ADDRESSING THE POOR PROFESSIONAL OUTCOMES
OF UNDERGRADUATE ARTS STUDENTS

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ADDRESSING THE POOR PROFESSIONAL OUTCOMES
OF UNDERGRADUATE ARTS STUDENTS

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Thesis

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ABSTRACT

While higher arts education programs may be preparing students to excel at the creation and performance of the arts, evidence suggests that many of these programs are failing to prepare students for the business of being a professional artist. In the United States, Discipline-Based Arts Education (DBAE) remains the prevailing program theory guiding the majority of higher arts education programs. While there is much praise for DBAE throughout higher education, scholarly discourse and evidence suggests a need to adapt DBAE to better address the poor professional outcomes of undergraduate arts students.

Evidence indicates that a total of 11.1% of all recent college graduates with undergraduate arts degrees are unemployed (Carnevale, Cheah, & Strohl, Hard Times: College Majors, Unemployment and Earnings, 2012, p. 7). Fifty two percent of arts undergraduate alumni reported being dissatisfied with their institution’s ability to advise them about further career or education opportunities (SNAAP, 2012, p. 14). 81% of all arts undergraduate alumni reported having a primary job outside of the arts for reasons of job security (SNAAP, 2012, p. 19).

Higher arts education administrators have tried to address these statistics by incorporating the teaching of applicable non-arts (business, entrepreneurship, artist survival) skills into undergraduate arts programs. However, evidence suggests that the limitations of DBAE, lack of contextual consensus on educational goals, and stakeholder
pressures and agendas make it difficult for administrators to create adequate curricular
room for the teaching and learning of non-arts skills. Furthermore, the National Office of
Arts Accreditation (NOAA) classifies non-arts skills as “general studies units”, and only
recommends but does not mandate any standards associated with the teaching of general
studies units.

In response to the call for higher arts education reform, this paper discusses
potential causal factors of poor professional outcomes of undergraduate arts students, and
proposes an alternative to DBAE that may address those outcomes.
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CHAPTER I

POOR PROFESSIONAL OUTCOMES

In 2011, more than 36,000 arts alumni responded to the Strategic National Arts Alumni Project (SNAPP) survey from 66 institutions (8 arts high schools and 58 postsecondary institutions) in the United States and Canada. Completion time for this survey was around 20-30 minutes. Although the response rate was low, the average institutional response rate was over 20% (SNAAP 4-5). The results were released in the 2012 annual report, and served as indicators for arts graduates’ value of higher arts education degrees in North America. While the majority of the results indicated positive educational outcomes, results also indicated poor professional outcomes, among the most relevant being the following:

52% of the undergraduate alumni reported being dissatisfied with their institution’s ability to advise them about further career or education opportunities. (SNAAP 14)

81% of all alumni surveyed, reported having a job outside of the arts for reasons of job security. (SNAAP 19)

Based on the 2012 annual report findings, SNAAP conducted a secondary analysis that same year, and published a special report entitled *Painting With Broader*
Strokes: Reassessing the Value of An Arts Degree. Some relevant findings in this report include, but are not limited to the following:

Arts Alumni still face significant financial obstacles to engaging in art professionally. Almost a third (30%) of former professional artists and those who wanted to be artists but did not do so pointed to debt, including student loan debt, as a reason to find other work. (Lindemann, Tepper and Gaskill 22)

Fifty-two percent of those who stopped working as a professional artist did so because of better pay in other fields. (Lindemann, Tepper and Gaskill 22)

While arts alumni generally give their schools high marks when it comes to imparting elements of artistic training such as creativity and critical thinking, when it comes to elements of professional training such as business and entrepreneurial abilities, there are large gaps between the skills these alumni say they have acquired at their degree-granting institutions and the skills they indicate are important for their working lives. (Lindemann, Tepper and Gaskill 28)

In 2011, Anthony Carnevale (Director of the Georgetown University Center on Education and the Workforce) chaired a relevant study entitled What is It Worth: The Economic Value of College Majors, which found “Those most likely to be unemployed are in the Arts group (8 percent)” (31)

Using 2009-10 data from the American Community Survey, Carnevale also conducted and released a similar study in 2012 called Hard Times: College Majors, Unemployment and Earnings, which reported the unemployment rates for recent (aged 22 to 26) and experienced (aged 30 to 54) college graduates in various majors.

Unemployment for students with new Bachelor’s degrees (across the board) is an unacceptable 8.9%. (3)
While that news is discouraging, the same report also indicates that recent arts undergraduates had an even higher unemployment rate of 11.1% (7). That means that the unemployment rate for recently graduated arts students was 2.2% higher than the unemployment rate for all recently graduated undergraduate students. While Carnevale’s report indicates that graduate degrees in the arts provide students with much more likelihood of securing full-time employment than those who do not go on for graduate degrees, his report provides additional troublesome information. The cited statistics presented in this thesis suggests that, for the majority of undergraduate arts students, the financial cost of pursuing undergraduate BFAs and BAs in arts programs currently outweighs the professional benefits of holding those degrees. Scholarly discourse is widely available as a source of qualitative data that can be used to triangulate and confirm these findings. For example, Pujol and Dempster support the call for higher arts education reform. Their observations include the following:

…current and new students, at least throughout schools in the United States, are paying fortunes for inadequate art educations and getting into bank-loan debt, which is a huge disservice to them. Therefore, we must not be lazy or afraid of triggering change, no matter how painful, and ultimately we must rely on the growing numbers of our art students who connect the dots on their own and end up with a multidisciplinary education in spite of the institution, not because of it. (Pujol 3)

My worst fear—and I hope you share my concern—is that we may be achieving this golden age by trading on and exploiting (for our own benefit) the dreams of aspiring young artists and performers. (Dempster)

The cited statistics presented draw attention to Pujol and Dempsters worries. Evaluation may be helpful in determining the degree to which the cited and similar poor professional outcomes have occurred in higher arts education programs at the local level.
The Decision to Pursue a Professional Undergraduate Arts Degree

There are many factors that influence stakeholders’ decisions and actions concerning higher arts education programs. Stakeholders of undergraduate arts programs include, but are not limited to, higher arts education program administrators, higher arts education faculty members, university executives, parents of enrolled undergraduate students, and undergraduate students themselves.

Across the nation, new students regularly apply to higher arts education programs with the belief that these programs will provide them with the education, knowledge, and experiences needed to be a “professional artist.” Perhaps for some students the perception of the intrinsic benefits to be gained from earning a professional arts degree outweighs the financial realities they will probably face. For other students whose ambitions lean more towards entertainment, undergraduate arts degrees may be perceived as a ticket to fame and financial success.

Although there are universities that help to perpetuate those perceptions through marketing materials, it very well may be that many higher arts program administrators and faculty actually do believe that they are preparing arts students to become professional artists, when in fact, due to a lack of contextual consensus among stakeholders for the term “professional artist,” they are not. Without clarification and communication of similar perceptions, stakeholders may be left to make high stakes decisions based off of questionable assumptions. For example, if students make decisions to pursue professional undergraduate arts degrees based on assumptions, those assumptions may lead them to accumulate education debt that they are unprepared to deal
with. This situation may motivate them to obtain a side or part-time job to address that
debt, which may motivate them to obtain a higher paying full-time job to pay off that
debt, which may finally motivate them to abandon art-making as a full-time profession
out of necessity. Though these are merely possibilities, evidence, discourse, and
testimony from undergraduate arts alumni suggests that these outcomes often are realities
for undergraduate arts alumni.
CHAPTER II

POTENTIAL CAUSAL FACTORS

Poor professional outcomes for undergraduate arts students may be occurring for a wide variety of reasons. Some common speculations include: the majority of undergraduate arts programs are single discipline-based, and thus limit employment opportunities across arts disciplines; there is a lack of mandated accreditation standards for general or critical studies content, there is often contextual confusion between administrators and faculty when defining higher arts education goals, and there are pressures and competing agendas from stakeholders of higher arts education programs. In this section, I will discuss these speculations in greater detail.

Limitations of Discipline-Based Arts Education

Within the DBAE framework, undergraduate arts students typically dedicate themselves to the study of one fine arts form, usually taking single disciplinary classes at least five days a week for nine months over a four-year period. National Office of Arts Accreditation (NOAA) standards indicate that BFA programs are generally more focused on single disciplinary study than are BA arts programs. Historically, arts administrators and faculty across arts disciplines have professed intrinsic benefits for students who practice single disciplinary study of the arts, and extrinsic benefits for the communities in
which these students create and perform the arts. Throughout many of the nation’s higher arts education institutions, it is commonly perceived that upon graduation, most undergraduate arts students feel well prepared to excel at the practice and performance of their respective arts discipline. Nevertheless, scholarly discourse (such as that from Dempster) suggests that committing oneself to a four-year study of one single arts discipline has the potential of limiting one's employment opportunities within the broader creative arts industry:

We are naturally concerned about our students graduating into a hyper-competitive, winner-take-all marketplace without the skills and knowledge that could give them the competitive edge needed to succeed. (Dempster 244)

What makes little sense is expecting that we can drive students through four or five or six years of a highly regimented curriculum that affords few choices and asks for little individual initiative, and then expect them to flourish in a world that rewards creativity, opportunism, experimentation, and distinctiveness more than anything else—in short, an entrepreneurial world. (Dempster 250)

Poor professional outcomes for students often occur when those students graduate with skills that are not in demand. For example, economists such as David Throsby and Ruth Towse have at times identified the performing arts sector as a hypercompetitive winner take-all marketplace. For the best chance of arts and arts-related employment in the performing arts sector, it appears that undergraduate arts students may be benefited by learning a wider variety of arts and non-arts skills within and outside of their discipline. Since the NOAA indicates that accredited professional arts training programs should prepare students for professional practice, it appears that there should be nothing “general” about the skills to be taught in NOAA accredited higher arts education
programs. In determining the skills to be taught, clearer specification of learning objectives and skills will help program administrators justify which content should be included and excluded from curricula.

For example, consider the 21st century needs of visual and performing artists that make arts-related income implementing their own arts education programs. For these professional artists, there is a need to regularly collect and report data on program outcomes in order to assess, analyze, and report program impact to funders. When undergraduate arts students graduate without basic quantitative or qualitative research skills, they graduate without the ability to make arts-related income through these practices. Without the resources to pay someone to do this for them, these students may feel handicapped and limited by the single-disciplinary focus of their education. Pujol makes this point clear when he says:

Art students need access to training in other disciplines, combining what we may identify as the very best of historical and contemporary drawing, painting, sculpture, photography, and installation art with conservation, ecological, and environmental efforts; ethics; cultural anthropology; urban sociology; behavioral psychology; global political science and economics; robotics; and media theory, among other fields. Nevertheless, the challenge is not just to open old boxed-up departments and bring in this challenging and refreshing intellectual diversity; it is also to not set this in stone. (Pujol 5)

If intellectual diversity in higher arts education curricula is a goal, arts program administrators may help facilitate this by giving Arts students more freedom in their curriculum. For example, Arts students may wish to switch disciplines in the process of a professional arts training program; for instance from dance to playwriting. Why should the dancer who finds out in his or her second year that he/she also loves playwriting, be
forced to choose between the two? Why should the musician who wants to be a music executive, be forced to wait four years in order to learn about the music business? Why should the undergraduate arts student be limited to studying the practice and performance of the fine arts? For all these reasons, I suggest that undergraduate arts program administrators consider alternative curricular frameworks to address the single disciplinary limitations of DBAE. I suggest that by doing so, undergraduate arts students may be exposed to a wider variety of skills and experiences that could substantially increase their employment opportunities within the broader creative arts industry.

The Lack of Accreditation Standards for General Studies Content

In the United States, the National Office for Arts Accreditation (NOAA) establishes content standards for the majority of undergraduate arts programs. These standards are determined by several different discipline-based administrative branches, each branch responsible for assigning accreditation to its own respective discipline-based programs. Each branch has its own handbook, which outlines content, broad and specific standards for accreditation. An example of the guidelines follows:

The four-year baccalaureate degree is the primary format for education at the undergraduate level.

This degree normally contains at least 120 semester hours of coursework. Curricula comprising these hours are usually divided among required courses in the major, required courses in general studies, and electives. Each institution of higher education develops degree requirements based upon a proportional mix of these elements.

There are two generic types of baccalaureate degrees that prepare individuals for work in the professions of dance, music, theatre, and visual arts and design. Consistent with general academic practice, these are labeled “professional” degrees (AFA, BFA, MFA, DFA in Art discipline)
and “liberal arts” degrees (AA, BA, MA, PH.D in Art discipline).

The professional degree is intended to provide intensive training in the intellectual and physical skills necessary to arts professionals. Because physical skills development is critical during ages 18-22, many young artists do not wish to risk postponement of serious study until the graduate years. Since physical skills are meaningless without accompanying intellectual development, and since both are time-consuming activities requiring daily practice, the professional degree normally involves at least two-thirds of the curriculum in the major field. This may include supportive courses directly and legitimately related to professional practice of the disciplines. The remaining portion is divided between general studies and electives.

Professional degrees containing at least sixty-five percent coursework in the major area (or the major area and related professional studies in degrees for arts therapists, elementary/secondary teachers, and certain other specialist professions, when the total in the arts discipline is no less than fifty percent) normally carry the title Bachelor of Fine Arts (for the fields of Dance, Theatre, and Visual Arts and Design) or Bachelor of Music. Institutions designate specific coursework for specialty areas; for example, the Bachelor of Fine Arts in Painting, Dance Performance, or Acting, and the Bachelor of Music in Composition. (NAST 180-81)

In summary, all four of the 2012-13 NOAA handbook’s (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 Theatre) generally indicate that students enrolled in professional arts training programs are expected to develop the knowledge, skills, concepts, and sensitivities essential to an artist in their discipline-based fields of study. (NAST 91, NASM 98, NASD 97, NASAD 91) Also within each handbook, the focus of accredited professional arts training programs by discipline is defined:

The professional degree focuses on intensive work in art and design supported by a program in general studies. Normally, the intent is to prepare for professional practice. (NASAD 81)
The professional degree focuses on intensive work in theatre supported by a program in general studies. (NAST 82)

The professional degree focuses on intensive work in dance supported by a program in general studies. Normally, the intent is to prepare for professional practice. (NASD 87)

The professional degree focuses on intensive work in music supported by a program in general studies. Normally, the intent is to prepare for professional practice. (NASM 87)

Professional arts training programs that seek accreditation from these branches are expected to keep at least 50-65% of their course content/credits focused on discipline-based fine arts study. However, none of the handbooks specify exactly what the additional content (General Studies) to be taught (additional 35-50%) should be. Instead, all of the handbooks opt to give recommendations; leaving the actual decisions for general studies content up to the accredited institutions. For example, the NASM handbook indicates,

6. General Studies

a. Competencies

Specific competency expectations are defined by the institution.

Normally, students holding a professional undergraduate degree in music are expected to have:

(1) The ability to think, speak, and write clearly and effectively.

(2) An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.

(3) A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.
(4) Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.

(5) The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors. (NASM 99)

Some professional arts training programs also call general education credits “critical studies units.” In the same manner, specific competency expectations of electives, critical or general studies units/content is deferred to the accredited institution. Within each handbook, critical or general studies content categorized as business, entrepreneurship, career advancement, and career development are all identified in sections entitled “Recommendations.” For example, it is recommended that accredited programs teach students to:

Acquire the skills necessary to assist in the development and advancement of their careers. (NASM 101)

Acquire the skills necessary to assist in the development and advancement of their careers, including the development of competencies in communication, presentation, and business skills necessary to engage in professional practice in their major field. (NASAD 94)

Acquire the entrepreneurial skills necessary to assist in the development and advancement of their careers. (NAST 94)

Student orientation to the nature of professional work in their major field. Examples are organizational structures and working patterns; artistic, intellectual, educational, economic, technological, and political contexts; development potential; and career development. (NASD 100)
In summary, all four handbooks identify that students enrolled in accredited professional arts training programs are expected to, “develop the knowledge, skills, concepts and sensitivities essential to the artist” in their discipline based fields of study. Although there are specific standards outlining the teaching of fine arts practice (at minimum 50-65% of BFA curriculum) in accredited professional arts training programs, there are no accreditation standards in any handbooks discussed that mandate the teaching of the critical or general studies units (at minimum 35-50% of BFA curriculum). Furthermore, throughout all four of the handbooks, the teaching and learning of business, entrepreneurial, communication, presentation and career development skills are recommended, but not mandatory.

Contextual Confusion When Defining and Evaluating Higher Arts Education Goals

While many faculty and parents attempt to dissuade undergraduate arts students from pursuing the study of the fine arts because of perceived and often very real challenges in developing careers in the arts, it is assumed that undergraduate arts students enroll into professional arts training programs with the goal of becoming a professional artist. The NASAD handbook supports this point when it states:

The professional degree focuses on intensive work in art and design supported by a program in general studies. Normally, the intent is to prepare for professional practice. (NASAD 81)

Recently, there has been much scholarly discourse on whether or not professional higher arts education programs are teaching students to excel at the creation and performance of the arts, or to excel at being professional artists. A lack of contextual
consensus can often be found at the center of such debates. How do we define the “professional artist” in 2013? The term “professional artist” is often contextual, meaning that its definition changes based on perception. For example, many people define the term “professional artist” in an aesthetic context, as in “one who excels in the practice or performance of the fine arts.” Alternatively, there are many who define the term “professional artist” in a business context, as in one who profits from the practice or performance of the fine arts. This lack of consensus among arts faculty, administrators, and students is problematic for evaluators of BFA programs, in part because the term “professional artist” usually guides higher arts education learning goals and objectives. Nitko and Brookhart suggest:

A learning objective, also sometimes called a learning target, specifies what you would like students to achieve when they have completed an instructional segment. The goal of teaching should involve more than “covering the material” and “keeping students actively engaged.” The focus of your teaching should be on student achievement as well as on the learning process. So you're learning targets should state what students ought to be able to do, value, or feel after you have taught them. (Nitko and Brookhart 18)

Analyses of the root words that make up the term “professional artist” suggest difficulties when attempting to specify higher arts education learning objectives. For example, there are diverse definitions in English dictionaries of the word professional. The Merriam-Webster online dictionary defines the word professional as “participating for gain or livelihood in an activity or field of endeavor often engaged in by amateurs.” The Oxford online dictionary defines the same word as “(of a person) engaged in a specified activity as one’s main paid occupation rather than as a pastime.” A quick
Wikipedia search online of the same word indicated “a person who is paid to undertake a specialized set of tasks and to complete them for a fee.” Though these definitions are diverse, all of them share a common theme; that a person is engaging in an activity for the purpose of making a financial profit.

Consensus as to the definition of the word “artist” is more challenging and problematic. In the same Merriam-Webster online dictionary, the term “Artist” has multiple definitions (in an aesthetic context); “one skilled or versed in the learned arts; one who professes and practices an imaginative art; a person skilled in one of the fine arts; a skilled performer; one who is adept at something.” The Oxford online dictionary defines the word artist (in an aesthetic context) as “a person who produces paintings or drawings as a profession or hobby; a person who practices any of the various creative arts, such as a sculptor, novelist, poet, or filmmaker; a person skilled at a particular task or occupation; a performer, such as a singer, actor, or dancer.” A quick Wikipedia search online indicated a related result; “An artist is a person engaged in one or more of any of a broad spectrum of activities related to creating art, practicing the arts, and/or demonstrating an art.”

Ironically, according to all of the definitions of “artist” cited, it appears unlikely that a student would need to become a professional in order to define him or herself as an artist. Does one need to be a professional in order to be skilled in one of the fine arts? Does one need to be a professional in order to practice the arts, perform the arts, teach the arts, research the arts, or participate in the arts? One could argue certainly not, in fact, by all of the definitions above, it could be rationalized that one does not need a professional degree of any sort to be classified as an artist.
Following this logic, if students are already artists when they enroll into higher arts education programs, why then would these students pursue professional arts degrees if not to gain the knowledge and experiences they need to be professionals in both aesthetic and business contexts? If contextual consensus is desirable, it may be useful to put aside differences and work towards the goal of creating a definition of “professional artist” that can be utilized in relevant contexts. To aid these discussions, one approach to building consensus might be to focus on what a professional artist is not, in order to better understand what a professional artist is.

For example, when used in a business context, whatever a professional artist is, it is usually inferred that he or she is not unemployed. It is generally assumed that he or she is always either self-employed or employed by someone or some other business entity. Alternatively, when used in an aesthetic context, it is usually assumed that whatever a professional artist is, he or she does not lack experience in creating works of art.

If such discussions were to take place, it might also be helpful to define the type of income a professional artist generates in order to identify the economic role or position of the professional artist in the creative arts industry. For example, David Throsby is an economist who defines creative income as “income derived from the core artistic practice of creating original works of art or original performances,” and arts-related income as “income earned from professional work within an artist's artform, but not deriving from core creative work” (Throsby); an example being teaching. From an economist perspective, a professional artist might be defined as “one who is employed in the creative sector and generating either creative income or arts-related income through employment.” As can be seen, there is much room for interpretation, and the lack of
contextual consensus among stakeholders of higher arts education programs may be a causal factor of poor professional outcomes for undergraduate arts students.

From an evaluator’s perspective, higher arts education program goals and objectives may be difficult to assess and evaluate if the program lacks measurable learning objectives. This problem may be compounded by higher arts education administrators and faculty members’ inability to agree on what “art education” is. Groys supports this notion when he states:

Today art education has no definite goal, no method, no particular content that can be taught, no tradition that can be transmitted to a new generation—which is to say, it has too many. (Groys 27)

Unspecific learning objectives do not help higher arts education programs gain funding or support. Increasingly, foundations that fund and support the arts are adapting to the age of accountability by requiring grant recipients to indicate specific and measurable learning objectives for their programs in funding proposals. “Students will be able to experience the beauty of the arts” is not a specific or measurable learning objective. Although an arts faculty member may understand exactly what that phrase means to him/herself, as well as how to evaluate it qualitatively, the professional evaluator looks at this and thinks, “experience how?”, “what type of experience?”, “which art forms?”, “how many experiences will the students experience?”, “how does the program define the word beauty?”, “who is determining that beauty?”

Though some arts faculty and arts program administrators may resist the increasing demands for accountability in arts education, it seems to be a demand that is nonetheless here to stay. As it stands, arts administrators and faculty members of higher
arts education programs often have two choices: continue doing the same thing expecting different results, or work together to specify what those measurable learning objectives should be and revise the curricula accordingly.

To satisfy both sides of the argument, it is possible to create two sets of learning objectives for each course; those that are measurable at the program level (indicated in a documented model), and those that are of interest to the faculty member (indicated in a managers model). Through this practice, a mixed methods approach might be utilized to better assess student learning, and to triangulate data collected from both models.

Inadequate Room for Teaching and Learning

Many arts program administrators and faculty members create authentic learning opportunities for undergraduate arts students in the form of internships, workshops, discounted tickets to performances, and networking events. However, testimony from undergraduate arts students indicates that many of them do not take advantage of these opportunities due to their demanding school schedules. How can the undergraduate arts student take advantage of these opportunities if they have classes focused on the performance of one single arts discipline from 9am to 5pm five days a week, and often rehearsal from 5pm to 11pm after classes?

Testimony from educators across the broader higher education sector provides qualitative evidence of the limited curricular room available for both the teaching and learning of skills in educational programs. I suggest that in attempting to reform higher arts education theory, stakeholders continue to remind themselves of the differences between teaching and learning. Carter G. Woodson supports this idea when he states:
Philosophers have long conceded, however, that every man has two educators: 'that which is given to him, and the other that which he gives himself. Of the two kinds the latter is by far the more desirable. Indeed all that is most worthy in man he must work out and conquer for himself. It is that which constitutes our real and best nourishment. What we are merely taught seldom nourishes the mind like that which we teach ourselves. (Woodson)

The Merriam Webster online dictionary defines teaching as “The act, practice, or profession of a teacher,” and learning as “The act, process, or experience of gaining knowledge or skill.” These definitions suggest that teaching is different from learning. In higher education, the ways in which teachers teach content is generally based on their own educational philosophies, life experiences and pedagogy. One primary role of a teacher is to deliver knowledge to students in the most receptive ways they know how.

Learning is different. While learning often takes place inside class, authentic learning often occurs away from class, in the real world, often out of necessity. If learning is the act, process, or experience of gaining knowledge or skill, then it could be suggested that learning is primarily the student’s job. While it is generally a teacher’s job to facilitate and provide opportunities for student learning inside the classroom, I suggest that despite the greatest teaching efforts, should a student lack the desire to learn, no amount of money, effort or time often results in that student learning. Students must choose to learn in order to learn. Along those same lines, arts students who desire to be professional artists must choose to become professionals often by creating, taking action, preparing, thinking, performing, rehearsing, and behaving professionally. However, again, administrators cannot expect students to choose to do this without designating room in the curriculum for them to do so.
Stakeholder Pressures and Competing Agendas

A literature review of the higher arts education environment suggests that higher arts education program stakeholders are under a lot of pressure.¹ Higher arts education executives are under pressure to produce data that indicates positive student outcomes. Higher arts education administrators are under pressure to create and manage arts departments with limited funding, and to recruit and retain the best faculty possible. Higher arts education faculty are under pressure to publish, create, and perform outstanding work outside the university, recruit the best student body possible, and assess student learning in quantitative ways. Undergraduate arts students are under pressure to learn how to do what they love for a living, and to pay off all debt acquired in doing so. All of these pressures create agendas that these stakeholders use to achieve their desired outcomes.

Due to increasing global competition and funding cuts, the pressure is on universities to prepare students to compete in the ever-expanding global knowledge economy. To university executives, numbers often carry much more weight than rhetoric. Evidence of positive student outcomes remains many universities’ main source of offense and defense when competing with other colleges for federal funding, convincing parents to send their college-age children, and convincing students to take loans to attend.

Buckley and Conomos expand on this agenda in more detail when they say:

These schools (higher arts education programs), by definition have much smaller endowments and tend to rely more heavily on tuition fees,
which can be as much as US $35,000. When you add the cost of housing and other expenses, the real cost is more like US $50,000 for one year. (Buckley and Conomos 11)

The US private and public university systems and art schools are facing serious problems, because they rely more on individuals to finance their own higher education. (Buckley and Conomos 10)

Due to poor professional outcomes for undergraduate arts students, the pressure is on arts faculty to teach students the knowledge they need to become and stay employed. The pressure is also on faculty to assess academic achievement in quantitative ways. Several aforementioned issues come to mind when thinking about what gets in the way of arts faculty accomplishing these things. They include contextual confusion, lack of general education standards, and competing agendas. Nevertheless, discourse in the field suggests that poor professional outcomes for undergraduate arts students may have helped to facilitate a disturbing trend occurring in higher education, whereby teacher pay is being tied to student performance. Regrettably, this practice has officially arrived in higher education. Schmidt’s article indicates,

The seven colleges of the City Colleges of Chicago system have joined a small but growing number of public colleges around the nation in linking at least some faculty pay to performance. Under the terms of a new contract with the union representing the Chicago community-college system’s part-time adult-education instructors, the instructors will no longer receive automatic 3-percent pay increases for staying in the system, but they can receive bonuses of up to about 8 percent tied to the performance of their students. Contracts linking faculty pay to performance are now also in place at Kent State University and the University of Akron, in Ohio. Texas A&M University has established a controversial program that gives professors cash bonuses based on student evaluations. (Schmidt)
Poor professional outcomes for undergraduate arts students do not help defend arts faculty from these practices. This practice supports the notion that teachers are solely responsible for facilitating student learning. Nevertheless, due to poor professional outcomes for undergraduate arts students, arts faculty may be required to take on much more accountability in areas of teaching, learning, and assessment. Assessment may often be a difficult practice for arts faculty to support, possibly for two reasons. First, the university often requires arts faculty to assess arts students’ academic achievement purely in quantitative form. However, traditionally arts faculty have assessed arts students’ achievements through qualitative criteria, which Institutional Research (IR) departments may view as impractical, more time consuming, and more subjective. Though arguable, it could be rationalized that arts faculty use qualitative research methods to expand meanings, while IR departments use quantitative research to condense meanings. Without valid and reliable assessment, IR records may be missing significant meanings, and find themselves ill equipped to assess and report valid student achievement in higher arts education programs. For example, how does one quantify creativity, innovation, persistence, dedication, professional or artistic growth?

Secondly, assessment of arts students’ academic achievement may be problematic for arts faculty because many of them may not be trained in quantitative research. An overreliance on qualitative assessment (or any single assessment method for that matter) has the potential to introduce bias, thus lowering the validity of the assessment results. For example, data captured only in a qualitative way may be valid to the student, and very meaningful to the faculty member, but not very reliable to IR. In this regard, training in mixed methods and the assessment process could help arts faculty to convert
qualitative data into categorical data for easier quantitative analysis for IR. These practices could also help facilitate better communication between arts and IR departments.

Due to poor professional outcomes for undergraduate arts students, there is pressure on undergraduate arts students to make a profitable living as professional artists. Testimony suggests that undergraduate arts students expect BFA/BA arts degrees to open doors for them, and to carry them to destinations that they believe might have taken them too long to get to without the degree. In my own experience as a student, I have often heard faculty claim that experience counts more than a degree. That may be true for some, but it is usually the case that students cannot get experience without someone or something opening the doors for them. If undergraduate arts students could open the doors to their own dreams themselves, they would not enroll in undergraduate arts programs in some measures faster than enrollments in the STEM (Science, Technology, Engineering, and Mathematics) fields. Ironically, despite poor professional outcomes for undergraduate arts students, it appears that there is no shortage of applicants to higher arts education programs. Dempster points this out when he states:

Why worry about reforming our professional training programs for musicians, dancers, and artists? After all, professional arts education is booming in the United States. We have hundreds of thousands of students registered and more applying each year at ever-higher tuition rates. New programs at every level are multiplying daily, and specialized fine and performing arts high schools are proliferating. In fact, I’m regularly stunned to hear about the creation of new doctoral programs in the arts when there are hundreds of disappointed applicants for every vacant college job. Enrollments in college arts curricula by some measures are growing faster than enrollments in the STEM (Science, Technology, Engineering, and Math) fields. Perhaps most intriguing of all, many of the most selective private universities are rushing into the arts in a big way, upping the bidding contest for the country’s top students. (Dempster 121)
Current technology is making the world smaller. Understanding and being able to adjust to the challenges and opportunities of globalization is playing an ever-increasing role in students’ decisions to stay as competitive as possible (whether or not that employment is arts-related). Getting a college degree is often a necessity for students, but getting a college degree that does not open the door it professes to open is often a waste of time, money, and resources. Consider the data reported from the National Center for Educational Statistics, and Lindemann, Tepper and Gaskill:

The average total cost of attendance in 2010–11 for first-time, full-time students living on campus and paying in-state tuition was $20,100 at public 4-year institutions and $39,800 at private nonprofit 4-year institutions. (Indicator 40) (NCES 98)

Levels of debt over $60,000 significantly decrease the odds of one ever working as a professional artist, but this is not the case for any other level of debt. Amounts under $60,000 may not necessarily impede individuals from becoming professional artists – although it may stop them from remaining professional artists. (Lindemann, Tepper and Gaskill 24)

It appears that one of the worst outcomes for all stakeholders of undergraduate arts programs occurs when a recently graduated undergraduate student quits being a professional artist. It also appears that poor professional outcomes for undergraduate arts students do not help to facilitate any stakeholder agendas previously discussed. In a practical sense, what good does it do for an arts student to go through a four-year intensive study of a fine arts discipline, only to go into retail or food service within one year? Those who are not artists can probably relate to a disdain for working in a career that they hate, or even worse, working two to three jobs that they hate in order to do what
they love. Poor professional outcomes for undergraduate arts students are not only devaluing and demoralizing for those students, but also detrimental to the community, the state of higher arts education, and the nations’ creative arts industry. Beckman supports this point when he states:

We lose this nation’s arts and intellectual arts capital when talented and competent students relinquish their dreams of arts employment. This occurs—in part—because of a recalcitrant arts training infrastructure that has yet to acknowledge the human consequences of an idealized view of art. For every trained artist who cannot afford their child’s day care, we are not exposed to their unique view of the world. For every violinist, violist, and cellist who cannot make a car payment and is forced to seek employment outside music, we cannot experience the transcendence of Beethoven’s last string quartets. For every playwright who cannot find an affordable venue to premiere his or her latest work, a reflection of our humanity is lost among the piles of private art. As enlightened educators, we have a responsibility, in my opinion, to find new relevance in our students’ talent and exuberance about their role in society. (Beckman 637)

I support and advance Dempster’s, Beckman’s and Pujol’s urgent calls for reform in higher arts education. There is much evidence that young artists are looking for the business and entrepreneurial skills, industry knowledge, and authentic experiences they need in order to do what they love to do professionally. To facilitate this, students who desire professional careers in the arts need to be better prepared to create, obtain and sustain occupations and opportunities in the broader arts and cultural sector.

Administrators of higher arts education programs need to consider alternative curricular models for teaching students the arts and non-arts skills they need to be professional artists. Faculty and administrators need to find a way to assess higher arts education programs and student achievement in a way that is persuasive to the growing demands for impact/outcome evaluations. Interventions are needed in order to facilitate these
activities, and those interventions will need to be developed, implemented and evaluated in order to assess the degree to which they are addressing these needs.
CHAPTER III

INTERVENTIONS

The evidence, testimony, and data presented in the first two chapters of this thesis support the call for higher arts education reform, and the need to address the poor professional outcomes of undergraduate arts students. Based on the statistics cited, the identified outcomes might be categorized as student debt, limited employment opportunities, lack of work experience, lack of career advisement, and a lack of the essential non-arts skills needed to sustain desired arts careers. The need to conceptualize interventions that may address the poor professional outcomes for undergraduate arts students can be outlined in the form of the following causal, intervention, and action hypotheses:

Due to poor professional outcomes for undergraduate arts students, stakeholders desire to find, discuss and propose interventions to address those outcomes.

By conceptualizing an intervention that could address the poor professional outcomes of undergraduate arts students, stakeholders may opt to propose that intervention when discussing solutions.

If that intervention is implemented, it will address stakeholders’ need to find, discuss and propose interventions to address the poor professional outcomes of undergraduate arts students.
In this chapter, I will conceptualize several interventions for the purpose of addressing these poor professional outcomes.

Discipline-Based Art Education Theory

The primary theoretical model for teaching higher arts education in the United States is Discipline Based Art Education (DBAE), which came to favor in the United States during the 1980s and 1990s. According to the Journal of Aesthetic Education, DBAE “focuses on specific skills including techniques, art criticism and art history.” The same journal published the following framework that identifies several of the basic characteristics of DBAE:

A. Rationale

1. The goal of discipline-based art education is to develop students’ abilities to understand and appreciate art. This involves a knowledge of the theories and contexts of art and abilities to respond to as well as to create art.

2. Art is taught as an essential component of general education and as a foundation for specialized art study.

B. Content

1. Content for instruction is derived primarily from the disciplines of aesthetics, art criticism, art history, and art production. These disciplines deal with: (1) conceptions of the nature of art, (2) bases for valuing and judging art, (3) contexts in which art has been created, and (4) processes and techniques for creating art.

2. Content for study is derived from a broad range of the visual arts, including folk, applied, and fine arts from Western and non-Western cultures and from ancient to contemporary times.
C. Curricula

1. Curricula are written with sequentially organized and articulated content at all grade levels.

2. Works of art are central to the organization of curricula and to integration of content from the disciplines.

3. Curricula are structured to reflect comparable concern and respect for each of the four art disciplines.

4. Curricula are organized to increase student learning and understanding. This involves a recognition of appropriate developmental levels.

D. Context

1. Full implementation is marked by systematic, regular art instruction on a district-wide basis, art education expertise, administrative support, and adequate resources.

2. Student achievement and program effectiveness are confirmed by appropriate evaluation criteria and procedures. (Journal of Aesthetic Education)

Industry-Based Arts Education Theory

I suggest that Industry-Based Arts Education (IBAE) is an alternative higher arts education theory created in response to the poor professional outcomes for undergraduate arts students. IBAE addresses these outcomes by adapting several characteristics of the DBAE framework. Consider the following adaptations to DBAE, with changes being represented in italics.

A. Rationale

1. The goal of Industry-based Arts Education is to train and prepare students to create, obtain and sustain arts and arts-related occupations within the broader creative arts industries. This involves exposing students to multiple roles, opportunities and occupations within the
broader creative arts sector.

2. IBAE is an industry-oriented education approach that is taught as an essential component of higher arts education and as a foundation for specialized study.

B. Content

1. Content for instruction is derived primarily from experienced professionals who work or have worked with distinction in the creative arts industries. This industry-oriented education deals with: (1) creative arts industry knowledge (2) skill acquisition (3) occupational experience (4) career sustainability

2. Content for study is derived from the roles, opportunities and occupations within the creative arts industries; eg. Visual Arts and Crafts, Architecture and Design; Literary Publishing; Entertainment; Museums and Heritage; Performing Arts; Informal Arts (music clubs, community theater, folk arts groups, etc).

C. Curricula

1. Borrowing from the term multi-disciplinary, IBAE curricula is multi-occupational, in that students study a wide variety of occupation(s) within a researched creative arts industry over a four-year period. Curricula are written with sequentially organized and articulated content at the undergraduate levels.

2. A researched model of the creative arts sector is central to the organization of curricula and to the integration of content from the creative arts industries.

3. Curricula are structured to reflect comparable concern and respect for each of the creative arts industries and the broader creative arts sector.

4. Curricula are organized to increase student learning, work experience and understanding. This involves recognition of appropriate developmental levels.

D. Context

1. Full implementation is marked by systematic, regular instruction on a traditional semester basis, industry-oriented education expertise, administrative support, and adequate resources.
2. Student achievement and program effectiveness are confirmed by appropriate evaluation criteria and procedures.

Theoretically, IBAE would expand the primary educational focus of higher arts education programs from DBAE’s core focus on aesthetic knowledge and practice to IBAE’s core focus on creative arts industry knowledge and occupational experience. It is possible that faculty may perceive IBAE as a threat to the study and dedicated practice of the fine arts. This could not be further from my intention, as IBAE is intended to be an alternative to DBAE and not a replacement. For example, within the IBAE framework, the practice, study and performance of the fine arts remains essential to those who wish to obtain careers in those fields. However with IBAE, students would able to expand their study of, and training in the fine arts to the arts-related careers that facilitate and support those fields.

It is possible that IBAE implementations may be in the best interest of undergraduate arts students because it may introduce students to the vast number of employment opportunities within the broader cultural and creative arts industries. No longer limited to occupations based on discipline-based fine arts study, undergraduate arts students may find themselves exposed to arts and arts-related occupations about which they previously had no knowledge. On a macro level, the expansion of the idea of what the study of the arts can do, as well as what the undergraduate arts student is capable of doing could defend higher arts education programs from funding cuts, re-energize the public interest in the fine arts, and increase the employability of undergraduate arts students throughout the broader creative arts sector.
Debates between stakeholders could identify limitations, and formal evaluations could determine the degree to which IBAE addresses the cited poor professional outcomes of undergraduate arts students. Based on this evaluation data, adjustments to IBAE models could be rationalized and justified. For now, consider this logic model, which is designed to identify additional IBAE interventions that may also address the poor professional outcomes of undergraduate arts students:

Table 1.1 Additional IBAE Interventions

<table>
<thead>
<tr>
<th>Cited Poor Professional Outcomes</th>
<th>Intervention</th>
<th>Action</th>
<th>Outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lack of essential non-arts skills</td>
<td>Conduct bi-annual evaluations within each industry to determine the essential non-arts skills by industry</td>
<td>Replace Gen-Ed. skills with the determined essential non-arts skills by industry</td>
<td>Students will be taught the essential non-arts skills they need to obtain occupations within the broader creative arts industries</td>
</tr>
<tr>
<td>Lack of work experience</td>
<td>Create year-round internships and volunteering opportunities within the local creative arts sector</td>
<td>Make volunteering and interning mandatory while in school, and allocate adequate time in the curricula for students to do so within the local creative arts sector</td>
<td>Upon graduation, students will have 3-4 years of work experience in their respective industries to better compete for entry-level PT/FT occupations and salaries within those industries</td>
</tr>
<tr>
<td>Lack of career advisement from institution</td>
<td>Restructure departments so that they are a reflection of the creative arts industries within the creative arts sector</td>
<td>Utilize restructured departments to facilitate programs that train and prepare students for arts and arts-related careers within those industries</td>
<td>Students will be more knowledgeable about the roles, opportunities and occupations within those industries</td>
</tr>
<tr>
<td>Limited employment opportunities</td>
<td>Allow students more choices in studying the roles and occupations within the broader creative arts sector</td>
<td>Allocate adequate room in the curricula for students to be exposed to diverse occupations within the creative arts sector</td>
<td>Upon graduation, students will be more prepared to obtain multiple occupations within the creative arts industries</td>
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<tr>
<td>Student Debt</td>
<td>Research median salaries of occupations within each creative arts industry</td>
<td>Cap total 4-year student tuition based on the average annual salary of all occupations studied within that industry</td>
<td>Students will be able to justify cost versus benefit of their education</td>
</tr>
</tbody>
</table>

How might IBAE schools be structured?

The curricula section of the IBAE model presented states, “a researched model of the creative arts sector is central to the organization of curricula and to the integration of content from the creative arts industries.” In the book *Understanding the Arts and Creative Sector in the United States*, a model for mapping the following creative arts sector is suggested:

Many considerations go into defining a sector. The one introduced here—the arts and creative sector—was developed by Margaret Jane Wyszomirski and was based on a variety of considerations and orientations. The goal was to be holistic: to include core artistic workers, specialized artistic industries, and the larger infrastructure necessary for the arts to thrive. (167)
Wyszomirski’s model breaks down the creative arts sector into seven cultural occupations/creative industries.

1. Visual Arts and Crafts
2. Architecture and Design
3. Literary Publishing
4. Cultural and Entertainment Industries
5. Museums and Heritage
6. Performing Arts
7. Informal Arts (music clubs, community theater, folk arts groups)

Wyszomirski’s suggested model, or similar models of the arts and cultural industries could serve as blueprints for IBAE departments and programs. Instead of the typical DBAE school structure (e.g., School of Dance, Theatre, Music and Art) consider the idea of a having an IBAE college with schools based on the broader cultural and creative arts industry:

**IBAE College**

School of Visual Arts and Craftwork
School of Architecture and Design
School of Literary Publishing
School of Museums and Heritage
School of Performing Arts and Entertainment
Sample IBAE Program

The BFA in Performing Arts and Entertainment is a professional degree awarded to students who have completed a 4-year multi-occupational study in the School of Performing Arts and Entertainment. The program is intended to provide undergraduate students with the professional skills and experiences necessary to create, obtain, and sustain occupations and opportunities in the performing arts and entertainment industry.

Total Credits Required for Graduation: 120

General Ed. Courses Essential non-arts skills (Total Credits): 12 credit hours (to be determined by industry survey)

Industry Knowledge and Sustainability (Total Credits): 30 credit hours

(3) Introduction to Microeconomics
(3) Introduction to Macroeconomics
(3) Introduction to Market Research
(3) Introduction to Fundraising and Grantsmanship
(3) Introduction to Financial Management
(3) Introduction to Intellectual Property Law
(3) Survey of Cultural Economics
(9) Arts Entrepreneurship Lab I, II and III

Multi-occupational study: 48 credit hours within the department (some examples provided below)

• Actor/Actress
• Talent Agent/Manager
• Stage Producer
• Stage Director
• Playwright/Screenwriter
• Dancer/Choreographer
• Producer (Film/TV/Stage)
• Director (Film/TV/Stage)
• Film Editor
• Sound Designer (Film/TV/Stage)
• Technical Director
• Light Designer
• Music Producer
• Musician
• Singer/Songwriter

Elective Credits: 12 credit hours

Requirements for graduation: 18 credit hours

(6) 1st Annual Internship
(6) 2nd Annual Internship
(6) 3rd Annual Internship

Sample 4-Year IBAE Curricula

YEAR ONE

First Year – Fall Semester

(3) Introduction to Microeconomics
(3) Introduction to Macroeconomics
(3) Introduction to Market Research
(3) Occupational study (introductory)
(3) Occupational study (introductory or advanced)

First Year – Spring Semester

(3) Introduction to Fundraising & Grantsmanship
(3) Introduction to Financial Management
(3) Introduction to Intellectual Property Law
(3) Occupational study (advanced or above)
(3) Occupational study (introductory or above)

YEAR TWO

Second Year – Fall Semester

(3) Survey of Cultural Economics
(3) Occupational study (advanced or above)
(3) Occupational study (introductory or above)
(3) Essential non-arts skill course
(3) Elective
(3) 1st Annual Internship
Second Year – Spring Semester

(3) Arts Entrepreneurship Lab I
(3) Occupational study (advanced or above)
(3) Occupational study (introductory or above)
(3) Essential non-arts skill course
(3) Elective
(3) 1st Annual internship

YEAR THREE

Third Year – Fall Semester

(3) Arts Entrepreneurship Lab II
(3) Occupational study (advanced or above)
(3) Occupational study (introductory or above)
(3) Essential non-arts skill course
(3) Elective
(3) 2nd Annual Internship

Third Year – Spring Semester

(3) Arts Entrepreneurship Lab III
(3) Occupational study (advanced or above)
(3) Occupational study (introductory or above)
(3) Essential non-arts skill course
(3) Elective
(3) 2nd Annual Internship

YEAR FOUR

Fourth Year – Fall Semester

(3) 3rd Annual Internship
(3) Occupational study (advanced or above)
(3) Occupational study (introductory or above)

Fourth Year – Spring Semester

(3) 3rd Annual Internship
(3) Occupational study (advanced or above)
(3) Occupational study (introductory or above)
Standards for IBAE programs

Although there are no national accreditation standards for industry-oriented education courses, in an effort to address the potential for curriculum bias, there will be a need to research scholarly sources to facilitate the process of creating learning objectives for IBAE programs. For example, there are currently no standards for arts or cultural entrepreneurship education. In reference to the Arts Entrepreneurship Lab courses in the sample IBAE program, a committee-developed project is appreciated and available for this task called “Suggested Outcomes for Arts Entrepreneurship Education.” (Beckman, Owens and Roscetti) This committee-developed project was organized and intended to help those interested begin the process of conceptualizing, creating and defining potential arts entrepreneurship learning objectives. In that regard, this resource could serve as the foundation for what may one day become arts entrepreneurship education standards.

According to Beckman, the following suggested outcomes were endorsed by the CMS (College Music Society) Executive Committee:

Though understood as a typical outcome of an American-styled entrepreneur, the act of creating a corporate entity (either for- or non-profit) should not be considered as the exclusive outcome of arts entrepreneurship education. Rather, possessing the knowledge to develop, plan, launch and sustain these legal entities though curricular, co-curricular, non-curricular and experiential programing is recognized as the primary outcome of arts entrepreneurship education.

Students should be prepared to act entrepreneurially on behalf of themselves, their communities, and Art itself.

Basic principles of arts entrepreneurship education should be applicable outside of traditional arts or applied arts contexts.

Students should have opportunities to experiment with and test their entrepreneurship training collaboratively both in the classroom and in their
community.

Broad

*Students should be able to:*

Identify, describe and evaluate the economic and cultural environment they are trained to inhabit

Develop entrepreneurial approaches to a broad range of arts, arts-related and non-arts professions

Recognize opportunities both within and outside the arts domain

Identify, explain, discuss and compare business models in the arts marketplace

Develop, adapt and innovate existing business models while creating new modes of value through their art

Reflect upon their varied opportunities and experiences at multiple points during their studies

Describe why they are expected to persist through difficulties and self-assess their entrepreneurial progress

Fine Set

*Students should be able to:*

Describe and differentiate the steps required to initiate and sustain a for-and non-profit arts venture

Compare, contrast and describe different arts business models in the context of the arts marketplace

Succinctly articulate and effectively communicate the value of the arts to disparate constituencies

Develop, describe and employ models of decision making and strategic planning in entrepreneurial contexts

Develop either a business plan or a feasibility study
Although I believe the suggestions proposed in Suggested Outcomes to be a fantastic resource for conceptualizing what students who study arts entrepreneurship should be able to do upon graduation, I suggest those interested take the next steps to specify the learning objectives further. For example one of the learning objectives states:

Students should be able to identify, describe and evaluate the economic and cultural environment they are trained to inhabit.

Evaluators may have questions about this statement, such as, “identify and describe how?” (Orally? Narratively?) Consider another example:

Develop, adapt and innovate existing business models while creating new modes of value through their art

Evaluators may have questions with this objective such as, “develop, adapt and innovate…how?” or “which existing business models?” Also, it may be difficult for evaluators and faculty members to assess if students can create “new modes of value through their art”, as the term “modes of value” may be perceived by stakeholders as unspecific. I suggest rewriting the learning objective as:

Students will be able to design logic models that indicate potential macro and micro-economic exchanges within the creative arts sector.

The adapted learning objective puts the action emphasis on “designing logic models” which is observable, measurable, and which answers the evaluator’s question “develop, adapt, and innovate how?” I suggest that the adapted learning objective also more clearly specifies what these logic models would have to “indicate,” which should
help faculty members assess the degree to which students have mastered this learning objective.
CHAPTER IV

CONCLUSION

Before attempting to conceptualize what IBAE could be, I'm glad I took the time to first analyze the discourse, evidence and statistics associated with the state of higher arts education. I believe my efforts have resulted in a foundation of what IBAE could look like. I consider this theory timely, and I invite others to debate, critique or advance either this model or the themes and issues presented in this paper. I also suggest urgency in doing so. The time has come for reform in higher arts education. The time has come to address the poor professional outcomes of undergraduate arts students by prioritizing the teaching of the non-arts skills they need to make a profitable living within the creative arts sector. The time has come for stakeholders in higher arts education to prioritize decision-making based on evaluation data and evidence, and not primarily based on their own personal experiences or assumptions. More specifically, the time has come to broaden society’s perception of what the arts can do, and of what the undergraduate arts student is capable of doing. To do this, undergraduate arts students need to be armed with the skills and experiences they need to create, obtain and sustain arts and arts-related careers within the broader creative sector. Until then, the majority of undergraduate arts students may continue to be told by the majority of Americans to “get a real job.” If 100 undergraduate arts students enroll in a BFA or BA arts program, and upon graduation,
only 10 of them remain employed in the creative arts sector after one year, how can that program be justified as successful? Shall higher arts education administrators continue to enroll undergraduate arts students without any interventions, knowing full well the statistics indicating poor professional outcomes for undergraduate arts students? The data is readily available and the decision is in stakeholders’ hands. One thing is for certain; there is no shortage of aspiring artists applying to undergraduate arts programs.
BIBLIOGRAPHY


