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POTENTIAL IMPLICATIONS FOR THE STUDIO ENVIRONMENTS IN THE 21ST CENTURY: MODEL: STUDIO ARTS-SPECIFICALLY, SCHOOLS OF MUSIC OBOE PERFORMANCE

DMA Document

Presented in Partial Fulfillment of the Requirements for the Doctor of Musical Arts in the Graduate School of The Ohio State University

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The Ohio State University 2002

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The focus of this document is to examine possible implications for studio music environments in the information age. The program examined is the music performance degree with an emphasis on the area of double reeds, specifically oboe. In addition, potential opportunities are outlined that could affect schools of music as a whole.

How will institutions of higher learning, specifically oboe performance, fare in the information age. As the world's economy is changed through the adoption of technology, institutions of higher learning will have the opportunity to meet the changing needs and preferences of 21st Century students. Although many of these changes are not readily apparent but rather are emergent, the unknown plays a large part in them. This means that institutions will need to make choices without complete information.

There is optimism in the face of change, however, and the opportunities to succeed far outweigh the threat of obsolescence. The real issues lie within the ability of the individual faculty, collective departments, and the institution as a whole to recognize the fundamental
changes that need to occur to meet the market demand of the information age.

Areas of discussion in this document are the changing demographics and preferences of the 21st century student, opportunities for faculty through the incorporation of 21st century technology, and potential adaptations for the music department as a whole.

Enough evidence currently exists to substantiate change; the question is how to capitalize on, and adapt to, this change. Not every institution of higher education will flourish in this new environment. Those that do will do so because they have developed a competitive program that fits a niche in the current preferences of 21st Century students. Institutions have the potential to meet the changing preferences through the capitalization and adaptation of their own individually distinctive attributes and areas of expertise.

Certainly, there will always be a core of individuals who prefer to have the traditional college experience. Institutions, however, will need to accommodate both this core of traditionalists and the new learner preferences of online, convenient and customizable educational delivery to stay competitive in the future.
Dedicated to my husband, loving family, supportive friends and most of all to my advisor for seeing me through the journey.
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CHAPTER 1
INTRODUCTION

Society is adapting to the Information Age and as such, institutions of higher learning are beginning to adapt to the emerging preferences of the Information Age learner. The focus of this paper is to examine possible implications for the studio music environment in the Information Age. The program examined is the music performance degree with an emphasis on the area of double reeds, more specifically, oboe. Topic areas discussed in this document are: meeting the needs and preferences of 21st Century students, identifying potential opportunities for the double reed performance faculty and examining potential adaptations for the music department as a whole. Throughout this document the italicized terms and their definitions can be found in the glossary of terms.

In this world economy, there is the potential for departments within institutions of higher education to atrophy if they do not move from the comfortable niche they secured for themselves in the past to a point where they can develop innovative ideas in order to compete in the Information Age. Departmental success will be accomplished by adapting their curriculum and

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delivery methods to the preferences of the emerging learner who is in search of an innovative and progressive, yet convenient and customizable educational opportunity. Sufficient evidence exists to identify the changing preferences of the emerging learner - the question is how to adapt the tradition of music performance to the preferences of the emerging consumer.

According to the American Federation of Teachers, distance education is one of the fastest growing trends with more than 70 percent of the nation's 4,000 plus two- and four-year institutions offering online courses and degrees. This is an increase from 48% in the 1998 academic year (McCausland, 2002). Additionally, the president of Maryland's Chapter of the United States Distance Learning Association reports distance learning to be one of the "killer applications" for the Internet. Currently, Maryland has over 90,000 online enrollments reported by the Maryland Higher Education Commission (McCausland, 2002). The Commission also defines their typical students as being between the ages of 26 and 45 who work full or part time and often have family responsibilities. Therefore, the flexibility and convenience of online education proves to be attractive.

Similarly, the University of Phoenix reports that over 100,000 students are participating in their online degree program (University of Phoenix, 2002). The Western Interstate Commission for Higher Education (WICHE) also reports the fastest growing trend to emerge is e-learning. Projections for 2003 are 53.3 billion dollars earned from distributed learning both at the corporate and
educational levels, which is a 54% growth rate. The number of enrollments are expected to grow three-fold from 710,000 in 1998 to well over 2.2 million this year (WICHE, 2002).

The appeal of distance education also holds true for the state of Ohio. A recent survey from the Ohio Learning Network (Ohio's statewide distance learning organization), conducted by the University of Cincinnati Institute for Policy Research, reported that working adults who have some college credits but no degree are interested in pursuing courses via distance education. The average age of those polled was between 30 and 45 years of age (Carey, 2002). It is evident that an emerging preference for students of the 21st Century will be that of technology enhanced or totally-at-a-distance educational delivery.

This new consumer presents several challenges to today's colleges and universities. The challenge for the degree granting systems will be to address the preferences and needs presented by today's market-driven new consumer for high-quality, customized products and services which include a more cross-disciplinary approach (Appendix A - Defining the New Consumer). Therefore, educational institutions intending to ride the wave of technology must ask what are the potential implications and how will these implications affect the arts programs, specifically the unique studio environments.

The benefits of distance education to the studio arts, specifically oboe performance, will be the opportunity for students to customize the highly prescriptive nature of the performance degree, affording them the opportunity to
explore other areas of interest and to secure skills that will ensure their marketability in the future. This is critical to the oboe performance students since the majority of oboe performance graduates do not obtain full-time performance positions because supply exceeds demand. According to the 1999-2000 directory of The National Association of School of Music (NASM), 542 schools offer the bachelor’s of music performance degree for oboe. If even half of those institutions graduated one oboist every two years there would be approximately 270 oboist competing for the 12 to 20 positions available per year (International Musician, 1999-2002). Because of this, oboe performance graduates need the opportunity to broaden their education and skill set in order to be marketable in today’s economy.

In addition to the supply and demand dilemma, another concern is how schools of music will adjust to 21st Century technologies in order to afford students the opportunity to customize the rigorous lock-step curriculum. Dr. Roger Shank and Dr. Kemi Jona of Northwestern University state in their 2001 White paper that “the education system in our country, based for too long on pedagogically invalid, ‘factory model’, is in dire need of an overhaul”. They further state that “thankfully technology is on the verge of fundamentally reshaping the American education system”. Shank and Jona believe that the focus of curriculum will no longer be strictly defined but will encompass a more interdisciplinary focus, or customizable opportunity (Shank and Jona, 2001). In the 1980s, The National Association of Schools of Music (NASM) consortium...
members addressed the need to evaluate the options in the music curriculum. Following their prediction the question that is being posed in this document is whether or not schools of music need to again evaluate and adapt the highly prescribed performance program to meet the preferences and needs of the 21st Century student while maintaining the integrity of the performance degree. Students interest in the study of music remains as does the interest specifically in the study of oboe performance. Therefore, the opportunity and potential need for schools of music to incorporate and adapt their content to meet the preferences of the emerging consumer is at hand. It is up to the institutions whether or not they should consider adapting their curriculum with 21st Century technology to meet this demand.
CHAPTER 2
MEETING THE NEED OF THE 21ST CENTURY STUDENT

While access to educational programs is changing through the adaptation of 21st Century technology, so too are student preferences for the skills they are seeking. Today's students are in search of skill sets that will ensure their success and marketability upon graduation. Although the music performance degree provides students a set of skills which are required in today's market (these skills include problem solving, collaboration, teamwork, self discipline, independent learning and attention to detail) (National Standards for the Arts, 1994), anecdotal evidence suggests that the outlook for securing a full-time performance position in one's discipline is difficult. Therefore, in today's employment market where the fastest growing occupations are reported to be in computer and technology related fields (USBLS, 2001), students are seeking options to customize, enhance, and broaden their expertise and skill set, in order to meet their goal of occupational marketability and future success upon graduation. In many instances students look to other degree programs, excluding the performing arts as viable degree options. For those students still interested in pursuing the performing arts, specifically oboe performance, there
are only a few current opportunities for students to enhance their education through the use of Internet delivered courses. There are, however, many potential opportunities as departments of music develop the infrastructure and skill set of their faculty and staff. As schools of music begin to evaluate the needs of this emerging learner, they may find ways to maintain and potentially expand their niche market through the adoption and use of current and future technologies. One option that could be implemented immediately is to simply customize the lock-step studio degree program through the use of 21st Century Internet delivered coursework and degrees.

The music performance degree provides students the opportunity to study with a distinguished and accomplished artist in their respective discipline through highly specialized and individualized contact. Students work closely with their respective artist, or content expert, weekly, in both individual sessions (lesson) and classroom (studio) environments. In addition, students are provided the opportunity to participate in a variety of musical ensembles which are often coached by their specific content expert or another faculty expert within the department (Ohio State University School of Music Bulletin, 2002). The performance degree focuses on developing the individual student's level of skill as an artist and scholar through applied learning. Therefore a substantial amount of the student's time is spent engaged in performance-related activities. This degree program requires significant time commitment and dedication to the mastery of one's instrument. That time requirement alone allows little time for
students to gain exposure to other areas of interest. Additionally, when time required for the study of one's instrument is coupled with the lock-step nature of the curriculum, students have few options to acquire additional skill sets outside the performance area. The music performance degree is highly prescriptive, leaving little to no room for free electives and exploratory coursework. The question then is raised: How can schools of music adapt to this new consumer affording them the opportunity to enhance their skills to be competitive in today's market, while maintaining the integrity of the performance degree requirements?

A potential solution might be the incorporation of Internet delivered courses and full degree programs convenient to the students' schedule. Through optimization of individual schedules and a creative use of electives, the opportunity now exists for individuals dedicated to the pursuit of music performance to customize and enhance one's education to ensure marketability upon graduation. As earlier defined, the nature of the performance degree requires a substantial commitment to the study of one's instrument. Not identified in that description, however, is the accompanying rigorous academic requirement associated with the performance degree. Students pursuing the music performance degree are bound by lock-step music theory courses including orchestration, counterpoint and composition following their foundation theory courses, extensive and comprehensive history of music courses, as well as required General Education Curriculum (GEC) courses such as social sciences, natural and biological sciences, mathematics and the study of a foreign
language. Students at The Ohio State University must meet degree requirements totaling a minimum of 197 credit hours for graduation, 123 of which are music requirements for the Bachelor of Music Performance degree and 75 to 77 are GEC credit requirements. This excludes free electives or another area of study outside of the performance discipline. This is not to say that there are not other music related degree programs available to students that incorporate a more cross-disciplinary focus, allowing more flexibility in areas of study and gained skill sets in disciplines outside of music. Those programs, however, constitute more of a breadth than depth in the study of the individual instrument and are not designed to adequately prepare the student for a career as a professional musician or college faculty member.

Additionally, the performance degree utilizes a different formula for awarding credit hours earned for time spent in the classroom in comparison to other disciplines. Performing ensembles meet two to three times per week for an hour to an hour and a half, but receive only one to two quarter credit hours toward degree completion. Typically, courses that require faculty contact at this level, such as chemistry, math or English, receive four to five quarter credit hours toward degree completion for the same time spent. One might argue that content preparation outside of the classroom is required in the “traditional” academic class therefore supporting the additional awarding of credits. Students in the performance ensemble, however, also must prepare their specific content, or “study”, outside of the rehearsal classroom setting.
To further complicate and restrict the performance curriculum, there are specific sequential courses that are lock-step. That is, courses have specific prerequisites and must be taken in sequential order. Examples of this are music theory with accompanying sight singing and ear training components and secondary piano. Students must meet foundational competency in these courses before registering for advanced coursework. A student must take Theory I and demonstrate competency in that content before enrolling in Theory II. The scheduling of these courses becomes problematic because of limited faculty resources. While this is not dissimilar to other disciplines, the schools of music are inherently smaller in comparison to other university departments and therefore class offerings are limited because faculty qualified to teach these offerings are limited, causing scheduling gridlock for the performance student.

According to Dr. Paul Otte, President of Franklin University, today’s large comprehensive universities schedule courses based on student demand and the availability of brick and mortar facilities (Franklin Learning Letters, 2002). As such, course offerings are limited to the constraints of time and physical space. Although most institutions have standardized their course offerings to either the half-hour or hour start time, most often they still allow the scheduling of courses to be based on the availability and convenience of the instructor. Collectively, an institution may standardize class times, but individual departments, schools or faculty still schedule their courses at their convenience (Franklin Learning Letters, 2002). This is not true, however, of music performance faculty and,
specifically, the scheduling of individual lessons. Faculty have complete control of lesson times which may or may not conform to standardized course offerings. As mentioned earlier, the number of faculty in schools of music is often more limited in size in comparison to most other university departments housed on the same campus. With only one professor of oboe, for example, scheduling individual lessons is specifically limited to the availability of this content expert. Therefore, the lock-step nature of the music performance curriculum, coupled with the lack of instructor availability, results in limited flexibility of scheduling course requirements. Because of this students most often spend four and a half to five years, minimum, from matriculation to graduation. Conclusions drawn from a focus group of undergraduate oboe performance students substantiate the difficulties in scheduling and, in addition, indicate a desire for alternative options. Students indicate they would have preferred spending more time perfecting their performance skills through contact with music faculty while pursuing additional studies concurrent with their performance degree (Appendix C, Summary of Focus Groups).

Three emergent themes were identified from this focus group: career outlook and future marketability, navigating the lock-step nature of the program and limited free electives, additional degree programs or exploratory course work.

What impact and implications would the use of 21st Century technology afford students interested in pursuing a music performance degree? Today's
students entering colleges and universities have opportunities to customize their programs through the use of technology-enhanced or totally at-a-distance, Internet delivered courses. Carol Twigg stated that, "according to CCA Consulting, a market research firm, ninety-four percent of all colleges and universities are either currently (63%) or planning to be (31%) engaged in distance and distributed learning" (Twigg, 2000). A brief survey of Big Ten institutions supports Twigg's study as many are participating in technology-enhanced onsite traditional learning programs as well as totally online Internet delivered courses and degree programs (Appendix B - List of Participating Institutions). School of music curriculum, however, was rarely included in the technology-enhanced or totally at distance courses and degree programs.

Schools of music are slow to adapt to the current trend of providing course work online as evidenced via an Internet search of Big Ten institutions websites and online access to their master schedule of course offerings. As the performance degree requires face-to-face applied learning outcomes through direct contact with content experts and the required performance component; the lack of participation from schools of music is more likely due to the nature of the degree and the complexities of the content not lending themselves to the currently available courseware platforms rather than their acceptance of distance education technologies. This does not take into consideration costs associated with content development and delivery. As stated earlier, the emerging student
preference is for innovative and progressive, yet convenient and customizable educational opportunities.

How then could current and future students enrolled in the inflexible performance degree benefit from the incorporated use of 21st Century technologies? The greatest impact would be a more flexible and customizable schedule. The current curriculum is specifically designed to provide students with the appropriate skills and educational requirements needed to be competitive in performance (NASM, 1994). This current music curriculum is highly prescriptive and, as such, music performance students wishing to pursue the rigorous academic curriculum and time intensive performance requirements have little room for exploration of other academic interests. Therefore, through the incorporated use of 21st Century technology students can now, and even more so in the future, customize their schedule affording them the opportunity to participate in curriculum outside of their discipline as well as maximize their contact with their content expert and performance opportunities. There are three customizations that could significantly enhance and continue to maintain student interest in the rigorous and prescriptive lock-step music performance curriculum.

The first would be the opportunity for students to enroll in distance learning courses that would fulfill their General Education Curriculum requirements (GECs). If students were able to participate in asynchronously delivered courses, they could then structure their daily schedule around courses requiring on-site participation, such as studio courses, performing ensembles.
and curriculum needing the face-to-face structured environment. This would provide students with sufficient flexibility in their schedule to work directly with their studio instructor when this instructor is available instead of being scheduled for GECs during open studio time. Although many of the GECs are nationally available online, not all are available in distance delivery modes needed to meet degree requirements.

The second option would be for students to enroll in school of music courses, such as music history and theory, as they become available in an online environment. Again, this would be for the purpose of allowing greater flexibility of scheduling degree requirements which can be attained through distance delivery mode in order to accommodate more performance and studio opportunities.

The last customization related to the use of 21st Century technology would be the opportunity for students to concurrently pursue an additional area of expertise outside of the school of music curriculum. The addition of another discipline will still significantly increase the time to graduation; however, students could participate in cross-disciplinary course work during terms that are less rigorous, such as the summer term. This type of learning environment would not interfere with students who wish to participate in summer institutes, return to their permanent residence, or secure summer employment working part or full-time. There are many degrees offered completely online by accredited institutions providing opportunities for students to work with their home institution to secure
articulation and transfer agreements to coordinate requirements that could support both degree programs.

These are just a few examples of the currently available options for students through technology-enhanced or totally at-a-distance courses and programs. There are many more potential opportunities for future students interested in pursuing a performance degree. The emerging preferences of 21st Century students will continue to push the transformation of educational options for tomorrow's learners. As the occupational market continues to demand employees who possess specific skill sets in technology, institutions will need to adapt their programs accordingly. Thus, innovative institutions will provide students access to courses which will enhance their marketability upon completion, by adapting their own curriculum offerings to include skills required in today's employment market, while keeping intact the integrity of their specific degree requirements.
CHAPTER 3
OPPORTUNITIES FOR THE PERFORMANCE FACULTY

Faculty in the Information Age will have the opportunity to address both the conventional learner and the emerging learner in new technologically-enhanced ways. As discussed in Chapter One and defined in Appendix A, this emerging learner prefers a convenient and customized educational program over the confines of traditional education. As this phenomena becomes more prevalent in the educational arena, faculty will need to embrace 21st Century technologies not only to remain a quality resource for the conventional student but also to become a competitive resource for the emerging learner. This is an exciting time for faculty as they, like their students, begin to develop and acquire the skills necessary to compete in this changing environment. These “new era” faculty will have the potential to demonstrate and share their expertise to an expanded market which will no longer be limited to educating only the traditionally enrolled student, but could potentially include educating communities of learners specific to their discipline regardless of institutional affiliation. Music faculty will have easier and quicker access to faculty in other disciplines in order
to share best practices, and they will even have the opportunity to participate in some faculty capacity (via distance) at additional institutions.

Faculty of the 21st Century will be vital contributors in developing new ways of disseminating information from the onsite traditional time and place-bound delivery to the technology-enhanced, fully online any place/any time, convenient delivery. Through the advent of numerous virtual universities, such as the Universities of Phoenix and Capella, 35 statewide online educational organizations, and the substantial monetary investments for developing a technological infrastructure by the Big Ten institutions to support distance education course and full degree program offerings (Appendix B, List of Participating Institutions), it is evident that institutions of the future will most likely look very different than they do today.

The adaptation of the academic institution and the faculty employed by those institutions will most likely result from changes made to accommodate the preferences and needs of the emerging learners who are in search of convenient and customizable educational opportunities. These new learners will expect faculty and the methods in which they serve them to change accordingly. Not only will faculty teach differently but, as they gain expertise in the available resources within these technologies, their methods of research will also be expanded.

It is important for training to accompany new and existing faculty as they reflect upon and approach the new technology and the opportunities provided by
this technology in order that their course preparation and career development opportunities are optimized and that the needs of the emergent learner are met in a timely fashion. In order to meet these needs, many institutions have designed, developed and implemented courses specific for the faculty in order to develop the specific skill sets required to prepare online delivered coursework.

Franklin University, for example, requires their faculty, teaching both onsite and online, to enroll and complete a six week course. Included in this course are modules focused on effective use of communication technology tools, concepts of learning communities, learning activities and expectations for the online student and instructor, alternative instructional strategies, collaboration and discussion in online environments and design of online courses (Franklin Learning Letters, 2002).

Similarly, Harvard University has developed a course to train educators in the use of a wide range of technologies while keeping the curricular goal in focus. The course, "Teaching to Standards with New Technologies" is 14 weeks in duration and is divided into eight sections. This course contains substantial reading assignments complete with an accompanying workbook. Faculty participate in online bulletin boards, chat rooms and experience the logistics of participating in group activities (Read, 2002). In addition to the development of faculty coursework, several state-funded distance education organizations, such as the Ohio Learning Network, provides opportunities for faculty to participate in professional development courses specific to attaining skills needed to design
and deliver on-line courses. The Ohio Learning Network provides Ohio’s faculty opportunities to participate in both WebCT and Blackboard courseware platforms through day-long seminars with certified trainers.

As faculty are trained and begin to transform their content into technology-enhanced modes of delivery, they may find this an opportunity to expand their marketability. Through the development of skills required to deliver content via distance delivery, faculty potentially would no longer need to be based at a single institution. For example, faculty may choose to be contract educators or “free agent entrepreneurs” who offer their talents to the open market. This practice is currently in place with faculty employed by virtual universities such as the University of Phoenix.

As faculty convert their content to the technological modes of delivery, they will need to be concerned with not only the quality and relevance of the content and the integration of applied learning outcomes but also with meeting the ever-changing preferences and requirements of the emerging student market. While this suggests that faculty will need to become accustomed to the new technologies through which the learners of the information age wish to be served, use of this new technology, such as the learning management systems (LMS) of WebCT and Blackboard for example, will in return offer great benefits to the faculty. This new technology will not only alleviate the drudgery of the administrative side of the job through automated systems including grade calculation, notification to students who are falling behind, and achievable mass
communication with students, it also will help organize and coordinate activities that occur between the faculty and the learner. Thus, more time will be available for the faculty to spend with individual learners or groups of learners in academic discovery. Despite the need for training, the benefits to the institution, faculty, and students have the potential to quickly outweigh the investment. Understanding these challenges for faculty, how might this directly affect music performance faculty, specifically?

Unique to performance faculty is the need for face-to-face contact during individual studio lessons. Technology has not yet made the leap in affordable, quality sound production and full motion video nor will the current bandwidth support the large amounts of data required to provide commercial television real-time interaction over distance. Should this technology become available and affordable, the need for being in the same room for one-to-one individualized contact with the instructor could potentially be eliminated. This would benefit the faculty as they will have the opportunity to work with interested and dedicated students in their specific discipline without the barrier of physical location. And similarly, students will benefit from the opportunity to study with an expert regardless of physical location. In addition to the one-to-one individualized contact, faculty will have the potential to be accessible to multiple students at multiple locations, simultaneously. This would be beneficial in the master class setting. Thus the expertise, talent and skill of the faculty has the potential to become exportable.
Another opportunity for faculty would be the development of Internet ready resources that could be accessed by current and prospective students. Through the use of readily available technologies such as CD Rom, web-casting or compressed video, today's double reed faculty could produce content resources customizable to the students needs and learning style in such areas as reed making, practice techniques, vibrato exercises, and explanation and demonstration of double and triple tonguing. Additionally, faculty could use this content resource for recruitment materials to ensure the continued interest of quality students, as well as to secure a full studio. These modules can potentially be incorporated into newer technologies as they become available, preserving the investment of the faculty and the institution.

Furthermore, if faculty were trained in current technologies such as chat rooms, bulletin boards, whiteboards and LISTSERVs, they could more easily participate in the sharing of best practices with other faculty within their own discipline and faculty in other disciplines within their own institution as well as faculty from other institutions. Currently this type of best practice sharing occurs through annual conventions and periodic workshops. This sharing of expertise could be accomplished, for example, through the use of point-to point broadcast (IP video), teleconference, CD Rom, streaming video, interactive compressed video (ICV), computer based training (CBT), web-camera, or web-casting, where faculty could feature their expertise. Specific to the double reed studio, faculty possessing a substantial background in orchestral performance, double reed
ensemble and solo literature, or reed making could reach a much larger market than simply the currently enrolled students and those attending conventions, conferences and workshops. Considering the limited number of students in double reed studios as well as the limited nationally recognized content experts, sharing expertise through technology would benefit all. In essence, faculty would be creating a virtual community of learners, conversing through technologies such as bulletin board and whiteboard postings or the creation of a LISTSERV. Again, this is with the assumption that in-service training occurs in order to encourage faculty to incorporate this new technology and the opportunities it provides.

Along these same lines, 21st Century content experts would have the potential to share their expertise with other institutions that may have interested students but no appropriate and approved content expert available. The use of interactive compressed video (ICV), streaming video, or point-to-point video (IP video) would alleviate the need for travel, allowing faculty to continue serving their on-campus students without interruption. Examples might include faculty experts presenting master classes, conducting individual instruction (i.e., double reed lesson) or answering student questions through the use of one or a combination of the aforementioned technologies. In addition, these same faculty could be available during specific times through telephone, email, or chat-room, acting in the capacity of a mentor to a young faculty member in the same
discipline, helping to develop their skills as a professional musician and master teacher.

There are numerous opportunities, many which have been outlined above, for faculty to use technologies to enhance teaching and learning. Incorporating new technologies is time and resource intensive for the institution and the individual faculty member. Evidence suggests that faculty and administrations that do not plan and invest in the training and technology infrastructure today will find themselves hampered in the future. If they do not adapt to the changing preferences and needs of the emerging learner they will find their offerings far behind the demand of the marketplace. Thus, the potential market will not materialize for that institution, but rather, this market will have had their needs met by other venues.
CHAPTER 4
ADAPTATION OF THE DEPARTMENT

There are several opportunities presented through the incorporated use of 21st Century technology that could increase student awareness and interest in the music performance degree. In addition, these opportunities could benefit the department as they will have the potential to expand and enhance their current curriculum offerings. Adoption of new technologies could benefit the department through leveraging music performance faculty expertise, revitalizing and innovating existing music curriculum, and marketing this technologically-enhanced curriculum internally to students outside of the music program, and externally from the brick and mortar campus to students via distance delivery. Examples of currently available models which could be adopted by schools of music to make these opportunities become realities will be discussed.

There are multiple opportunities to leverage faculty expertise through the exporting of faculty talent to a larger market. Specific to the double reed discipline, there are few full-time double reed faculty nationally, and of these, there are even less who “stand out” as true experts in their field. Students know their discipline experts and go to great lengths to have the opportunity to meet,
study with and perform for these experts. Most large schools of music employ one expert per instrument in the woodwind department, however, smaller institutions cannot afford an expert in each discipline and most often employ a woodwind specialist or generalist for several instruments. Through the use of 21st Century technology it would be possible for students at smaller institutions to have the opportunity to study with a nationally-recognized content expert in their specific discipline (instrument). In addition, if oboe performance faculty from the Big Ten institutions agreed to team-teach a twelve week studio course, each faculty member could participate once with the final class being held for student evaluation. Each faculty member would present material specific to their expertise. The benefit to the department through leveraging their content expert, is exposure of that faculty to the larger market. Thus, the potential for graduate enrollment could increase.

Many departments are investigating developing courses that will attract larger enrollments on their brick and mortar campus as well as have the potential to attract a virtual enrollment. Departments could revitalize curriculum to meet the preferences of current and anticipating the preferences of the emerging student. Through the use of technology-enhanced content delivery, subject matter that might have been less attractive in the past is now being revitalized or transformed into a more attractive package. Schools of music need not be the exception. For example, they could revitalize a music history course which, in the past has been filled with "drop the needle" examples during classroom
lectures followed by assessment of understanding through written exams. Now, though the use of technology, the course content could contain compressed video clips, interactive web performances, virtual orchestral performances and streaming video performances of individual students or group compositions based on a variety of musical genre. This face-lift could potentially attract students from outside the music discipline as the course would change from that of traditional lecture to a more interactive environment.

Another alternative to revitalizing courses would be importing experts in the field. Similar to exporting faculty expertise, institutions could import experts in areas such as musicology, music theory, current professionals in the performance arena, or studio recording technicians who would interact in real-time with brick and mortar and distance learning students. This interaction with practicing experts in the field would be very beneficial and attractive to currently enrolled students and could potentially result in increased enrollments. Contractual agreements, however, with these practicing experts would need to be addressed prior to implementation.

Another alternative is to create new, innovative options for students both within the school of music and outside the discipline. This could be accomplished through the incorporation of a more cross-disciplinary approach such as “developing a small business plan” for those students interested in establishing their own business. Specific to double reeds, this course could contain the necessary content for entrepreneurial curriculum required to develop
and manage a successful business in reed making, a private studio, or music supply company. Another alternative might be “web design for marketing the performance professional” which would include topics such as incorporating compressed video clips of recent performances, writing a quality vitae for prospective employers, and developing and programming a calendar of upcoming events and performances for the professional musician’s website.

Marketing to new student consumer possibilities might also exist through the collaboration with other disciplines, such as business, computer related programs, other departments within the university or other schools of music. This option would provide the entrepreneurial administrator and faculty member the potential to create new and innovative subject matter which could potentially address the needs of emerging market where no current content or program exists. These individual courses, if successful, could open a market for the creation of new collaborative degree programs. This innovative thinking has the potential to stimulate a new target market and thus, not only meet current and future market demands, but create them.

In addition, schools of music could participate in a consortium of shared courses; and fill classrooms to capacity which reduces the costs to the program. Many times these low enrollment courses are cancelled or are infrequently offered, which negatively affects the student due to the lock-step nature of the degree program. For example, if four of institutions offered a course entitled “The History of the Baroque” online and agreed to share content and student
enrollment, each institution would only offer the course once during the academic year to potentially “full classrooms” of students, yet students would have access to the course every term convenient with their schedule.

Online course development is not simple. There are many questions and discussions that would have to occur prior to development and implementation. If schools of music, however, were interested in further investigation, there are several proven models currently being used.

Three currently proven models are: leasing of courses from institutions that have already created and tested the curriculum, purchasing and adapting already proven course content from content providers, and participating in statewide or discipline specific course sharing of already developed courses.

Leasing courses affords institutions easy entry into the online market. Benefits of this model are: attracting and retaining students, increasing course offerings and programs, and the standardization of the department’s course design or LMS (Learning Management System). The benefit of course design standardization is that once students have engaged in the first course offered through this LMS, each additional course taken will have the same navigation mode and functionality, maximizing the student’s familiarity with the system. It is typical for the provider or leasing institution to provide all necessary technological infrastructure to deliver the course, allowing the institution interested in online education easy access before investing in costly onsite infrastructure.
The second option would be to purchase course content from a content provider such as Jones Knowledge, Harcourt or MindLeaders. These providers have content modules, full courses, and entire programs available for purchase. Institutions can purchase several modules to create a course specific to their need or purchase an already designed course or full degree program. It is customary with the purchase for the institution to be entitled to any upgrade or enhancement at no additional charge. Like the leasing model, content providers can support the course on their server, eliminating all associated technical support and technological infrastructure related costs. If the infrastructure is in place at the institution, the institution has the choice to host the course on its own server.

The final model is a statewide or discipline-wide consortium of shared courses. Statewide systems such as Connecticut, Maryland and Wisconsin have Internet accessible databases from which students can select courses to meet their program requirements. Using this model, if a particular institution desired to expand their program offerings but currently did not have all required coursework developed; students could complete the missing coursework through the consortium. A more specific example is found in the student pursuing an associate’s degree from any of the Wisconsin technical colleges. Should a student decide to pursue a four year baccalaureate degree following completion of an associate’s degree, the student would need to fulfill a humanities requirement. Since most technical colleges in Wisconsin do not offer humanities
courses, the student would take a humanities course online from the statewide eTech College of Wisconsin to meet this requirement. While there are many questions that would need to be addressed such as intellectual properties, tuition costs, fulltime enrollment (FTE) status or which institution would receive subsidies to name a few, these models offer great opportunities for departments to begin meeting the needs of the emerging students today while concurrently developing the in-house resources to meet future needs.

Opportunities presented here are just some of the innovations that could be possible through the incorporation of new technology and the adaptation of the current departmental curriculums. While there are a variety of means to meet utilize currently available technologies, one thing is evident - the preference for online learning is substantially increasing and, with this shift in preferences, it will be up to the department and the institution as to when and how they should adapt their currently offered programs.
CHAPTER 5
SUMMARY OF THOUGHTS

As society continues to adapt to the Information Age, institutions have the opportunity to meet the changing needs and preferences of 21st Century students through the incorporation of current and future technologies. Not every institution of higher education will flourish in this new environment. Those that do will do so because they have developed a competitive program that fits a niche in the current preferences of 21st Century students. Institutions have the potential to meet the changing preferences through the capitalization of their own individually distinctive attributes and areas of expertise. Certainly, there will always be a core of individuals who prefer to have the traditional college experience. Institutions, however, will need to accommodate both this core of traditionalists and the new learner preferences of online, convenient and customizable educational delivery to stay competitive in the future.

These new learners preferences are beginning to emerge. The number of students interested in opportunities provided to them through 21st Century technologies will continue to increase. With that increase, these new learners' interest in the flexibility and customization afforded them through this delivery
mode will begin to transform their educational options. School of music performance majors will not be exceptions. Students in this program will remain interested in developing the skills required for the mastery of one's instrument, they too, also will remain interested in securing a marketability future for themselves. Thus, through the incorporated use of new technologies, current and future students will have the opportunity to both acquire the skills necessary to master their instrument, and the ability to pursue areas of interests outside music, enhancing their marketability. Innovative students, through the customization of their own scheduling, will adapt their curriculum to include courses that will afford them the opportunity to enhance their skill sets to those required by today's employment market, while keeping intact the integrity of their music degree requirements.

Faculty also will need to adapt their curriculum to meet the needs of this emerging learner. This will require significant time and commitment from the faculty to educate themselves on these new technologies as well as time spent to incorporate their curriculum into this new delivery mode. Faculty will be the innovators in developing new ways of disseminating educational information to not only their onsite brick and mortar classrooms, but now, to the emerging online learner. There are numerous opportunities for faculty of the future to expand their market of learners from current onsite and online enrolled students to mentoring young aspiring faculty members in their discipline and the sharing of best practices with other faculty at like institutions.
The music department as a whole has the opportunity to benefit through the incorporation of 21st Century technologies by leveraging their faculty expertise to a larger market, revitalizing current courses to attract a larger market and creating new innovative approaches to the study of music performance. As the occupational market continues to demand employees who possess specific skill sets in technology, institutions will need to adapt their programs accordingly. The study of music provides many quality skills that already enhance the learner, and through innovation, incorporation and evaluation, schools of music will provide students access to courses which will enhance their marketability upon completion, by adapting their own curriculum offerings, while keeping intact the integrity of the performance degree.

There is reason for optimism in the face of change. The opportunities for schools of music to succeed far outweigh the threat of obsolescence. The real issues lie within the ability of the individual departments and institutions as a whole to recognize the fundamental changes that need to occur to meet the new student demand of the 21st Century. Outlined in this document are only a few possibilities for schools of music. It is certain, however, that with the fastest growing occupations requiring skills in areas of technology, and as such, schools of music will need to provide their students with options to secure these skills to stay competitive in the new consumer market.
APPENDIX A

DEFINING THE NEW MARKET CONSUMER

Observation

Institutions of Higher Learning are beginning to feel pressure from the new student consumer and their demand for customized and convenient, yet quality and learning outcome based education. To substantiate this emerging preference, one need only look at statistics from the Department of Education's National Center for Educational Statistics, the United States Bureau of Labor and Statistics Employment Projections and the ASTD State of the Industry Report. Changes from the industrial age of four unskilled laborers for every one skilled laborer as reported by Michael Milken in his article entitled "Amid Plenty the Wage Gap Widens," has now reversed. With this change in our environment, students are looking for programs of study that afford them the skills to be marketable upon graduation.

The National Center for Educational Statistics: Key Statistics on Public Elementary and Secondary Schools and Agencies; Common Core of Data (CCD) surveys; reports, that the percentage of distribution of undergraduates by age as of December 31st of 1999 was 26 years average and 22 years median. It
is apparent that students are returning to pursue a college education to be marketable in today's economy. Their intensity of attendance is nearly 2 to 1, exclusively part-time in nature. The average age of these students is 32 and the median age of 28. Data also shows that these students are employed part or fulltime. This indicates that more and more working adults are returning to pursue postsecondary education.

In addition to the increased average age of the undergraduate student, the trend of high school graduates, by control of institutions, with projections of 1985-6 to 2010-11 academic year, shows a declining enrollment trend beginning in the 2007-2008 academic year. As total numbers of student enrollment declines, Institutions of Higher Learning will need to examine how to maintain interest and enrollments in their specific academic programs.

The United State Bureau of Labor and Statistics 2000 to 2010 Employment Projections provides information on expected occupation and industry future growth patterns, as well as, the likely composition of the work force pursuing these employment opportunities. This 10-year projection is most frequently used in career guidance, planning educational and training programs and study in long range employment trends.

The industry outlook is for the service-producing industry to increase only modestly while manufacturing will decline. Health services, business services, social services, engineering and management will produce almost 2 to 1 salaried over nonfarm wage positions. These aforementioned sectors will account for a
large share of the fastest-growing industries. These positions will require postsecondary or certificate education substantiating the increased age and employment status of the undergraduate student.

Professional and service related occupations are projected to increase the fastest and produce more than half of the total employment growth over the ten-year period. Office and administrative support occupations are not expected to grow, reflecting long-term trends in office automation. Eight out of the ten fastest growing occupations are computer-related, commonly referred to as information technology occupations. The list of the top ten fastest growing occupations are as follows: Computer engineers, computer support specialists, systems analysts, database administrators, desktop publishing specialists, paralegals and legal assistants, personal care and home health aides, medical assistants, social and human service assistants, and physicians assistants.

Educational and training categories which require a college degree or other post secondary award are expected to grow faster than average across all occupations. This change is from approximately 25% to 50% of the total job market.

In addition to the growth patterns and increased age of undergraduate students who are working full and part time, the 2002 ASTD State of the Industry Report presented several key findings. Those being: increased outsourcing for employee training and E-learning returning to its highest level since 1997. Corporate America is increasing their percentage of training expenditures on
wages and salaries for training their staff. Preliminary indications are that this trend is likely to continue. Similarly, indicators show an increasing trend for companies participating in E-Learning activities. Although the increase was statistically insignificant, ASTD states that they believe 2000 marked a new era of growth for E-Learning.

Conclusions

Based on the projected data, Institutions of Higher Learning will need to begin examining their opportunities to meet the emerging student market change and demand, to stay competitive.
APPENDIX B
LIST OF PARTICIPATING INSTITUTIONS

<table>
<thead>
<tr>
<th>University of Illinois</th>
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<tbody>
<tr>
<td>Indiana University</td>
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<tr>
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<td>Pennsylvania State University</td>
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<td>Purdue University</td>
<td>West Lafayetteville, Indiana</td>
</tr>
<tr>
<td>University of Wisconsin</td>
<td>Madison, Wisconsin</td>
</tr>
</tbody>
</table>

Summary

A brief survey with the Big Ten produced the following results. Three institutions, Indiana, Iowa and Pennsylvania Universities, offered technology enhanced and distance education courses in music related content. Of those course offerings, none were performance related. One institution, the University
of Indiana, offered a full music degree totally via distance, that being, music technology offered only at the graduate level. Ten out of the eleven institutions offered courses and full degrees in other disciplines via technology enhanced or totally at a distance delivery. Northwestern University is the only institution who currently does not offer courses via distance delivery. Courses offered via distance or a technology enhanced format were both at the graduate and undergraduate levels. The aforementioned eleven universities provide in most cases more than 100 courses and numerous degree programs via technology enhanced and totally at a distance delivery.

Conclusions

Based on this brief survey ten out of eleven Big Ten Universities are participating in some type of distance education or technology-enhanced courses. Few, however, are participating in content specific to the music curriculum and none specific to performance. This survey substantiates, however, the availability of coursework in the general education content areas which affords students in the music curriculum the opportunity to customize their schedule. Furthermore, with the availability of degree programs totally-at-a-distance, students have the possibility of pursuing a degree outside of music, while meeting the requirement of participating in performance and studio activities.
APPENDIX C

SUMMARY OF FOCUS GROUPS

Summary

In the Spring of 2001 five undergraduate students were interviewed with respect to their expectation of, and experiences with, the oboe performance degree requirements, as well as their expected career outlook. Three of the five students were current oboe performance majors who discussed reasons they either completely changed majors or decided to pursue an additional degree outside of music concurrent with their oboe performance degree. The other two students were in-coming freshman with significant oboe performance background who provided reasons they decided not to pursue music as their area of study. For a studio that typically has 5 to 7 undergraduate oboe performance majors, the loss of three enrolled students and two prospective students is highly significant. Additionally, the Ohio State School of Music students surveyed in the Fall of 2000 mirrored many of the same concerns reported by the oboe performance students. The significance is an indication that this is not necessarily isolated to oboe performance, but is a broader symptom affecting the college music majors as a whole.
Conclusions

Several themes emerged from the interviews with the current and prospective oboe performance students that were echoed in written comments collected from the October 2000, School of Music Survey handed out at the School of Music Autumn Student Convocation. This survey questionnaire was developed by two graduate students of The Ohio State School of Music. The purpose of this survey was to provide students the opportunity to express their thoughts, both positive and negative, regarding their college experience for the expressed purpose of aiding administrators during budget negotiation. The findings of the 201 surveys acquired from undergraduate and graduate music students were compiled and analyzed by Dr. David Butler, Associate Director, for The Ohio State School of Music. (A copy of the questionnaire and the analysis can be found at the end of this appendix.) Per approval from the School of Music, a compiled verbatim list of student written responses and a copy of the analysis was acquired.

List of student responses from the October 26, 2000 Brief Student Survey:

1) Better advising

2) Lack of dedication and talent are only the result of a poor "foundation", poor facilities, sometime inaccessible leaders, and improper guidance...

3) Need to raise standards of our faculty

4) Favoritism of faculty toward students, lack of direction and interest in students

5) Advisors are terrible
6) The advising is not functional, we need advisors that know our requirements, my own advisor wasn't sure at all what I was supposed to be taking. I would just like to be able to go to my advisor and have them give me correct information about the courses I need to graduate. It would also be nice if our advisors knew about studies outside of music and how to go about looking into them. It makes sense to me because so many students transfer out of the school of music.

7) Poor teachers, poor facilities

8) Advisors also need help

9) Advising issues...help with sequencing courses

10) Knowing what to take when

11) I have observed some wonderful teaching, however, there have been several examples of poor educational pedagogy that are not corrected by mentoring or tenure process

12) Advising system is non-existent- advisors don't know anything

13) Need advisors who care!! and advise!! better advising!!!

14) Advising could be better

15) Quality varies widely

In addition, four students who did not include written comments rated advising 2-4 out of 10, while ranking teaching 8-10 out of 10. Included in this survey were two opportunities for students to provide written comments. The first being question number 3, “The biggest problem the School of Music faces is...” and question number 10, “I have the following additional comments...”. Dr. Butler’s analysis of this survey addresses question number 3 with answer categories with corroborating number of responses. The most frequent concern

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expressed by students was "poor facilities" with 154 responses and the second most frequent response of "limited financial resources" produced 10 responses. What does not appear in this analysis was the tally of responses to question number 10. The significance of this is that "advising concerns" expressed by students produced 15 like responses making it the second biggest concern of students. Although less than 10% percent reported advising as a concern, it is indicative of the changing market environment which is requiring more customized, convenient, and quality services. Furthermore, this is highly significant and representational of 21st Century students and their reliance on faculty expertise and advising.

In addition to the expressed frustration of more customization of services, one student specifically mentioned their interest in pursuing a cross-disciplinary degree option, supporting the hypothesis that music students are interested in cross-disciplinary training for future marketability. This student stated:

Music is one of my two majors at OSU and I have to say I was amazed by the helpfulness, friendliness, and dedication of the faculty and advisors in the music program and College of the Arts. Dr. Butler, especially, has been extremely helpful and has made double majoring much easier than I expected.

Summary of Individual Student Interviews

The three upperclassmen expressed almost identical concerns and frustrations about the advising system that is currently in place. Each student interested in pursuing a double major expressed frustration that it did not seem possible according to their advisors. Although pursuing two degrees
simultaneously is not easy, with careful advising, coupled with conversations and agreements between degree granting colleges, students can minimize the number of duplicate requirements and complete two degrees simultaneously in a reasonable amount of time. This dual degree option is becoming more accessible through the use of computer based training (CBT) and distance education. A synopsis of the interviews of the five students follows:

Student A started piano in first grade, clarinet in 5th, and oboe in 8th. The student began taking lessons from Kim Bryden of the Toledo Symphony. The student auditioned at the University of Michigan, Oberlin, Eastman School of Music, and Cincinnati Conservatory of Music (CCM). Based solely on financial reasons the student began attending CCM pursuing oboe performance. After the first year of study this student decided not to continue with music for perceived marketability reasons. After hearing upperclassmen and graduate students complaining about the lack of performance and occupational opportunities, this student decided to "rethink what I was going to do for life." This student changed majors to math education. The student commented; "math teaching jobs are abundant and almost always include good health insurance." Frustrations and concerns arose when this student decided that he wanted to continue to pursue oboe performance concurrent with math. He was not only discouraged, but was told that it was not possible. The student's reason for the interest in continued study of music was not only his love for music, but that

1 "he" is used generically throughout, it is not indicative of student gender

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music provided him with a skill set most students were missing. Those skills described by the student are: "dedication, will to give time and focus to a problem, understanding of the need for repeated study (practice sessions), knowing what is required to succeed, and the need for paying attention to details."

Student B enrolled at the Ohio State University based on the oboe faculty as well as financial reasons. This student began oboe in the seventh grade. When entering college this student could not decide between pursuing physics and music. It was strongly recommended by faculty advisors that he consider only pursuing one degree. Based on faculty advice, this student chose to pursue only music. This student completed the music degree ignoring their strong interest and talent in the hard sciences. As the student was nearing completion of the degree, he became increasingly frustrated when searching for a career opportunities. With student loan debt looming and no foreseeable career opportunities, this student decided to complete a degree outside of music to ensure marketability upon graduation. The student is now even more frustrated than before, as the realization that proper and timely advisement could have shortened his term to graduation if he have pursued them concurrently. Additionally, this student commented that the skills acquired through the study of music have made him much more competitive in the classroom than other students. When asked to identify these skills, they were presented as the following: "being able to work in a group, being sensitive with a great deal of
attention to detail, much more able to concentrate and for a longer time than most, problem solving, and dedication."

Student C began oboe at the age of 11 and defines himself as an oboist. This student had a strong interest in the study of anthropology and inquired about the possibility of pursuing both programs concurrently. He was told that this was not possible due to the number of credit hours specific to music that left little room to pursue another major. This student, after several years pursuing only a music degree, decided to change to a dual degree process incorporating music and anthropology. This student was not as concerned about the marketability of the oboe major because his interest was much stronger in anthropology than music. This student was most frustrated with the lack of advising he received with respect to major courses in music coupled with the lack of support when asking about other opportunities outside of music. This student stated that he received more advisement from his peers than that from the faculty and the professional advising staff. This student also discussed frustration when transferring to another department mid-stream as there were courses available that would have met requirements for both programs. Due to his delayed decision, duplicate course work was required. On a positive note, however, this student praised the skill set acquired from the study of music. The feeling from this student was: “I am more competitive in the classroom because of his experience with and study of music. I pay much more attention to detail, I am dedicated to finish things and I am more of a team player in the classroom.”
The two prospective oboe performance students, although interested enough to audition for the Ohio State School of Music major ensembles, were not interested in pursuing music as a degree option. When asked if they had considered pursuing music in combination with another major, they responded with concern about marketability following graduation, that they were advised that it was not possible to "minor", and pursuing a double degree would significantly increase their time to graduation. Both students were evaluated by OSU music faculty and found to be quality oboists who could contribute much to the School of Music. When asked about participation as a non-major, neither student was interested in performing with the non-major ensembles. Both students had been principle oboists in their high school ensembles as well as members of their community youth orchestras, so they did not feel that they would benefit from playing with students who they perceived to be lesser skilled and less dedicated musicians.

Conclusions

Although this sampling is specific to The Ohio State University School of Music, it is significant with respect to a systemic concern expressed by students studying the studio arts. Even more significant is the effect on the oboe performance studio. If the oboe studio is comprised of 5 undergraduate oboe performance students and 3 of those 5 students either secured areas of expertise outside of music concurrent with their music performance degree, or
worse yet, leave the study of music altogether, the total loss to the program is more than half. Similarly, if the studio size was comprised of 7 undergraduate performance students, the loss is nearing 50%. The hypothesis drawn from this sampling is that this is a phenomena associated with 21st Century students. Evidenced in this survey also is a demonstrated interest in the study of oboe performance concurrent with an area of study marketable in today's environment. Therefore, if this is a symptom of the new consumer market, the schools of music must ask how can, or should, they adapt to meet this new market demand?
Brief Student Survey
OSU School of Music, College of the Arts, The Ohio State University October 26, 2000

Thank you for taking a minute to fill out this survey! We believe it is important for students in the School of Music to make themselves heard on key points of our college experience, both positive and negative. Our views will help administrators prioritize at budget time in ways that will improve our School. The results will be aggregated and you will be provided a copy. THANK YOU!!

Please put your completed survey anonymously in the box provided in the lobby of Weigel Hall by 4:30 PM today, or drop it off in the Scheduling office.

Some of the questions below have a rating scale of 1-10, with 1 being most negative and 10 being most positive.

1. My overall experience in the School of Music is:
   (poor) 1 2 3 4 5 6 7 8 9 10 (excellent)

2. The quality of teaching, advising and curriculum is:
   (poor) 1 2 3 4 5 6 7 8 9 10 (excellent)

3. The single biggest problem the School of Music faces is:

4. Concerning the problem you cited in the last question, how would you rate the University's responsiveness in getting it fixed?
   (poor) 1 2 3 4 5 6 7 8 9 10 (excellent)

5. My interactions with other students and the faculty are:
   (poor) 1 2 3 4 5 6 7 8 9 10 (excellent)

6. The school spirit and cohesiveness of the School of Music student body is:
   (poor) 1 2 3 4 5 6 7 8 9 10 (excellent)

   6a. The level of my own pride in the School of Music is:
   (poor) 1 2 3 4 5 6 7 8 9 10 (excellent)

7. The physical facilities for the School of Music are:
   (poor) 1 2 3 4 5 6 7 8 9 10 (excellent)

8. Overall, I would recommend The OSU School of Music to a friend trying to decide where to attend music school:
   YES NO

9. The overall talent and dedication of the School of Music student body are:
   (poor) 1 2 3 4 5 6 7 8 9 10 (excellent)

10. I have the following additional comments:

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OSU School of Music
Student Survey: October 26, 2000

Background: A survey questionnaire was developed by two graduate students in the School of Music during October 2000, and was distributed to all graduate and undergraduate students who attended the School of Music Autumn Student Convocation on October 26, 2000. Students were not asked to sign the forms. Students filled out the forms during the convocation and turned them in as they left. The forms were then counted by the two graduate students (total = 201) and turned over to a work-study student—not a music major—who tallied the responses. Tallies are given below. Seven of the 10 questions (1, 2, 4, 5, 6, 7, and 9) were designed as 10-point rating scales with 1 as lowest ("poor") and 10 as highest ("excellent").

1. My overall experience in the School of Music is:
   (Responses = 197, including some multiple responses)

   ![Quality of Experience Chart]

2. The quality of teaching, advising, and curriculum is:
   (Responses = 203, including some multiple responses)

   ![Quality of Teaching, Advising Chart]
3. "The biggest problem the School of Music faces is..." (blank space was provided for this open-ended item).

Responses were grouped in what seemed to be the most obvious categories and are listed below in descending order of number of responses.

<table>
<thead>
<tr>
<th>Category</th>
<th>No. of Responses</th>
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<tbody>
<tr>
<td>Bad facilities / buildings</td>
<td>154</td>
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<tr>
<td>Limited financial resources</td>
<td>10</td>
</tr>
<tr>
<td>Low levels of student pride / ambition / unity</td>
<td>7</td>
</tr>
<tr>
<td>Management &amp; maintenance (some comments relate to facilities)</td>
<td>5</td>
</tr>
<tr>
<td>Unavailability of needed courses</td>
<td>4</td>
</tr>
<tr>
<td>Too many courses taught by GTAs</td>
<td>3</td>
</tr>
<tr>
<td>Not enough opera / music theatre opportunities</td>
<td>2</td>
</tr>
<tr>
<td>Administration’s funding priorities / poor communication</td>
<td>2</td>
</tr>
<tr>
<td>Entrance auditions</td>
<td>2</td>
</tr>
<tr>
<td>Faculty’s low expectations for students</td>
<td>1</td>
</tr>
<tr>
<td>Need more performance faculty / need to evaluate tenured faculty</td>
<td>1</td>
</tr>
</tbody>
</table>

Total responses 191
4. Concerning the problem you cited in the last question, how would you rate the University's responsiveness in getting it fixed? (Responses = 201)

5. My interactions with other students and the faculty are:
(Responses = 193)
6. The school spirit and cohesiveness of the School of Music student body is:
(Responses = 196)

6a. The level of my own pride in the School of Music is:
(Responses = 199)
7. The physical facilities for the School of Music are:
(Responses = 193)

8. Overall, I would recommend the OSU School of Music to a friend trying to decide where to attend music school:
(Responses = 195; choice was yes/no, and “maybe” responses were write-ins.)

YES: 137 (70%)
NO: 45 (23%)
MAYBE: 13 (7%)

9. The overall talent and dedication of the School of Music student body are:
GLOSSARY OF TERMS

**Asynchronous**- communication technologies which support non-real-time interactions and allow access to information resources. Instructor information can be archived, stored or “hosted” in large databases and accessed at the convenience of the learner through the use of this delivery method. Examples of asynchronous technologies would be: email, whiteboards, bulletin boards, websites, and library databases.

**Bandwidth**- range within a band of frequencies or wavelengths. Bandwidth is measured by the amount of data that is transmitted in a specific amount of time. It is measured in for digital technologies in bytes or bits per second and for analog technologies it is measured in cycles per second, or Hertz.

**CD Rom**- more commonly known as a CD, a compact disc is a polycarbonate with one or more metal layers capable storing digital information. Compact disc are read-only meaning that they can be displayed but not altered. Other types of CD are called CD-Rs and CD_RWs, which have the capability of having their data erased and overwritten by new data. Currently, erasable optical storage is too slow for use as computer main storage options and cost prohibitive, however, as speed improves and
costs decrease, optical storage devices will become a popular alternative for backup data storage.

**Chat Room** - A virtual room accessed through the internet or courseware platform where a conversation takes place in real-time. Technically, a chat room is really a channel, but the term room is used to promote the chat metaphor. Although activity in chat rooms can be archived for later viewing, most often this technology is used as synchronous activities.

**Computer Based Training** (CBT) - a training delivery mode in which a computer is used as a tool to deliver and or manage learning experiences. There are two types of CBT, CAI (computer assisted) and CMI (computer managed). CAI focuses on the delivery of instruction by using the computer as the delivery mechanism, meaning, the student controls the pace of the instruction and the computer controls the sequence of the content. CMI the computer automates the routine data-tracking and information processing tasks instructors perform, such as registering, testing, student grade calculation and mentoring. CMI may also be used to assess the student competency level and proscribe an individual lesson plan.

**Compressed video** - audio and video signals which travel through digital signal processing to eliminate duplicate information which reduces the amount of bandwidth required to transmit information between locations. This
information is sent via phone lines. By compressing the data, download time is significantly decreased.

Customer Relationship Management (CRM) tools - CRM entails all aspects of interaction a company has with its customer, whether it be sales or service related. Computerization has changed the way companies are approaching their CRM strategies because it has also changed consumer buying behavior. With each new advance in technology, especially the proliferation of self-service channels like the Web and WAP phones, (Short for the Wireless Application Protocol- a secure specification that allows users to access information instantly via handheld wireless devices such as mobile phones, pagers, two-way radios, smartphones and communicators.) more of the relationship is being managed electronically. Organizations are therefore looking for ways to personalize online experiences (a process also referred to as mass customization) through tools such as help-desk software, e-mail organizers and Web development applications.

Full Motion Video- is a system that provides picture quality comparable to commercial television. These systems require fiber optic cables, high capacity circuits and Asynchronous Transfer Mode (ATM) or satellite transponder access to link sites together.
LISTSERV - An automatic mailing list developed by Eric Thomas. When email is addressed to a LISTSERV, it is automatically broadcast to everyone encompassed on the list. LISTSERVs are used for topical areas of interest creating a community of learners.

Point to Point Video Conferencing - (IP) – IP stands for Internet Protocol in other words, a type of addressing scheme identifying locations from where the data or information will travel. Point to point video conferencing or two way video allows synchronous dialog to occur in real time between two individual geographic points. Both site and sounds occur in real time with minimal delay.

Synchronous - communication technologies which provide live, real-time interaction between instructor and learner. Instructors, content experts, and learners can see and hear each other from all designated locations and are engaged in interactions similar to the face-to-face classroom experience. Depending upon the technology use, students can both see and hear their instructor or content expert. Some type of video communication technology must be used for visualization. Examples of synchronous technologies would be chat rooms, audio-conferencing, interactive video conferencing.

Teleconference - to hold a synchronous conference via a telephone or network connection. Computers have given new meaning to this term as they
allow interactions between groups to do more than simply talk. Once a teleconference is established, the group can share applications and documents via the internet. To date there are many teleconferencing applications that work over private networks. An example of this technology is Microsoft’s Netmeeting.

**Web cameras**- an audio and video data conferencing product that is connected through computer IP addresses.

**Web-casting**- through use of the internet and the World Wide Web in particular, this technology broadcasts information. Unlike typical surfing for information which relies on a pull method of transferring web-pages, web-casting uses push technologies. Web casting can be both **asynchronous** or **synchronous**.

**Whiteboards**- An application most often found in courseware platforms that allow multiple users to display a concept visually. Whiteboards are a principal component of teleconferencing applications because they enable visual as well as audio communication. Again, this technology is most effective in a synchronous activity.
LIST OF RESOURCES


