishing separate land-grant institutions for Black Americans after the Civil War exhibits the implied agreement of which Solomon wrote and centers the HBCU as arguably the most visible and longstanding product of the Reconstruction period.

Cultural Capital and HBCUs

Black colleges founded prior to Emancipation and those established during the Reconstruction era came into existence during the age of legal segregation (McPherson, 1970). Consequently, America's educational system was racially dichotomized–a system for White Americans and a separate system for Black Americans. This polarized environment provided the "fertile ground that cultivated HBCUs into institutions focused on rearranging the American hierarchy with African Americans scattered within every echelon (Brown & Davis, 2001)." To engage this hierarchical "rearrangement" of

American society and elevate Black Americans' social standing, HBCUs were responsible for the transference of skills and behaviors deemed appropriate by postbellum America (Allen et al., 2007) as well as the development of networks through which information flowed readily between the institutions and their respective communities. The relationships and networks that HBCUs constructed into tangible and meaningful resources for the students and communities they served are part of what is known as "cultural capital" (Bourdieu, 1973, 1977; Bourdieu & Passeron, 1977). In the early 1970s, French sociologist Pierre Bourdieu, writing in silhouette with German philosopher Karl Marx, theorized that capital formed the foundation of social life and dictated one's position within the social order (Bourdieu, 1973). He extended Marx's assertion of the value of economic capital to include symbolic artifacts of culture such as skills, tastes, posture, clothing, mannerisms, material belongings, and academic credentials into what came to be known as cultural capital. Through these artifacts, an individual may gain entry to and secure social rewards, such as status, privilege, and position in particular social circles, professions, or organizations (Bourdieu, 1973). Taken together with the historical context of HBCU formation both before and after the Civil War, and, as Black Americans were unable to enroll at nearly all existing White colleges, HBCUs became the principal distributors of cultural capital in the Black community. Freeman (1998) found that typical experiences of students at HBCUs included explicit, direct instruction of socially appropriate behaviors, career-related information sessions, and opportunities for internships and mentoring, which she argued provided students with personal views of how social ties, specifically among Black professionals, secure important social and economic resources. Understood in the context of cultural capital, Freeman found that

even over a century after the Civil War, HBCUs actively imparted to students the value of cultural capital and created opportunities for students to acquire it; students who, as aforementioned, might otherwise not have such opportunities.

Connecting to the current study, Bourdieu (1986) identified three specific types of cultural capital:

1. Embodied, which refers to spoken and written language, social behavior and mannerisms, and subjective preferences;
2. Objectified, which refers to specific cultural goods or items, such as books and works of art, and;
3. Institutional, which refers to technical qualifications and academic credentials.

While the degree to which earning a graduate degree in wind conducting impacts one's measure of embodied cultural capital is discrete and inexact for each student, virtually all graduate wind conducting programs directly intersect with all three forms of cultural capital–embodied, objectified, and institutional–by virtue of their curricular offerings. Courses such as "Advanced Instrumental Conducting," (University of Washington) "Advanced Studies and Directed Performance in Conducting," (University of Michigan) and recital requirements inform students' measure of embodied cultural capital through their influence on students' physical gesture and social behaviors, particularly those which are performed in front of an ensemble. Courses such as "Wind Band Literature & History" (University of Illinois at Champaign-Urbana) and "Advanced Tonal Analysis/Analysis of 19th Century Music" (Northwestern University) inform students' measure of objectified cultural capital, as the works studied therein are elevated to

academic prominence, and thereby become artifacts of culture for learned wind band conductors. Whether at the master's or doctoral level, earning a degree in wind conducting impacts one's measure of institutional cultural capital, as, beyond the attendant educational enrichment associated with graduate study, acquiring an advanced credential translates to tangible benefits when seeking employment, particularly in higher education. Many job postings advertise in credential-centric language, such as, "A Master's degree in Music...required," or "Doctorate Required, ABD considered."

It follows, then, that institutions which grant advanced degrees in wind conducting become purveyors of that particular form of valuable cultural capital, and at present, the only such institutions are PWIs. Considering that PWIs do not comprise all sources of higher education, the disproportionate allotment of cultural capital across PWIs exclusively is eminently unequal. If, as aforementioned, HBCUs serve as the foremost transmitters of cultural capital for Black Americans, at least one must be empowered to distribute it across all disciplines. The language of redistribution in the title, then, is something of a misnomer; resources do not have to be siphoned from one institution and funneled into another to realize a more equitable future. Rather, it is the impartial distribution of existing resources, particularly at the state level, that must be engaged to ensure proper distribution of cultural capital and the capacity of an institution to disseminate cultural capital accordingly.

Zone of Proximal Development and HBCUs

In the late 1920s, Russian psychologist Lev Vygotsky introduced a concept called Zone of Proximal Development (ZPD), which essentially described the cognitive distance between what a learner could do independently and what a learner could do with

assistance (Shabani et al., 2010). Though Vygotsky's theory was still emergent at the time of his death in 1934, the continued work of Vygotsky scholars like Shabani and Chaiklin has helped to elucidate his position on learning and development. In his theory, Vygotsky posited that ZPD is the cognitive range in which a learner may only attain a concept, task, or skill with the support of a more knowledgeable other (MKO) (Chaiklin, 2003). More knowledgeable others, according to McLeod (1970), may be adults or teachers with a higher ability level or greater understanding of the respective concept, task, or skill with which the learner is experiencing difficulty. The MKO does not necessarily need to be an adult, however, and is sometimes not a person at all (e.g., books, animations, electronic tutoring, etc.). In theory, the learner interacts with the MKO through scaffolding–mediative intervention and support provided by an MKO–to acquire the cognitive skill necessary to attain the object concept, task, or skill (Chaiklin, 2003). Vygotsky (1982) further states that this liminal development cannot be separated from its social and cultural context, suggesting the importance of culture and environment on learning, particularly that which is of concepts, tasks, or skills completely beyond the learner's current ability. Vygotsky's theory was originally conceived to address the autonomous learning potential of children and oppose the academic, knowledge-based tests used in Soviet Russia to gauge students' intelligence (McLeod, 1970), but as an institutional framework, it bears significance in defining the role and function of HBCUs. As they intersect with HBCUs, ZPD and scaffolding describe much of the work undertaken by HBCU faculty and staff in a space that is quite culturally specific. Hamiel (2021) suggests that as students at HBCUs tend to be of lower socioeconomic status and less educationally prepared, student ZPDs are larger, increasing student demand for

scaffolding and support from culturally sensitive environments, faculty, and peers to be successful. Indeed, the historical missions of HBCUs necessitated covering an especially large academic and social ZPD created by racial violence and discrimination. More knowledgeable others engaged much cultural and practical intervention to educate an entire race who had actively and violently been dispossessed of their proximal intelligence. In the present, HBCUs continue to engage the ZPD by more effectively meeting the specific needs of the students they serve than would be served at other institutions. This is evidenced by the difference in graduation rates of Black students at HBCUs and those at PWIs. Hardy et al. (2019), echoing the research of Nichols and Evans-Bell (2017) found that HBCUs graduate more Black students than do PWIs, once economic disparities were controlled for.

It may be considered that earning a graduate degree in wind conducting begets a particular ZPD, as concepts, tasks, and skills necessary for both personal artistic development and for occupational competitiveness upon graduation may be acquired with the experience of a more knowledgeable other–a conducting professor or Director of Bands, perhaps. This considered, if no HBCUs offer graduate degrees in wind conducting, then all persons qualified and positioned to be "more knowledgeable others" in the graduate study of wind conducting are situated at PWIs and happen to be mostly White. This sharply juxtaposes the role that HBCUs play in providing scaffolding and support to students of color by bridging the ZPD with cultural sensitivity, mutes the perspectives of Black conductors in the propagation of wind conducting scholarship, and unilaterally aggregates cultural capital in historically White spaces, spaces which, as

evidence suggests, perform less effectively at meeting the needs of their students of color than do their HBCU counterparts.

Chapter Summary

Turner and Bound (2003) found it evident that when students view their educational setting as being inclusive and encouraging to their social and academic advancement, particularly regarding their performance opportunities, they are increasingly liable to succeed. The foregoing chapter illustrated the value of HBCUs, specifically their cultural sensitivity, social inclusivity, and familial dynamic. Students who benefit from these attributes should have the opportunity to engage undergraduate or graduate study in any discipline–wind conducting for the current study–without parting from the aspects of an institution's makeup specifically designed to ensure their success.

The success of students of color is in the very identity of HBCUs. Before striking down segregated education, the United States of America allowed generations of Black Americans to be denied admission to PWIs; without HBCUs, the preponderance of Black Americans may not have experienced formal education until well into the late twentieth century. Accordingly, HBCUs became the foremost purveyors of cultural capital among Black Americans, and as HBCUs expanded their curricular offerings through the twentieth and twenty-first centuries, they became better positioned to distribute cultural capital across many disciplines.

Conferring a graduate degree in wind conducting is direct transmission of a specific type of cultural capital, and though they do not represent 0% of institutions of higher learning, HBCUs currently dispense 0% of that cultural capital, a discontinuity

which needs deeper and further study to disrupt. Further, in discussions of educational equity and cultural relevance, it cannot be maintained that in the advanced study of wind conducting, assistance from Vygotsky's more knowledgeable others comes exclusively from PWIs.

CHAPTER 3

QUALITATIVE RESEARCH AND METHODOLOGY

Introduction

The current researcher employed a qualitative method of collecting data to investigate existing departmental outlook and prohibitive challenges that exist in HBCU departments of music. Participating Directors of Bands were invited to share their perspective via semi-structured interview, with questions sent ahead of the interview. All interviews took place on the Zoom videoconferencing platform. Each HBCU represented in the study is public, serves at least 5,000 students, and offers a bachelor's degree in music education.

Research Questions

The research questions that guided this study are:

1. Do HBCU band programs desire curricular expansion of degree offerings to include graduate degrees in wind band conducting?

2. What challenges exist for HBCU departments of music desiring to expand to graduate offerings in wind band conducting?

3. What specific needs exist for HBCU departments of music desiring to expand to graduate offerings in wind band conducting?

The current researcher conducted interviews with the participants to collect data, which was comprised of interview question responses. The interviews were semi-structured to collect relevant data from participants. Utilizing structured questions in tandem with spontaneous discussion allowed for deeper, more expressive responses from participants. Notes were taken by the current researcher during interviews and interview transcript analysis to align participant responses with the guiding research questions.

Research Objectives

1. To determine the challenges HBCU band programs face in expanding their curricular offerings to include graduate degree programs in wind conducting.
2. To determine whether HBCU departments of music desire to expand their curricular offerings to include graduate degree programs in wind conducting.
3. To connect Bourdieu's theory of cultural capital to the role and function of Historically Black Colleges and Universities.

Sample

Purposive sampling was utilized for this study so that each participant had informed perspective on the phenomenon being studied. Each participant was a Director of Bands (or institutional equivalent) at a public HBCU that serves at least 5,000 students and offers a bachelor's degree in music education. Department chairs (or institutional equivalent) at respective institutions were also invited, though none participated. This population was selected because public HBCUs have greater proximity to public funding than do private HBCUs. Williams and Davis (2019) found that private HBCUs are more

tuition dependent for operations than are public HBCUs, who receive more of their operating capital from public funds.

Research Methods: Data Collection

Because many of the participating directors may know each other and have perhaps had separate conversations about the phenomenon being studied, participants were interviewed and recorded individually, rather than in a group setting. Conversations with participating directors were informal and collegial to disarm any apprehension or reticence perhaps caused by academicism or formality. The current researcher sought to create as neutral and relaxed an environment as possible to glean the fullest, most unbiased responses from participants.

Management of Data

Confidentiality of the participants and their individual interviews was maintained throughout the study process. I used the Zoom videoconferencing platform to conduct interviews. All interviews were recorded to a personal Zoom cloud and backed up on a personal OneDrive account created for the study. Copies of interviews were kept on the researcher's computer system as well as an external hard drive. The computer system storing research data was password-protected, ensuring the security of study-related details.

Data Analysis

Data analysis began immediately following subject interviews. Data for qualitative research was obtained through interview (Creswell, 1998). Qualitative data coding was engaged to determine collective and incidental challenges, and data analysis

was reviewed by experienced coders. This addressed any potential bias on the part of the researcher. Microsoft Word was used to identify challenges as indicated through subject interviews. Once individual transcripts were twice reviewed, challenges that emerged were labeled and aggregated into a table for comparison.

Human Subject Considerations

Per the University of South Carolina's Office of Research Compliance and Institutional Review Board (IRB), the current study does not technically constitute human subjects research. However, as the researcher spoke to people during investigation, ethical standards were considered. The researcher maintained ethical standards by referring to participants by pseudonym in transcripts and by receiving informed consent from participants before commencing research activities. Participants were also given the option or opportunity to withdraw from participation at any time without any penalty or prejudice. They were also allowed to ask questions on how the research was being conducted.

Role of the Researcher

The reason I am passionate about this topic is because of my lived experiences as a music student at both an HBCU for undergraduate study and PWIs for graduate study. Accordingly, this study reflects my history, culture, and personal and professional experiences, and though my experiences were not the focus of the study, they inform my commitment to exploring this topic.

I entered Florida Agricultural and Mechanical University (HBCU) on a combined academic and music scholarship and participated in the Marching 100 (marching band), symphonic band, and chamber ensembles while enrolled as an undergraduate student. I graduated with the Bachelor of Science degree in Music Education and began teaching

middle school in the Palm Beach County School District (John F. Kennedy Middle School, grades 6-8). After one school year, I relocated to Orlando, Florida and began teaching in Orange County Public Schools (Jones High School, grades 9-12). While teaching at Jones High School, I earned the Master of Music Education degree from Florida State University. After five years of high school teaching, I decided to return to graduate school for the Doctor of Musical Arts degree in wind Conducting, which, at the time of this document's writing, I was pursuing at the University of South Carolina. I believed that my goal of becoming a collegiate band director may only be accomplished upon the attainment of a terminal degree in music education or wind conducting.

When reflecting on my personal, educational, and professional experiences, it became apparent that to earn a terminal degree in music and approach my career goal, it was necessary to undertake graduate study at a PWI, as none of the nation's HBCUs offered a degree program that would serve my educational and occupational needs. While attending a PWI is not at all an issue or burden, I became disillusioned with the higher education landscape when I reconciled that even the option to attend an HBCU to earn a terminal degree in music was nonexistent. Through consultation with my major professor and committee, I developed the current study to investigate the challenges that prohibit HBCU music department expansion to include graduate offerings, specifically in wind conducting, as that is my degree program at present.

The training, connections, opportunities, and experiences that I enjoyed at my HBCU are indisputably essential to the success I experienced as a musician and educator. I believe that HBCUs possess far more potential than simply as formative sites of development, especially in music, as HBCUs and their alumni have made numerous

significant contributions to music and entertainment at large, as well as music education specifically. I believe that HBCUs possess far more potential as distributors of cultural capital than only that which is subsumed by marching band. I believe that at least some of the nation's HBCUs are positioned to engage advanced study of wind conducting as a graduate degree offering and become as much leaders in the wind band movement as they have been on the field for decades.

CHAPTER 4

DATA ANALYSIS

Introduction

The objective of this study was to determine the challenges HBCU music departments face in expanding their curricular offerings to include graduate degrees in wind conducting, as presently, no HBCU offers a graduate degree program in wind conducting. Data was collected via semi-structured interview from Directors of Bands at public HBCUs that serve at least 5,000 students and offer bachelor's degrees in music education. Interviews with participants took place on the Zoom videoconferencing platform, and were audio and video recorded for transcription. After the initial transcription, performed automatically by the Zoom videoconferencing platform, the researcher simultaneously read transcripts and listened to recorded audio to ensure accurate transcription by the Zoom videoconferencing platform. Upon ensuring accurate transcription, the researcher performed an initial read of transcripts independent of audio recordings and listed challenges to HBCU music departments as indicated by participants. Each institution's list of challenges was kept separate during this phase of data analysis. After developing an initial set of challenges as indicated by participants, the researcher performed a second transcript reading alongside the accompanying audio recording, to ensure all challenges had been identified. Each institution's list of specific

challenges was then compared simultaneously to determine if any commonalities existed. Once commonalities among all represented institutions were identified, the researcher codified separate lists of "collective" challenges–those which were experienced by all participants–and a list of "incidental" challenges–those which were experienced by one or more participants, but not all. After identifying collective and incidental challenges for all institutions represented, the researcher sent pseudonymized transcripts to two independent qualitative reviewers to assess and confirm the researcher's distillation of discrete challenges into collective challenges and incidental challenges among all institutions represented. To illustrate the data as collected, excerpted responses will be provided.

Response Rate

Of the fifteen Department Chairs targeted, four replied to the email invitation. Therefore, the Department Chair response rate to the invitation email was 26.6%. Of the four Department Chairs who responded to the invitation email, zero participated in the interview. Therefore, the Department Chair interview participation rate was 0%. Of the fifteen Directors of Bands targeted, seven replied to the email invitation. Therefore, the Director of Bands response rate to the invitation email was 46.6%. Of the seven Directors of Bands who responded to the invitation email, five participated in the interview. Therefore, the Director of Bands interview participation rate was 33.3%. Thus, out of the thirty targeted respondents for the current study, the average email response rate was 36.6%. The average interview participation rate was 16.6%. Table 1 summarizes the foregoing information.

Table 1.
Response Rate of Study Invitations and Study Participation

Position	Email Invitations Sent	Email Responses Received	Response Rate to Email in percent (%)	Respondent Turnout (Interview)	Interview Participation Rate in percent (%)
Department Chair	15	4	26.6	0	0
Director of Bands	15	7	46.6	5	33.3

Collective Challenges

For the purpose of the current study, any challenges that were identified by all participants were referred to as "collective," insofar as they are shared by all institutions under study. These challenges were identified as those most prohibitive to departmental expansion, and those which must be addressed before graduate programs in wind conducting at HBCUs can be approached. These include funding, resistance/apathy from leadership and/or administration, a negative perception of HBCUs, and low undergraduate enrollment. Clarifying questions were asked of each participant to glean the most descriptive answers to the interview questions. Funding, as a distinct challenge, was described as the need for more financial capital to hire more instrumental faculty, provide more scholarships for both current and prospective students, acquire new equipment, update workspaces, increase salaries for existing faculty, and offer monetary

stipends for lab ensembles. Resistance/apathy from leadership and/or administration was described as overt or covert subversion of departmental expansion by delaying or outright halting of initiatives as well as perpetuation of a "status quo" among all departmental areas (band, choral, theater, etc.) which over time may inhibit growth of a particular area.

What challenges or limitations exist that inhibit departmental expansion?
Respondent 1: I'm going to be very frank, a lot of it is just a lack of vision from leadership. Lack of vision from leadership. Not really, you know, not wanting to rock the boat, wanting to keep status quo within the department. I'll give you an example, so in our in our department, we have music, art, theater. So, one area rising higher than another area, or getting more resources than another area...they may not see that as being something that would be beneficial to the department. So they'll slow-hand things or slow play things or there'll be just talks that won't get off the ground.

As a distinct challenge, the negative perception of HBCUs refers to the outward perception that HBCUs do not or cannot seriously engage with the study of wind conducting as an academic pursuit. HBCU emphasis on marching band was cited as one of the reasons for this perception.

What challenges or limitations exist that inhibit departmental expansion?
Respondent 3: I will say perception as well. I think, the perception is, to me, is that wind conducting is only for a certain caliber of university, you know, like, HBCUs, they don't take wind conducting seriously, they don't study wind conducting and we know that's far from the truth.

...There's like this clip out on social media where this band director in the south, was like, took a box of Wheaties, and was throwing down. They were playing some song from the radio at some Battle of the Bands, and he took a box of Wheaties and chugged down a box of Wheaties on the podium and then turned around and brought the band in, you know the band was like playing like loud as hell, whatever, and he was just doing all these crazy ass conducting gestures and it's almost like buffoonery, you know what I mean, and so it's like we're not taken seriously in the wind band conducting world.

As a distinct challenge, low undergraduate enrollment begs less explication, as it succinctly describes the issue by name. For all institutions represented, the number of undergraduate students across all music disciplines is less than 90 ($n < 90$), and even fewer with instrumental concentrations ($n < 50$).

Describe your department's outlook on expanding graduate degree offerings in music to include wind conducting.
Respondent 5: I know that right now we're trying to just increase our numbers just in the undergraduate programs and provide adequate tools to go on into the field, which in turn will get more students to our program. So we're in the process of really continuing to grow our undergraduate program hoping that, in time, as we increase in numbers, then we will increase of course in faculty and then ultimately be able to offer graduate programs in performance or music education or wind conducting.

Incidental Challenges

For the purpose of the current study, any challenges that were identified by one or more participants but not all were referred to as "incidental," as they affect some of the institutions under study, but not all. These challenges include outmoded facilities, outmoded equipment, and accreditation. Clarifying questions were asked of each participant to glean the most descriptive answers to the interview questions. Outmoded facilities refer to both facilities that are dated and in need of replacement or retrofitting (e.g., installing computer/sound systems with projectors in rehearsal spaces, upgrading chalkboards to whiteboards, etc.) as well as facilities in which there is not enough physical space to house departmental activities (i.e., developing an annex, separate structure, redistribution of existing space, etc.).

What challenges or limitations exist that inhibit departmental expansion?
Respondent 4: Adequate workspace. I can say right now for our building, we have a large building, but the building was built back in the 60s and music departments have evolved since then when it comes to having certain space for certain ensembles and certain things and we don't have the space, so in order for us to really expand, we're definitely going to have to make sure that we have adequate workspace and adequate equipment to fill that workspace.
What challenges or limitations exist that inhibit departmental expansion?
Respondent 2: ...and then with resources, I mean we're talking about like structurally having appropriate rehearsal spaces for the ensembles, having the facilities in order to be able to have a graduate program in wind conducting to where you can have students that are able to get the experience and are able to be in an environment that is

conducive to growing as a student in wind conducting, so having those having the facilities, having the resources for that, I think are very important.

Outmoded equipment refers to instruments and accessories that are dated and in need of replacement or repair. This incidental challenge is seated within the collective challenge of funding, as the solution to upgrade and repair materiel is increased financial capital. Accreditation, as an incidental challenge, refers to the difficulty that some HBCU departments of music face in securing accreditation from the National Association of Schools of Music (NASM). Inadequate facilities and not having enough faculty to teach all areas are cited as reasons why difficulty persists.

Describe your department's outlook on expanding graduate degree offerings in music to include wind conducting.
Respondent 4: Everyone wants to expand the music department, whether it be the degrees offered, types of ensembles we have, or the faculty that we have at the school, we definitely want to build on it. There are a lot of components that go into trying to build those things, one of which is NASM accreditation, which we are continuing to try and meet the benchmarks for. Facilities and faculty are a huge part of that.

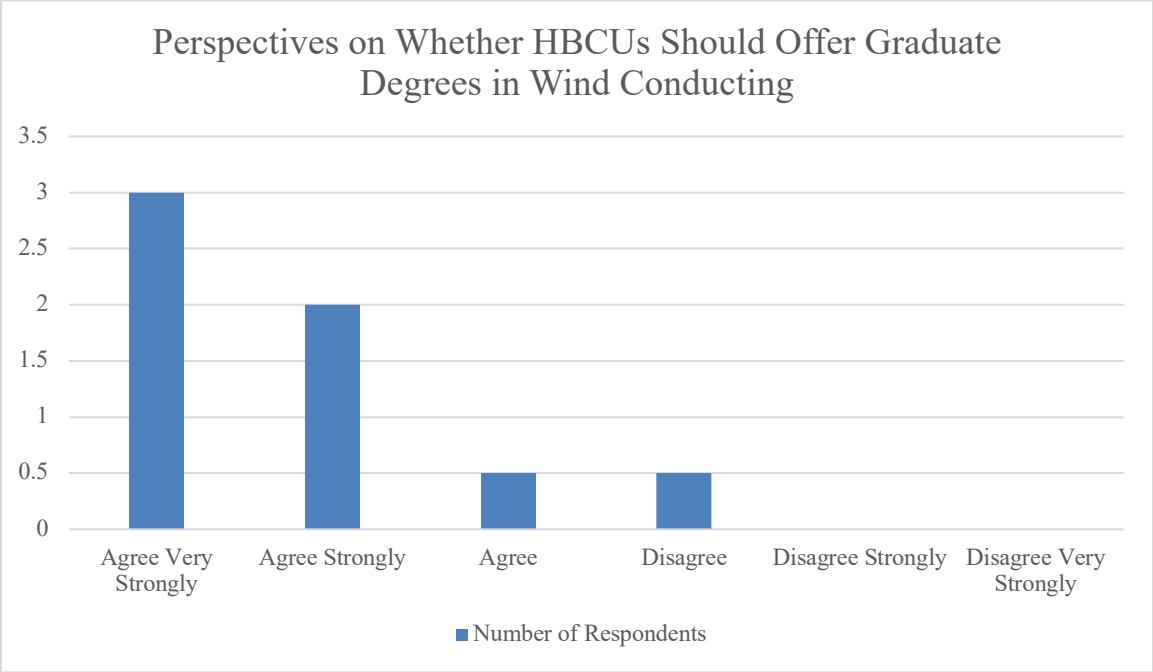
Conclusion

While the challenges that HBCU departments of music face are manifold and do indeed often intersect, HBCU music departments are not a monolith, as the *sui generis* challenges that exist at some institutions do not necessarily exist at others (e.g., inadequate facilities). It is worth mentioning however, that, per this study, there are challenges with which all HBCU departments of music must contend (e.g., inadequate

funding). In pursuit of the development of graduate programs in wind conducting at HBCUs, institutions may find utility in having a prioritized slate of challenges which must be addressed before approaching the establishment of a new graduate program. Each institution may strategically present challenges and potential solutions to respective administrations, alumni, and private supporters to continue serving their students while expanding their curricular offerings. Respondents cited federal and state government disinvestment in HBCUs as the issue most responsible for the lack of financial resources available to HBCU music departments for development and expansion. Low alumni giving to initiatives not connected to marching band was also cited as a reason that HBCU music departments lack financial resources to develop and expand academic programs.

When asked the degree to which they agreed with the statement, "Historically Black Universities should offer graduate degrees (master's and doctoral) in wind conducting," three participants stated that they "agree very strongly," one participant stated that they "agree strongly," and one participant stated that they were between "agree" and "disagree" as a broad statement for all HBCUs, but that there are several HBCUs that should. This question was aimed at establishing a baseline of perspectives concerning whether or not HBCUs should be offering graduate degrees in wind conducting. Figure 4.1 summarizes this data.

Figure 1.
Perspectives on Whether HBCUs Should Offer Graduate Degrees in Wind Conducting



CHAPTER 5

DISCUSSION

Introduction

This chapter presents a summary of the current study, discusses the implications of the current study, and explores future research topics that may be addressed. This study sought to determine challenges facing HBCU departments of music that prohibit expansion to offering graduate degrees in wind conducting. This is important because, as degrees in wind conducting confer a specific type of valuable cultural capital, HBCUs, even if only one institution, must be equally positioned to dispense that particular cultural capital to better ensure all students have an opportunity to acquire it. Expanding HBCU departments of music to include graduate degree offerings in wind conducting resonates with the existing popularity of HBCUs and elevates their academic profile beyond simply that of how visible or entertaining their marching bands are. In 2021, multibillion dollar food, snack, and beverage conglomerate PepsiCo launched an advertisement campaign to honor HBCU marching bands during the Southwestern Athletic Conference championship. The ad featured the "Sonic Boom of the South," Jackson State University's marching band, and the "Marching 100," Florida A&M University's marching band. Chauncey Hamlett, CMO/VP of PepsiCo Beverages North America, Southern Division said of the campaign, "We wanted to spotlight these two incredible

bands because we know that in HBCU culture, the game is not just about football, but also the energy, hype, and history these bands bring to halftime and beyond." I fully agree with PepsiCo's sentiment, that at HBCUs, the game is about more than football and that the band is integral to that culture and experience. Though it is clear that this statement was intended to describe HBCU bands' intersection with football, what I am most interested in at present is the "beyond" that Chauncey spoke of; reimagining what "beyond" looks like for HBCU band programs beyond football and beyond marching band into a future where HBCUs are purveyors of cultural capital in wind conducting as much as they are for marching band.

Study Summary

This study commenced with interviews with Directors of Bands at public HBCUs serving 5,000 students which offer bachelor's degrees in music education. Interviews with participants took place on the Zoom videoconferencing platform, and were audio and video recorded for transcription. After identifying an initial set of challenges as indicated in interview transcripts, I performed a second transcript reading alongside the accompanying audio recording, to ensure all challenges had been identified. Once commonalities among all represented institutions were identified, I codified two separate lists of challenges, one "collective"–those which were experienced by all participants– and one "incidental"–those which were experienced by one or more participants, but not all. Collective challenges include funding, resistance/apathy from leadership and/or administration, a negative perception of HBCUs, and low undergraduate enrollment. Incidental challenges include outmoded facilities, outmoded equipment, and accreditation. For this study, there was an average response rate of 0% among

Department Chairs and 33% among Directors of Bands. This makes the findings of this study less general to HBCUs that met the study criteria (public, serves at least 5,000 students, offers bachelor's degrees in music education) and creates a need for further targeted study.

Conclusions

According to Boykin (2017), HBCUs serve pivotal roles as environments where students of color may, through their shared lived experiences, become close and comfortable with each other, which may lead to increased emotional and social support among students and in turn, improved academic performance. The value of this unique support, however, only applies to circumstances wherein students are enrolled at an HBCU. This considered, if an HBCU does not offer a specific degree program, students desiring to engage with that discipline may not experience the same levels of emotional and social support while doing so at a PWI. I believe that earning a degree in wind conducting is an excellent way to broaden one's musicianship and artistry, but not that the only institutions at which these programs should be offered are PWIs. As elsewhere stated, PWIs do not constitute all the institutions of higher learning that exist, so that they are the only institutions who offer these degree programs must be interrogated and disrupted. This considered, the specific challenges identified through this study must be addressed ahead of expanding music departments to include graduate degrees in wind conducting.

When asked of the potential benefits of offering a graduate degree in wind conducting, participants stated that it gives not only the prospective graduate student a culturally responsive space to conduct advanced study and research, but that

undergraduate students at HBCUs may be inspired to seek further study in music. This may yield an additional benefit in higher education at large, as with more students of color seeking advanced degrees and credentials, it may become less difficult to diversify the professoriate. This, of course, assumes that creating a space for students to engage graduate study in wind conducting at an HBCU will translate to higher numbers of qualified professionals of color in the field seeking postsecondary employment. Follow up research would be necessary to track such an impact.

To begin correcting funding inequity, HBCUs must engage with state legislatures to determine the specific amounts of money they are owed and the extent to which funding disparities have impacted their operations. This may manifest as a listing of necessary repairs that have had to be prioritized and hyper-distilled due to inadequate funding across several years. It may be necessary for states to establish individual payment plans with their HBCUs so that resources may be fairly and equitably distributed. Per this study, HBCU departments of music desire expansion, both in the number of students they serve and in the types of degrees they award. Challenges that bar expansion are numerous, but in my opinion, stem mostly from inadequate funding. Issues of hiring faculty, updating facilities, and providing competitive scholarships all have money at their root. It is an oversimplification to suggest that money will solve all the issues facing HBCU departments of music, but the power of financial capital cannot be ignored, particularly when states have purposefully disinvested financially in HBCUs. It is imperative for HBCUs and external advocates to continue lobbying not only for fair and equal funding in the present and future, but for all recompense erstwhile due.

For balanced discourse, it must be noted that HBCU departments of music and band programs face internal challenges that must be addressed ahead of expansion. Through this study, I discovered that because of how some HBCU departments of music are situated within larger colleges and schools at the university, the "department chair" may not even be someone who works in music. This creates a void wherein music-specific or band-specific needs and challenges may not be fully or accurately represented in discussions with university administration, as they may be filtered through an individual whose primary focus is not music. This may create significant delays or outright halt departmental expansion. A potential solution is ensuring that there is a music division head who, even in a department shared with other humanities, can represent the positions, needs, and specific challenges of the music department. Additionally, I have found that Directors of Bands at HBCUs are inordinately tasked with departmental responsibilities–to include full teaching loads, fundraising, and recruitment efforts–without the complement of a large staff or graduate assistants to balance the workload. This may prohibitively impact a Director of Bands' ability to engage curricular development efforts akin to those espoused in the current study.

Recommendations for Future Research

The current study presents various opportunities for future research, particularly that which captures a greater percentage of relevant perspectives (i.e., Department Chairs, Directors of Bands, and Deans). Aforementioned as a limitation, the low participation rate for the current study demands additional research to engage a more significant number of targeted respondents, to ensure that any conclusions drawn indeed represent the general position of the population under study. This study needs to be expanded in

comparative (among HBCUs and as to PWIs) and longitudinal (across more institutions) ways. Specifically, research at private HBCUs is necessary to determine extant and emergent challenges faced by HBCU departments of music at private institutions, as the perspectives of public institutions cannot be generalized to private institutions.

Research on the perspectives and experiences of HBCU graduates who go on to earn graduate degrees in wind conducting at PWIs may illuminate discrete incongruities between HBCU departments of music and institutional equivalents at PWIs (department of, school of, or college of music) with which HBCUs can engage targeted expansion efforts, as opposed to simply requesting additional funding. Additionally, phenomenological studies exploring the social experiences of HBCU graduates who go on to earn graduate degrees in wind conducting at PWIs may inform the ongoing development and underscore the urgency of future development of HBCU graduate programs in wind conducting. Boykin (2017) found that of one hundred Black HBCU graduates who also earned a graduate degree at a PWI, 85.47% experienced social, political, or academic discomfort at a PWI, with one stating that "during their years at their PWI they never truly felt at home." (p. 62)

Continued research on the effectiveness and impact of undergraduate and graduate programs in music at HBCUs may inform curricular development and buttress the argument that HBCUs should strive to strengthen their current music degree offerings as well as pursue expansion of additional music degree offerings.

Further research on the funding inequity experienced by HBCUs at both the federal and state level is necessary to determine the extent to which these institutions have been financially disempowered. Harris (2021) reported that the state of Tennessee

underpaid its only publicly funded HBCU, Tennessee State University, by $500,000,000 over several decades. Deeper research on how this and similar underpayments by state governments have specifically impacted departments of music at HBCUs may be particularly illuminating. Additionally, research on the impact of the declining Black middle class on HBCU donation amounts and endowment strength may illuminate funding disparities. Tangential to that, a deeper investigation into the funding patterns of philanthropists who give to HBCUs may explain how and why certain programs at HBCUs are stronger than others and determine the degree to which those contributions impact HBCU music departments and band programs.

Research on how existing programs in wind conducting are structured and organized would almost certainly prove invaluable as a "road map" to expansion for HBCU departments of music, which I believe are, even in the present, critical access points to higher education in music for all students, particularly those of color and those of fewer means. I believe that HBCU departments of music, much as the institutions in which they are housed, create and provide opportunities for students to acquire valuable cultural capital through formal study in music. The "alternate future" espoused in the document title refers to one in which PWIs are not the sole distributors of any form of cultural capital, one in which HBCUs are equitably funded and, by extension, equipped to disseminate cultural capital across all disciplines, particularly in music, and one in which the advanced study of wind conducting may be engaged at the type of institution at which a student feels most celebrated, embraced, and safe, which, for at least some students, has historically been and is presently the HBCU.

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APPENDIX A

INVITATION EMAIL

Dear Dr./Professor Subject Last Name,

Greetings! I am Jamaal Nicholas, a doctoral candidate in the School of Music at the University of South Carolina. I am inviting you to participate in a terminal research study titled, "Redistributing Cultural Capital: A Survey of Graduate Offerings in Wind Conducting at Historically Black Universities" as part of the requirements for the Doctor of Musical Arts degree in Wind Conducting.

For this study, you will engage in one interview with the Principal Investigator (Nicholas) intended to glean your perspective on the lack of graduate offerings in Wind Conducting available at Historically Black Universities, your institution's outlook on expanding departmental degree offerings, and any challenges that inhibit your department's expansion of curricular offerings to include graduate degrees in Wind Conducting. The interview will take place on the Zoom video conferencing platform and will be audio and video recorded to ensure accurate transcription of our discussion. The interview will not take longer than one hour to complete.

Participation is confidential. Study information will be kept in a secure location on the Principal Investigator's device and backed up to a private cloud-based location created specifically for this study. The results of the study may be published or presented at professional meetings, but your identity will not be revealed.

Participation in this study is voluntary, and as such, you are under no obligation to participate. There are no negative consequences if you withdraw your participation at any time.

I am happy to answer any further questions you may have about this study or about your rights as a research subject, and you may contact me, my faculty advisor, or the University of South Carolina's Office of Research Compliance accordingly.

Jamaal Nicholas, *Principal Investigator*
321-287-6341
JamaalN@email.sc.edu

Cormac Cannon, *Faculty Advisor*
803-777-4278
Cormac@mozart.sc.edu

University of South Carolina
Office of Research Compliance
803-777-6670

If you are willing to participate, please indicate as much by replying to the email to which this letter was attached, completing the consent form, and we will communicate to determine the best time to conduct the interview. If not, please reply stating that you are not. No additional explanation is necessary.

Thank you for your consideration!

Regards,

Jamaal W. Nicholas
813 Assembly St.
Columbia, SC 29208
321-287-6341
JamaalN@email.sc.edu

APPENDIX B

INTERVIEW QUESTIONS

The following list of questions was asked of participating Department Chairs and Directors of Bands. Where appropriate, the interviewees were asked to expand upon their answers.

1. What is your name and official title at *insert* university?
2. How long have you served as *insert*?
3. Have you served as *insert* at another HBCU? If so, which and when?
4. How many undergraduate students are enrolled in the department of music at *insert* university? Classifications? Majors?
5. Does *insert* university offer graduate degrees in music? If so, which specific degree program(s)?
6. How many graduate students are enrolled in the department of music at *insert* university? Degree programs? Concentrations?
7. How old is the band program at your institution? Or when was the band program at your institution founded?
8. What types of wind ensembles are offered at your institution?
9. Approximately what percentage of the musicians in your wind ensembles are music majors and music minors?
10. How old is the music education degree program at your institution?

11. Indicate the degree to which you agree with the following statement. Historically Black Universities should offer graduate degrees (master's and doctoral) in wind conducting.

    1- Very strongly agree
    2- Strongly agree
    3- Agree
    4- Disagree
    5- Strongly disagree
    6- Very strongly disagree

12. Describe your department's outlook on expanding graduate degree offerings in music (to include wind conducting).
13. Does your music curriculum offer a graduate degree or certificate in wind conducting?
14. What potential challenges may accompany the offering of a graduate degree in wind conducting?
15. What potential benefits may accompany the offering a graduate degree in wind conducting?
16. What prior efforts have been made to expand graduate offerings in music?
17. What challenges or limitations exist that inhibit departmental expansion?

UNIVERSITY OF SOUTH CAROLINA

OFFICE OF RESEARCH COMPLIANCE

INSTITUTIONAL REVIEW BOARD FOR HUMAN RESEARCH

DECLARATION of NOT RESEARCH

Jamaal Nicholas
Researcher Address Line 1
Researcher Address Line 2
City, State, Zip

Re: **Pro00119087**

Dear Jamaal Nicholas:

This is to certify that research study entitled ***Redistributing Cultural Capital: Graduate Programs in Wind Conducting at Historically Black Universities; Toward an Alternate Future*** was reviewed on **3/4/2022** by the Office of Research Compliance, which is an administrative office that supports the University of South Carolina Institutional Review Board (USC IRB). The Office of Research Compliance, on behalf of the Institutional Review Board, has determined that the referenced research study is not subject to the Protection of Human Subject Regulations in accordance with the Code of Federal Regulations 45 CFR 46 et. seq.

No further oversight by the USC IRB is required. However, the investigator should inform the Office of Research Compliance prior to making any substantive changes in the research methods, as this may alter the status of the project and require another review.

If you have questions, contact Lisa M. Johnson at lisaj@mailbox.sc.edu or (803) 777-6670.

Sincerely,

Lisa M. Johnson
ORC Associate Director and IRB Manager

JAMAAL W. NICHOLAS, conductor

in

DOCTORAL REHEARSAL RECITAL

Thursday, October 22, 2020
2:20 p.m.
Koger Center for the Arts
Large Rehearsal Room

Second Suite in F	Gustav Holst (1874-1934)	11′
I. March II. Song Without Words III. Song of the Blacksmith IV. Fantasia on the "Dargason"		
Vesuvius	Frank Ticheli (b. 1958)	8′
A Hymn for Peace	Kevin Day (b. 1996)	7′
One Life Beautiful	Julie Giroux (b. 1961)	5′
	Total	31′

Mr. Nicholas is a student of Cormac Cannon. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.

JAMAAL W. NICHOLAS, conductor

in

DOCTORAL COMPILATION RECITAL

Thursday, November 14, 2020
2:20 p.m.
Koger Center for the Arts
Large Rehearsal Room

Psalm for Band	Vincent Persichetti (b. 1972)	8′
Yiddish Dances	Adam Gorb (b. 1962)	17′
Paean: Triumph	Steven Bryant (b. 1972)	5′
First Suite in E-flat	Gustav Holst (1874-1934)	11′
I. Chaconne II. Intermezzo III. March		
Garden Rain	Toru Takemitsu (1930-1996)	8′
Le Tombeau de Couperin	Maurice Ravel (1875-1935)	10′
	Total	59′

Mr. Nicholas is a student of Cormac Cannon. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.

JAMAAL W. NICHOLAS, conductor

in

DOCTORAL LECTURE RECITAL

Tuesday, October 26, 2021
2:45 p.m.
University of South Carolina
School of Music
Recital Hall

The Low-Down Brown Get-Down	Omar Thomas (b. 1984)	38′
An overview of historical, theoretical, cultural, and performance elements (Lecture)		
Performance of The Low-Down Brown Get-Down		12′
	Total	50′

Mr. Nicholas is a student of Cormac Cannon. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.