

2018

# Music curriculum priorities of California community colleges: stakeholders and practice

---

<https://hdl.handle.net/2144/30654>

*"Downloaded from OpenBU. Boston University's institutional repository."*

BOSTON UNIVERSITY  
COLLEGE OF FINE ARTS

Dissertation

**MUSIC CURRICULUM PRIORITIES  
OF CALIFORNIA COMMUNITY COLLEGES:  
STAKEHOLDERS AND PRACTICE**

by

**SEAN JOSEPH ABEL**

B.M.E., University of Kansas, 1987  
M.A., Lindenwood University, 2005

Submitted in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

2018

© 2018 by  
SEAN JOSEPH ABEL  
All rights reserved

Approved by

First Reader

---

Allen R. Legutki, Ph.D.  
Assistant Professor of Music  
Benedictine University

Second Reader

---

Kinh T. Vu, Ph.D.  
Assistant Professor of Music, Music Education

Third Reader

---

Tavis N. Linsin, Ph.D.  
Lecturer in Music Education

## ACKNOWLEDGEMENTS

I wish to thank several people who have helped me complete this dissertation. Thank you to the Boston University Music Education faculty and administration for encouraging me to finish my project. To those who helped me find my way in the selection of a topic and presenting a successful proposal: Dr. Joseph Pignato and Dr. Susan Conkling, great thanks for your kind encouragement, understanding, and direction. Of course, I want to acknowledge and thank Dr. Allen Legutki for his many suggestions and direction as my dissertation adviser as well as the other members of my committee, Dr. Kinh Vu and Dr. Tavis Linsin. Thanks to Dr. Kevin Frey, Dr. Keiko Kimura, and Duncan Graham for their help in developing my interview protocol by allowing me to pilot it with them. Appreciation goes out to my faculty and administrator colleagues at both the College of the Siskiyous and San Jose City College for their encouragement and reminders that it will all be worth it when it is done. Thanks to the various members of the Peninsulaires Chorus and the Voices in Harmony Chorus for asking me every week “are you a Doctor yet?” as a means of motivation to keep writing. Finally, thank you to my mom, Sally, for putting up with my frustration and telling me that I had best get it done so she can go to Boston to see me participate in graduation.

**MUSIC CURRICULUM PRIORITIES  
OF CALIFORNIA COMMUNITY COLLEGES:  
STAKEHOLDERS AND PRACTICE**

**SEAN JOSEPH ABEL**

Boston University College of Fine Arts, 2018

Major Professor: Allen R. Legutki, Ph.D., Assistant Professor of Music, Benedictine University

**ABSTRACT**

The purpose of this study was to investigate how curriculum is prioritized in music programs at California community colleges, and to determine how stakeholders influence curricular managers in that prioritization. Data for this study were obtained from case studies of three California community colleges, comprised of interviews of a full slate of curricular managers (i.e., one music faculty member, the dean who supervises music, and academic vice presidents), college catalogs, current and past class schedules, and other documents such as concert programs and advertisements, and advertisements for special community programs at each of three community college sites. The interview protocol was developed from a theoretical framework based on Baily and Morest's (2004) community college multiple mission theory and Mitchell, Agle, and Wood's (1997) theory of stakeholder salience. This framework guided the analysis of how curricular managers perceived stakeholders in their academic programs and their prioritization of mission activities.

Data collected from interviews were corroborated by archival records in publicly available documents, website materials at each institution, and through college personnel.

All data were analyzed through what Yin (2009) characterized as “explanation building” (p. 141) for each site. “Cross-case synthesis” (p. 156) allowed aggregation of the three case colleges: Mountain View College, Bay View College, and Valley View College. Participants ranked the importance of music program activities and selected those stakeholders they determined to be powerful, legitimate, and urgent according to the descriptions set forth in Mitchell, Agle, and Wood’s (1997) typology.

The findings of this study revealed that there are four definitive stakeholders of the community college music curriculum: transfer institutions; government bodies such as the state legislature, state chancellor’s office, and local boards of trustees; K-12 institutions; and community members. Although the educational needs of community college students are central to the work of faculty members, deans, and academic vice presidents, they do not meet the definition of stakeholders as described by Mitchell, Agle, and Wood (1997). Each of the four definitive stakeholders was perceived, in the aggregate, to exhibit some degree of power, legitimacy, and urgency over the curriculum. These results suggest that curricular managers should identify salient curricular stakeholders, and determine how courses, degrees, and certificates should be modified or developed based on that determination as well as what other activities might be incorporated into the program.

## Table of Contents

<b>CHAPTER 1: INTRODUCTION AND BACKGROUND.....</b>	<b>1</b>
Curricular Priorities of Community College Music Programs .....	5
Critique of Benson’s Multiple Case Study of Curricular Functions .....	6
Need for the Study.....	8
Research Purpose and Questions .....	10
<b>CHAPTER 2: LITERATURE REVIEW .....</b>	<b>12</b>
Theory of Stakeholder Identification and Salience.....	17
Power, Legitimacy, and Weberian Social Theory.....	18
Urgency and the Theory of Stakeholder Salience .....	20
History of Community College Missions.....	23
Missions of Community Colleges in California .....	27
Community College Music Curriculum and Stakeholders.....	29
Early Research on Junior Colleges .....	30
Assessing Resources and Needs of the Community.....	34
Multiple Missions .....	37
Dissertation Research.....	42
Upward Expansion and the Problems of Transfer.....	48
Music in General Studies .....	54
Music as Vocation .....	57
Music and the Community.....	58
Summary of Community College Music Program Curriculum and Stakeholders.....	60
<b>CHAPTER 3: DESIGN AND METHODS.....</b>	<b>64</b>
Research Design.....	64
Site Selection and Recruitment.....	65
College Sites.....	68
Participants.....	69
Data Collection.....	71
Interviews.....	71
Documents and Archival Records .....	73
Data Analysis .....	74
Validity .....	77
Construct Validity.....	77
Internal Validity.....	78
External Validity.....	79
Reliability.....	80

Reporting the Results .....	81
Profile of Program Activities .....	81
Curricular Manager’s Perception of Stakeholders.....	81
Cross-case Synthesis.....	82
Researcher Experience and Personal Bias .....	82
<b>CHAPTER 4: MOUNTAIN VIEW COLLEGE (MVC).....</b>	<b>86</b>
About MVC .....	86
MVC Participants .....	87
Profile of Program Activities.....	88
MVC Mission Statement .....	89
Perceived MVC Music Program Successes.....	89
Perceived MVC Music Program Deficiencies, Challenges, and Struggles.....	92
Emergent Themes.....	96
MVC Music Degrees and Certificates .....	96
MVC Music Program Relationships with Area K-12 Schools .....	101
MVC Music Program and the Community.....	104
Managers’ Perceptions of Stakeholders .....	107
Prioritizing the Activities of MVC’s Music Program.....	107
Faculty Prioritization of Activities and Perception of Stakeholders .....	109
Dean Prioritization of Activities and Perception of Stakeholders.....	114
Vice President Prioritization of Activities and Perception of Stakeholders .....	118
MVC Summary .....	122
<b>CHAPTER 5: BAY VIEW COLLEGE (BVC) .....</b>	<b>126</b>
About BVC.....	126
BVC Participants.....	127
Perceived BVC Music Program Successes.....	129
Perceived BVC Music Program Deficiencies, Challenges, and Struggles.....	131
Emergent Themes.....	133
BVC Music Degrees and Certificates.....	133
BVC Music Program relationships with Area K-12 Schools.....	138
BVC Music Program and the Community.....	140
Managers’ Perceptions of Stakeholders .....	144
Prioritizing the Activities of BVC’s Music Program .....	144
Faculty Prioritization of Activities and Perception of Stakeholders.....	146
Dean Prioritization of Activities and Perception of Stakeholders.....	149
Vice President Prioritization of Activities and Perception of Stakeholders .....	150
BVC Summary.....	154

<b>CHAPTER 6: VALLEY VIEW COLLEGE (VVC) .....</b>	<b>158</b>
About VVC .....	158
VVC Participants.....	159
Profile of Program Activities .....	160
VVC Mission Statement.....	160
Perceived VVC Music Program Successes.....	161
Perceived VVC Music Program Deficiencies, Challenges, and Struggles.....	162
Emergent Themes.....	164
VVC Music Degrees and Certificates.....	164
VVC Music Program Relationships with Area K-12 Schools .....	167
VVC Music Program and the Community.....	171
Managers’ Perceptions of Stakeholders .....	174
Prioritizing the Activities of VVC’s Music Program .....	175
Faculty Prioritization of Activities and Perception of Stakeholders .....	176
Dean Prioritization of Activities and Perception of Stakeholders.....	179
Vice President Prioritization of Activities and Perception of Stakeholders .....	183
VVC Summary.....	186
<b>CHAPTER 7: CROSS CASE ANALYSIS .....</b>	<b>191</b>
Case Sites and Participants .....	192
Comparison of Program Activities.....	192
Perceived Music Program Successes.....	193
Prioritizing Activities .....	199
Degrees and Certificates .....	201
Community Engagement.....	202
Performance Ensembles.....	203
Recruitment and Outreach.....	204
Facilities .....	205
Perceptions of Stakeholder Influence on Program Activities.....	206
Stakeholder Saliency.....	207
Powerful Curricular Stakeholders .....	208
Legitimate Curricular Stakeholders.....	210
Urgent Curricular Stakeholders.....	211
Conclusion .....	212
<b>CHAPTER 8: DISCUSSION, CONCLUSIONS, AND IMPLICATIONS.....</b>	<b>218</b>
Salient Stakeholders .....	218
Faculty-selected Stakeholders of Music Curriculum .....	219
Dean-selected Stakeholders of Music Curriculum .....	221

Vice President-selected Stakeholders of Music Curriculum.....	223
Discussion of Stakeholder Influence Combinations by Status .....	228
Dormant Stakeholders.....	229
Discretionary Stakeholders .....	232
Demanding Stakeholders .....	235
Dominant Stakeholders.....	236
Dependent Stakeholders.....	237
Dangerous Stakeholders.....	237
Definitive Stakeholders.....	238
Discussion of Actions of Curricular Managers.....	239
Mission Drift.....	242
Implications for Practice.....	243
Suggestions for Further Research .....	250
Final Thought.....	252
<b>APPENDICES .....</b>	<b>254</b>
Appendix A: Interview Protocol.....	254
Appendix B: Information and Solicitation Letter .....	257
Appendix C: Participant Profile.....	258
Appendix D: Participant Interview Consent Script.....	259
Appendix E: Transfer Model Curriculum Music Degree.....	260
Appendix F: Codebook.....	264
<b>REFERENCES.....</b>	<b>264</b>
<b>CURRICULUM VITAE.....</b>	<b>272</b>

## LIST OF TABLES

Table 3.1 <i>College Size Classifications</i> .....	67
Table 3.2 <i>Descriptive Information of College Case Sites</i> .....	68
Table 3.3 <i>Catalogue Information for Music Programs</i> .....	69
Table 3.4 <i>Curriculum Manager Characteristics</i> .....	70
Table 4.1 <i>Prioritization of Music Program Activities at Mountain View College</i> .....	107
Table 4.2 <i>MVC Curricular Managers' Perceptions of Curricular Stakeholder Attributes</i> .....	108
Table 5.1 <i>Prioritization of Music Program Activities at Bay View College</i> .....	144
Table 5.2 <i>BVC Curricular Managers' Perceptions of Curricular Stakeholder Attributes</i> .....	145
Table 6.1 <i>Prioritization of Music Program Activities at Valley View College</i> .....	174
Table 6.2 <i>Curricular Managers' Perceptions of Curricular Stakeholder Attributes</i> .....	175
Table 7.1 <i>Faculty Perceived Music Program Success and Challenges</i> .....	193
Table 7.2 <i>Emergent Themes as Noted by Faculty</i> .....	194
Table 7.3 <i>Dean Perceived Music Program Success and Challenges</i> .....	195
Table 7.4 <i>Emergent Themes as Noted by Deans</i> .....	196
Table 7.5 <i>Vice President Perceived Music Program Success and Challenges</i> .....	197
Table 7.6 <i>Emergent Themes as Noted by Vice Presidents</i> .....	198
Table 7.7 <i>Ranked Music Activity Priorities by College and Manager Type</i> .....	199
Table 7.8 <i>Agreement Among Cases (i.e., Institutions) Within Manager Type About Most Influential Stakeholders</i> .....	205
Table 8.1 <i>Stakeholders Identified by Faculty</i> .....	220
Table 8.2 <i>Stakeholders Identified by Deans</i> .....	222
Table 8.3 <i>Stakeholders Identified by Academic Vice Presidents</i> .....	227

Table 8.4 *Stakeholder Attributes by Status Type*..... 228

## LIST OF FIGURES

<i>Figure 2.1.</i> Stakeholder salience typology.....	22
<i>Figure 3.1.</i> Analytic Framework for Manager.....	76
<i>Figure 3.2.</i> Conceptual Framework.....	84
<i>Figure 7.1</i> Stakeholder salience classifications and attributes.....	207
<i>Figure 7.2.</i> Observed Framework.....	212
<i>Figure 7.3.</i> Conceptual Framework.....	213
<i>Figure 8.1.</i> Ideal Framework.....	243

## GLOSSARY

<b>Term</b>	<b>Definition</b>
<b>College Mission</b>	Also institutional mission ideology is a statement of purpose by the college indicating broad goals and how the college impacts its community through education (Cohen and Brawer, 1996)
<b>Core mission</b>	Activities related to granting degrees and certificates and remediation activities
<b>Curricular managers</b>	Community college employees responsible for the development of curriculum and implementation of program related activities including faculty, academic deans, and academic vice presidents.
<b>Curricular stakeholders</b>	Individuals, groups, or institutions outside of the organization that influence the curriculum and activities of that organization through power, legitimacy, and urgency; based on Mitchell, Agle, and Wood (1997).
<b>First generation</b>	College students attending an institution of higher education from a family whose members have never attended such an institution (Cohen and Brawer, 1996)
<b>FTES</b>	Full Time Equivalent Students which is, in California, a number that represents enrollment of both full-time and part-time students equally based on approximately 12-15 semester units (Cohen and Brawer, 1996)
<b>Horizontal expansion</b>	Activities that diversify revenue streams and connect the college to the local and regional communities
<b>Legitimate/legitimacy</b>	The ability to influence through tradition, emotional attachment, rational belief, or legal proclamation (Weber, 1947).
<b>Mission (typologies)</b>	Bailey and Morest's (2004) classification of community college activities

<b>Powerful/power</b>	The ability to carry out one's will in spite of resistance (Weber, 1947).
<b>Urgent/urgency</b>	The claim is time-critical and delay is unacceptable (Mitchell, Agle, and Wood, 1997).
<b>Vertical expansion</b>	Activities that link the quality and flow of incoming students to the community college and those that link the quality and flow of students leaving the community for employment or transfer

## CHAPTER 1

### INTRODUCTION AND BACKGROUND

Community colleges are a prevalent part of the educational landscape; in California, there are community colleges scattered throughout the state in such a way that a vast majority of the population lives within an easy commute to one. Convenient locations, Low cost, and open access policies entice students with a variety of experiences and interests to enroll in courses at community colleges in order to meet widely divergent goals. Over time, the desire to meet the needs of diverse learners has created a veritable smorgasbord of programs, courses, certificates, degrees, and ancillary activities at community colleges.

In my role as a college administrator, the dean of a division with over twenty-five disciplines, trying to prioritize scheduling of courses, which degrees and certificates to promote, and which activities to sponsor, is a perpetual challenge. It is particularly difficult to make these determinations with disciplines outside my area of expertise and I rely heavily on faculty input which is frequently charged with emotional and personal investment for specific courses. Even with my own discipline, music, priorities differ between my vision as an administrator and vision of music faculty members as my vision as a music faculty member frequently differed from administrators when I was in the classroom. The litmus test for these decisions is relation to the Mission of the college, but it seemed like different people on campus prioritized activities, courses, and events unrelated to that Mission. I wondered if there could be a more effective way to make

these decisions.

The types of day-to-day decisions made by administrators highlight the complexity of community college educational missions, especially in consideration of the roles that the true stakeholders of the curriculum play in developing and realizing those missions. As Bailey and Morest (2004) explain:

The list of community college missions now goes well beyond the core degree granting programs that either lead to transfer or a terminal occupational degree or certificate. Activities now include developmental education, adult basic education, English as a second language, education and training for welfare recipients and others facing serious barriers to employment, customized training for specific companies, preparation of students for industry certification exams, [and] non-credit instruction. (p. 2)

As a starting point, the authors used Cohen and Brawer's (1996) typology of community college missions, which included: (a) transfer education, (b) vocational-technical education, (c) developmental education, (d) community service, (e) continuing education, and (f) general education. However, Bailey and Morest (2004) claimed that this categorization was "deceptively simple" (p. 5). As an example of that deceptive simplicity, they argued that accounting courses were offered at community colleges both for transfer and technical education, and that community service was "perceived to be waning" at community colleges, yet non-credit English as a second language and adult basic education courses were full of students (p. 6). Cohen and Brawer based their community college mission typology on instructional functions of the college rather than

broader activities of the institution that are related to instructional programs but not directly a part of the educational processes. In this study, I use the term “mission” to broadly describe the typologies of activities of community colleges, rather than the common use of “Mission” which is the specific statement of an individual college’s purpose, although they may intersect.

Bailey and Morest (2004) proposed a new community college mission typology that consisted of “core, vertical, and horizontal activities” (p. 6). The core aspect of the mission typology consisted of degree-granting activities as well as remediation. Outside of the core mission typology, vertical activities were “used to improve the flow and quality of incoming students and ensure that college outputs in the form of transfer students and workers [were] in demand” (p. 7). Horizontal activities were used to diversify revenue streams and “both expansion strategies embed[ed] the colleges in their local and regional environments by developing and strengthening their ties to a broader cross-section of stakeholders” (p. 7).

### **Statement of the Research Problem**

Bailey and Morest (2004) contended that institutional mission ideology did not drive community college curricula; they instead believed that stakeholder salience determined what changes in community college curricula occurred. Early articles from the mid-twentieth century, such as Daniels (1946a), Daniels (1946b), Swartz (1950), and Kintzer (1952) described junior college and community college music programs they observed based on the activities of the programs. Each noted important functions and potential deficits in those programs and made various recommendations. Daniels’ early

article described his ideal community college music program which he felt should focus on transfer work, remediation, general education, and vocational education and Swartz believed junior college programs should highlight performance ensembles and the democratization of music education.

Later studies in music education (e.g., Friedlander, 1978; Mason, 1986; Viggiano, 1995) have highlighted the multiple missions of community colleges similar to those described by Cohen and Brawer (1996) and other researchers have considered potential conflicts among these mission typologies. Researchers such as Pollard (1977) and Turner (1999) asked faculty and administrators to rank mission and program activity priorities. Although some researchers have referred to stakeholders (e.g., state government, four-year universities, and community members), none has considered the salience of the stakeholder in curricular decision-making. As a community college educator and administrator, I find stakeholder salience to be a compelling and research-worthy element of program implementation and the realization of an institution's missions. Further, I find interest in the influence of salient stakeholders over the curriculum-related actions of community college curricular managers such as faculty, academic deans, and chief academic officers. By understanding this relationship, I hope to better understand how salient stakeholders utilize this influence over the curriculum managers, and how this shapes courses, degrees, programs, and other activities related to the core mission, horizontal expansion of mission, and vertical expansion of mission typologies at community colleges.

### ***Curricular Priorities of Community College Music Programs***

In 1994, Benson conducted a multiple case study across several states, using Cohen and Brawer's (1989) curricular functions of career, compensatory, community, collegiate, and general education as a framework to examine curricular priorities of five community college music programs. Benson explored the extent to which conflicts existed among these curricular priorities, and whether the colleges had sufficient resources to support a comprehensive music program. Benson's primary assumptions were: (a) faculty and administrators were aware of various curricular functions and their ideologies; (b) missions were "inherently unequal at any given community college" (p. 8); and (c) interview subjects were able to arrange curricular functions "in rank order" (p. 8).

Benson selected one public college from each of the following states: Arkansas, Kansas, Missouri, Oklahoma, and Texas. Each college offered an associate's degree in music. He proceeded to develop a case study of each college by studying course catalogs and conducting interviews with chief academic officers, division chairs, music program heads, and music faculty. Analyzing these data, Benson found that community college music curricula, overall, tended to prioritize Cohen and Brawer's functions in the following order: (a) collegiate education, (b) general education, (c) community education, (d) career education, and (e) compensatory education. Cohen's secondary finding was more intriguing: Institutional priorities often differed from music department priorities. Career education was a higher priority for most institutions than it was for their representative music departments, and community education and general education were

higher priorities for music departments than for the broader institutions. Benson suggested that additional research was needed to examine community education and whether a music department's investment in community education offered benefits to the larger institution. Further, the researcher suggested that future studies should examine not only curricular priorities, but also the quality of various aspects of curriculum delivery.

*Critique of Benson's Multiple Case Study of Curricular Functions*

The phenomenon of interest and procedures employed in Benson's study could be useful for replication; however, Benson assumed that faculty, department chairs, and other administrators would be familiar with the details of Cohen and Brawer's typology. Further, Benson assumed that mission ideologies not only could be, but also ought to be ranked. He provided no support for either of these assumptions, although he utilized language from the then-current edition of Cohen and Brawer's book in his interview questions. Consequently, Benson's results gave readers an indication of the priority of specified missions at a particular point in time, and he demonstrated that music departments and administrators did not rank mission ideologies in the same way. Readers had no understanding of how any individual's priorities were shaped, they did not indicate the stability of these priorities, nor did they have a rationale for understanding why faculty and administrator priorities might differ.

By using Benson's procedures, but replacing Cohen and Brawer's (1989) typology with Bailey and Morest's (2004) theorization of community college mission, the various stakeholders in the community college become recognizable: Local and state governments are the primary influences on core mission activities because they regulate

tuition. Local high schools, their students, and the students' parents influence the quality of student attracted to the community college through mechanisms such as dual enrollment programs, in which students obtain both high school and college credit (pp. 10-12). Articulation agreements with four-year universities form the basis of transfer, allow students to directly transfer course credits from their community college to a four-year institution, and make those institutions the primary stakeholders in upward vertical expansion activities (p. 14). Horizontal expansion activities include community college partnerships with local businesses to offer non-credit, contract training, or partnerships with non-profits for continuing adult education.

With stakeholders identified, it is necessary to understand how faculty and administrators perceive the relative salience of various stakeholders. Mitchell, Agle, and Wood's (1997) *Toward a Theory of Stakeholder Identification and Salience: Defining the Principle of Who and What Really Counts* relies on the three attributes of *power*, *legitimacy*, and *urgency* to explain how managers recognized and responded to stakeholders. Mitchell, Agle, and Wood theorize that the attributes should not be considered alone, but in combination. For example, managers perceive that "Definitive Stakeholders" (p. 878) possess all three attributes, and they respond immediately to such stakeholders. By positioning faculty, deans, and chief academic administrators as managers, Mitchell, Agle, and Wood's theory of stakeholder identification and salience offers a way to explain: (a) how these three types of managers prioritize the various courses and activities of a community college music program, and (b) why priorities might differ among the three types of managers.

### *Need for the Study*

Over time, the community college mission across the United States has evolved and expanded to include many functions, starting with the junior college concept offering lower division courses for transfer and associate degrees, the addition of career-related certificates and second career training, plus expansion of community college activities to include remediation and community education. This study built upon previous research that acknowledged those functions and applied them to music curricula at community colleges. Benson (1994), among others, asked music faculty, deans, and administrators to rank those curricular functions. Although Benson found differences between faculty and administrators' rankings, his general theoretical framework did not allow for insight into how and why the rankings were made.

Bailey and Morest (2004) developed a simplified typology of community college mission that emphasizes core mission, vertical expansion, and horizontal expansion activities. Their typology allows the identification of primary stakeholders of community college curricular programming. Employing Mitchell, Agle, and Wood's (1997) theory of stakeholder identification and salience positioned music faculty, deans, and academic administrators as curricular managers. This allowed me to gain greater understanding about how these three types of managers recognize and respond to stakeholders in the prioritization of activities in the core mission, vertical expansion activities and horizontal expansion activities.

I chose to focus on California Community College music programs because I wanted to know how music faculty, deans, and chief academic officers developed music

program priorities. California Community College students come from a variety of backgrounds and are the entry points to higher education for low-income, minority, first generation, and non-traditional populations. Readers can use the results of this study to create educational pathways to benefit these and other students with the most targeted outcomes and speedy completion. Faculty and administrators must work together in order to facilitate speedy completion by understanding the needs of the recipients of their students, such as transfer institutions and employers.

The understanding of stakeholder saliency and how those stakeholders of the music curriculum at community colleges should result in the most appropriate actions by curricular managers. The resulting modifications of the curriculum will give the consumers of the curriculum, the students, and the best preparation for their goals. Of course, curricular managers should reach agreement regarding saliency of stakeholders and this agreement is essential. Faculty members can focus their efforts on developing courses, certificates, and degrees that most directly lead to the students' transfer or employment in the shortest time possible. Deans can schedule courses leading to completion of the developed certificates and degrees in a manner that meets transfer and employment demand in the way that stakeholders need graduates. Finally, academic vice presidents can assure their governing boards that educational needs are being consistently met at the most effective cost. The relationships among stakeholders, curricular managers, students, and the curriculum and activities of the music program is complex and highly important in this new era of emphasis on educational completion. Further, it is my intention to present a clear way forward that unifies how the three curriculum

manager types view the saliency of stakeholders of the music curriculum and how the managers act as a result of their perception of stakeholders' saliency.

Given the diverse curricular makeup and size of the California community colleges represented in this study, community colleges across the United States should see similarities between the participant colleges and their own. It is my hope that they may utilize the study results can be broadly and apply the results to deepen their understanding of the curricular foci and programs offered at their institutions in order to provide an equitable educational experience for the students.

### ***Research Purpose and Questions***

The purpose of this study was to investigate how curricular managers prioritize music curriculum at California community colleges, and to determine how stakeholders influence curricular managers in that prioritization. The following questions guided the study:

1. Who are the specific stakeholders influencing community college managers in each of the community college mission typologies of core mission, horizontal expansion and vertical expansion? Specifically:
  - a. Who are the stakeholders who influence music faculty?
  - b. Who are the stakeholders who influence fine arts/humanities deans?
  - c. Who are the stakeholders who influence chief academic officers (i.e., administrators)?
2. To what extent are the stakeholders (i.e., those identified by each manager) perceived as *powerful*, *legitimate*, and/or *urgent* by the three types of managers?

3. How do the interactions between curricular managers and salient stakeholders influence the music programs of community colleges?

In Chapter 2, I offer an expanded look at Bailey and Morest's (2004) community college multiple mission typology and Mitchell, Agle, and Wood's (1997) theory of stakeholder identification and salience. Bailey and Morest's typology clarified the various activities described in the literature, and Mitchell, Agle, and Wood's theory allowed me to determine stakeholders and the ways in which they exerted influence over those activities. These frameworks are then applied to research on music programs, beginning with the earliest articles on junior college music curriculum, moving chronologically through the first dissertation on junior college music programs to contemporary scholarship on curricular priorities of community college music programs.

In Chapter 3, I detail the research design used in this study (i.e., a multiple-case case study of three community college music programs in California). In each of the associated cases, I identify stakeholders, and where possible, attempt to interpret perceptions of their power, legitimacy, and urgency. Chapters 4-6 contain the results of each case are presented in, Chapter 7 is a cross-case analysis in, and Chapter 8 features discussion, suggestions for further research, and final thoughts.

## CHAPTER 2

### LITERATURE REVIEW

This chapter presents a review of the literature in three main sections. The first two (viz., Community College Organization and Theory of Stakeholder Identification and Saliency) form a theoretical framework for this study. The third (viz., Community College Music Curriculum and Stakeholders) consists of articles and dissertations in music education, to which I applied concepts from the framework.

I included literature from these three areas to describe the framework for this study. I utilized two existing theories—Bailey and Morest's (2004) community college multiple mission typology informed me about and Mitchell, Agle, and Wood's (1997) theory of stakeholder identification and saliency. In the first section, I describe how Bailey and Morest's community college multiple mission typology helped to identify potential stakeholders in core activities, horizontal expansion activities, and vertical expansion activities. In the second section, I describe how Mitchell, Agle, and Wood's theory of stakeholder identification and saliency helped to position music faculty, deans, and academic vice presidents as managers who are able to perceive power, legitimacy, and urgency of various stakeholders and therefore determine their relative saliency. These two sections define the framework upon which my study is designed.

In the third section, as I reviewed literature related to community college music programs, I employed Bailey and Morest's (2004) community college multiple mission typology to identify and describe each author's focus—core activities, vertical expansion

activities or horizontal expansion activities. With some studies, more than one focus was identified. Then, when possible, I identified and described specific stakeholders in the college music program, and the extent to which the author viewed those stakeholders as powerful and legitimate. Due to the nature of data generation over time, determination of stakeholder urgency was limited; in other words, stakeholder urgency was not described with frequency in older documents.

Through the lens of both Bailey and Morest's (2004) community college multiple mission theory and Mitchell, Agle, and Wood's (1997) theory of stakeholder identification and salience, I focused on music education research beginning with early music education research on junior colleges. This early research consisted of journal articles and reports to professional organizations such as the Music Educators National Conference (MENC; later NAFME). Near the end of World War II, the focus of such music education research shifted to advocacy and provided the necessary data and support for greater interaction between junior colleges and their surrounding communities. As junior colleges became community colleges, music education researchers not only inventoried courses at such institutions, but also discussed which missions were best served by community colleges. This was also true for dissertations, such as *Music Education in the Public Junior College* (Lamert, 1953). Lamert is considered the first dissertation to report on the comprehensive mission music programs at community colleges, and other research followed. Frequently, researchers examined course catalogs and schedules and interviewed faculty, staff, and administrators. Some researchers used these methods to focus their dissertations on a specific aspect of the

community college mission. The next three sections describe my chosen theoretical frameworks and then review the literature and examine elements in that literature through the lens of those theoretical frameworks.

### **Community College Multiple Mission Theory**

Bailey and Morest (2004) began their study of community colleges by affirming that, “community colleges are complex institutions serving a multitude of constituencies with dozens of programs and activities” (p. 1). They continued by indicating that “during the past two decades academics and researchers have almost universally condemned the comprehensive model” (p. 1) for fiscal and social reasons, meaning that the broad scope of programs and activities have narrowed in favor of more focused institutional missions. The growing diversity in missions highlighted a change in what institutions felt were central to their operational purpose. For example, those who advocated for transfer as the primary mission of the community college typically opposed the vocational mission. Contrarily, those who favored the vocational mission claimed that it was “the only viable core function for most community colleges” (p. 4). Though the difference between transfer and vocational missions are apparent, Bailey and Morest offered a new conception of community college missions that provides a more comprehensive approach. They categorized missions in three ways: core activities, vertical expansion activities, and horizontal expansion activities.

Core activities included those traditionally associated with community colleges, such as courses leading to associate degrees, occupational degrees, or transfer to a four-year institution. Core activities also encompassed developmental and remedial programs

(i.e., pre-introductory-level courses and academic support). Researchers such as Nadolny (2006) and Rounds (1983) discussed instances of remedial course offerings while Viggiano (1955), Hardin (1997), Powe (2010) included information regarding community college degrees, certificates, and transfer in their research.

Vertical expansion activities connected an institution's activities with the rest of the educational system. For example, expansion downward into high schools facilitated articulation of high school courses with community college courses, and provided dual enrollment programs. Downward expansion, Bailey and Morest (2004) argued, not only became revenue streams for community colleges, but also provided important political connection to local schools and parents. In spite of Baily and Morest's support for downward expansion, the topic was less prominent in the literature with fewer examples to be found. Even when downward expansion appeared in research, it did not stand out such as in Bader (1974) which examined both downward and upward expansion of mission, and Busch's (2005) study reflected on both downward expansion and horizontal expansion of activities. Upward expansion of community college activities included articulation agreements with four-year institutions to facilitate transfer, and also provided for community college honors programs "to strengthen the collegiate image of the institution both internally and externally" (p. 14). Examples of research focused on upward expansion of mission activities included Martensen (1939-40), Daniels (1946a), and Kaplan's (1945) work wherein he made a case for ignoring upward expansion activities entirely in favor of horizontal expansion activities.

Horizontal expansion activities, according to Bailey and Morest (2004), targeted

prospective students outside of the traditional population for “non-credit continuing education, avocational instruction, and contract training programs” (p. 15). Such broadening of activities diversified community college education experiences, including for example, contract training for area businesses, grant-funded programs or educational centers, privately funded programs and educational centers, and fee-based continuing education for adults who desired personal enrichment. Discussions of adult education appeared in Viggiano (1955), Mason (1986), Turner (1999), and others both in the context of career advancement and enrichment programs. Other horizontal expansion programs included off-campus Graduate Equivalency Degree (GED) classes, English as a Second Language (ESL) programs, and summer camp experiences for young children. Indeed, Viggiano believed in the importance of adult education to provide experiences for later life entrants into higher education or those desiring enrichment and Wolfram (1957) thought community colleges should provide experiences for the amateur musician. Such diversification expanded market share and increased revenue streams in ways generally unregulated by state and local governments. The revenue, in turn, offered a community college opportunity “for capital investment . . . entrepreneurial ventures . . . [or] equipment and facilities” (p. 17). Bailey and Morest also suggested that horizontal expansion provided more curricular flexibility, due to less regulation from the state, as well as important political connections to local business.

In their study of institutional activities through the lens of these three categories, Bailey and Morest (2004) found little integration between mission categories in the community colleges that they studied. They suggested that “sharp divisions separate these

missions in terms of faculty, administration, students, and facilities” (p. 29). According to the authors, an integrated mission was difficult for community college presidents to achieve because 18-year-old students expected semester-long schedules, regular classes, and extra-curricular activities, whereas older students who sought certificates or engaged in non-credit enrichment activities desired more flexibility. Multi-mission integration appeared to provide a challenge to institutions because a divided approach could lead to program duplication and “internal competition for students and resources” (p. 28). Bailey and Morest concluded, “Most community colleges actively and enthusiastically engage in both vertical and horizontal expansion—despite calls for sharper institutional focus” (p. 35). This suggests that Bailey and Morest perceived community college multiple mission activities (core, vertical expansion and horizontal expansion) as existing side by side, but rarely integrated. They argued that, by integrating multiple missions and therefore making a more efficient organizational model, community colleges would give up “students, revenues, and political support” (p. 35).

### ***Theory of Stakeholder Identification and Salience***

The construction and evolution of an institutional mission relies on input and influence from a variety of sources, namely, the stakeholders. Building on Freeman’s stakeholder theory (1984), Mitchell, Agle, and Wood (1997) constructed a theory of stakeholder identification and salience. The authors explained:

The idea of identifying stakeholder types, then, is to equip managers with the ability to recognize and respond effectively to a disparate, yet systematically comprehensible, set of entities who may not have legitimate claims, but who may

be able to affect, or are affected by the firm nonetheless, and thus affect the interests of those who do have legitimate claims. (p. 857)

Mitchell et al. used three attributes to identify stakeholder salience: *power*, *legitimacy*, and *urgency*. The concepts of power and legitimacy are drawn from Weberian social theory, which is discussed in the following section.

#### *Power, legitimacy, and Weberian social theory*

*Power.* Weber (1947) conceived power as “the probability that one actor within a social relationship will be in a position to carry out his own will despite resistance, regardless of the basis on which this probability rests” (p. 152). Weber favored the term domination, claiming that domination was a carefully defined concept of power. Examples of dominance included parent-child relationships, employer-employee relationships, teacher-student relationships, and the relationship between a priest and a parishioner. When dominance continued for a period of time, it became incorporated into the structures of a society, predictive of whether specific commands would be obeyed in a given social group. Such probability rested on the group’s interest in obedience to those placed in or assuming authority. Weber described three types of authority: traditional, rational-legal, and charismatic.

Traditional authority was established by custom and structures that (a) were religious, sacred, or spiritual; (b) established culture; or (c) strengthened the tribe, family, or clan. Therefore, the authoritative individual might be a priest, clan leader, family patriarch, or elite, governing individual, who emerged on the basis of age, was selected according to traditions, or inherited his position. Traditional authoritative power was

exercised through commands, was seen to be unlimited and unquestioned, and was typically based on loyalty to a specific person or people in leadership positions. These powerful, authoritative leaders formed chains of command that caused their lines of authority to be vague due to a lack of specialized knowledge regarding the people or concepts under their control.

Rational-legal authority was based on a belief in law or rules. These laws or rules gave those elevated to authority the right to issue commands. For example, the development of law in the West led to the establishment of a legal system, with written legal codes and administration of justice by formally trained and educated professionals. Associated with rational-legal authority were constitutions, offices, and modes of representation, regular elections, and other political procedures. Authority therefore rested in the office or organizational role, rather than in the individual, and people obeyed rules rather than obeying a person.

Charismatic authority manifested through the personality of an individual, and according to Weber, often emerged in times of crisis when people lost confidence in existing forms of authority. Weber called this form of authority irrational because it was not calculable or systematic. The sole basis of charismatic authority was the followers' recognition and acceptance of the leader's claims.

*Legitimacy.* In Weber's (1962) social theory, authority was recognized as legitimate in one of four ways: (a) by tradition; (b) by emotional attachment; (c) by rational belief in its value; or (d) by legal proclamation. Authority by tradition compelled obedience through social pressure; emotional attachment through irrational feelings and

choice; and rational belief in its value through internal justification. If authority was legitimate by legal proclamation, it implied voluntary compliance or compelled obedience (p. 81).

*Urgency and the Theory of Stakeholder Salience*

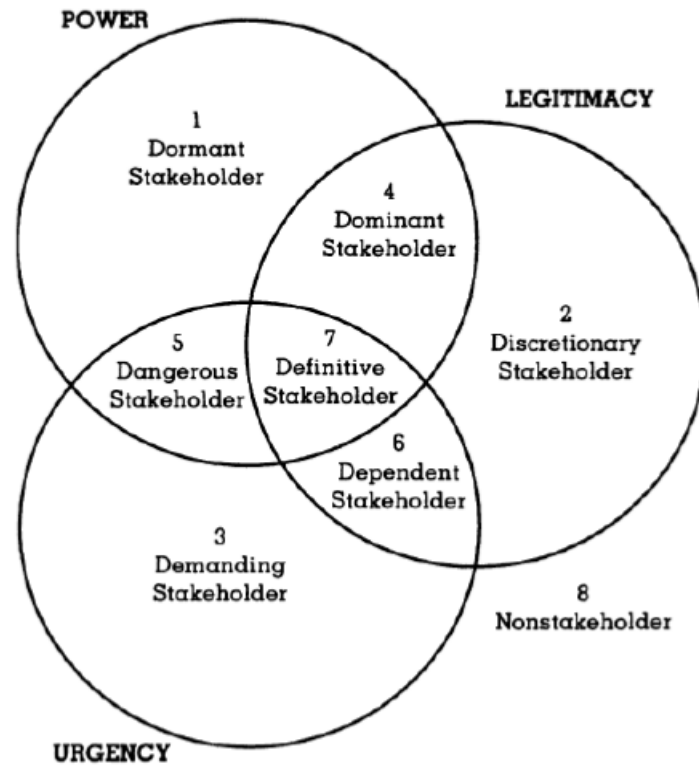
In the theory of stakeholder salience, Mitchell et al. (1997) also claimed that stakeholders had power to the extent that they could impose their will on a relationship, but the researchers cautioned that power was transitory. It could be “acquired as well as lost” (p. 866). The researchers accepted Weber’s claim that power and legitimacy combined to create authority; thus, in a theory of stakeholder salience, legitimacy had to be kept distinct from power. Building on Weber, Mitchell et al. used Suchman’s (1995) definition of legitimacy, which states that a stakeholder is legitimate if its actions were “proper and appropriate within a socially constructed system of norms, values, beliefs and definitions” (p. 574).

*Urgency.* Mitchell, Agle, and Wood (1997) included time sensitivity in their definition of urgency, which referred to “the degree to which managerial delay in attending to the claim or relationship is unacceptable to the stakeholder” (p. 867). In a caution similar to their view of legitimacy, they warned that urgency existed only when the relationship with the stakeholder was critical.

These constructs—power, legitimacy, and urgency—were attributes that a stakeholder might have, but they were dynamic, not constant attributes. Further, the stakeholder’s salience was not determined by one attribute alone, but in combination. For example, power gained authority through legitimacy and was exercised through urgency

(p. 869), and legitimacy gained rights through power and voice through urgency. Mitchell et al. (1997) elaborated, “In combination with legitimacy, urgency promotes access to decision making channels, and in combination with power, it encourages one-sided stakeholder action” (p. 870).

In a theory of stakeholder salience, those exhibiting only one attribute were categorized as latent stakeholders. Those exhibiting only power were labeled dormant stakeholders; those exhibiting only legitimacy were labeled discretionary stakeholders; and those exhibiting only urgency labeled demanding stakeholders. Mitchell et al. believed that managers might not recognize these latent stakeholders, because exhibiting only one of the three attributes did not give them sufficient interaction with or notice of managers. Stakeholders exhibiting two of the three attributes were categorized as expectant stakeholders, with those exhibiting power and legitimacy labeled dominant stakeholders. Mitchell et al. claimed that dominant stakeholders typically mattered to managers (p. 876). Those exhibiting legitimacy and urgency were labeled dependent stakeholders, and the researchers claimed that managers were unlikely to pay attention to such stakeholders unless other, more powerful, stakeholders advocated for them. Those exhibiting power and urgency were labeled dangerous stakeholders, and were the most likely stakeholders to gain managers’ attention through coercive means (p. 878). Stakeholders exhibiting all three attributes were categorized as definitive stakeholders, and Mitchell et al. claimed that managers had a “clear and immediate mandate” to prioritize such stakeholders (p. 878). This typology is visually represented in Figure 2.1.



Source: Mitchell, Agle, and Wood, 1997 (p. 874)

Figure 2.1. Stakeholder salience typology.

*Salience as Manager Perception.* Mitchell et al. defined stakeholder salience from the perception of managers, and they suggested that managers' values differed, as did their reactions to stakeholders. They proposed that some managers might react out of self-interest while others might react in ways that benefitted others. Further, stakeholder salience was theorized to be dynamic, so that stakeholders changed in salience from the perspective of managers.

By positioning community college faculty and administrators as managers and presuming stakeholder salience to be dynamic, this theory of stakeholder salience could be used to explain how curricular prioritizing differs between music faculty, mid-level

administrators, and higher-level administrators. By using stakeholder salience theory as my main framework along with Bailey and Morest's (2004) conceptions of core mission, horizontal expansion, and vertical expansion to clarify program activity purpose, it can be theorized that state and local governments might be the primary stakeholders in the core mission, along with accreditation agencies. Horizontal expansion would include community members, area businesses, and grant funders as stakeholders, whereas vertical expansion would feature local public schools and public-school parents as well as four-year colleges and their administrators.

### ***History of Community College Missions***

During the past 100 years, community colleges have evolved to serve several populations. Originally called junior colleges, these institutions served small geographic areas and offered young adults access to lower division (i.e., introductory) coursework while they lived at home (Alexander & Willet, 1920). Following World War II, the Servicemen's Readjustment Act of 1944—more commonly known as the G.I. Bill—made it financially possible for returning veterans to enroll in community colleges (Nadolny, 2006), and the increased interest in vocational studies by these veterans helped to expand the mission of such institutions (Koos, 1947). Women, who entered the workplace when men entered the armed forces, desired to keep their new-found places in industry and similarly enrolled in community colleges (Nadolny, 2006). As the population of the United States grew, each community college became more intensely focused on serving adults in its local area. For example, institutions added remedial courses for those who had not been served well by public schools, and they expanded

enrichment programs for older adults (Nadolny, 2006). Particularly in rural areas, community colleges became a centerpiece of community pride (Miller & Tuttle, 2007). According to Bragg (2001), diverse, first-generation college students have begun to utilize community colleges in the 21<sup>st</sup> century as a gateway to higher education, and thus, to economic and social mobility.

Changes in community college enrollment also meant changes to curriculum and curricular priorities. In early studies of community colleges, researchers such as Wellemeyer (1926) and Cooper (1928) noted that curricula focused on coursework that duplicated the lower division (i.e., freshman and sophomore coursework) of four-year institutions. Eells (1931) explained that courses in natural sciences, social sciences, and modern languages dominated curricula in community colleges. After World War II, passage of the G.I. Bill, and the release of the Truman Commission report of 1947, the community college was no longer focused exclusively on courses that would transfer to four-year institutions. The curriculum expanded in many ways, particularly in the areas of vocational and technical course offerings such as welding, metal-working, automotive repair, and construction (Nadolny, 2006).

During the 1960s and 1970s, enrollment declined at community colleges because four-year institutions had relaxed their admission policies, thus making it more attractive and accessible for students to enroll initially at the four-year institution. Community colleges therefore sought new enrollees by expanding course offerings for underprepared students, lifelong learners, and community service education (Meier, 2008; Vaughn, 1984). This expansion of offerings created a mixture of missions for community colleges,

which encompassed transfer, career-technical education, professional improvement, remediation, and life-long learning.

In addition to studies centered on general curricula and missions, early research on music in community colleges examined changes in enrollment and curriculum. An early example of such research was conducted by Kaplan (1941), and focused on ways to create successful music programs in small junior colleges through hiring of versatile instructors and integration of the college into the musical life of the surrounding community. Kaplan (1943, 1945) then found that, as the United States moved into and out of World War II, music programs at junior colleges included vocational programs in music therapy, jazz, and audio engineering. Whereas Kaplan focused on an obligation of the junior college to serve the local community, Daniels (1946a, 1946b), writing for the Music Educators National Conference (MENC), viewed the junior college as an important link between high school and earning a bachelor's or graduate degree. He recommended that the community college should provide coursework that paralleled four-year colleges' lower division offerings, some vocational training in music, culture and recreation for the general student, and a trial major in music (1946a, p. 26). Just four-years later, Reiss (1950) combined these two sets of priorities:

The purposes of the junior college music program are threefold: One is to serve local community need, vocational and otherwise, the second is to supply further liberal education on the collegiate level; the third is to prepare students for entrance to a third year of senior college. (p. 21)

By 1970, Belford (1970) had suggested that community college music programs also

should include remediation, particularly in music theory and ear training. Like Kaplan, Pollard (1977) focused on rural community colleges. Although music faculty in such institutions prioritized the transfer function of the curriculum, Pollard concluded that community service ought to be the most important function of rural community college music programs, followed by general education, terminal education, and transfer education.

From 1980 onward, music education researchers began to focus their studies on the missions of community college programs in specific states. For example, Kesling (1982) analyzed the music programs of two-year colleges in Tennessee. He found that music departments were most often organized in a division of Humanities or Fine Arts, and that music theory courses were most frequently offered to serve the transfer function. Music appreciation courses were offered to the general student, and performing ensembles were popular with both enrolled students and community members. Williams (1986) studied the role of the music program in two-year colleges in Georgia, and he compared perceptions of four discrete groups: college presidents, deans who supervised music departments, music department chairs or coordinators, and music faculty. Williams reported that all groups typically believed that transfer was the primary role of Georgia two-year college music programs; however, college presidents also tended to rate the community service role of the music program highly.

Hardin (1997) reviewed course catalogs of community college music programs in Alabama. He found marked similarity in music offerings at Alabama public community colleges, and suggested that music was offered primarily to fulfill general education,

community music, and transfer functions. Hardin questioned whether transfer goals could continue to be met when community colleges lacked appropriate facilities. Turner (1999) analyzed general education goals in music departments at 16 of 19 community colleges in the state of Kansas. He ranked priorities for music curriculum in the following order: (a) music major transfer to four-year schools, (b) general education, (c) community services, (d) vocational education, and (e) remedial education. Powe (2010) followed Hardin in examining community college music programs in Alabama to determine how those programs contributed to the missions of the colleges and the mission of the Alabama Community College System (ACCS). Powe noted that general education and community education needs were being met; however, music majors who wished to transfer to four-year institutions experienced difficulty enrolling for music courses due to lack of availability at their community colleges.

### ***Missions of Community Colleges in California***

Because California has the largest system of independent two-year colleges in the United States (Luster, 2010), the curricular priorities of these institutions have been the subject of several studies which makes it the largest higher education system serving as the focus of such research. As early as 1928, Cooper noted that transfer to four-year institutions should be the primary curricular function of California's junior colleges, but he also suggested that terminal vocational education could be added as a second function. DeWitt and Hall (1965) reported on the origins of California junior colleges, noting that they grew as extensions of high schools. They made the case, however, that California community colleges should exist and act independently of K-12 school districts. DeWitt

and Hall argued that junior college technical curricula were “needlessly complicated by unified-district curriculum policies” (p. 426), and that the junior college needed to have the freedom to shape their curricula “to be compatible with the four-year colleges to which its students typically transfer” (p. 427).

Studying processes of assessment in California community colleges, Rounds (1983) claimed that the open-door policies of the institutions had resulted in admission of students who were “seriously underprepared for college work” (p. 2). This situation, according to the author, necessitated placement tests upon entrance, as well as remedial courses. Luster (2010) identified current practices of California community colleges regarding student equity and what barriers existed in the achievement of that equity. As part of such equity achievement, Luster suggested modifications such as integration of student services into instructional practices, collaborative curriculum among varied disciplines, and culturally diverse pedagogical training for faculty. One example of collaborative curriculum included the creation of cohort-based learning communities for Basic Skills students (i.e., students who assess into levels of mathematics, English, and reading at least one level below college level). In a learning community model, a group of students in a remedial English course would be kept as a cohort and co-enrolled in one to three other general education courses, such as American History After the Civil War and Survey of Jazz and Popular Music. In this curricular example, many assignments would pertain to topics or skills from all three classes.

Mirroring Kaplan’s early research on junior colleges, Stanton (1972) focused on how music was a distinguished aspect of the community service programs in three

California community college districts. The author described four types of music performance at California community colleges, including presentations of professional music, ranging from the Los Angeles Philharmonic to Fiesta Mexicana to the Vienna Choir Boys. He also discussed community-sponsored programming, performances by college ensembles, and performances sponsored by student organizations. Stanton posited that excellent facilities allowed community colleges to present a broad variety of music to the community, and that the community service function of the colleges enhanced academic training. More recently, Anderman (2011) focused on the transfer function of music curriculum when he assessed the state of musicianship instruction at community colleges in California. He presented a detailed analysis of musicianship pedagogy, textbook and materials employed, and time spent on sight singing, dictation, and keyboard skills. Anderman noted that California community college students came from diverse backgrounds, and many were unprepared for community college musicianship programs, so remedial education often was necessary.

### ***Community College Music Curriculum and Stakeholders***

Bailey and Morest (2004) described how and why vertical and horizontal expansions of the community college mission took place, and they identified stakeholders in various aspects of the community college mission. Mitchell et al. (1997) explained how the attributes of power, legitimacy, and urgency, in various combinations, make stakeholders more or less salient from the perspective of managers. In this section, I review literature on music in community colleges, identifying curricular mission and salient stakeholders.

*Early Research on Junior Colleges*

Before Lemert's (1953) dissertation about community college music education, evidence about the curriculum, faculty, and priorities of junior colleges came from music educators who published articles in professional journals and made reports to organizations such as the Music Educators National Conference (MENC). For example, Martensen (1939-40) surveyed 19 Texas junior colleges regarding various aspects of the faculty and curriculum. Among the 19 institutions, there were 62 faculty, and although some of them held more than one degree, others taught courses for which they had no preparation. Nine of the colleges reported that they lacked adequate facilities, libraries, and equipment. Martensen noted that there was a need for four-year institutions to work cooperatively with junior colleges on standards for lower-division work. She suggested that "music study anywhere [was] costly" (p. 406), but junior colleges in Texas needed to become viable institutions for talented students to begin their work. Nevertheless, Martensen acknowledged that junior colleges also had a responsibility to develop music in general education, writing that musical knowledge and appreciation were "acquired only through persistent and constructive study" (p. 408). For the general student, Martensen recommended music appreciation courses in addition to attendance at recitals and other public performances. Finally, Martensen encouraged Texas junior colleges to "secure efficient and well-trained directors" for performing ensembles (p. 409) so that the educational value for students was maintained. Although Martensen mentioned community members' support for junior college activities, she focused on upward vertical expansion and on four-year institutions as primary stakeholders. Secondly,

Martensen focused on the core mission of the junior college.

Although many researchers focused on public institutions, private junior colleges can be found in the literature regarding junior college music programs. Farley (1940) wrote a brief article in which she described student experiences in the music program at Cottey College, a private all-girl junior college in rural Missouri. At the time of the article, Farley was the head of the music department, and she stated that the program was built “so that every girl comes into almost daily contact with its musical activities” (p. 321). She described curricular activities, such as music theory and ear training, performance opportunities, and a music literature course similar to music appreciation. Farley further described these courses as a program “designed for the students who plan to continue their music training as well as for those girls who wish to continue music as an avocation” (p. 322). These activities clearly fulfilled a part of the core mission as described by Bailey and Morest (2004). Farley detailed several other musical activities involving the broad student body at Cottey College, which included extra-curricular activities such as performances at vespers, student music at Sunday coffee, students performing live on the local radio station, faculty and student recitals, on-campus performances by professional ensembles like the Kansas City Philharmonic, and student trips to hear other major ensembles and performers.

According to Daniels (1946a), the ideal junior college music program aimed to provide: (a) two years of university accredited work in music, (b) vocational training in music, (c) cultural and recreational opportunities for general students, (d) trial majors in music, and (e) for those intent on a major or vocational career in music, opportunity to

compensate for high school deficiencies. Most of these aims could be categorized under Bailey and Morest's (2004) concept of core mission, but Daniels alluded to vertical expansion with his idea of a "trial major" in music and to horizontal expansion with his idea of recreational opportunities for general students. In a follow-up article, Daniels (1946b) focused primarily on how junior colleges should organize applied instruction and performances. The author acknowledged that school musicians were "pleased by the knowledge that music [was] becoming more and more valued in school and community life" (p. 56), and aware of how music helped build relationships between school and community. However, he immediately claimed that "groups of students [were] often exploited for the aggrandizement of the school" (p. 56) and forcefully opposed that practice, advising that junior colleges should not aim to "advertise the school or entertain the community" (p. 79). Daniels's rhetoric suggested that, although he was aware of the local community as stakeholders in the junior college, he did not view them as legitimate.

Kintzer (1952) offered an analysis of the term "general education," highlighting several aims and objectives from the President's Commission on Higher Education: active civic participation, recognition of the interdependence of the world's peoples, understanding and enjoying art, music, and literature, participating in some form of creative activity, enjoying family life, and finding a personally fulfilling vocation (p. 198). Then, Kintzer described ways in which music might contribute to general education, particularly at the junior college level. He first discussed the importance of music appreciation courses for the non-major, and indicated that such courses were frequently "shuttled to an instructor either overworked in his own curriculum specialty,

or one experienced in general classroom teaching” (p. 200). Secondly, he pointed towards the increase of leisure time due to industrialization, and suggested that “listening, performing, and creating” music were important facets of leisure (p. 201). Further, Kintzer recommended that amateur performing groups were not only important for the individual’s leisure activity, but they also helped to develop “tolerance and respect” within communities (p. 201). He acknowledged that junior colleges often lacked resources to expand their curricula in order to offer performing opportunities to the community, but he proposed that ensembles might be offered during evening hours. He suggested that, through performance, the student was required “to utilize qualities of self-control, cooperation, and self-discipline” that were vital for civic responsibility (p. 203). Considering Bailey and Morest’s (2004) analysis, Kintzer highlighted the core mission of the junior college through his focus on general education, but he also suggested that the core mission might benefit the community at large.

Similar to Kintzer, Swartz (1950) criticized junior college administrators for lack of leadership in their respective communities. He suggested that performances of college groups enriched civic life, but that administrators should look beyond such opportunities. He suggested that a community chorus was one important way to expand the influence of the junior college in civic life. Although Swartz acknowledged the potential importance of community bands and orchestras, he recognized that those ensembles required financial resources. Swartz concluded, “The traditionally formal, specialized type of music training offered by most of our universities . . . is insufficient preparation to meet the present day social implications of music education” (p. 472), and he exhorted leaders

to focus on the importance of music in a democratic society. Such democratization of music broadens the understanding of various musics not always accessible to populations outside of higher education.

*Assessing Resources and Needs of the Community*

Towards the end of World War II, other music educators began to recommend that interaction between junior college music departments and their surrounding geographical community was necessary. Kaplan was the only music faculty member at Pueblo Junior College when he surveyed the local community and wrote *Music in the City: A Sociological Survey of Musical Facilities and Activities in Pueblo, Colorado* (1944). Subsequently, when he wrote *Music for Community or Catalogue* (1945), he recommended that junior colleges should break free from the four-year college or university and adopt “service to the community” as a “primary goal” (p. 25). Kaplan was one of the first in music education to suggest that the junior college should ignore vertical expansion in favor of horizontal expansion and vocational education, in ways that would serve the surrounding geographical community. His ideas on horizontal expansion included support for programs that taught popular music skills, and encouraged music technology courses related to radio and movie production. He saw community members, especially veterans returning from World War II, as the most legitimate and powerful stakeholders in the community college.

Two articles written by Bakkegard, *Music in the Junior College* (1952) and *The Role of the College in a program of Community Music* (1954), also highlighted the concept of horizontal expansion. Bakkegard suggested that “a community college must

meet the needs of three related publics” (1952, p. 87): students enrolled in courses leading to university transfer, students enrolled in courses leading to a terminal two-year degree, and members of the surrounding community. Bakkegard gave recommendations for ways junior and community colleges could further expand potential student stakeholders to “make ‘Music for Everyone’ a reality” (1954, p. 5). Bakkegard presented community college music program activities that placed members of the community as important stakeholders.

Hoeglund was Dean of the Yakima Valley Junior College when he wrote *An Administrator’s View of the Junior College Music Program* (1953). He believed that music was an educational imperative and should exist to “fulfill the most urgent needs of our time” (p. 38), and also asserted that “the community college, by the very implication of the word ‘community,’ [was] in a unique position to do great things through its music department” (p. 39). Hoeglund followed Kaplan and Bakkegard and outlined procedures for gaining community support and cooperation: he suggested that a survey of the community would uncover both its needs and its resources, and then the community college could “offer a program that [would] best satisfy existing needs with the resources available” (p. 39). Hoeglund’s suggestions for obtaining community support and cooperation indicated the importance of community stakeholders to a local college. He specified musicians in the community whose cooperation was especially important, such as studio teachers, public school teachers, church leaders, and professional musicians.

As Director of Music at Casper Junior College, Schwejda (1954) investigated student and community music enrollments in the small junior college setting. He intended

to recruit a greater number of students to the choir at that institution in order to improve the campus musical experiences for music students and non-music students alike. Schwejda's original focus on campus-based students aligned with Bailey and Morest's (2004) concept of core mission. However, even at the outset, serving students who were casual singers could be viewed as a campus-based horizontal expansion. As an additional recruiting tool, he administered the Seashore Test of Musical Abilities to students, and then contacted students with high scores. Schwejda used their results to persuade them to enroll in choir. Further, Schwejda scheduled the choral ensemble rehearsals during evening hours in order to entice community member participation, a more typical execution of horizontal expansion. He used print, radio, personal contact, and various other methods to engage and recruit from the community. Although outside of the intent of his activities, Schwejda's recruitment efforts engaged a large set of stakeholders within the Casper community, which included community members affected by the advertising process, but not participating in the choir, and those business people who provided the advertising services. Schwejda noted an interesting phenomenon: As community members brought friends along to join the choir, college enrollees did the same, which further increased enrollments. Although he did not discuss it explicitly, Schwejda's ideas promoted both the core mission of community colleges and horizontal expansion, similar to Hoeglund (1953).

In *The Challenge of the Junior College Music Program* (1959), Kromminga examined the works of 11 scholars who published on junior college music programs between 1945 and 1957. Kromminga discussed how various types of music courses could

simultaneously serve the needs of the traditional student and the community member. His emphasis on community member inclusion in performance ensembles foreshadowed Bailey and Morest's (2004) concept of horizontal expansion, even as his discussion of music major offerings and general education coursework affirmed a concept of core mission.

Emphasis on community service extended beyond the 1950s in Stanton's (1972) article about three California community college districts. He described how the California Education Code allowed for taxes to support such community service, and thus linked government and community members as legitimate and potentially powerful stakeholders in the community college. DeAnza and El Camino colleges were described as having the auditorium facilities to host professional concerts, ranging from the Los Angeles Philharmonic to Fiesta Mexicana to the Vienna Choir Boys. Stanton also discussed how community colleges supported community-based music festivals, such as the Cabrillo Music Festival, and youth ensembles, including the Santa Cruz Youth Symphony, El Camino Youth Symphony, and Foothill Symphonic Youth Band. Additionally, Stanton pointed out how several community colleges offered auditioned ensembles with competitive membership and described music performance as being "directly related to instructional programs" (p. 64) that were not funded by community services funds, but which the community might attend. Stanton concluded that the community college core mission was enriched by horizontal expansion of the mission.

*Multiple Missions*

As community college enrollment entered a new period of growth in the 1950s, music educators began to report on multiple missions. Each author offered his or her perspective on which missions were being adequately addressed, as well as areas for improvement. For example, Viggiano (1955) examined curricular trends and practices of 75 junior college music programs from California, Florida, Illinois, Kansas, New York, Pennsylvania, and New York in 1942, and conducted a similar examination in 1954. Viggiano first noted the four functions of a junior college, namely, terminal degrees, transfer preparation, community education, and adult education. He conceded that it was possible for each college to emphasize different functions. Subsequently, he compared the results of his two examinations, reporting that music courses increased from 539 in 1942 to 680 in 1954. The researcher then discussed the diversity of courses that were offered, including harmony and ear-training courses, music teacher preparation courses, music history and appreciation courses, ensembles, instrument classes, and conducting. Viggiano's description of the terminal degree function corresponded with Bailey and Morest's (2004) core mission of the community college, whereas the transfer preparation function corresponded with upward vertical expansion, and community education corresponded with horizontal expansion. About adult education, Viggiano wrote, "the adult education function which serves as a composite of all functions for those who might postpone their education or who believe that education is an ever-expanding experience" (p. 160), suggesting that the junior college was obliged to promote lifelong learning.

Wolfram (1957) suggested that it was not possible to describe a singular junior college music program, and instead defined three programs "overlapping in their methods

and their aims” (p. 216). Those programs were: music to train professional musicians, music for amateurs, and music in the community. Wolfram went on to discuss how the training of a professional musician at the junior college level ought to be rigorous, yet he suggested that the junior college afforded “greater opportunities for personal counseling and individualized instruction” than did four-year colleges and conservatories (p. 217). Wolfram also discussed the responsibility of the junior college towards music listening and music appreciation for the amateur musician, and he recommended that music appreciation courses ought to be carried out “with as much seriousness of purpose as the professional studies and with standards equally high” (p. 218). He claimed that there was “no substitute for actually learning to make music” (p. 219), and that this program, too, required seriousness of artistic purpose. In this description, Wolfram implied that activities for amateur musicians were his conception of the core mission of the community college, and he also alluded to horizontal expansion with his notion of college bands, choirs, and musical theatre. Wolfram’s description of curriculum to train professional musicians aligned with the concept of upward vertical expansion.

Bader (1974) described music program activities at Kingsborough Community College in New York City after a sharp rise in the number of music majors enrolled at the school, which coincided with the initiation of new open access policies in 1970. She described the student population as being comprised of individuals ranging in age from 16 to 80, and engaged in activities that included music major classes, general education classes, performance ensembles, and concerts given by college ensembles and outside performers. Bader further noted that the open access policy had brought music majors

who lacked performance and theory skills, and for whom remediation was required. The author described such students as lacking “seriousness of purpose” (p. 74), and she described the community college as a “second choice” and a “transient camp” (p. 74). Although she described Kingsborough in less-than-glowing terms, Bader was interested in vertical expansion, attempting to more closely connect the two-year college curriculum to both high school curricula and four-year college curricula. Nevertheless, Bader acknowledged that community members were legitimate stakeholders in the community college, writing that “the colleges of CUNY [were] intimately bound up with the lives of people in the community” (p. 74).

Specifically focusing on the status of music history and music appreciation, Friedlander (1978) obtained class schedules for the spring 1975 and spring 1977 semesters from 178 junior and community colleges in order to examine the numbers of music history and music appreciation courses offered. These courses were categorized as jazz, special topics, and introductory or survey of music. Further, a campus official from each college provided enrollment figures for each course, which were comprised of the combined enrollment figures (i.e., total seat count) for all music courses, all humanities courses, and all college courses were computed for each college.

From 1975 to 1977, enrollment in introduction/survey of music courses declined by 11% while enrollments in jazz and special topics courses increased. An important finding, however, was that very few colleges offered music history courses other than introduction/survey of music, and that this particular course seemed to be intended for transfer students. Friedlander recommended that community and junior college faculty

make music history and music appreciation courses more “attractive to transfer, occupational, and continuing education students” (p. 33), thereby placing the courses firmly within the core mission of junior and community colleges.

Mason’s (1986) article, *Designing Music Programs for Junior College*, listed junior college music program functions as: (a) transfer curricula, (b) adult education and community services, (c) occupational and vocational programs, (d) preparatory studies (i.e., remedial courses), and (e) general studies (p. 89). In the first half of her article, Mason described junior college music program activities that she felt were related to music majors and transfer to four-year colleges and universities. Demands placed upon the community college by the four-year institution regarding articulation placed the four-year institution as a powerful stakeholder in the community college curriculum. The process of articulation through curricular alignment between the community college and four-year institution is an example of vertical expansion upward from the community college to the four-year institution. Mason believed that junior college music could be strengthened through articulation conference meetings involving four-year institution faculty, junior college faculty, and K-12 faculty although she did not specify if these conferences should be ad-hoc or formal consortia.

In the second half of her article, Mason criticized junior colleges whose entire music program emulated the lower division of a four-year institution’s program, although she acknowledged that two-year schools must include requirements as dictated by the four-year schools. Because of this criticism, Mason highlighted other activities of junior college music programs, and she suggested ways to expand those programs. Such

activities included broadening of the core mission functions to include greater general education offerings, vocational music programs, and horizontal expansion, which included community involvement in performance ensembles. Finally, Mason discussed adult education and community services. Although adult education programs frequently provided special support services to students returning to college from the workforce, many blended with community services programs and provided later-life enrichment programs; in the case of music departments, performance opportunities in ensembles at the local community college. These activities constituted horizontal expansion.

#### *Dissertation Research*

Beginning with a dissertation by Lemert (1953) that focused on music education in junior colleges, a series of studies examined course catalogs and interviewed faculty at junior colleges and community colleges, to report on the multiple missions that such institutions served. Lemert analyzed curricular offerings of 294 public junior colleges from various regions of the United States, and surveyed personnel at 137 junior colleges regarding details about faculty, organization, budget, and facilities. As a part of his study, Lemert described four functions of the junior college:

The popularizing function . . . provide[s] a college education for students who could not otherwise obtain it for geographic reasons. The preparatory function. . . duplicate[s] the offerings of senior colleges and universities at the Freshman and Sophomore levels. . . . The terminal function delineates those educational activities which are designed to equip junior college students with the essential knowledge and skills which will enable them to enter specific occupation upon

leaving the junior college. The guidance function is described in terms connoting those activities which are exercised by the junior college in behalf of the personal welfare of the students. (pp. 289-290, emphasis in the original)

Although he detailed all four functions, Lemert mainly focused on the preparatory and terminal functions in his study. He detailed course offerings for the preparatory function that included music theory and ear training, music history, applied music, and ensembles. Lemert found similarity among institutions, which he attributed to the replication of freshman- and sophomore-level music degree work. In contrast, Lemert found a greater variety of curricular offerings leading to terminal degrees, and he noted courses in “music in radio, piano tuning and musical instrument repair, and music merchandising” (p. 303).

Through his description of the goals of the terminal function activities, Lemert had described core mission function. Curriculum leading to achievement in a field was considered “semi-professional,” (p. 303) and it often resulted in a certificate or terminal degree. Lemert’s descriptions of preparatory function activities indicated upward vertical expansion and alignment with four-year colleges and universities, placing those senior institutions as stakeholders.

Other dissertations followed that assessed the status of community college music programs in specific locations. For example, Pollard (1977) surveyed music faculty at 129 small, rural, public community colleges in 31 states, with the intent of recommending a music curriculum for such colleges. Respondents reported a range of full-time student enrollment from 177 to 2,475, with average enrollment of 925 (p. 175). Regarding teaching staff, respondents reported 127 full-time faculty, 119 part-time faculty who

taught academic classes or performance groups, and 157 part-time faculty who provided applied instruction (p. 179).

Each faculty member was asked to rate the relative importance of the music transfer program, the general education program, the terminal program, and community service. The transfer program was rated most important, closely followed by the general education program and community service, which were rated equally, and the terminal program was rated least important (p. 185). Subsequently, faculty members were asked to show the relative importance of nine criteria for inclusion of a music course in the curriculum. Those nine criteria were:

1. The course relates to the philosophy and purposes of the college;
2. The course contributes to a common core of subjects required for accreditation;
3. Student interest is sufficient to warrant this offering;
4. The course continues experiences of area high school graduates;
5. The course meets recommendations of four-year colleges;
6. The course is offered by other two-year colleges;
7. The course responds to specific needs of the community;
8. Teachers with specific competencies are available to teach the course; and
9. Budgetary and space resources are available. (p. 188-190)

Consistent with their prioritization of the music transfer program, faculty rated “meets recommendations of the four-year college” most important. Pollard wrote, “outside agencies, other than four-year colleges appeared to have less influence upon the two-year

colleges' selection of music offerings" (p. 190), noting that accreditation, high-schools, and other two-year institutions were rated relatively less important.

Of the colleges studied, eighty-five percent ( $n = 110$ ) offered music of some kind, and the most frequently listed courses were in the area of music appreciation ( $n = 104$ ). Performance organizations were listed at 76% of the colleges ( $n = 98$ ), music theory was listed at 69% of the colleges ( $n = 89$ ), individual applied instruction was provided at 74% of the colleges ( $n = 95$ ), and group instruction was provided at 60% of reporting colleges ( $n = 77$ ) (pp. 191-193). Interestingly, although faculty rated the music transfer program most important, less than half of reporting colleges offered the second year of music theory necessary for transfer (p. 193). Further, music appreciation courses, intended to fulfill a general education function for non-music majors, were offered most frequently at rural colleges. Choruses and jazz ensembles were the most frequently mentioned performance organizations, and 46% of institutions ( $n = 59$ ) reported that they did not limit membership to registered students (p. 202). Thus, performing organizations fulfilled a community service function.

Most of the 129 institutions were involved in service to their surrounding community, including providing facilities for community performing ensembles, off-campus programs presented by community college professors, and performances of guest artists (p. 217). Nevertheless, few institutions reported adequate resources, including instructional space, library materials, music equipment, and budget (p. 221).

Pollard arrived at several conclusions based on these findings. First, he concluded that community service ought to be the most important function of rural community

college music programs, primarily because such service could provide a unique identity for each program. Second, he concluded that faculty experience and inadequate resources made rural colleges unprepared to fulfill the music major transfer function. However, faculty were already successful at fulfilling the general education function of the community college, “evidenced by the number and variety of performance groups, academic courses in music literature and fundamentals, and private instruction in performance skills” (p. 245). Pollard’s conclusions implied that the 110 colleges (i.e., those of the 129 reporting that they had music programs) gave primary emphasis to the core mission of community colleges, later suggesting that there was potential for horizontal expansion in rural community colleges, and that community members should be considered as more legitimate stakeholders.

Kesling (1982) investigated and analyzed music programs in 10 public community colleges in Tennessee and 113 other public community colleges accredited by the Southern Association of Colleges and Schools (SACS). Using a questionnaire, modeled after Stover (1968), Kesling solicited general information about the college, characteristics of instructors, characteristics of the students, the nature of the music program and its course offerings, how the college served its community, information about instructional resources, and more general, open-ended questions. Kesling mailed the questionnaire to public community college music department chairs within the selected participant pool.

Of the 113 colleges that responded to Kesling’s questionnaire, 89% had a music program, most of which were within a division of Humanities or Fine Arts. One or more

full-time instructors were employed within 70% of the southern colleges and 90% of the Tennessee colleges; 78% of the southern colleges employed part-time faculty in addition to their full-time faculty and 90% of Tennessee colleges employed part-time faculty in addition to their full-time faculty. In colleges with both full- and part-time faculty, it was typical for full-time faculty to teach classroom music courses and part-time faculty to teach applied instruction, although this varied with preparation of the faculty and the needs of the individual college. The age range of all students was 10-years-old to 80-years-old. There were over 17,000 students enrolled in music programs; over 14,000 were non-music majors and over 2,700 were music majors. Accordingly, most institutions offered general education programs for non-majors, most frequently offering a music appreciation course. Performance ensembles were offered at 87% of the southern colleges and at 100% of the Tennessee colleges and, typically, enrollment was not limited to students. For those students who transferred to four-year colleges, 95% of those from southern junior colleges had their music credits accepted, and 89% of those from Tennessee junior colleges had their music credits accepted. Kesling did not provide an analysis of whether these credit transfer rates only included students who had 100% of their credits accepted by the four-year institution. Music theory courses were reported most frequently as courses designed for music major transfer students, followed by performance skills (i.e., applied music). Concerts for the public, presented by community college ensembles and guest artists, were the most frequently reported community service. Like similar status of community college reports from this time period, Kesling found that general education was the main activity of music departments, followed by

transfer, which implied upward vertical expansion, and finally by community service, which implied horizontal expansion.

*Upward Expansion and the Problems of Transfer*

In an article based on his dissertation, Belford (1970) focused on junior college activities related to students intending to transfer as music majors to four-year universities. The researcher sent questionnaires to 210 public junior college music departments as well as to 135 public four-year institutions. Belford selected the four-year institutions on the basis of their geographic proximity to the junior colleges, and thus their potential for transfer. Music department leaders at junior colleges were concerned with the rapid expansion of music enrollment, resulting in approximately 51 students per instructor (p. 409). Belford mentioned that a typical junior college music instructor was responsible for four to six course preparations each week and had a heavier load than their non-music teaching colleagues. Four-year college music chairpersons indicated that junior college students were not prepared for transfer in applied music, and Belford implied that there was a shortage of qualified applied teachers at the junior college level. However, Belford found that junior college students had all of the music theory courses they needed to be successful at a four-year university, including Harmony I and II, Sight-singing, Ear Training and Keyboard. Public junior colleges also offered many different ensemble opportunities, including choruses, bands, orchestras, and dance band. Four-year colleges were willing to take Music Theory, Sight-singing, Ear Training, and Keyboard courses for transfer, as well as applied lessons and performance ensembles. Although some advanced courses, such as Counterpoint, Composition, and Conducting, were

offered at junior colleges, the four-year colleges preferred that those courses be reserved for upper-division study (i.e., they should be taken at the four-year college). Although Belford remarked on a few general education courses at the junior colleges in his article, the majority of his discussion was devoted to transfer. Because vertical expansion was most prominent, the stakeholder Belford viewed as having the most legitimacy and power was the four-year college.

Lamb (1981) studied the problems of transfer between Florida's community colleges and public universities for students who majored in music. He noted that the two-year and four-year institutions entered an articulation agreement in 1965, and agreed upon uniform course numbering. Nevertheless, transfer problems persisted. Lamb found that among 28 music programs at Florida's community colleges, only three restricted admissions via auditions or other means with the remaining 25 practicing open admissions policy for their music programs. Instruction on all of the typical orchestral strings, winds, keyboard, and percussion instruments was available at only 17 of the 28 Florida community colleges with music programs, and jury examinations were required at 18 of the 28. Lamb found that all community colleges offered a required introduction to music history, and 27 out of 28 programs offered the required two years of music theory. In spite of the efforts of the music theory faculty at these 27 colleges, most four-year institutions reported that transfer students' analytical skills were deficient, which caused them to require transfer students to review material or repeat some portion of the music theory sequence.

Regarding the music faculty, Lamb found several differences between community college and university faculty. First, most community college faculty were part-time, whereas only 25% of university faculty were employed part time. Next, minimum credentials and qualifications were lower for community college faculty than for university faculty, and many community college applied faculty members were also employed to teach music theory, regardless of their qualifications to do so. Finally, community college full-time faculty had heavier teaching loads than their university counterparts. Administrators may feel compelled to improve the employment status of applied faculty, but should keep educational quality at the forefront by hiring faculty experts in each area of the music discipline or require current faculty to improve their teaching skills in music theory.

Although universities believed their articulation requirements were readily available, the community colleges disagreed. Respondents from 24 out of 28 community colleges reported that all their courses were counted for transfer at public universities, but universities disagreed. This points to the understanding on the part of the community college music faculty members that the four-year transfer institutions are stakeholders of the curriculum, but illustrates a lack of understanding on their part of how to adequately satisfy the needs of the transfer institution's requirements. Although none of Florida's community college music programs were accredited by the National Association of Schools of Music (NASM), 20 out of 28 programs reported that they followed NASM Guidelines. However, Lamb's closer scrutiny of the community college programs revealed that only nine community colleges were meeting NASM minimum

requirements. This disconnect created a false sense of accomplishment with the community college music majors by causing them to believe they were completing bachelor degree requirements when, upon transfer, they were discovering a need for repeated coursework or remediation.

Lamb first recommended that community colleges should introduce admissions requirements for music majors and grade applied students based solely on their performance in juries. Second, the researcher recommended that NASM guidelines should be instituted as minimum requirements for the community colleges. Finally, he recommended that communication should be improved between two-year and four-year institutions as well as between two-year and four-year college faculty. Because Lamb's dissertation investigated the problems of transfer, he was explicitly interested in upward vertical expansion, and the four-year institution was the primary stakeholder. Lamb also introduced NASM, a policy and accreditation body, as a stakeholder in community college priorities with the intention that the community colleges accurately follow NASM guidelines or become NASM accredited to ensure the likelihood of articulation with four-year transfer institutions.

Williams (1986) studied the roles of the music program in Georgia's two-year public and private colleges. The researcher surveyed music faculty, music department chairs, academic deans, and college presidents. The questionnaire was designed to solicit the respondent's opinion about various functions of a two-year college, as well as the music department's role in those functions. Respondents were also asked for demographic information including information about their musical preparation and

activities. Williams found that all groups rated transfer as the most important role of Georgia two-year college music programs; however, college presidents also rated the community service role of the music program highly. All four of the reference groups agreed on the responsibilities of music faculty to achieve the transfer, community service, and general education functions, and their greatest concerns were low music enrollment and high costs of music instruction. Because Williams's findings emphasized the music-major transfer program, the study was mainly concerned with upward vertical expansion and the legitimacy and power of the four-year college as a stakeholder in the two-year college curriculum.

Hardin (1997) was interested in constructing a status report on the community colleges of Alabama as a first step towards program improvement. He aimed to describe characteristics of the music curriculum and music faculty, as well as the community service in which each music department engaged. Further, he compared descriptions of existing curriculum and activities to recommendations of the Music Educators National Conference (MENC; subsequently NAfME). The researcher found that 19 colleges offered degrees for transfer, but only one college offered a terminal degree. Private performance instruction was offered in 20 colleges and included instruments such as piano, voice, organ, and guitar. Likewise, there was class instruction in piano and voice. The most common ensemble was a concert choir; jazz bands and show choirs were also offered. Considering courses for transfer, music theory was commonly offered, and non-transfer courses included commercial music and church music.

Regarding faculty, Hardin found many part-time faculty working in the music

programs of Alabama community colleges, although full-time faculty typically were used for piano, theory, voice, and choral ensembles. All music faculty reported holding at least a Master's degree. The majority of participants reported a full-time load of more than 20 hours per week, similar to non-music faculty. Less than half of the colleges offered a community chorus, band, or musical theater, while 72% offered performances for the public. However, upon examination of the courses and programs for music majors, he discovered deficiencies. Specifically, although most of the colleges met NASM standards for music theory, and over 50% met NASM standards for performance, the standards were not followed for analysis and music history. Likewise, the majority of Alabama community colleges did not meet the NASM music education standard. Another area for concern was the lack of a requirement for music majors to attend recitals and concerts. Although faculty were qualified to teach at Alabama community colleges, Hardin expressed concern that Alabama community colleges were not equipped to meet the requirements of transfer programs. According to NASM, a college should offer transfer programs only when staffed with at least three full-time faculty. Only four of the 16 Alabama community colleges offering transfer programs met that number. Hardin wrote, "it is quite possible, given the current political and economic situation in Alabama, that more schools should concentrate on offering the highest quality general education and community programs possible" (p. 164).

Hardin's findings mainly featured Bailey and Morest's (2004) core mission; however, Hardin acknowledged that many Alabama community colleges fell short of upward vertical expansion ideals, failing to connect with the standards of four-year

college music programs. Similarly, Hardin acknowledged that Alabama community colleges ought to be doing more for horizontal expansion to serve the community. By focusing the dissertation on NASM standards and MENC recommendations, Hardin acknowledged those two policy organizations as legitimate stakeholders; however, MENC was neither urgent (i.e., a time-based priority) nor powerful because it could only make recommendations. NASM had potential to be a powerful stakeholder if a community college music program should seek accreditation.

### *Music in General Studies*

Researchers focusing on music in general studies at community colleges found similar attributes and activities to those colleges mentioned in the preceding sections. While some focused on the transfer music student, other researchers were concerned with the music opportunities available to the non-music major in community colleges. In his study referenced in the previous section of this chapter, Hardin (1997) found Alabama community college general education programs to be in compliance with NASM standards and MENC guidelines. Although he found deficiencies in curriculum for the music major, he noted that all 21 colleges surveyed offered Music Appreciation, Music Fundamentals, or Basic Musicianship in the general education curriculum.

Turner (1999) examined music in the general education curriculum of Kansas community colleges, and he was specifically interested in how courses met goals for general education established by the National Association of Schools of Music (NASM) and The College Music Society (CMS). The author surveyed community colleges according to Cohen and Brawer's (1989) categories of transfer, general education,

community service, and vocational preparation. He found that transfer was the highest rated mission of music departments, followed closely by general education (p. 52). However, the researcher was most interested in detailing the general education curriculum, which included music theory and fundamentals, large and small ensembles, and music appreciation courses. The latter incorporated traditional courses as well as American musics and world musics, with American musics best represented in the curriculum. The colleges offered music in general education courses during the day and at night; some colleges offered the courses via distance learning. In a majority of schools, a music course fulfilled a humanities requirement, although music was not integrated with other academic subjects in the humanities sequence. The author noted that many of the schools had performance opportunities for adults in terms of community choirs and community orchestras but these were not credit-bearing courses. Community service, overall, was “a low music department priority within Kansas public community colleges” (p. 98). Turner suggested that community members were not being served due to a statewide lack of support for adult and non-credit education at community colleges in Kansas. Because Turner’s main interest was how music figured in the general education curriculum, this study focused on the core mission of the community college.

Similarly, Polvino (2000) focused exclusively on the core mission of the community college. She also was interested in comparing how public, two-year colleges (including residential and non-residential schools) fulfilled NASM guidelines for general education. The survey instrument contained ten statements derived from the NASM guidelines, and respondents rated each item using a five-point Likert-type scale from

“strongly disagree” to “strongly agree.” Polvino solicited surveys from 140 respondents, and although she originally intended to compare nine geographic regions in the United States, the location of the 115 respondents necessitated collapsing those regions into two inclusive regions for analysis purposes. In general, the participants in Polvino’s study responded in agreement to the statements. Although Polvino focused on differences between music programs at residential and non-residential community colleges, she believed that employing and adhering to NASM standards in general education music curriculum would improve the quality of education for students at both types of institutions. This belief indicated both powerful and legitimate stakeholder status for NASM over the music curriculum at both types of community colleges in her study.

Powe (2010) followed up on Hardin’s 1997 study, examining 19 of 21 public Alabama community colleges that had music programs to determine how those programs contributed to the missions of the colleges and the mission of the Alabama Community College System (ACCS). She found that music programs met the needs of general education students through music appreciation courses, but did not meet the needs of music major transfer students. Transfer students lacked necessary academic courses, and applied lessons and ensembles were eliminated because of their expense. Terminal degrees were listed at 67% of Alabama community colleges, but necessary courses were scheduled infrequently, and only one catalog listed a vocational course of study. Opportunities for lifelong learning in performing ensembles and applied lessons were available at some of the colleges, but as applied lessons and ensembles became cost-prohibitive, these opportunities were curtailed. Powe concluded that community college

music degrees were in peril, music faculty failed to foster community involvement to expected levels indicated in the ACCS Mission Statement, and community college music programs were in need of funding, adequate staffing, and administrative support. Although Powe did not discuss stakeholders specifically, she highlighted the legitimacy, power, and urgency of state government in terms of their ability to cut funding for community college music programs. When music program funding is reduced at a community college, courses serving the largest populations (i.e., general education courses) are preserved or increased and the function of the music program changes to that of a contributor to a broad liberal arts education rather than career or professional training.

#### *Music as Vocation*

Some colleges position vocational training as a central part of their core mission. In one such study, Krikun (2014) conducted a comparative historical case study of popular music in the curricula at Pasadena Junior College, Long Beach Junior College, and Los Angeles Junior college focusing on the years 1924-1955. Krikun claimed that these institutions were unique because they not only prepared some music students for transfer, but also they prepared students for “careers as dance band and studio musicians” (p. 13). In his cross-case analysis, Krikun wrote about various stakeholders in the junior college curriculum:

The curricular innovations that occurred in American junior colleges resulted from the ideas and practices of many actors: school superintendents and school board members, junior college administrators, faculty, and students, as well as

local community members. Of course, these actors were influenced and guided by outside forces, such as presidents and education professors from elite research universities, educational foundations, and government policymakers, but faculty and administration at the individual junior colleges were able to effect curricular change. (p. 319)

Krikun noted that, although Los Angeles Junior College, Pasadena Junior College, and Long Beach Junior College maintained close ties with the University of California and the University of Southern California (i.e., a relationship that would, presumably, strengthen transfer articulation in general), transferability of popular music courses was not an issue, because degrees in popular music did not exist at the four-year universities. Because the universities were not stakeholders in regard to transfer of popular music courses, the junior college faculty could introduce new and innovative courses that strengthened their vocational mission without capitulating to four-year institutions in order to satisfy transfer requirements. Krikun was interested mainly in vocational education, and showed through his research that the Hollywood entertainment industry was a primary influence on, and thus a stakeholder of, the junior college programs.

#### *Music and the Community*

By the 1990s, horizontal expansion was widespread practice, particularly in community college music ensembles. Green (1993) designed a study to determine how to prepare doctoral level choral conducting students to direct a community college choir. As part of the study, the author surveyed students enrolled in Arizona community college choirs, and found that half of the students were over the age of 23, they had some sort of

musical background, and they joined the chorus because of a love for music and because friends were enrolled. Green also surveyed the choral conductors of community college choirs, and found that the broad range of students' age and ability, as well as their lack of formal vocal training, were among those conductors' primary concerns. A further tension was revealed in that the conductors were not hired exclusively to direct choral ensembles, but instead to teach transfer courses, such as theory or sight singing and liberal arts courses such as music appreciation. Thus, their attentions were divided between recruiting community-member stakeholders into choral ensembles and teaching traditional students in the core curriculum.

Busch (2005) made similar assumptions in her study of Illinois community colleges and adults' lifelong music learning, writing:

The community college is an ideal, alternative, educational setting where formal, non-formal and informal music learning activities can be situated and promoted. It also directly serves the needs of its community, while also servicing a demographically diverse group of individuals. (p. 247)

Busch found that a wide range of ages were represented in Illinois community college ensembles; however, she found that some ensembles also included high school students who believed that they needed a greater challenge than was provided in their public school ensembles. Busch's study therefore reflected downward vertical expansion as well as horizontal expansion.

Getskow (1997) did not examine music programs exclusively, but instead was interested in programs for older adults that were hosted in California community

colleges. She discovered that, by the mid-1990s, 50% of California community colleges supported learning programs for older adults. Such programs included a variety of experiences such as Elderhostel, Learning in Retirement Institutes, community education, non-credit curricular courses, and travel-based courses, which are clear examples of horizontal expansion as described by Bailey and Morest (2004). Beyond enrichment, such programs offered older community members new skills, such as playing a music instrument. Through inclusion in community college programs specifically designated for them, older adults gained legitimacy as stakeholders. Getskow also introduced non-profit organizations, such as Elderhostel, as potential stakeholders in community college music programs because of potential revenue they might attract to the collegiate institutions.

***Summary of Community College Music Program Curriculum and Stakeholders***

During the first half of the 20th century, articles in professional journals and reports to various educational organizations served as sources of information about junior college music programs. Music educators such as Martensen (1939-40), Farley (1940), and Daniels (1946a) all described music transfer courses and the need for junior colleges to coordinate with four-year institutions. Secondly, the researchers discussed a need for music in general education. Kintzer (1952) and Swartz (1950) linked music in general education with performing ensembles, and noted that there were advantages to all when community members participated in junior college performing ensembles. These studies featured four-year universities as the primary stakeholders in junior colleges, and although community members were acknowledged in the studies, they were considered neither powerful nor legitimate.

Reacting to changes in higher education at the end of World War II, Kaplan (1944, 1945) suggested that the junior college should focus exclusively on the community and vocational education that would serve the community. Bakkegard (1952), Hoeglund (1953), Schwejda (1954), and Kromminga (1959), discussed similar issues as Kaplan as the topic of community and vocational education remained pertinent. Community members who worked in local industries were the most powerful and legitimate stakeholders in these studies. If these community members were also World War II veterans, they were considered urgent stakeholders as well. Krikun's (2014) dissertation study reinforced these findings, focusing specifically on three California junior colleges and showing that vocational education in music was influenced by the Hollywood entertainment industry.

From the mid-1950s through the 1980s, articles focused on the growth of community colleges, described various music courses, and analyzed how those courses served multiple missions. Viggiano (1954), Wolfram (1957), Friedlander (1978), Bader (1974), and Mason (1986) each particularized the missions of the community college and included transfer education, general education, terminal degrees, and adult or community education. All of the researchers noted that there was no singular model for a community college music program.

After Lemert's dissertation in 1953, a series of studies enumerated the multiple missions of community college music programs in specific locations. Lemert described curricular offerings at public junior colleges across the United States, and he designated the functions of such institutions as preparatory, popularizing, terminal and guidance.

Lemert remarked on the similarities among institutions in regard to the preparatory function. Pollard (1977) examined activities of the music programs at small, rural, public community colleges, and Kesling (1982) gathered data about music programs at community colleges in the southern United States. Interestingly, these authors questioned whether community colleges were equipped to support transfer music majors, and suggested that resources should be directed toward general education and community service.

Other researchers focused specifically on the problems music majors faced as they attempted to transfer from a community college to a senior institution, again emphasizing the power and legitimacy of four-year institutions as stakeholders. Belford's (1970) article was based on survey data collected for his dissertation. He found that a majority of the responding public junior colleges offered music theory courses, applied lessons, and performing ensembles needed for transfer, but he was concerned about whether junior college music faculty taught these courses well, given their heavy teaching load. Lamb's (1981) results, collected data from Florida community colleges and were similar. Lamb claimed that NASM guidelines should be used as criteria for evaluating community college music programs, regardless of whether the institutions were NASM-accredited. Thus, he introduced NASM, a policy organization, as a potential stakeholder in community college music programs.

During the same time period, other researchers were interested in the role that music played in the general education curriculum, an interest that resulted in a focus on the core mission of community colleges. Hardin (1997) prepared a status report on music

programs in Alabama community colleges, using NASM and MENC guidelines. Turner (1999) followed up by using music general education goals set by NASM and CMS to examine music programs in Kansas community colleges, and Polvino (2000) compared residential and non-residential community colleges in terms of how they fulfilled NASM guidelines for general education. In these studies, too, NASM was featured as a stakeholder in community college music programs.

Green (1993) and Busch (2009) examined community members' participation in two-year college courses and performing ensembles, finding that love of music and friendships drew community members towards participation. Some high school students sought greater musical challenge in community college ensembles. Getskow (1997) did not study music exclusively, but demonstrated how community colleges partnered with non-profit organizations to sponsor education opportunities for senior adults.

Collectively, these studies demonstrated that community member stakeholders were both legitimate and powerful, and that non-profit organizations were also potential stakeholders in community college music programs.

Building upon previous studies of community college music curriculum, I employed concepts from Bailey and Mores's (2004) community college multiple mission typology and Mitchell, Agle, and Wood's (1997) theory of stakeholder identification and salience in order to understand which stakeholders are most salient to music faculty, academic deans, and chief academic officers at three California community colleges. I also sought to determine the influence of those stakeholders on curricular decision-making.

## CHAPTER 3

### DESIGN AND METHODS

The purpose of this study was to investigate how curricular managers prioritize music curriculum at California community colleges, and to determine how stakeholders influence curricular managers in that prioritization. The following questions guided the study:

1. Who are the specific stakeholders influencing community college managers in each of the community college mission typologies of core mission, horizontal expansion and vertical expansion? Specifically:
  - a. Who are the stakeholders who influence music faculty?
  - b. Who are the stakeholders who influence fine arts/humanities deans?
  - c. Who are the stakeholders who influence chief academic officers (i.e., administrators)?
2. To what extent are the stakeholders (i.e., those identified by each manager) perceived as *powerful*, *legitimate*, and/or *urgent* by the three types of managers?
3. How do the interactions between curricular managers and salient stakeholders influence the music programs of community colleges?

#### ***Research Design***

Following Benson's (1994) structure, I used a multiple-case case study design to address the research questions. Yin (2009) indicates that multiple case studies have advantages over single cases, in that findings are considered more robust (p. 53). This is

because, unlike single cases where sampling logic is applied, multiple case studies rely on replication logic. Conditions for each case in a multiple case study are duplicated except for one variable (p. 54). In this study, I used three California community colleges that vary in institutional size as the individual cases for the multiple case study to further replicate Benson's discussion and analysis of the data collected.

Yin asserts that the number of cases employed should be informed by the researcher's sense of the theory employed; that is by the number of rival explanations needed (pp. 54-55). In this study, I utilized Bailey and Morest's (2004) multiple mission typologies to establish, categorize, and clarify the various curricular and non-curricular activities and help assign salient stakeholders. The inclusion of elements related to core, vertical, and horizontal activities that constitute the typology varied among the colleges studied. As a cornerstone of the study, I used the framework set forth in Mitchell, Agle, and Wood's (1997) theory of stakeholder salience to explain how music faculty, deans, and academic administrators perceived various stakeholders of the music curriculum—denoted in Bailey and Morest's typology—and consequently prioritized various core, vertical, and horizontal activities.

### ***Site Selection and Recruitment***

The sampling criteria (i.e., site selection) included the consideration of community colleges in California with a music program that offers degrees and/or certificates, and that have a variety of activities, such as performing ensembles, general education electives, music theory, recording arts, and other courses applicable to degrees, certificates, and transfer to a four-year institution. First, I identified potential sites by

reading course catalogs from the 112 California community college campuses.<sup>1</sup> Schools were removed from the potential site list if they lacked both performing ensembles and degrees or certificates in music. Next, I categorized the potential sites by Full Time Equivalent Student enrollments (FTES) in the following categories: small schools with less than 5,000 FTES; medium schools with 5,000-10,000 FTES; and large schools with over 10,000 FTES.

Although there is no official categorization of size in the California community college system, these cut-off points coincide with the Carnegie Foundation size classifications<sup>2</sup> for two-year degree-granting institutions, although to achieve a group of small California community colleges with degrees in music, the three smallest Carnegie size classifications had to be combined. This process created three divisions, which included 25 small-sized colleges, Carnegie size classifications very small, small, and medium; 44 medium-sized colleges, Carnegie size classification large; and 49 large-sized colleges, Carnegie size classification very large (see Table 3.1).

By using size as the contextual variable across the three cases, I intended to make this study engaging to readers who might have knowledge of or experience with an institution with one of the sizes represented in the study. Further, a number of researchers, such as Kaplan (1941), Pollard (1977), and Benson (1994) presented their findings about community colleges or community college music programs in the context of institution size. Kaplan discussed college size in the context of faculty. He noted that a

---

<sup>1</sup> An alphabetical listing of California community colleges can be found at: <http://californiacommunitycolleges.cccco.edu/Districts.aspx>

<sup>2</sup> A description of the Carnegie Foundation size classification can be found at: [http://carnegieclassifications.iu.edu/classification\\_descriptions/size\\_setting.php](http://carnegieclassifications.iu.edu/classification_descriptions/size_setting.php)

smaller college would typically have fewer music teachers which would require them to teach a broader range of classes. Pollard studied only small, rural colleges and focused on the courses, ensembles, and other activities in those music programs. Although Benson examined institutions of different sizes, he did not indicate that this was an intentional variable. He did suggest a specific examination of the impact of music programs on larger institutions should be undertaken at a later date.

Table 3.1

*College Size Classifications*

<b>Carnegie Size Classifications</b>	<b>Carnegie FTES</b>	<b>Study Size Classifications</b>	<b>Study FTES</b>	<b>Number of Colleges by Size</b>
<b>Very Small</b>	Under 500			
	500-1,999			
<b>Small</b>	2,000-4,999	Small	Under 5,000	25
<b>Medium</b>	5,000-9,000	Medium	5,000-10,000	44
<b>Large</b>	Over 10,000	Large	Over 10,000	49
<b>Very Large</b>				

*Note. FTES is the number of Full Time Equivalent Students (i.e., enrollment in 12+ units)*

Based on my knowledge of the schools and programs, I selected three schools of each size, two of which would serve as alternative sites should the first site decline, and then contacted the appropriate office for permission to use their college as a data collection site for my study. The primary sites were all colleges with whom I had some kind of connection or previous experience. The alternate sites also held some kind of connection with me, although less direct than those with the primary sites. Additionally, the primary sites represented geographic, demographic, and socioeconomic diversity. I

initially contacted one school from each size group to request permission to use each college for this study. All three of my initial contacts granted permission and allowed me to move forward with the recruitment of participants.

### *College Sites*

I designated each of three colleges as a single case. Each college awarded at least one degree or certificate, and as a group, the colleges represented three typical settings found among California community colleges (see Table 3.2). Notable differences among the institutions included differing size, region within the state, and setting (e.g., population density and topography).

Table 3.2

### *Descriptive Information of College Case Sites*

College	Size in FTES	Location	Setting
Mountain View College	2500	Northern California	Rural, mountain, small town
Bay View College	7000	Middle California	Urban, near-coastal, metropolitan
Valley View College	13,000	Southern California	Suburban, agricultural region, mid-sized city

The three colleges in this study also featured different program emphases (see Table 3.3). I selected these colleges because each of their online catalogues indicated a variety of music classes, including performing ensembles, as well as at least one degree or certificate in music.

Table 3.3

*Catalogue Information for Music Programs*

<b>Characteristics</b>	<b>Mountain View College</b>	<b>Bay View College</b>	<b>Valley View College</b>
<b>Performing Ensembles</b>	Concert Band Jazz Band Orchestra Pit Orchestra Concert Choir Chamber Choir Vocal Jazz Ensemble Barbershop Chorus	Orchestra Concert Choir	Concert Band Jazz Band Orchestra Concert Choir Chamber Singers Drum Line Marching Band*
<b>Other Course Types</b>	Music Appreciation Music Theory Class Piano Class Guitar Musical Theater Applied Music	Music Appreciation Music Theory Class Piano Class Guitar Music Technology Applied Music	Music Appreciation Music History Music Theory Class Piano Class Guitar Music Technology* Applied Music
<b>Degrees and Certificates</b>	AA in Vocal Performance AA in Instrumental Performance AA in Music and Theater AA-T in Music	Certificate in Recording Arts AA-T in Music#	AA-T in Music Certificate in Recording Arts* AA in Recording Arts*
<b>Community Engagement</b>	Performance participation Patrons of performances Use of facilities	Performance participation Patrons of performances Community Education Use of facilities Advisory groups	Performance participation Patrons of performances Use of facilities Advisory groups

\*Indicates pending addition # Indicates deletion of degree

*Participants*

For each site, I recruited one full-time music faculty member, the dean supervising music, and vice president of instruction or academic affairs. As a former

faculty member, current dean, and through my service as a faculty curriculum committee member, curriculum committee chairperson, Academic Senate President, and administrative member of curriculum committees, I determined that those three types of participants would best represent the people responsible for the creation, revision, implementation, and scheduling of curricular and other music program matters. My personal experiences as a teacher and dean in California community colleges guided me to omit part-time faculty members from the pool of curricular managers, as they typically are not required to perform duties beyond classroom teaching. The participants represented a variety of experiences within the California community college system and at their own colleges and allowed me to gain perspective from both long-term employees and those that had experienced a short tenure at their institution (see Table 3.4).

*Table 3.4*

*Curriculum Manager Characteristics*

<b>Curriculum Manger Type Assignment Description</b>	<b>Mountain View College</b>	<b>Bay View College</b>	<b>Valley View College</b>
<b>Music Faculty</b>	Vocal Music One year	Recording Arts More than 10 years	Music Theory More than 25 years
<b>Deans</b>	30 years  1 year with previous similar part-time experience for 20 years	Over 15 years  2 years	6 years  3 years
<b>Academic Vice Presidents</b>	4 years  1 year	3 years	7 years

I contacted the academic vice president, arts or humanities dean, and full-time music faculty at each of the three schools, using their publicly available email addresses to provide an information and solicitation letter (Appendix B), and asked them to respond within five days regarding their willingness to participate in the study. A positive response from one potential participant caused me to follow up with the other potential participants at the selected college. This process continued until I had one full team of participants from each institution. Although the number of music faculty members varied by size of the institution, I considered a full team of participants to consist of one full time music faculty member, the academic vice president, and the arts and humanities dean. I then corresponded with participants to ensure they understood the consent process, which included the voluntary nature of their participation, the anticipated length of participation, and the protection of data.

### ***Data Collection***

Yin (2009) lists six sources of evidence for case studies, including documentation, archival records, interviews, direct observation, participant observation, and physical artifacts (p. 101). In this study, I relied on the following sources of evidence: interviews, documentation, and archival records. Interviews were used as primary data, whereas documentation and archival records were used to contextualize evidence from the interviews and corroborate factual inconsistencies noted in the interview process (p. 103).

### ***Interviews***

Specifically describing interviewing in education research, Tierney and Dilley (2001) argued that a main purpose for using interviews in educational research is to

examine matters of policy (pp. 454-455). They described categories of respondents and included “teachers, administrators, and policy makers . . . [as] the general respondents of choice in educational interview studies” (p. 459). Their description is reflected in types of interviewees I selected in this study (viz., faculty, deans, and academic administrators).

Warren (2001) indicated that qualitative interviews rely on “three kinds of questions: main questions that clarify and guide the conversation, probes to clarify answers or request further examples, and follow-up questions that pursue the implications of answers to main questions” (pp. 86-87). The interview protocol was the same for every individual, regardless of whether their role is faculty, dean, or academic administrator, and included several of each type of question highlighted by Warren. Eight of nine interviews were conducted in person in a location convenient for the interviewee, where responses to questions were elicited most easily. The ninth interview was conducted via telephone due to schedule constraints and did not vary in any way from the in-person interviews.

The interview protocol was designed to elicit responses that helped me address my research questions, yet interviewees needed no prior knowledge of the theoretical framework I employed. The interview protocol contained three types of questions: general questions to gain an understanding of the site and its operations, questions relating operational activities to the theoretical framework, and direct questions of the participants about how the program related to the theoretical framework. After pilot-testing the protocol with community college faculty and administrators who did not qualify as participants in this study, I revised questions for clarity and re-ordered some

questions to make the protocol flow more logically. The final protocol, which took approximately one hour to administer, can be found in Appendix A.

I used a flash recording device to preserve the interviews in an audio file, and I made notes to document deviations from the stated protocol or additional prompts and follow-ups that were needed (Tierney & Dilley, 2001, p. 461). Although I was aware that interviewees could be reluctant to fully share in any number of ways and for varied reasons, all participants appeared to respond with much candor and enthusiasm to my questions; they answered at length and in depth regardless of positive or negative implications about the college or the music program.

Tierney and Dilley (2001) warned that subjects, when they are no longer invested in the organization due to an impending retirement or are seeking revenge for an institutional slight, they may give misleading information (pp. 518-523). However, the two participants that noted impending retirements appeared to be as forthright and honest as the other seven; both retiring participants noted that they were committed to the future success in the college. Further, some interviewees may have wished to speak off the record after the recording device is turned off and put away (pp. 91-92), which was an option that I presented to them. Some participants did chat with me after the interview; however, these discussions did not have relevance to this study and primarily focused on relationship building of like-minded professionals.

#### *Documents and Archival Records*

Documentation data for this study included college course catalogs and class schedules. I reviewed college catalogs and schedules that were publicly available and

web-based. I also examined archival records, which included minutes of curriculum committees, division and department meetings, enrollment records, graduation records, concert programs, and publicity materials for music performances at the colleges. Other materials (e.g., event flyers, schedules, and catalogs) were provided by the colleges' registrars, division and department offices, public relations offices, and the offices of academic affairs. I also made marginal notes about documents and archival materials mentioned by participants during interviews that I might have wanted to obtain to provide additional context to the cases, and to corroborate claims made by participants in the interviews (Yin, 2009, p. 103).

### ***Data Analysis***

In the analysis of the data, I employed what Yin (2009) described as “explanation building” (p. 141) for each case within the study, which is reflected in the results chapters (viz., 4, 5, and 6) for each college. The three cases were then aggregated through “cross-case synthesis” (p. 156), which is detailed in Chapter 7 of this study. This analytical procedure helped me understand how music curricular activities are prioritized generally among the three cases, and which stakeholders are the most influential in the prioritization process. Each case was examined as described in the following sections with the explanation of the cross-case synthesis in the final section of this chapter.

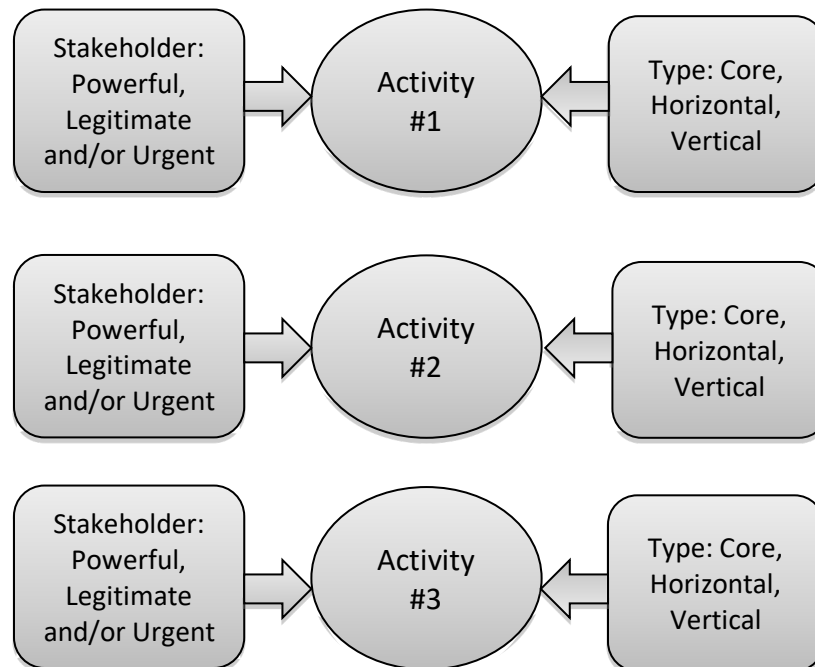
The first task of analysis was to transcribe the interviews and check them for accuracy. During the interviews, each manager (viz., faculty, dean, and academic administrator) used terms that describe a given stakeholder's perceived *power*, *legitimacy*, and *urgency*. I then developed a codebook for the descriptors within each

case, such as the curricular focuses, strengths and deficiencies, and other important activities of the college music program, as well as interactions of the college music program with the surrounding community and area K-12 schools. Codes also included sub-categories of power, legitimacy, and urgency that emerged during the coding process.

The cross-case analysis in Chapter 7 of this study is a comparative analysis of information from each case study report; specifically, it focuses on the sections titled “Perceptions of Stakeholders” in each of the case reports in Chapters 4-6 of this study. This allowed me to focus on music program activities in California community college music programs deemed important by participants, what stakeholders influence the support of those activities, and how those influences are manifested in the perceptions and actions of curricular managers.

In reporting of the results, I analyzed the data by manager type within each case, who discussed and prioritized activities of the music program during the interview. The second task of analysis was to categorize activities according to Bailey and Morest’s (2004) typology, listing relevant stakeholders with each curricular activity. Using descriptors from the codebook, each stakeholder was coded as powerful, legitimate, and/or urgent for each activity. Based on these results, each activity was ranked, or prioritized, based on stakeholder salience (i.e., the combination of perceived stakeholder power, legitimacy, and urgency as reported by participants), consistent with Mitchell, Agle, and Wood’s (1997) theory. I then compared that ranking with each manager’s response to the final interview item: Although it may seem artificial to you, try to rank those activities from most to least important; and I adjusted the codebook and

descriptions of stakeholders as needed. By asking the participants to rank the activities, I was able to get a sense of how the mission typology and stakeholder salience transferred into each manager's view of activities at their school, and served as a means to later member-check my conclusions with their own rankings. The analytic framework for each manager is represented in Figure 3.1, which depicts the relationship of mission typology and stakeholders to each activity.



*Figure 3.1. Analytic Framework for Manager*

When analysis of curricular activities and their prioritization was completed for each manager, I made comparisons between responses by the faculty, dean, and academic administrator within each institution's case. Specifically, I was interested in comparing activities and stakeholders named by the managers, and then determining how managers perceived stakeholder salience. I then utilized documents and archival records to confirm evidence of those activities and stakeholders, and I entertained rival explanations for

similarities and differences among the managers' perceptions. After composing a draft of each case, an outside auditor reviewed each case to confirm that my analysis procedures were uniform across cases, and the auditor suggested additional rival explanations for each case. A final draft of each case was then composed.

Having reported each of the three cases, I then employed Yin's technique of "cross case synthesis" (2009, p. 156). According to Yin, cross-case synthesis relies on "argumentative interpretation, not numeric tallies" (p. 160). Because of the consistency of interview protocol and a uniform analytic framework for each case, conclusions from the cross-case synthesis were strengthened.

### ***Validity***

Yin (2009) listed and described *construct validity*, *internal validity*, *external validity*, and *reliability* as "tests . . . commonly used to establish the quality of any empirical social research" (p. 40). I considered each of these tests, as described below, as they related to my research design.

#### *Construct Validity*

Construct validity "identifies correct operational measures for the concepts being studied" (Yin, 2009, p. 40), which is especially challenging in case study research because constructs often lack definition. Employment of a framework based Mitchell, Agle, and Wood's (1997) theory of stakeholder salience based on the concepts of a stakeholder's perceived power, legitimacy, and urgency help establish specific concepts and measure and Bailey and Morest's (2004) concepts of core mission, horizontal expansion of the mission, and vertical expansion of the mission helped me to categorize

the activity types. Yin contends that construct validity is increased through multiple sources of evidence such as interviews and documents as well as having interviewees review drafts of appropriate reports, which are sources utilized in this study.

### *Internal Validity*

Internal validity, according to Yin, is appropriate for explanatory case studies, such as this one, whereby “certain conditions are believed to lead to other conditions” (p. 40). Although Yin primarily uses this language to describe a causal study, this language also can apply to an explanatory study. In an explanatory case study, the researcher must take care to avoid drawing conclusions from narrowly defined data when other influences may have gone unobserved and unstudied (p. 43). In this study, the focus is on data collected from responses of participant interviews correlated with existing college documents. There may be other unobserved influences such as social climate or program history that could impact causality although the underlying explanations of participant perceptions would remain unaffected.

Within each case, the three participant interviews functioned as the units of analysis. Each interview focused on the perceptions of the case institution music program’s activities and curriculum and the perceived influences of various stakeholders on the managers of the music curriculum. Because each unit of analysis replicated the same data collection interview protocol, internal validity is strengthened through pattern matching among the units of analysis, explanation building from the units of analysis, and addressing rival explanations among the units of analysis.

### *External Validity*

External validity “deals with the problem of knowing that a study’s findings are generalizable beyond the immediate case study,” whether it be a single case study or multiple case-case study (p. 43). Yin explained that case studies rely on analytical generalization, with the researcher seeking to generalize study findings to a particular broad theory. In this study, those theories are comprised of the theory of stakeholder salience and utilizing community college multiple mission theory in order to categorize program activities; however, this study will not directly address the concept of mission drift, which could be examined in a longitudinal study. Yin further explained that each case should be selected to garner identical types of data through *literal replication* or contrasting types of data through *theoretical replication* (p. 54). This was approached in my study through replication logic among the three case studies—wherein conditions for each case are duplicated except for one variable, which was size of the institution, with the intent to perform literal replication of the first case study in two additional case studies by using the same units of analysis and interview protocol. Although specific data varied among the three cases, the nature of participants’ responses was consistent within curricular manager type. The resultant case studies were then analyzed using a cross-case analysis, which utilized pattern matching among the cases, explanation building from the cases, and addressed rival explanations among the cases.

Although online college catalogues for the institution-cases gave the appearance of similar program content, nuances in the music program focus, awards, and activities became apparent. However, among the institutions (i.e., the three cases) was sufficient

commonality (e.g., those criteria detailed in the section on sampling and site-selection of the cases) to suggest that other community colleges that share those attributes could use the results of this study to guide reflections and inquiries about priorities in the music curriculum, the activities of the music program, and stakeholders of the music curriculum for their institutions. The variety of programs offered, the differences in size and geographic location of the colleges, and other contrasts among the individual cases demonstrated variety in the ways in which the theoretical underpinnings were realized at each site. Because of the great variation in music program activities, organizational structures, communities, and the educational placement of community colleges in various regions, researchers will likely find that the structure of the study is replicable while the results may vary in regards to the saliency of specific stakeholders.

### ***Reliability***

Reliability “demonstrates that the operations of a study . . . can be repeated with the same results” (p. 40). In my study, I used consistent interview protocol and documented the procedures in detail. I expect that others could duplicate the process of the study in the future with the expectation of reliability of methods. Case study design, data collection and analysis, and crafting of the final reports were completed in deference to reliability and the possibility of future replications or expansions of this work; however, I would anticipate that individual participant responses might differ based on experience, program focus, college location, and program preferences of the participants.

### ***Reporting the Results***

In order to preserve participant confidentiality, I selected pseudonyms for each college and their managers. Mountain View College (MVC) is the small-sized college site, Bay View College (BVC) is the medium-sized college site, and Valley View College (VVC) is the large-sized college site. In Chapters 4-6, I report findings at each college, and in Chapter 7, I present aggregated findings in a cross-case analysis. Each case report is organized into the following sections: profile of program activities, emergent themes, and curricular manager's perception of stakeholders. The following paragraphs explain the kind of information included in each of these sections, followed by an explanation of the cross-case analysis.

#### *Profile of Program Activities*

During the interviews, activities of each college music program were discussed in terms of each participant's perceived music program successes, perceived music program deficiencies, perspective on music degrees and certificates, music program relationships with area K-12 institutions, and interactions between the music program and the community. Interwoven throughout the activity descriptions were emergent themes related to program activities as well as some indications of the prioritization of music activities at the college by the managers along with the influences of the curricular stakeholders upon those managers.

#### *Curricular Manager's Perception of Stakeholders*

Understanding why faculty members, deans, and academic vice presidents manage the curriculum was a main focus of this study, so their perceptions of the

curricular stakeholders became paramount to the examination of data collected during the interviews. Some indications of stakeholder status appeared throughout the interviews. However, the protocol confirmed this information by directly addressing each manager's perceptions of stakeholder influences and stakeholder status.

### *Cross-case Synthesis*

After completing the three case study reports, I created a cross-case report using the information from each case related to curricular manager music program activity prioritization and curricular manager perceptions of stakeholder status. Following the format of the individual case study reports, I utilized the following categories for the cross-case analysis: College Profile, Results by Manager, Results by Program Descriptions, and Results by Stakeholder. Because each of the programs in this study focused on different activities, each section contains multiple aggregated responses by participants relative to stakeholder salience qualities.

### *Researcher Experience and Personal Bias*

My career as a music educator has included an appointment at a small, rural California community college, where I was responsible for directing instrumental and vocal ensembles, as well as teaching music theory, ear training, and music appreciation courses. I taught music theory and ear training courses to music major transfer students who intend to transfer to a four-year degree program after completing their associates degree in music or substantial lower division coursework in the music major, and my music appreciation courses were featured in the general education curriculum. Ensemble membership consisted of traditional students who were degree-seeking and enrolled in

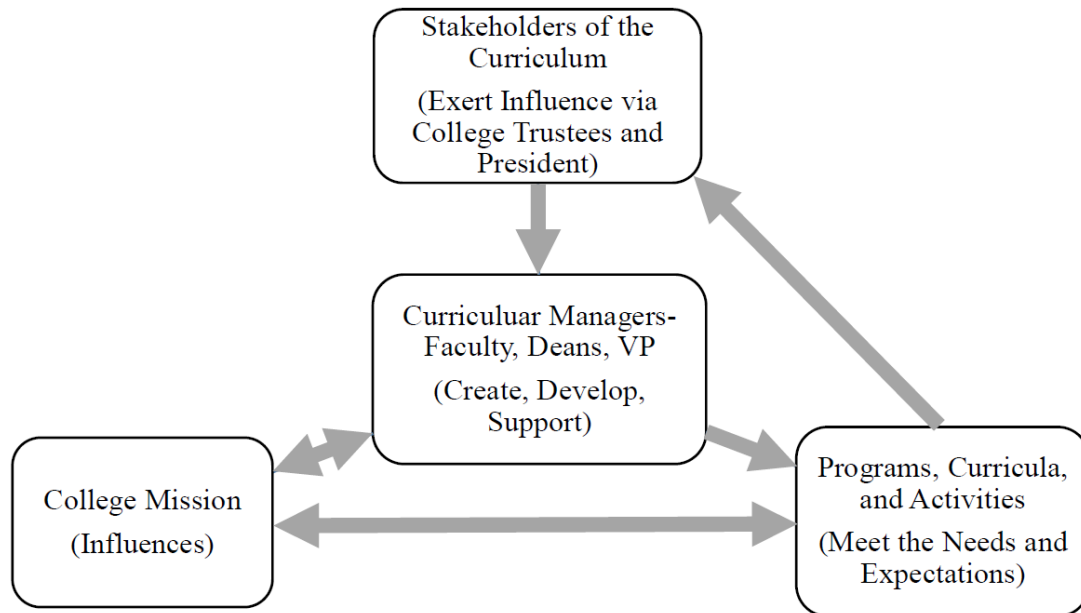
community college within a few years of high school graduation, high school students seeking more advanced performance experiences, as well as community members who saw themselves as lifelong learners. The community college was a primary source of cultural activity in the surrounding rural area, so I never hesitated to welcome community members to courses and concerts. Courses such as music theory or jazz band served small numbers of students, but as an instructor, I believed these classes were important for the growth of the student-musician as they built their foundational music knowledge.

Currently, I serve as Dean of Humanities and Social Sciences at a medium-sized, urban California community college in a multi-college district, which is one of 112 institutions operating under the auspices of the State of California Community College Chancellor's Office. As an administrator, I find myself concerned with additional aspects of the music curriculum, such as how courses are funded. For example, a group guitar class does not fulfill music major transfer requirements. If multiple sections of guitar class do not fill completely and generate adequate funding revenue, I typically must cancel the course and consider whether to remove it from our college offerings.

Resources are devoted instead to courses that serve many students by fulfilling general education requirements or elective units (e.g., music appreciation courses, class piano, and class guitar). Although serving community members is important, there are many sources of cultural activity in this urban area, which is a marked difference compared to my former institution. Because cultural activities, as well as other community colleges, are abundant in the area surrounding my current institution, I must carefully weigh the

relative benefits of a course, activity, or guest artist's performance to our students and degree programs.

These experiences, interests, and concerns were potential sources of bias in this study. By utilizing a clearly defined theoretical framework, study validity procedures, and a data analysis process that is neutral, I attempted to report results that are as bias-free as possible. As I began this study, my experiences and review of relevant literature led me to make assumptions about how salient stakeholders, curricular managers, and others might interact or exert influence. These assumptions comprised my conceptual framework (see Figure 3.2).



*Figure 3.2. Conceptual Framework*

Initially, I believed that curricular managers acted, for the most part, more on alignment with the College Mission rather than based on direct influence from curricular stakeholders. It appeared that stakeholders influenced the institution in general and those

influences filtered through any number of avenues which might include the college president, board, or staff. Even given this assumption, I believe my data collection and reporting remained as free of bias as possible.

## CHAPTER 4

### MOUNTAIN VIEW COLLEGE (MVC)

#### **Introduction**

The first college I visited in the study was “Mountain View College” which is a small, rural community college in Northern California with a long history of a vibrant music program. Past faculty members included people of some notoriety, at least in music education circles, and some of those connections existed at the time of my visit. The dean’s administrative assistant welcomed me and set up the interview times and room; they seemed excited that a doctoral student would be interested in their college.

Upon arriving on campus, I walked around and found the students, faculty, staff, and others I encountered to be pleasant and welcoming. The setting was quite beautiful with a number of natural features that made the campus inviting, even in the heat of July. The performing arts building was in close proximity to the administration building which led me to think that there was a possibility of easy collaboration among curricular managers.

#### *About MVC*

Mountain View College enrolls approximately 2,500 Full Time Equivalent Students (FTES) each year and met the requirements for inclusion as the small-sized college in the study. MVC offers four music degrees: Associate of Arts in Music (Vocal), Associate of Arts in Music (Instrumental), Associate of Arts in Musical Theatre, and Associate Degree for Transfer in Music.

After reviewing the MVC catalog, online Fall 2015 schedule, and interviewing a full team of participants (one full-time faculty member, the dean supervising music, and the Vice President of Instruction), I discovered that the majority of the music activities at this college related to curricular offerings related to these degrees. Music curricular activities at MVC included instrumental and vocal performing ensembles, applied music, class piano, class guitar, music theory, general education music appreciation classes, musical theatre, and occasional music technology classes. Participants indicated other current and recent activities related to the music program outside of the curricular offerings, such as use of the facilities by community organizations, hosting of K-12 music festivals, and professional and other performances sponsored by the college foundation.

#### *MVC Participants*

I conducted the interviews at MVC in a conference room that the administration had set aside for me. The interviews occurred on the same day and took approximately one hour each. The three participants represented differing lengths of tenure at the college; recently hired, nearly five years at the college, and nearing retirement after spending a full career at the college.

*MVC faculty member.* The first participant was a music instructor, whom I will call Professor Whitney. At the time of the interview, Professor Whitney had just completed his first year at MVC as the only full-time music faculty member. His area of responsibility included voice classes, applied music supervision, concert choir, chamber choir, vocal jazz ensemble, and the music director for musical theatre productions. Due to

his relatively new presence on campus, Professor Whitney's perspective gave a highly informed, almost outside-in look at the activities of the MVC music program.

*MVC dean supervising music.* The second participant was the Dean of Liberal Arts and Sciences, whom I will call Dean Williamson. At the time of the interview, Dean Williamson had completed a one-year appointment as Interim Dean after working as an art faculty member for over 30 years. This was not his first supervisory position, however. Dean Williamson served many years as "Area Director," which was a part-time administrative position that allowed release time from teaching assignments to perform duties situated between that of a department chair and a dean. Dean Williamson gave a long-term perspective of music activities at MVC.

*MVC vice president of instruction.* The third participant was the Vice President of Instruction, whom I will call VP Morgan. At the time of the interview, VP Morgan had completed a one-year appointment as Interim Vice President of Instruction after having been the Dean of Instruction for three years. VP Morgan's dual administrative experiences at MVC likely gave him a more detailed perspective than someone who had served in only one capacity at the college.

### ***Profile of Program Activities***

Mountain View College curricular managers discussed the activities of the music in the context of program successes and program deficiencies, challenges, and struggles. The activities described generally aligned with the stated Mission of MVC, regardless of the level of achievement. These perspectives helped to contextualize the music program for this study.

### *MVC Mission Statement*

The Mission Statement for Mountain View College comes from the official website. In order to maintain anonymity for the college and participants, I have substituted the college pseudonym and altered any other identifying language while maintaining the integrity of the statement.

[Mountain View College] promotes learning and provides academic excellence for the students of [Mountain View County], the State of California, the nation and the world. [MVC] provides accessible, flexible, affordable, and innovative education leading to associate degrees, certificates, college transfer, career and technical education, workforce training, and basic skills preparation. (taken from the Mountain View College website)

### *Perceived MVC music program successes.*

Each of the three participants exhibited knowledge of the MVC music program successes and described them from their unique perspective. Professor Whitney focused on program participation, Dean Williamson described specific activities of the program, and Vice President Morgan discussed community engagement. To some degree, their longevity at the institution (i.e., one, 30, and four years, respectively) was reflected in the amount of detail offered by each of the participants.

*MVC music faculty perspective.* Music Professor Whitney identified several activities and indicators in the MVC music program that he regarded as successes or indicators of successes. He first described increasing enrollment in music classes from fall to spring, particularly in the choral ensemble classes, as an important success for the program and

as an indicator of campus and community acceptance of him as an instructor. Second, Whitney explained that attendance at college ensemble concerts had grown as well; he felt that this increased engagement with the community was an important success for the MVC music program. Third, Whitney spearheaded a new emphasis on outreach to the region's K-12 schools during his first year at MVC, through performances at those schools by the college's vocal jazz group. Last, though Whitney considered all of these important successes, he was particularly proud of MVC graduates who had matriculated to four-year institutions. He summarized the successes of these graduates, stating "the students that do leave the program seem to be having success in the four-year colleges to which they are transferring."

*MVC dean perspective.* Dean Williamson has been at the college for over 30 years as a non-music faculty member, including nearly 20 years of part-time administrative duties in the music area before an administrative restructuring at MVC. His over 30 years of experience at the institution helped develop a view through time of the music curriculum and activities at the college. Williamson described music program successes through student performance activities and faculty management of the music program at MVC. One such success was the recent production of the musical "Rent." The dean expressed his initial reluctance over the musical selection, recalling his reaction that "this is going to be interesting." He explained that for many years, the music and theatre programs selected materials somewhat cautiously in order to maintain good public relations with the community in general while still providing a good experience for the students. Dean Williamson described his arrival to campus on a performance night:

I came [to campus] on a Saturday. Everyone in my office had already seen the play, and it was about two or three minutes after the hour when the play would start. There was a line stretching across the parking lot. It had to be 50 feet long of people standing in line. I couldn't find a place to park my car.

The next week, he attended a performance of the show, and he described a similar scene:

I went [to the play] on a Friday night, and the place was almost full... everybody just loved the play. The music was great. The acting was great; the singing, the choreography. When you had that many people in the audience actively enjoying the play, it made it that much better. I haven't seen a play attract that big a crowd. I've been here for 33 years, and I thought to myself, "Mountain View College is growing up. That's what's happening here. We're growing up, and the community is supporting it."

The dean explained his opinion that the music program successes were due to current and former faculty members. He indicated that Professor Whitney took risks and achieved important successes that center on community engagement (e.g., selection of a musical with adult themes that appealed to large audiences). Such evidence could be observed, as previously described by the dean, in community attendance at the musical performances, in addition to a renewed and expanded involvement with the area public schools. The dean also described previous music faculty members as “dedicated to the students and the program” and that a number of them fought for the program which is “a success and it’s going to lead to success.”

*MVC vice president of instruction perspective.* VP Morgan explained MVC's music program successes in terms of the "footprint" of the program in the community. He expanded on his use of the term "footprint" as community involvement in the music program at MVC. This community involvement included participation in many of the performance ensemble classes offered by the college music program. Community members are important as patrons of the music program, and have traditionally attended college ensemble concerts and musical theatre productions in large numbers. VP Morgan also described a temporarily discontinued program sponsored by the MVC Foundation called the Community Concert Series. This concert series brought professional and semi-professional performances to MVC, placing it as a cultural hub for regional residents. Morgan further described a number of past faculty members with significant ties to national and global music education as successes of the music program, presumably because they were employed as teachers at Mountain View College in the past. Although it is unclear how he positioned these three former employees as successes of the music program, he perceived that historical knowledge as important.

*Perceived MVC music program deficiencies, challenges, and struggles.*

Each of the three participants exhibited knowledge of the MVC music program deficiencies, challenges, and struggles and described them from their unique perspective. Professor Whitney indicated interest in program development, Dean Williamson had concerns about staffing challenges and marketing, and Vice President Morgan concentrated on enrollment and marketing.

*MVC music faculty perspective.* MVC instructor Whitney explained that he perceived recruitment as a challenge regarding the instrumental portion of the music program. Specifically, he cited difficulty in attracting instrumental students to the college, possibly due to the rural area and the relatively small number of local high school graduates who have instrumental music experience and an interest in music in higher education. Additionally, he believed that MVC's relative isolation from large urban centers presented challenges in attracting qualified instrumental instructors for the broad needs of college music program.

He noted degree development as another challenge to the music program. Because he was a recent hire at MVC, Whitney continued to work to align the degree requirements with area four-year transfer institutions while considering the requirements of recently legislated Associate Degrees for Transfer (ADTs) that limit the number of units a California community college may require of a student. Although the ADTs are intended to streamline the transfer process to California State Universities (CSU) for students, differences in specific institutional requirements – as well as the need to provide adequate preparation for other nearby four-year schools – created difficulties for students and faculty alike. For example, confusion arises from multiple degrees that appear to serve the same purpose; the ADT limits the number of community college semester units to 60 or 61 although some CSUs require additional coursework and units of their own lower division (i.e., freshman and sophomore level) students. A specific example of this issue related to performance ensemble classes. Some four-year transfer institutions require two ensembles per semester and the ADT restricts units to a level that allows only

one ensemble per semester. Students could enroll in a second ensemble, but financial aid will not pay for courses outside of the student's selected degree. It appeared that the solution at MVC was for students to seek both the ADT and the appropriate college AA degree, which required two ensembles.

Professor Whitney described further deficiencies in the area of technology. He explained that several four-year schools required lower division students to have completed coursework in computer notation. Although the course existed within the music program, MVC had not offered such coursework in the recent past. One nearby CSU campus offers a well-enrolled recording and sound reinforcement program. That CSU frequently turns away potential students at the freshman level, but could accept transfer students entering at the junior level. Whitney's comments suggested that there was interest in recording arts and related classes among students and potential students at MVC. Prior to the economic downturn in 2008, there was a large recording business in the area which had several studios, and Whitney believed that a robust program at MVC could revitalize the local industry as well as provide students with the training needed to enter CSU's recording program at the junior level.

*MVC dean perspective.* Dean Williamson regarded the loss of the full-time instrumental music instructor, who left to teach at another school over two years prior, as the cause of deficiencies in the MVC music program. Since the departure of the full-time instrumental faculty member and subsequent loss of the faculty position, instrumental ensemble enrollment has declined. Williamson believed that the adjunct faculty members are "more than competent" instructors, but lack a consistent connection with the campus,

students, and potential students, which has led to inadequate recruitment efforts of instrumental musicians. He explained that the reinstatement of the full time instrumental position would relieve the recruitment burden from the choral instructor, Professor Whitney, and allow for further recruitment of students from outside of the immediate area for the music program and college.

Finally, Dean Williamson explained how the college's music program is situated within the community, and he noted a lack of sufficient college marketing to non-traditional students as an issue impeding the development of the music program. He described these non-traditional students as older adults who are likely to be retired and seeking some kind of personal enrichment through music. Many long-time residents of the MVC area know that opportunities in music performance are open to them; however, new arrivals to the area may be unaware of these opportunities and have no way to discover this without marketing and recruitment.

*MVC vice president of instruction perspective.* Vice President Morgan described a need for increased enrollment and recruitment in the music program at MVC. He explained that, due to the state funding model, minimum enrollments of 20 students in each class are needed to financially sustain the program. He noted that the local high schools are small, and that the MVC music program netted few enrollees in the music program from those schools, attracting fewer than twelve a year due to the broad number of options for higher education available to students interested in pursuing music. Additionally, of the 14 high schools in the college service area, fewer than five had active music performing programs. This difference between music program recruitment and

course enrollment requirements highlighted the concern about program sustainability, at least classes specifically for music majors, such as Music Theory. Morgan suggested focusing on recruitment activities and dual enrollment activities involving the area high schools, although these activities did not specifically address the music program. He described a plan to include all 14 schools in MVC's service area in a dual enrollment plan, wherein high school students would enroll in college courses to improve overall college preparedness, begin pathways of interest for degrees and certificates, and increase awareness and interest in specific programs in math, science, and the arts.

### ***Emergent Themes***

Upon examination of the data from MVC, three additional, broad themes emerged. The first theme related to the specific degree and certificate awards currently offered at the college, including modifications and additions. The second theme centered on how the program engages with K-12 institutions as well as how the college intends to improve or increase activities in this area. The third theme regarded the importance of community engagement within and by the MVC music program.

### ***MVC Music Degrees and Certificates***

All three participants described similar knowledge of music degrees and certificates at Mountain View College. These degrees and certificates include Vocal Performance, Instrumental Performance, Musical Theatre, and Associate Degree for Transfer in Music. Future modifications of degree and certificate offerings were described as internal changes for alignment with four-year transfer institution expectations (e.g., removal of courses required in the MVC Associate's degree that are

not part of the four-year transfer institutions' degrees) and the addition of degrees and/or certificates in sound engineering. At the present time, there are no specific plans in place regarding development and implementation of new degrees or certificates.

*MVC music faculty perspective.* Professor Whitney described his thoughts about the local degrees which are not part of the statewide ADT plan. He explained ongoing work to eliminate coursework not required by any area four-year transfer institutions, and advocated the addition of courses that are typically required of music students in the first two years of study at four-year transfer institutions. Based on his comments and a review of the ADT in Music, I noted a disconnect between the statewide transfer degree and what individual four-year transfer institutions required of incoming junior level music majors, including the various CSUs for which these degrees were specifically designed. A primary difficulty with the ADT in Music is that of student purpose. Although the single degree allowed for either instrumental or vocal focus, there were no options to allow students to focus their educational purpose such as Music Performance, Music Education, Musical Theatre, or Music Theory and Composition. It would appear that students would need to wait until they matriculate to the four-year transfer institution before these decisions and subsequent course choices could be made.

Whitney continued his discussion of MVC music degrees and certificates as he explained development of new connections with nearby four-year transfer institutions. He listed some suggestions aside from alterations of existing degrees to benefit students at MVC as they matriculate to another institution. One degree enhancement focused on the creation of opportunities for music students to engage in practicum experiences in local

elementary schools' music classrooms. Such experiences might provide firmer footing for students who later enter music education programs at four-year transfer institutions. Additional changes could include the development of the curriculum to include introductory pedagogy classes. Pedagogy classes could be useful for community members who wish to improve private teaching, work in area schools as a teaching assistant, or volunteer in school [or church] music programs. Further, Whitney hoped these changes might have other added benefits, such as elevating the two-year degree to "have some degree of weight," adding that the "associate's degree should mean something."

Despite Whitney's belief that the music degrees had room for improvement, he noted two students who had successfully transferred to four-year institutions as music majors. The first student transferred mid-year to a nearby private college. Correspondence between the faculty at this transfer institution and Professor Whitney indicated that this student was well-prepared for transfer and was awarded a large scholarship. The second student recently graduated with a degree in music after a successful period at another transfer institution. Whitney relayed that anecdotal information from several area transfer institutions indicated that students with music degrees of any type from Mountain View College were not only well-prepared for transfer, they consistently gained admittance to their preferred institutions. Whitney described the first of these four-year transfer institutions as a small, private college in a nearby, larger city. He described the second of these four-year transfer institutions as a medium sized, out-of-state public university. The institutions Whitney indicated as

destinations for many of MVC's matriculating music majors included two of the nearest CSUs and several more distant CSUs. Based on these interactions with four-year transfer institution faculty, former MVC students, and friends and family members of matriculated students, Whitney believed that MVC's course work and Associate Degrees prepared music majors at a high level for transfer although he had no formal data due to the absence of a formal, state-wide process for retrieving specific data.

*MVC dean perspective.* Dean Williamson indicated broad understanding of transfer successes. Williamson described past practice in which music majors took several courses that were not directly aligned or articulated with requirements of transfer institutions. He believed that, although preparedness seemed high, this caused students to enroll in and complete more units at the community college level than a similar student would be required to complete had they matriculated at a four-year institution. As a result, students were delayed by one or two years. Williamson also discussed the Associate Degree for Transfer in Music. He noted that this degree would allow students to transfer after two years, though students would need to catch up to the students native to the transfer institution by taking additional lower division courses that are typically taken in the first two years of enrollment by native students (i.e., students who initially enrolled as freshmen) at the four-year transfer institution. This is the result of a state legislated limit on the number of units in the ADTs, regardless of major. Though a broad issue for Williamson, the limitation of units in the ADT seemed most problematic for Professor Whitney. He wants the ADT to be meaningful as well as allow the student to enter transfer institutions as a junior. However, the 60-unit limitation of the degree may

require students to earn MVC's associate's degree in music as well. In fact, the "Music Transfer Model Curriculum Summary" (published by The California Community College Chancellor's Office) states the following:

Summary of Feedback Including Issues and Concerns: California

Community College music faculty felt strongly that the proposed TMC [Transfer Model Curriculum] AA-T (Associate of Arts for Transfer) degree, due to unit limitations in the law, would provide weaker major preparation than existing AA degrees. In particular, there was no room in the unit limitation to require keyboard courses, music literature/history courses, or multiple ensemble experiences (both large and small ensembles). Many faculty felt that their college may develop the AA-T, but that they would advise students to instead complete the existing AA degree for this reason. CSU faculty felt that the AA-T as proposed would suffice as preparation for a general music B.A., but would be insufficient preparation for B.Mus or B.Mus.Ed degrees (most of which are more than 120 total units in the CSU). (see Appendix E: California Community College Transfer Model Curriculum Music Degree, February 22, 2012 -Edited 6/4/12, Updated 12/4/12)

This may indicate what the faculty meant when he expressed concern about the ADT being "meaningful."

*MVC vice president of instruction perspective.* Vice President Morgan expressed positive support for the transfer processes and indicated a desire for increased numbers of music majors, possibly utilizing general education courses as a recruitment tool.

Although he assessed his understanding of the details of music training as minimal, Vice President Morgan also expressed ideas regarding career and technical aspects of the music program, including programs for which “stackable certificates” might be offered. Students would earn an entry level certificate and then see educational and career advantages by continuing on to the next level or levels of advancement which could meet the needs of businesses, consumers, and transfer institutions.

*MVC Music Program Relationships with Area K-12 Schools*

Each of the three participants described the MVC music program’s relationships with area K-12 schools. Professor Whitney focused on program interactions, Dean Williamson focused on building relationships with K-12 faculty, and Vice President Morgan explained instructional and career pathway building.

*MVC music faculty perspective.* Professor Whitney described a recently renewed effort to build formal relationships with a broad base of K-12 schools near Mountain View College. He explained the history of such relationships among regional K-12 schools and the MVC music program. This history included close relationships between high school music programs and the college, particularly in the 1960s through the 2000s. These relationships waxed and waned from the 2000s through 2014, with the most recent years experiencing minimal relationship development.

Whitney outlined his plan to improve relationships between area K-12 schools and the MVC music program. This plan focused on area high schools through shared performance opportunities and area elementary schools through cooperative educational opportunities. He invited area choral groups to share concerts on the MVC campus, took

the MVC vocal jazz ensemble to perform at high schools, and hosted the regional music festival, which included both high school and elementary music groups. His plan for furthering relationships with area elementary schools focuses on the training and use of MVC music majors as teaching assistants for the music programs in those elementary schools. Whitney described curricular needs for this in the section on degrees and certificates, earlier in this chapter.

Professor Whitney also described a discontinued summer music program which he would like to resume which focuses on middle school and high school youth. This program was discontinued several years ago in the middle of a major economic downturn, because state regulations changed to prevent California community colleges from offering courses specifically for K-12 students. In general, for Whitney, it was “more about just reminding folks that we exist”; his strategies are directed at keeping the MVC music program involved with and in front of the students in the K-12 schools; bringing the music groups from those schools to campus for festivals, joint performances, and their own concerts; and creating an inviting and engaging atmosphere where high school graduates think that Mountain View College “is cool and a place they really want to go.”

*MVC dean perspective.* Dean Williamson described the music program’s relationships with area K-12 schools primarily through the relationships with the faculty at those institutions. For example, he suggested that the MVC music program should hire qualified K-12 faculty members to teach ensembles or other evening classes that could not be staffed by full-time MVC faculty or long-term adjunct faculty. Williamson

believed that this would strengthen the ties with area schools in a direct manner by including K-12 faculty members in the MVC music program. He felt that the results of this inclusion would increase the likelihood of positive feelings in the community toward the music program and MVC in general. Similar to comments made by VP Morgan in previous sections of this chapter, Williamson described the development of interactions between the college and some area high schools through dual enrollment offerings. Williamson, similar to the MVC faculty member, described use of the college's performance facility by K-12 music ensembles as a way to build and strengthen ties with those institutions.

*MVC vice president of instruction perspective.* Although he noted decreased enrollment in the music program, Vice President Morgan described the music program's relationships with area K-12 schools as "strong." He reiterated many comments made by Professor Whitney and Dean Williamson regarding interactions between the MVC music program and area high school music programs, particularly noting the shared on-campus concerts and performances by the vocal jazz ensemble at other area schools. Morgan expressed support for improved academic pathways from K-12 through community college and on to four-year institutions as a critical way to improve academic relationships with the K-12 schools. He hoped that creation of pathways in music, as well as other disciplines, in a sustainable way will say to the graduating seniors, "Hey, this is what we have. This is what you can be." This model would enhance the building of relationships, rather than just connections, and bring in enough music majors to make the MVC music program sustainable.

*MVC Music Program and the Community*

Each of the three participants described the MVC music program's relationships with the community. Professor Whitney described program interactions with the community through on- and off-campus activities, Dean Williamson explained performances and college space utilization, and Vice President Morgan related the historical footprint of the college music program in the community.

*MVC music faculty perspective.* Professor Whitney described community interactions with the MVC music program in several ways. The first method he described was inclusion of community members in courses at the college, mainly, the performing ensembles. The college offers "lifelong learning" sections of each performing ensemble, which allows community members to enroll without limit on repetitions. Although the State of California Community College Chancellor's Office has discontinued allowing colleges to add such courses, MVC has been allowed to keep existing "lifelong learning" courses. Not only do these courses provide personal enrichment for community members, they allow MVC performance ensembles to be larger, more complete, and give music majors and other traditional students the opportunity to perform with experienced musicians, some of whom are quite high caliber. Whitney noted growing community participation in other music classes for which no lifelong learning sections exist, particularly class piano. Community members, however, can enroll in sections of class piano designed for music majors and other traditional students.

Professor Whitney described the second method of community engagement in terms of community members' attendance at on-campus performances of college music

ensembles, guest music ensembles, and the musical theater production. MVC has an active public information office that advertises those performances throughout the college's service area. Attendance ranged from 100 to 500, although Whitney described 200 to 250 attendees for a performance as "more typical."

The third method he described is community engagement through performances by college ensembles at area fairs, festivals, meetings, and ceremonies in the community. Whitney explained, in particular, that the vocal jazz ensemble performs at several events throughout the county, the number of which varies from year to year. The vocal jazz ensemble performed at area K-12 schools for assemblies, social organizations such as Eagles clubs, Memorial and Veterans Day services, holiday tree lighting events, and special community nights. He also believed that another ensemble had performed at similar and other events including the county fair and similar community events in previous years, but that the ensemble had since been discontinued. Both of these scenarios substantially expanded community engagement by showcasing MVC ensembles to community members who may never travel to the campus for a concert.

Finally, the fourth method of engagement described by Whitney included summer events for area youth including a Broadway musical performing event for younger children (ages 8 through 13) and a vocal camp for middle and high school youth. He also described a show and jazz choir camp for middle school and high school youth, which was a mainstay at MVC for many years. Although on hiatus for a few years due to a severe budget crisis, Whitney explained that this camp would resume soon, likely in the next summer. These two activities engaged youth participants and adult audience

members.

*MVC dean perspective.* Dean Williamson described involvement, similar to Professor Whitney, in classes, performance attendance, and performances by college groups in the community. He also cited the use of the performance space by community and school groups as a method of community engagement and inclusion. In previous sections of this chapter, Williamson discussed the importance of community involvement in college activities as well as college involvement in community activities. He expressed the belief that the arts, in general, and music, in particular, are essential to this mutually beneficial interaction.

*MVC vice president of instruction perspective.* Vice President Morgan also described involvement in classes, performance attendance, and performances by college groups in the community as primary ways that the MVC music program engaged with the community. He explained that music, along with visual arts and theater, gave the college a large “footprint” in the community. Morgan described performance activities and facilities use by the community as “ongoing” and “preferred” activities for the music program and the college. He also discussed a recently discontinued College Foundation activity. The MVC Foundation had, for many years, sponsored two to four performances annually by visiting professional and semi-professional musical, dance, and cultural groups. In fact, all three participants desire this activity to resume, which they believed would place the college as the “cultural hub of the county.”

### *Managers' Perceptions of Stakeholders*

During their interviews, I asked the MVC curricular managers questions about how each prioritized the activities of the music program and who influenced the inclusion, modification, and importance of those activities. We defined those influencers as stakeholders and determined which were powerful, legitimate, or urgent.

#### *Prioritizing the Activities of MVC's Music Program and the Influence of Curricular Stakeholders*

I asked each of the participants to identify four important activities of the music program at Mountain View College (See Table 4.1). Although their rankings varied slightly, three of the four activities are common to all three participants: student recruitment or outreach to potential students; degrees, degree relevancy, and transfer pathways; and community involvement or College Foundation. Technical offerings were common to Professor Whitney and the Vice President Morgan, while Dean Williamson ranked the development and construction of a new facility as the fourth most important activity in the MVC music program.

Table 4.1

*Prioritization of Music Program Activities at Mountain View College*

<b>Rank</b>	<b>Faculty</b>	<b>Dean</b>	<b>Vice President</b>
1	Student Recruitment	Outreach/Recruitment	Transfer/K-16 Pathways
2	Degree Relevancy	Degrees	K-12 Outreach
3	Community Involvement	College Foundation (Community)	Community Footprint (Involvement)
4	Technical Music Offerings (Courses/Degrees/Certificates)	New Facility	Technical Degree/Certificates

I asked each of the participants to categorize MVC music curriculum stakeholders' status. The participants selected stakeholders as *powerful*, with Professor Whitney perceiving four stakeholders as powerful (viz., transfer institutions, K-12 institutions, community members, and the State Chancellor's Office). Dean Williamson and Vice President Morgan selecting one powerful stakeholder each (viz., Williamson picked K-12 students, along with their parents and teachers, and Morgan picked community members), both of which were common to Whitney's choices (see Table 4.2). Whitney and Morgan perceived four-year transfer institutions as *legitimate*, while Williamson believed that the community through the college board of trustees had legitimacy over the music curriculum. Finally, all three participants perceived K-12 students as *urgent* stakeholders.

Table 4.2

*MVC Curricular Managers’ Perceptions of Curricular Stakeholder Attributes*

<b>Stakeholder Attributes</b>	<b>Faculty</b>	<b>Dean</b>	<b>Vice President</b>
<b>Powerful</b>	Transfer Institutions K-12 Institutions Community Chancellor’s Office	K-12 Students	Community
<b>Legitimate</b>	Transfer Institutions	Community (College Board)	Transfer Institutions
<b>Urgent</b>	K-12 Institutions	K-12 Students	K-12 Students

*MVC Music Faculty Prioritization of Music Program Activities and Perception of Stakeholder Attributes and Influences*

When asked to prioritize activities of the MVC music program, Professor Whitney listed student recruitment activities as most important followed by music degree relevancy, community involvement with the college through music, and development of degrees and certificates in technical music. Along with these activities, Whitney regarded transfer institutions; K-12 students, parents, and teachers; community members; and the State Chancellor’s office as powerful stakeholders of the college music curriculum. He also described transfer institutions as legitimate stakeholders and K-12 students, parents, and teachers as urgent stakeholders.

Throughout his interview, Whitney described specific activities he hoped would bring music students to the MVC music program, both near term and long term. Whitney also acknowledged influence over the curriculum by K-12 institutions primarily in the need for structured pathways for graduating high school students as they matriculate into

the MVC music program and move on to four-year transfer institutions or the workforce. He perceived indirect influence over MVC's music curriculum through music program activities that the K-12 institutions influence in a number of ways. For example, K-12 music ensembles utilize performance spaces at MVC, the college hosts music festivals for middle and high schools, and college music ensembles perform at various K-12 schools in the region. Such activities directly and indirectly influence the development of curriculum at the college and provide both on-campus and off-campus opportunities for student recruitment through interaction with various aspects of the music program. Whitney also described K-12 as urgent stakeholders of the music curriculum at Mountain View College. As urgent stakeholders, he believed that curriculum should be developed to provide educational interactions and between the primary grade students and the college students in music. Although he has yet to fully develop and implement curriculum and activities for this aspect of MVC's music program, Whitney explained that these curricular additions will be designed to teach MVC music students how to act as teaching assistants in area primary school music programs so that the classroom music teachers need not be an expert in every aspect of music.

According to Whitney, degree relevancy, or modifying the MVC music curriculum to include degrees and certificates to eliminate irrelevant or nontransferable courses, is the second most important activity of the program. This activity or set of activities focuses on preparation of MVC music majors for matriculation to four-year transfer institutions. Professor Whitney linked these activities to one powerful group of curricular stakeholders: four-year colleges and universities. He explained that four-year

transfer institutions act as curricular stakeholders because these institutions are the transfer destinations for MVC music majors. Professor Whitney explained that the MVC music program course offerings should duplicate the first two years of study at four-year transfer institutions. He described the primary method of duplication by outlining the ADT (Associate Degree for Transfer) and C-ID (California Identification number) process as well as acknowledging other courses needed for transfer that are not contained within the Associate Degree for Transfer in Music, such as computerized notation. The discrepancy between four-year transfer institution lower division requirements and ADT requirements has two sources.

The first source is the lack of standardization among the CSU transfer institutions with each potentially having some type of variation. The second source is the legislated restriction of 60 units for all of the ADTs offered which is below the number of lower division units required at the CSU transfer institutions. These discrepancies and restrictions require a substantial amount of curricular alignment, occurring either through mandated channels (e.g., Associate Degree for Transfer, as moderated by the State of California Community College Chancellor's Office) or through direct interaction with faculty at those institutions. This is why Whitney views individual four-year transfer institutions and the State of California Community College Chancellor's Office as powerful stakeholders.

Given Whitney's emphasis on providing transfer opportunities for MVC graduates and his knowledge of what four-year institutions require of transfer students, it is reasonable for him to think that such institutions have significant influence over a

majority of the music curriculum at the college. He also understood that the State Chancellor's office wields great influence as well through the legislated ADTs and a recently stated change of mission by the State Chancellor's office for all community colleges to focus on transfer, basic skills remediation, and career and technical education which omits community education and engagement from the broad mission.

Even with the power over curriculum asserted by K-12 institutions through the expectation of clear educational and career pathways, as well as the power over curriculum asserted four-year transfer institutions' expectations of articulation and preparation, Professor Whitney perceived the California Community College State Chancellor's Office as the most powerful stakeholder of the MVC music curriculum. His perception was driven, at least partially, by the processes in place that require all curriculum to be approved by that office once it has been approved at the local level. This perception was further driven by the prescriptive Associate Degrees for Transfer (ADT) being demanded by the chancellor's office and legislative action. Community colleges such as MVC are required to design and implement ADTs for any disciplines or programs that currently have degrees at the college. These processes and demands force Whitney to update courses and degrees in an ongoing manner as well as create new and update old curriculum to meet the mandates of the ADTs, whether or not these degrees meet the needs of students or the curricular requirements at specific transfer institutions over which it has no authority. The California Community College State Chancellor's Office has a five-year schedule of review for all ADTs and courses with C-ID designation. This review process mandates change in all those degrees and courses for all

community colleges in the state, including MVC.

In spite of the seeming conflict between the powerful stakeholders of the transfer institutions and the state chancellor's office, Professor Whitney perceived four-year transfer institutions as legitimate stakeholders of the music curriculum of community colleges. He believed this legitimacy comes from the need for course and degree requirements to align between institutions, which allows for the smooth transfer into the four-year schools. Whitney's actions, based on his perception of transfer institutions as legitimate stakeholders, were an attempt to realistically meet students' needs by offering coursework demanded by transfer institutions, which exceed the legislated ADT unit limit, to provide this smooth transfer process. The result of his actions indicated that Whitney will continue to offer parallel degree paths for MVC students via the ADT and the traditional AA in Music with CSU-bound students earning both degrees simultaneously.

Professor Whitney prioritized activities of the MVC music program related to community involvement as third most important. Community members influenced Whitney's work in curriculum development and other program activities at MVC in several ways. He perceived their power through their inclusion in college ensembles by enrolling in specific courses designed for the "older adult," patronage at performances, and use of facilities. This requires Whitney, and others involved in the curriculum process at MVC, to sustain, defend, and support these unique courses in the face of a college system and state legislature that resists supporting and funding such courses.

Professor Whitney's final prioritized activity of the MVC music program centers

on technical music offerings including courses, degrees and certificates. I noted some courses related to technical music offerings in the MVC catalog. However, these courses were not listed in any recent semester schedules. In my interview with Whitney, he explained that these courses exist due to the efforts of a former instructor and were set aside temporarily due to severe budget constraints. He believed that moving forward with a technically focused music path would serve the interests of K-12 students and institutions, which he believed are both powerful and urgent as previously noted in this section.

*MVC Dean Prioritization of Music Program Activities and Perception of Stakeholder Attributes and Influences*

When asked to prioritize activities of the MVC music program, Dean Williamson listed student recruitment and outreach activities as most important followed by those related to degrees, community engagement through the activities of the College Foundation, and the design and building of a new facility. Relating to those activities, he described K-12 schools, students, faculty, and parents as both powerful and urgent curricular stakeholders while characterizing the community through the College Board of Trustees as legitimate curricular stakeholders.

Williamson explained that these groups and individuals from area K-12 schools act as stakeholders through their expectations of the college to create efficient pathways by aligning curriculum from the K-12 system through the community college and on to the transfer institutions. However, this alignment or pathway creation was not Williamson's primary focus of outreach and recruitment. He believed that outreach and

recruitment could be improved through the hiring of current, qualified K-12 faculty as MVC music program adjunct instructors. Williamson speculated that this would improve outreach and recruitment in two ways: first, that this hiring would engender positive regard towards the MVC music program on the part of the adjunct (i.e., also K-12) instructors, and second, that familiarity with those instructors would engender positive feelings of potential MVC music program enrollees (current and former students of the K-12 instructors) about the program. Aside from the strategic motivations for staffing, the isolation of the college requires creative hiring that would likely include currently employed K-12 teachers.

Similar to Professor Whitney, Dean Williamson explained how bringing K-12 music groups to the MVC campus might serve as effective recruitment and outreach for the music program and college in general. He noted:

I'd like to see high school students and high school classes come and do performances at our theater and let them [use the theater] free without charging rent them, and I know we can do that legally. We don't have to charge/book schools rent. Let them come in.

Williamson described MVC past practice with other facilities, specifically, the art gallery. He described inviting high school art students to display their work at the college gallery without fee, and hoped that this model would transfer to music performance spaces in the future.

Dean Williamson's second important MVC music program activity focused on all work related to the college's music degrees. Similar to Professor Whitney, Dean

Williamson explained that four-year institutions act as curricular stakeholders as transfer destinations for MVC students and require curricular alignment to facilitate such transfers; however, he did not consider the four-year transfer institutions powerful, legitimate, or urgent. Although Williamson described the California Community College State Chancellor's office in terms normally reserved for stakeholders, he did not feel that they were powerful, legitimate, or urgent. As a provider of funding for MVC, Williamson did explain that the state chancellor's office controlled new facility development, mandated transfer degrees, and the types of new courses that could be offered, but he felt that power and urgency was limited to high school/K-12 students. He believed that power comes from the demand of high school students who expect the MVC music curriculum to fulfill their needs in the future, as they move to a four-year transfer institution or enter the workforce. Finally, Dean Williamson stated that area high school students are also urgent stakeholders because they expect to finish their studies at MVC in a timely fashion. Broadly, the Dean supports the modification and implementation of curriculum as determined by the faculty experts. He further supported the interactions with area K-12 schools through financial appropriations that allow and encourage activities described previously by Professor Whitney.

Third in Dean Williamson's list of important activities of the MVC music program were those of the College Foundation and the community in general. The community members included patrons of the college, such as audience members, users of college facilities, community members enrolling in classes for personal enrichment or those classes offered specifically for older adults, using the college as a fundraising

center for the community, the students' family members, and the district governing board as a managing body representing the community at large. He perceived community members as legitimate stakeholders, primarily as financial supporters of the curriculum and music activities at the college. Williamson believed that, through financial support in the form of taxes paid or donations given to the college, community members have the expectation that the curriculum and activities of the college meet the educational needs of students. At one time, the College Foundation had a greater impact on music activities at MVC than it does presently. For example, Williamson described an annual concert series sponsored by the foundation that was placed on hiatus about three years prior to his interview, allowing the foundation to focus funding efforts on scholarships and other broader funding activities for the students at MVC.

The fourth music program activity as prioritized by Dean Williamson is the new facility. He expressed great excitement that the State Chancellor's office had recently notified the college administration of a new construction project which would replace and enhance a significant portion of the music, theater, and visual arts spaces. Although still in the beginning stages at the time of his interview, Williamson believed activities related to design, construction, and temporary relocation of classes, offices, and related spaces would be prioritized over the next few years. Because of the recent initiation of this process, he did not directly link this activity to any particular stakeholder; however, Williamson did note that new and improved facilities, in this case, might be controlled through the financial power of the State Chancellor's office.

*MVC Vice President Prioritization of Music Program Activities and Perception of Stakeholder Attributes and Influences*

VP Morgan selected college activities related to transfer and K-16 pathways as most important, followed by K-12 outreach and recruitment, community engagement through the large footprint of the music program in the community, and the development of degrees and certificates in technical music. Related to those activities, he described community members as powerful stakeholders, transfer institutions as legitimate stakeholders, and K-12 students, parents, and teachers as urgent stakeholders.

Morgan noted that the curricular relationship between the transfer institutions and MVC is based on alignment between the first two years of the university degree and the courses offered at the college. Such alignment facilitates matriculation of MVC graduates to various area four-year institutions. Morgan discussed ADTs (Associate Degrees for Transfer) mandated by state legislation and the State Chancellor's Office, but did so in a manner that indicated the stakeholder status fell to the transfer institutions rather than state offices. His description of the curricular stakeholder relationship between the K-12 institutions and the college as "we need to offer them what they need to get where they want to go." Morgan explained that this comment meant that he believed K-12 institutions and their students influence MVC's music curriculum by demanding efficient pathways from high school graduation through community college and on to a four-year transfer institution or employment.

Because of the primary importance he placed on transfer and pathway activities in the MVC music program, Vice President Morgan perceived four-year transfer institutions

as the legitimate stakeholders of the MVC music curriculum. He described this legitimacy through the need for curricular alignment between the MVC music curriculum and the lower division curriculum at those institutions. This curricular alignment is achieved in one of two ways. Through the first method, a community college could create articulation agreements for individual courses with individual colleges. Typically, in California, courses articulate with, or meet requirements of, CSU courses if the content is substantially the same. When a college seeks to have a course articulate with the University of California (UC) schools, courses are reviewed and approved once a year. Private schools articulate courses on a case by case basis. The second method of articulation is a result of the same legislation that created the previously discussed ADTs. In this method, courses are submitted to the State of California Community College Chancellor's office for a California Identification number (C-ID). Courses receiving a C-ID designation will transfer to any CSU or other California community college with a course that has the same C-ID designation. Because the end goal is to have these courses accepted at a CSU, it places the typical four-year transfer institution in a position of strong legitimate claim on the development of the curriculum at MVC and other community colleges in the state.

Vice President Morgan described local K-12, specifically 9-12, students as urgent stakeholders of the MVC music curriculum. He explained that MVC needs to be prepared to show these students the pathway from high school to a four-year transfer institution or employment. According to Morgan, he acts on behalf of the faculty and dean as a facilitator of communication, when appropriate. He was developing programs for dual

enrollment in various subjects wherein students enrolled at area high schools might take MVC courses and earn credits towards both their high school diploma and college degree. Although such dual enrollment programs typically focus on general education courses and career and technical courses, Morgan stated that he planned to engage Professor Whitney in activities to bring music courses into area high schools, particularly those with histories of poor matriculation into the MVC music program.

Related to pathways activities are VP Morgan's second most important activities of outreach to K-12 schools. Some activities described above such as dual enrollment and clear definition of pathways from K-12 schools through community college and beyond are included in outreach as well. He broadened his explanation of these activities to include all college preparation through inclusion of basic skills courses (those in math, reading, and English that are one or more years below college entry level courses) as part of the outreach by offering those courses at area high schools to encourage college attendance, specifically at MVC. Other activities described by Morgan were similar to those described earlier by Professor Whitney and included performances by MVC music ensembles at area high schools. He also briefly mentioned the plan to utilize music majors in the public schools as some kind of instructional assistants.

Although he viewed community involvement activities as third-most-important for the MVC music program, Vice President Morgan perceived members of the community as the most powerful curricular stakeholders, both through direct communication with him and indirect influence through the college's board of trustees. Because he viewed them as wielding power over the college curriculum, Morgan made

decisions based on how the community wields the power; in this case, through the Board of Trustees' budget control. Although this control does not typically cause the creation or modification of curriculum, financial constraints may cause the Vice President to restrict the number of courses offered in a particular discipline in a given semester or cancel classes which might be allowed to run with slightly higher enrollments.

As he discussed other elements of the music program and its activities, he mentioned specific community members. One of these community members was active both on the College Foundation board of directors and in music performance ensembles at the college. This community member directly and purposefully, according to Morgan, influenced funding for the music program and special music activities held at the college. The second of these community members was well-known in the music world through his professional work in music education. He had great personal influence with both the college administration at all levels, the music faculty, the college board of trustees, the foundation board, and the community at large. It is primarily through his power that MVC will be resuming the summer choral camp discussed earlier in this section.

Of fourth importance, according to Morgan, were technical degrees and certificates. Similar to Dean Williamson, he described work done by a former MVC music faculty member to bring a recording arts and live sound reinforcement program to the college. Morgan acknowledged that this program had been put on hold due to budgetary concerns at the college, but explained the importance of offering a Career and Technical Education (CTE) program in music that encourages on-going education through stackable or leveled certificates, "I do see a commonality of need, not just in you

coming here and taking these classes to transfer, but things that are markers along the way that indicate progress and success. That's where I like the notion of multiple stackable certificates in giving students a reason to come back next semester. Hey, I've gotten this certification." He hoped that this would include nationally recognized certificates and related these future activities to the urgent stakeholders of K-12 students because they would provide clear, efficient pathways to an outcome.

### *MVC Summary*

As discussed in Chapter 3, Bailey and Morest's (2004) community college multiple mission typologies are evident in the activities at MVC. Core mission activities are those related to terminal degrees and certificates as well as remedial education. In the case of MVC, there are no current certificates in music, although some kinds of certificates relating to music technology appear likely in the future. According to the participant interviews, there are no remedial course offerings in the music program, although there is evidence of a Fundamentals of Piano course in recent college catalogs that appears to be below college level expectations. The primary way MVC meets core mission is through three degrees which are viewed as both terminal and meeting the transfer needs for students matriculating to some institutions. These degrees are described by participant Professor Whitney and listed in the MVC catalog as Associate of Arts in Music-Instrumental Performance, Associate of Arts in Music-Vocal Performance, and Associate of Arts in Musical Theatre.

Vertical expansion is the second multiple mission typology described by Bailey and Morest (2004) in their multiple mission theory. At MVC, these activities appear to be

more varied and numerous, if at times less clearly defined. Perhaps the most important vertical expansion activities relate to the transfer of students to four-year institutions. Although the three core mission degrees serve this function for some student transfer destinations, the music program also offers an Associate Degree for Transfer in Music which is specifically designed and mandated for transfer to California State University system schools. This degree directly meets the requirements of the first two years of the music major at any CSU offering such a degree. It is an example of upward vertical expansion of the community college mission. Similar formal downward vertical expansion activities were described by participants as well. Specifically, the Vice President described dual enrollment activities between the college and various area high schools. Although he described broad activities, he gave no indication of current music courses serving dual enrollment purposes. Finally, all three participants described a number of downward vertical expansion activities between the college and area K-12 schools. These activities included performances by college groups at K-12 schools, performances by K-12 groups at the college either independently or with college groups, and future plans for incorporating MVC students as teaching assistants in the primary grades of area schools.

The final aspect of Bailey and Morest's (2004) multiple mission theory is that of horizontal expansion. Such activities may increase revenue streams for the college, improve community engagement, and may provide services or experiences for the surrounding community. MVC participants described a number of activities related to the horizontal mission expansion within the music program. These activities all centered on

community engagement and included community members enrolling in typical college classes for enrichment, the offering of and enrolling in music performance classes targeting the older adult or lifelong learner, the use of facilities by the community for non-college functions, patrons of the arts attending college ensemble performances, professional and semi-professional performances sponsored by the college, and youth-related community activities in music at the college.

Mitchell, Agle, and Wood's (1997) stakeholder salience theory outlines how organizational managers might view various external stakeholders and how that perception might influence the actions of the managers based on their view of how powerful, legitimate, or urgent the stakeholders' claims are. Collectively, the participants viewed transfer institutions, K-12 institutions and students, community members, and the State Chancellor's office as powerful stakeholders. As a group, they believed that these individuals, groups, or institutions had the power to shape the college's music curriculum and music program activities. Their view of legitimate stakeholders was less varied and included transfer institutions and the community through the college board of trustees. They believed that these groups, individuals, and institutions have the right and proper claim over the college's music curriculum and activities. Finally, the participants viewed K-12 institutions and their students and the most urgent stakeholders. They believed that potential MVC music program enrollees had curricular needs which should be met with speed and efficiency.

Mountain View College curricular managers appeared to act upon the demands of all reported salient stakeholders. Powerful stakeholders influenced the managers most

directly and frequently. Managers revised curriculum, offered classes, and completed other work to satisfy the demands of those stakeholders. Legitimate and urgent stakeholders seemed less influential on the actions of curricular managers as if right and proper claims and speedy claims were only important when powerful claims existed as well. The curricular managers at MVC reported very little direct, interactive communication with those they identified as salient stakeholders. It appeared that they acted on various types of input they received from stakeholders and, other than through established processes such as curriculum approval, rarely questioned stakeholder demands.

As these managers move forward, they should align their priorities and work in a way that will benefit the students and the college. Given the college's isolation from other community colleges and four year institutions, its small size, and status as a single college district; unification of the curricular managers in the recognition of salient stakeholders as well as prioritization of music program activities would leverage financial resources and effort of purpose in a way that should help attain the goals and proficiency discussed in this chapter.

**CHAPTER 5****BAY VIEW COLLEGE (BVC)****Introduction**

I visited “Bay View College” over the course of two days. It is a medium-sized community college in the middle of a large metropolitan area in California and is known in the area for its strong digital and recording arts program. The Vice President of Academic Affairs was very welcoming and assisted me in scheduling interviews with the other two participants. They were pleased to have someone interested in their college and music program and the faculty member showed me much of the music facility in order to illustrate his comments during his interview.

It was clear to me upon arriving on campus that there was a great deal of construction in progress. The main administration building was scheduled to be demolished in the next few years and several of the buildings were obviously very new. A portion of the campus was closed due to the construction of another new building. I was visiting during a time of little class activity, a Thursday evening and Friday morning, so there were few people to encounter as I found my way to my participants’ offices.

*About BVC*

“Bay View College The college enrolls approximately 7,000 Full Time Equivalent Students (FTES) each year and met the requirements for the study as a medium-sized college case. BVC offers one music certificate which is the Certificate of Proficiency in Digital Music. The music program had recently developed and offered the

ADT in Music but removed it after only one year.

After reviewing the BVC catalog and schedule and interviewing a full complement of participants (one full-time faculty member, the dean supervising music, and the Vice President of Academic Affairs), I discovered that many of the music activities center on the Certificate of Proficiency in Digital Music and general education offerings in music. Music curricular activities at BVC included an orchestra, a choir, class piano, music theory, general education music appreciation classes, and a number of classes related to digital music and recording. Participants indicated other current and recent activities related to the music program outside of the curricular offerings such as community workshops and events, a concerto performance series with the college orchestra, and a performing arts series.

### ***BVC Participants***

Three curricular managers from BVC participated in this study. Interviews were conducted on two different days and took place in each participant's office. Each participant had been at the college or in their position a different length of time with one having been at the college a considerable amount of time but recently placed in their position, one in their position a few years, and the third participant holding their current position for over ten years.

*BVC Faculty member.* The first participant was the digital music instructor, whom I will call Professor Morro. At the time of the interview, Professor Morro indicated he had been at BVC for over ten years. His area of responsibility included classes, activities, and facilities related to the recording and digital music program. Due to his lengthy

tenure at BVC, Professor Morro's perspective was quite detailed and had extensive historical insight into the music program at the college.

*BVC Dean supervising music.* The second participant was the Dean of Arts and Languages, whom I will call Dean Drakes. At the time of the interview, Dean Drakes was in the middle of her second and final year as Interim Dean after having been an English as a Second Language (ESL) faculty member for many years. Dean Drakes offered a more generalized perspective of curricular and non-curricular music activities at BVC.

*BVC Vice President of Academic Affairs.* The third participant was the Vice President of Academic Affairs, whom I will call VP Bolinas. At the time of the interview, VP Bolinas was in the middle of her third year at BVC. Although she admitted little experience or general knowledge in music, she seemed to have a good understanding of the music curriculum and activities at BVC.

### **Profile of Program Activities**

The perspectives of Bay View College curricular managers helped to contextualize the music program for the study. They discussed the activities of the music program successes and program deficiencies, challenges, and struggles. Although activities varied in achievement, a vast majority of the fit within the stated Mission of the college.

### ***BVC Mission Statement***

The Mission Statement for Bay View College comes from the official website. To maintain anonymity for the college and participants, I have substituted the college pseudonym and altered any other identifying language while maintaining the integrity of

the statement.

[Bay View College's] first priorities are students, their learning and their success. Our College serves the diverse educational, economic and cultural needs of the student population of [Bay View City,] the [Bay View] region and our global community providing associate degrees, transferable, career and basic-skills courses and programs, as well as opportunities for life-long learning. Through participatory governance in support of our first priorities, [Bay View College] systematically commits to evaluating and improving educational programs, technological resources and student support services by making informed decisions, allocating resources and establishing institutional policies and procedures. (taken from the Bay View College website)

*Perceived BVC Music Program Successes*

Each of the three participants exhibited knowledge of the BVC music program successes and described them from their perspective. Professor Morro explained about the specialized curriculum and activities offered by the college music program, Dean Drakes focused on the specialized curriculum offered by the college music program, and Vice President Bolinas described the way in which the college faculty have fit the program offerings into the educational landscape of the larger community.

*BVC music faculty perspective.* Music Professor Morro had a number of activities and indicators in the BVC music program which he regarded as successes or indicators of successes. He believed that these successes related to “specialties” within the music program. Morro described the BVC music program’s Advanced Piano Program which

consists of an advanced piano master class that attracted nearly 70 professional pianists to come to BVC and work on repertoire as well as perform in recitals. He believed that the students in intermediate and beginning level classes benefitted from having this program on-campus “because it gives them people to go in, hear, and see. . . and something to strive for.” The biggest success for the BVC music program, according to Morro, was the music technology program. Prior to the interview, Morro took me on a tour of the BVC facility and his comments regarding this success of the music technology program, reflect both his interview and his discussion with me on that tour. He described the music technology and recording program as the biggest success of the BVC music program, although he admitted he could be a bit biased. Morro showed me the studio facilities, the equipment, and other aspects of the recently built area for music. He described a number of features of the facility and equipment that seemed quite interesting and sophisticated. Morro summed up this success:

That would be one area then another area I think we do really well is in the music technology sector. I’m a little biased because that’s what I do but we’ve been able to put together a nice facility and we have courses that really emphasize real world knowledge. We are an academic institution but as much as possible we’re trying to approach it with a little bit more of a vocational mindset to prepare students to be able to come out the other side and be useful to others which I think is an important outcome.

*BVC dean perspective.* Dean Drakes described successes of the BVC music program primarily focused on activities in the recording program. She explained that the

music faculty has “been really smart about handling their curriculum” by offering courses and certificates in music writing and recording. Drakes believed that filling this specific music curricular niche in the area has and will consistently attract students, even in the face of regionally declining community college enrollments. She broadly described the certificates as a combination of college-based, those that the college awards by meeting curricular requirements; and industry based, which are those that meet requirements of potential employers in the music recording industry. Drakes further highlighted opportunities in the BVC music program for students to collaborate with area musicians and past and present recording studio managers from the area.

*BVC vice president of academic affairs perspective.* Vice President Bolinas described the college’s music program as “unfolding in a new format” after moving into a new building a year before the interview. This new building allowed the BVC music program to focus on recording and digital technology, according to Bolinas. The building included a state-of-the-art recording studio which can utilize the campus’ computer network to record live performances in any room on the campus network. Bolinas believed that this focus on digital music and recording technology places the BVC music program in a “unique niche within the surrounding community” by offering an in-depth program with industry connections as well as general education classes in music.

*Perceived BVC Music Program Deficiencies, Challenges, and Struggles.*

During their interviews, the three participants from BVC described what they perceived as deficiencies, challenges, and struggles within the music program at the college. All three expressed concerns regarding facilities, particularly those related to

rehearsal and performance of large ensembles.

*BVC music faculty perspective.* Professor Morro explained one primary deficiency or challenge with the BVC music program. He described facilities as an issue, even though the recording and piano lab facilities are superior; there are neither traditional rehearsal spaces nor instrument storage spaces. Morro noted “Basically the school never really started. Sometimes I comment that we’re a Music Department that hasn’t even started yet because we honestly facility wise we don’t even compare to a local elementary school. We don’t even have a multipurpose room. That’s a shortcoming.” This lack of ensemble rehearsal and performance spaces has created an inability to attract students to the BVC music program, in particular, those with traditional music experiences such as instrumental or vocal ensembles, according to Morro.

*BVC dean perspective.* Dean Drakes described one BVC music program deficiency in similar terms to Professor Morro. She explained that there was no current performance space, such as a theater or concert hall, suitable for music ensembles. Drakes did, however, note that a soon to be demolished building had a large, open area that had been used in place of a concert hall by the college choir and orchestra, although it was not an ideal situation for performance. We further discussed how the lack of on-campus performance space has impacted course offerings and degrees. Drakes explained that this facility deficit caused the music program’s focus on the technical music and recording arts program as well as the removal of the Associate Degree for Transfer in Music from the college catalog by the Fall 2017 semester.

*BVC vice president of academic affairs perspective.* Similar to both Professor Morro and Dean Drakes, Vice President Bolinas explained a lack of performance and rehearsal spaces as the biggest deficiency of the music program at the college. She noted that both the choir and orchestra typically perform off-campus which adds expense to the program and inconvenience for the performers. Additionally, Bolinas described a need for appropriate rehearsal space. Currently, a large lecture hall is used for choir rehearsal because it is the only space large enough to accommodate choral risers and a piano. However, the seating capacity far exceeded the enrollment in the choir class while other large classes needed a larger class capacity than other available rooms. VP Bolinas felt that this was a necessary, but poor use, of facilities resources which will be resolved as a part of the facilities plan that included a new performing arts theatre and ancillary spaces.

### ***Emergent Themes***

Three additional themes emerged from the data about BVC which included information about degrees and certificates, relationships with K-12 institutions, and community engagement. The first theme centered on discontinuance of an existing degree, the importance of an existing certificate, and plans for expansion of certificates and degrees. The second theme centered on goals for improved K-12 engagement and the third theme centered on current and future ways to engage the community with the music program.

### ***BVC music degrees and certificates.***

The three participants exhibited varying degrees of knowledge of the music degrees and certificates offered at Bay View College. Difficulties in meeting the

requirements for the Associate Degree for Transfer in Music caused faculty members to remove that degree after offering it for only one year. Both Professor Morrow and Vice President Bolinas detailed the focus of the music program and each had optimistic ideas for growth and development of the program, particularly certificates and degrees related to digital music and recording arts.

*BVC music faculty perspective.* Professor Morro described a developing situation at the college regarding degrees and certificates in the music program. Because of legislation regarding community college degrees, the administration at BVC pressured Morro and the other faculty members to create a music ADT. This degree had been approved at the college for a year and a half at the time of the interview, but Morro stated:

The ADT Degree I'm punting, I'm getting rid of it because of facility issues and because of lack of support by the college to offer, for instance, an applied music class, which is a requirement of any Music Department anywhere in the planet. We have no mechanism in the California Community College system for collecting fees for a private lesson. I know a lot of community colleges who are dealing with this issue in a lot of different ways. Some of them probably aren't legal. I won't rat anybody out, but it's just a real problem and they just don't really seem to have an answer. I've begged for help from the highest levels of administration and they really don't know how to confront that issue. I feel like we're spinning our wheels with that one and why try to offer something that we just don't have the facilities or the administration to offer?

Professor Morro referred to successes of the BVC music program and described a 17-unit Certificate of Proficiency in Digital Music, which is the primary emphasis of the program. He explained that this relates to a partnership with a company called Avid which, among other things, is the provider of Pro Tools which is the main software used in the program. As a certified Pro Tools Training Facility, BVC also offers students the opportunity to earn two industry-accepted certificates: Pro Tools 101 and Pro Tools 110.

Professor Morro described opportunities for changes and expansion of degrees and certificates offered by the BVC music program. He discussed plans for a 24-unit music production certificate as well as an associate degree in music production that would target students interested in songwriting, film composer, video game music creator and so forth. Morro described a segment of matriculating students in the BVC music program. These students are attracted to the field of music, specifically music production, but do not actually play an instrument or sing. These students inspired Morro's desire to create another certificate in audio production to address appropriate skill development for this set of students which would include some kind of performance development.

Finally, Professor Morro highlighted another certificate in development at BVC which he called a certificate for studio private teaching. He gave the details as follows:

This would be aimed initially at piano teachers. You want to offer piano lessons in your neighborhood, it's actually a really great way for a musician to make money. We'd like to put that into a program where we develop them, give them some pedagogical help in terms of developing a good pedagogy for teaching beginning piano. Then do something for all of these certificates which I think all

musicians need which is the entrepreneurship element. We do a lot of music training but we don't do a lot of life training and that's so important for people who want to go out and have a life in music that requires you to be very versatile and to really take care of your own business.

Morro described this all as a goal to explore the vocational side of things to increase freedom and flexibility in program development while meeting needs of new groups of students. In general, he hoped to compete with area private schools by offering the same or superior experiences for a much more reasonable cost. He expected that many potential enrollees in the various certificate programs currently offered and soon to be offered at BVC do not intend to maintain full-time careers in recording or private instruction, but that they will use their college education to enhance their income or improve opportunities at technology companies.

*BVC dean perspective.* Although Dean Drakes had limited detail about the music program's degrees and certificates, she discussed and described two digital music certificates. Drakes believed that these certificates will remain in the program for some time and may be enhanced with additional certificates and/or degrees in digital music should the music faculty feel that such enhancement is needed. Similar to comments from Professor Morro, Drakes explained that the ADT was to be discontinued after the academic year during which the interview was conducted. She noted that the main reason for this was lack of a proper, on-campus performance space for ensembles and applied music students. According to Drakes, campus performance spaces existed but the applied students perform in a large lecture hall and the choir and orchestra are expected to use a

giant atrium in a building that was scheduled to be demolished, leaving the campus without even a makeshift performance space for large ensembles. Drakes hoped that a performance space will be built in fewer than five years, as indicated by the BVC Facilities Master Plan.

*BVC vice president of academic affairs perspective.* VP Bolinas discussed, at length, degrees and certificates offered by the college's music program. Her starting point was the unsuccessful implementation of the ADT in Music which lasted only "about a semester." Bolinas described a number of challenges with implementation, some of which were a result of the lack of proper on-campus performance and rehearsal facilities as well as the expense of applied music instruction with a small music faculty. The applied music issue was problematic, she explained, because:

We had particular trouble with the requirements of the practice of the musical instruments, the one-on-one practice with the people. We had trouble figuring out how to do that. It's very expensive to have the individual lessons that are required with the AST degree. We didn't have enough staff to really meet all the musical needs of the students.

VP Bolinas explained that the BVC music faculty members were much more passionate about moving the focus of the program to digital music. She pointed out that the program currently supported one certificate: a certificate of proficiency in digital music. This certificate will be complemented with a higher level certificate of achievement in digital music, which at the time of the interview, was undergoing review at the State Chancellor's office and is intended to be "stackable" on top of the current

certificate. Bolinas added that the digital music program had ties with Avid, the company that produces Pro Tools software, which resulted in the college being recognized as an official Pro Tools trainer. This allowed BVC music students to not only earn college certificates, but industry standard certifications. An additional benefit from the partnership with Avid was that the college periodically receives free or low cost software and hardware upgrades.

Vice President Bolinas described future plans for the college's music program related to degrees and certificates. She hoped that the program will grow in a more traditional manner, involving performing ensembles, applied music, and an active transfer degree once the new performance and rehearsal space is built. Bolinas also noted that the State Chancellor's office is building collaborative opportunities between CSUs and community colleges to offer a transfer degree (ADT) in digital music and recording. She further noted that some courses needed for both the traditional transfer degree and the digital music transfer degree already exist at the college such as music theory, music history classes, and some performing ensembles, as well as the digital classes that are part of the current certificates.

*BVC music program relationships with area K-12 schools.*

Each of the three participants described the BVC music program's relationships with area K-12 schools from their unique perspective. Professor Morro focused on collaborative events held at the college and both Dean Drakes and Vice President Bolinas described current and future courses offered at partner high schools. All three participants believed these activities would help develop pathways for high school students to move

through the college and then to more advanced education and employment.

*BVC music faculty perspective.* Professor Morro described a number of activities at BVC involving K-12 students and schools. He began, “We have done some collaborative events where we bring in many high school students and of course we have middle college (which is a high school program on the college campus).” Morro explained that, although middle college is not directly involved with the music program, some of the students do enroll in various music program courses when they can. He further explained that another BVC music faculty member has some interactions with K-12 students through shared concerts and other performance activities, but these are not regular BVC events. Morro does believe that connections with K-12 students, schools, and staff are important; however, he explained that it is very difficult to develop connections with area schools because of turnover at the K-12 schools, a lack of performance space at BVC, and a lack of college performance ensembles that would be ideal connections via outreach performances.

*BVC dean perspective.* Dean Drakes noted a few music program activities involving area K-12 schools and students. The primary activity of focus for the dean was the offering of classes at a nearby high school. Among the three classes offered was a course Drakes described as a “survey of rock and popular music” course. The purpose of offering courses at the high school was to create a connection to BVC for students that might not have previously considered the college or community college at all. Drakes believed that this effort combined with the digital music summit, a community education effort, would attract these high school students to BVC, specifically as digital music

students.

*BVC vice president of academic affairs perspective.* VP Bolinas explained the college's music program activities with K-12 schools in the context of all K-12 outreach efforts. She described the primary activities as offering classes at a high school within the college's service area. Although the college was struggling with which specific courses might meet the students' needs, trial and error led to offering a survey course in the history of rock and roll. Other relationships with area high schools came from the need for recruitment of new students to enter various CTE programs, mainly fire technology and hospitality. However, Bolinas was hopeful that the previously discussed efforts in digital music coupled with attention on the music program via offering the rock and roll survey course at the student-sending high school will foster further interactions between the music program and K-12 schools.

*BVC music program and the community.*

The three participants described the BVC music program's relationships with the community in a similar fashion. Each related activity intended to bring community members of various ages to the college for engagement. Professor Morro gave the most detailed accounting of those activities, while Dean Drakes indicated a general knowledge of community involvement. Vice President Bolinas discussed similar activities to Morro and added interactions with a nearby sports and performance venue as further indication of college involvement with the community.

*BVC music faculty perspective.* Professor Morro described community interactions with the BVC music program in a number of ways. The first way he

described was inclusion of volunteer and paid musicians in the college orchestra. A number of students enrolled in the college orchestra, but some sections or instruments needed additional members, so the orchestra conductor recruited volunteers or offered a small stipend to certain performers to enhance the experience for the students and audience. Morro further explained that the orchestra meets each summer to provide a concerto weekend for piano soloists. Community soloists of various ages audition to rehearse and perform with the orchestra, giving area advanced pianists the rare opportunity to play with a full orchestra in concert.

Professor Morro described the second method of community engagement as “pure Community Ed.” This activity is a steel drum summer camp that has two classes: one for kids aged 10-14 years, and another for people aged 15 years through adult. The program intended to bring the community to the college campus and the college supplied instruments through grant funding. Based on his comments, this activity seemed to be for personal enrichment.

The third method of community engagement Morro described is through an annual digital music summit. This activity brings many community members to the campus, and specifically, to the digital recording program facilities. Because it has been open to anyone, both potential students and community members attended, the digital summit was both a community engagement tool and a recruitment tool. Morro noted that people with experience in digital music technology attend as well because the summit affords attendees with the opportunity to connect with industry professionals and work side by side with them.

Finally, Morro's fourth method of community engagement involved patrons of concerts at the college. He noted that the current academic year would only include concerts by student groups such as the choir and orchestra as well as student recitals. In the recent past, Morro spearheaded the BVC Performing Arts Series that included the previously listed college groups as well as professional groups. He explained that the funding for the professional groups came through the student government collected fees that were used to promote free activities for students. However, the new student government director instituted new policies to prevent this type of financial backing. Morro sought other sources of funding without positive results. He hoped to find a source of regular funding to reliably revive and produce the performing arts series in the near future for the benefit of students and college patrons.

*BVC dean perspective.* Dean Drakes described a limited engagement of the community by the BVC music program. From her perspective, this engagement stemmed entirely from patron attendance at concerts given by the college symphony orchestra. Drakes hopes that community engagement will expand, but had no specific plan for such an expansion. She believed that the construction of a proper performance facility will not only benefit student performance ensemble, it would provide more engagement of the community by offering space for community group performances, semi-professional and professional concerts, and other presentations requiring a space of that nature.

*BVC vice president of academic affairs perspective.* VP Bolinas described a number of college music program activities that engaged members of the community in various ways. She described three performance related activities involving community

members, the first of which was a steel drum band camp. This activity was a community education activity and funded mainly through fees paid by the participants. Bolinas explained that along with engagement of post-college community members, the steel drum band activity existed to engender interest of potential college music program enrollees. The second performance related activity she described as “be-a-conductor for a week.” This activity, also funded through fees paid by the participants, allowed community members to participate in a workshop that allowed them to conduct the summer college orchestra. Bolinas believed that this is a very positive experience for the attendees and created goodwill towards the college in general. The third performance related activity of community engagement with the college music department was more traditional. Bolinas described the various opportunities for college patrons to attend college ensemble and guest musician performances either on-campus or off-campus in other sponsored locations. Off-campus performances were given by the college orchestra. On-campus performances were given by the college choir and pianists who were guests of the college music program.

Vice President Bolinas outlined ways in which the college engaged the community through music-related facilities use and business relationships. One such use was a large lecture hall in the music building that doubles as a recital hall. This facility was used on rare occasion by community organizations and music groups. She further explained that the college is in close proximity to a major athletic venue. Although this proximity did not include the use of college music facilities, the college rented parking areas for concert-goers attending the major performances at the venue, as well as those

attending athletic events. Bolinas expected that the music program will grow its engagement of community members through businesses and internships, following a model already established in other technical fields. The current partnership with Avid, local musicians, and recording studios led her to believe that the music faculty members will seek further opportunities for students in the digital music program while they are at college.

### ***Managers' Perceptions of Stakeholders***

As we discussed the BVC music program each of the curricular managers prioritized the activities of the music program and explained who influenced the inclusion, modification, and importance of those activities. Those that influence the curriculum and activities are described as stakeholders and determined which are further described powerful, legitimate, or urgent.

*Prioritizing the activities of BVC's music program and the influence of curricular stakeholders.*

I asked each of the participants to identify four important activities of the music program at Bay View College (See Figure 5.1). Although their rankings varied, common activities appear amongst the participants, particularly those related to the college's recording studio and related certificates and degrees which all three indicated as important. All three participants ranked community related activities such as community engagement, patronage, and community education activities as important. Dean Drakes was unique in ranking transfer general education among the important activities of the BVC music program.

Table 5.1

*Prioritization of Music Program Activities at Bay View College*

<b>Rank</b>	<b>Faculty</b>	<b>Dean</b>	<b>Vice President</b>
1	Community Engagement	Recording Studio	Digital Music/Recording Technology Program – Including Certificates
2	Certificates and Degrees (Related to Recording Studio and Potential Private Instruction Certificate)	Certificates and Degrees	Music Performance
3	Student Performance	Transfer GE Courses	Community Education Activities
4	K-12 Engagement	Community Engagement (Concert Patronage and Community Ed. Classes)	Career Educational Pathways (K-16 and beyond)

I asked each of the participants to categorize BVC music curriculum stakeholders as *powerful*, *legitimate*, or *urgent* (See Figure 5.2). The participants selected different stakeholders in each category and focused on one stakeholder in each with no commonality of choice. Professor Morro selected business and industry as powerful stakeholders of the curriculum which related to VP Bolinas' selection of the community. Bolinas selected four-year transfer institutions as both legitimate and urgent in contrast with Morro's selection of K-12 students and institutions as legitimate and urgent. Dean Drakes perceived the State Chancellor's Office as powerful and legitimate stakeholders of the BVC music curriculum and gave area musicians urgent stakeholder status.

Table 5.2

*BVC Curricular Managers' Perceptions of Curricular Stakeholder Attributes*

<b>Stakeholder Attributes</b>	<b>Faculty</b>	<b>Dean</b>	<b>Vice President</b>
<b>Powerful</b>	Business/Industry	State Chancellor's Office	Community
<b>Legitimate</b>	K-12 Students/Institutions	State Chancellor's Office	Transfer Institutions
<b>Urgent</b>	K-12 Students/Institutions	Area Musicians	Transfer Institutions

*BVC music faculty prioritization of music program activities and perception of stakeholder attributes and influences.*

When asked to prioritize activities of the BVC music program, Professor Morro listed community engagement activities as most important. Throughout his interview, he described a number of activities of the music program intended to engage the community as patrons of the program at various student performances, community education activities, and as educational and business partners in the recording studio program. Although he viewed all community members as powerful stakeholders, it is these community educational business partners that Morro perceived as the most powerful stakeholders over the music curriculum at BVC because they influence community education activities, digital recording certificate curriculum, and the choice of equipment and software used in both sets of activities.

Professor Morro prioritized activities related to degrees and certificates offered in the BVC music program as second most important. As discussed earlier, he perceived that community members, especially members of the business community, are powerful

stakeholders over curriculum and other activities related to digital music certificates currently offered at the college as well as certificates and degrees in development. Morro described K-12 institutions, students, and parents as having legitimate stakeholder status over activities related to degrees and certificates in the BVC music program. He explained that these stakeholders have the right to expect coursework related to degrees and certificates that will meet their higher education needs through preparation for employment or further education. Morro also perceived K-12 institutions, students, and parents as urgent stakeholders over activities related to degrees and certificates in the BVC music program. He noted that this urgency comes from the expectation that these activities are accessible in a manner that allows matriculating students the ability to complete their degree or certificate in a timely manner in order to move to their next stage of life whether it is employment or further education.

Professor Morro perceived K-12 institutions and students as both legitimate and urgent stakeholders. He related this stakeholder status to his second, third, and fourth prioritized activities of certificates and degrees, student performance, and K-12 engagement. Morro understood that K-12 institutions, students, and parents desire higher education curriculum designed to meet their future educational needs for employment or future education. He explained that this desire indicates both the legitimacy and urgency of K-12 institutions, students, and parents through a clearly established pathway to employment or further education which can be completed in a timely manner.

Third on Professor Morro's list of important activities of the BVC music program was student performance. Although the ADT in music had been selected for

discontinuance by the Fall 2017 semester, Morro explained the importance of student performance and how it related to various curricular stakeholders. Community members wield power over this set of activities through their involvement in the college choir and orchestra; their interest in participating in the orchestra conducting workshop, piano institute, and steel drum band clinic. He noted that K-12 students desire opportunities for performance even though such performance is not a part of the digital music recording certificates currently offered at the college. This desire for some kind of performance situation gives, according to Morro, legitimacy stakeholder status to these potential matriculating students; however, there is no urgent claim beyond their personal interest.

Professor Morro prioritized engagement of K-12 institutions, students, and parents as the fourth most important activity of the BVC music program. Although he prioritized these activities fourth for the music program, he perceived K-12 institutions, students, and parents as both legitimate and urgent stakeholders of the BVC music curriculum as described earlier in this section. Morro believed that through development of activities that engage K-12 institutions, students, and parents he and other BVC music faculty members will better understand how to refine the curriculum to meet matriculating students at their level as they enter the college while still teaching them appropriately within a reasonable time frame. He described how such pathways are being developed at BVC, noting that recent focus has been about the end result for students in the program. Morro stated that relationships, particularly with area high school music teachers, must be built to foster the engagement he desires and best serve students.

*BVC dean prioritization of music program activities and perception of stakeholder attributes and influences.*

When asked to prioritize activities of the BVC music program, Dean Drakes listed activities involving the recording studio as most important and the related activities of the digital recording certificates and proposed degrees as second most important. Related to those activities, she described area musicians as urgent stakeholders. Drakes explained that these stakeholders are urgent because of their desire for the curriculum and activities related to the studio to remain current through the use of both traditional and modern equipment as well as the most current version of digital recording software. In discussing these stakeholders, Drakes included performing musicians of various backgrounds who were likely to use area studios for recording purposes as well as owners and managers of those area studios. She speculated that musicians and potential employers would both have similar expectations of graduates of the BVC digital music program, particularly that they would be able to complete the program in an expedient fashion which would allow recording studios to be fully staffed with trained personnel.

Transfer general education courses appeared third most important on Dean Drakes' list of college music activities. She explained that these courses serve the entire student population by fulfilling requirements for a broad liberal arts education beyond major content. Because these courses have the potential to influence every degree offered at BVC, Drakes explained that the State Chancellor's Office acted as both a powerful and a legitimate stakeholder over this aspect of the curriculum. She described how that office approved each course proposed by the college and provided a system for articulating

courses with colleges in the California State University system. Either directly or indirectly, this approval and articulation process causes BVC to include or omit certain content of a given course which is an exhibition of the power the Chancellor's Office wields. Because the Chancellor's Office wants community college students to matriculate to four-year institutions, these same processes give them legitimacy over the content of any given course at BVC.

Dean Drakes prioritized various music program activities related to community engagement as fourth most important. She described the existing community engagement through a number of activities including a steel drum camp, digital music workshop, performance patronage, participation in traditional classes and performance ensembles, and a program where community members are allowed to conduct the college orchestra. Based on Drakes' comments about these activities, their inclusion in the BVC music program did not seem to be influenced by her selected powerful and legitimate stakeholders-the California Community College State Chancellor's Office. However, Drakes selected area musicians as urgent stakeholders of the music curriculum. This urgency was indicated by the scheduling of these activities in a manner where interested community members can participate, although alternative scheduling of activities may likely result in different participants.

*BVC vice president prioritization of music program activities and perception of stakeholder attributes and influences.*

VP Bolinas selected college activities related to digital music, recording arts, and the related certificates and proposed degrees as most important. She explained that the

music department is focused on coursework, facilities, equipment, software, and community activities related to those activities that place it as most important. The involvement of community members as participants in the digital music summit, the business and community members as primary members of the recording arts advisory group, and the connections with various community businesses caused VP Bolinas to select community members as a powerful stakeholder of the college's music curriculum and activities. She explained that the advisory committee not only directly influences both curriculum and activities related to digital music and recording, it is the intention of such advisory groups to do so for state designated Career and Technical Education programs such as this. The advisory group provided the latest information about technological advancements and employment needs.

Bolinas selected transfer institutions as stakeholders with both legitimate and urgent status. Although BVC did not currently have a degree in digital music and recording arts, the faculty members are pursuing the inclusion of such a degree in the college catalog. As they move forward, alignment with the transfer institution curriculum must happen and, according to Bolinas, this placed those transfer institutions as legitimate stakeholders. In discussing a specific transfer institution with Bolinas, she explained that the transfer institutions frequently lose their native students as a cohort moves from freshman to junior status. The ability to receive transfer students from community colleges such as BVC helps to ameliorate such attrition by filling those places formerly occupied by the native students, which Bolinas perceived as placing the transfer institutions as urgent stakeholders of the digital music and recording arts curriculum and

activities at the college.

VP Bolinas selected music performance activities as the second most important of the BVC music program. These activities included the college chorus, college orchestra, class piano students, master pianist performances, other student performers, and a summer steel drum camp. She explained that the college chorus and orchestra operated outside of a traditional performance music major, which the college does not offer at this time. Because the performance aspect of the music program appears to Bolinas to be primarily recreational, she believed it to be functioning as a way to connect the college with the community. This placed community members as powerful stakeholders of the music performance activities at the college. Their desire for patronage of performances, inclusion as performers and inclusion as students, and expansion of musical knowledge through the steel drum camps and digital music summits are a major impetus for the inclusion of these activities as part of the BVC music program.

Because there was neither a traditional music performance degree nor an active ADT in music at the college, there was little to no connection with VP Bolinas's legitimate and urgent stakeholders of transfer institutions; in this part of the curriculum, they had no stake. Bolinas expressed hope that a performing arts facility would be built in the near future. She explained that this new facility would likely contain both performance and rehearsal spaces for a variety of music ensembles. Such a change in facilities would allow the inclusion of the music ADT which would, according to Bolinas, alter the stakeholders of the performance curriculum by giving the transfer institutions legitimacy and urgency over the curriculum.

VP Bolinas placed community engagement activities as the third most important activities of the BVC music program. According to Bolinas, community engagement occurred through activities described in the previous paragraph including concert patronage, membership in the college choir and orchestra, participation in the steel drum camps, and involvement in the digital music summits. She also described community engagement in the digital music program through the advisory committee, connections with area musicians and recording studios, and the company that provides the software for the digital recording lab. This engagement in several areas of the music program helped secure community members as a powerful stakeholder of the BVC music curriculum and activities by VP Bolinas' reckoning. Although she indicated that transfer institutions had status as legitimate and urgent stakeholders, this was not the case in the community engagement activities for reasons described in the previous paragraph.

Development of career and educational pathways to involve students from K-16 and beyond appeared as the fourth most important music program activity as selected by VP Bolinas. She discussed how the college music program had started developing ways to start students in the program at a level that met their previous educational experiences. Faculty developed the current digital music and recording program to matriculate a high school graduate and produce a well-trained entry-level employee for any number of area recording studios or performance venues. Although she was not able to be specific, Bolinas believed that there are other types of employment open to students receiving the Digital Music certificate at BVC. This primary function of the music program influenced Bolinas to select community members as powerful stakeholders of the curriculum. In this

case, the community members were business leaders in the field that participate in an advisory committee to the program as well as those that own or use area recording studios. Although Bolinas perceived transfer institutions as legitimate and urgent stakeholders of the BVC music curriculum, the career and educational pathways have limited application to students wishing to transfer for a lack of an associate's degree or transferable coursework. The exception is course offerings in music that fulfill a general education requirement. These courses must match either specific or broad content and objective requirements in order to achieve articulation. Four-year transfer institutions desire students that have met such requirements and can move into various majors in an expedient fashion.

***BVC Summary-Multiple Missions and Stakeholder Salience***

As discussed in Chapter 3, Bailey and Morest's (2004) community college multiple mission typologies are evident in the activities at BVC. Core mission activities are those related to terminal degrees and certificates as well as remedial education. In the case of BVC, there are no current terminal or transfer degrees in music, although some type of degree in digital music or recording arts appears likely in the future as well as an ADT in music performance, should certain new facilities come to fruition. According to participant interviews, there are no remedial course offerings in the music program, although the faculty participant believed that some courses should be developed to account for a lack of formal music training in area K-12 schools. The primary way BVC meets core mission is through a certificate in digital music which is intended to give completers the skills needed for entry level positions at recording studios and live

performance venues. This certificate is described by participant Professor Morro and is listed in the BVC catalog as a Certificate of Proficiency in Digital Music.

Vertical expansion is the second multiple mission typology described by Bailey and Morest (2004) in their multiple mission theory. At BVC, these activities are less clearly defined than those of the core mission. One such vertical expansion activity of the music program is the inclusion of general education classes. These classes meet four-year transfer institution requirements in one of two ways: (a) they are substantially identical courses at both the college and the transfer institutions, or (b) they broadly meet a general education requirement based on a category, such as arts and humanities. Participants also described instances of downward vertical expansion of the music curriculum. This downward expansion occurred when the college offered different music appreciation courses at one student-sending high school. Students enrolled for dual credit so they could complete a high school graduation requirement while simultaneously fulfilling a transferable college graduation requirement. All participants described ways to expand such activities.

The final aspect of Bailey and Morest's (2004) multiple mission theory is that of horizontal expansion. Such activities may increase revenue streams for the college, improve community engagement, and may provide services or experiences for the surrounding community. BVC participants described a number of activities related to the horizontal mission expansion within the music program. These activities centered on community engagement and included community members enrolling in typical college classes for enrichment, enrolling in college music ensembles, the use of facilities by the

community for non-college functions, patrons of the arts attending college ensemble performances, and non-credit educational opportunities such as the digital music summit, steel drum camp, and the orchestra conducting workshop. The digital music summit and steel drum camp offered experiences for the widest variety of age groups by including participants of middle school through retirement age.

Mitchell, Agle, and Wood's (1997) stakeholder salience theory outlines how organizational managers might view various external stakeholders and how that perception might influence the actions of the managers based on their view of how powerful, legitimate, or urgent the stakeholders' claims are. The participants, without consensus, viewed business and industry, the State Chancellor's Office, and community members as powerful stakeholders. As a group, they believed that these individuals, groups, or institutions had the power to shape the college's music curriculum and music program activities. There was no commonality amongst the participants' view of legitimate stakeholders. They viewed K-12 students, institutions, and parents; the state chancellor's office, and transfer institutions as legitimate stakeholders of the music curriculum at the college. They believed that these groups, individuals, and institutions have the right and proper claim over the college's music curriculum and activities. Finally, the participants had differing views regarding stakeholders with urgent status. They viewed K-12 students, institutions, and parents; area musicians; and transfer institutions as urgent stakeholders of the music curriculum and activities. Each participant believed that each group of stakeholders had reasons for the curriculum to meet the students' educational needs in an expedient fashion.

Curricular managers at BVC appeared to respond to powerful stakeholders very quickly. They created the ADT in Music, even though they did not have all of the coursework or facilities to support the degree. Two of the managers indicated that this was an issue for the college and that the degree was only offered because of pressure from the state chancellor's office. The same two curricular managers, faculty and vice president, also described a more positive relationship with stakeholders of the curriculum related to the digital music and recording arts program. Those stakeholders participated in a program advisory committee which shaped outcomes, guided the curricular decisions, and assisted the program faculty with course and program development.

I found the difference in approach between how the digital and recording arts program was developed and the way the Associate Degree for Transfer in Music was developed to be interesting in relation to the demands of curricular stakeholders. The process of building and developing the recording arts program was based on more legitimate needs such as adequate preparation of future employees, urgent needs of student completion when employees were needed, and some degree of power due to the influence those stakeholders had on manipulating the curriculum. This resulted in a successful and ongoing program. Conversely, the ADT in Music was developed as a reaction to a directive from governing bodies, namely the state chancellor's office and the state legislature. This reactionary process resulted in a degree that was unsustainable by the college leading to its discontinuation. It was this difference that led me to think about benefits of implementing advisory groups for non-career and technical education degrees and programs.

**CHAPTER 6****VALLEY VIEW COLLEGE (VVC)****Introduction**

My visit to “Valley View College” occurred during a summer break between class sessions. Prior to my visit, I interviewed the faculty member via telephone to accommodate his vacation schedule. The college is a large-sized community college in a California city of nearly 400,000 residents, which is separated from other larger cities by many miles of farmland. The Vice President of Academic Affairs was very welcoming and her administrative assistant scheduled the times and locations of the on-campus and telephone interviews. Similar to the other two sites, they were pleased to have someone interested in their college and music program. After the interview, the dean gave me a tour of the recently renovated facilities to highlight some of the comments he had made.

*About VVC*

“Valley View College” enrolls approximately 13,000 Full Time Equivalent Students (FTES) each year and met the requirements for this study as a large-sized college case. VVC offers two music degrees: Associate of Arts in Music and Associate Degree for Transfer in Music. After reviewing the VVC catalog and schedule and interviewing a full complement of participants (one full-time faculty member, the dean supervising music, and the Vice President of Academic Affairs), I discovered that many of the music activities centered on the ADT in Music, listed in the catalog as Associate of Arts for Transfer in Music. Curricular activities of the VVC music program included

instrumental and vocal performing ensembles, a drum line, summer drum and bugle corps, applied music, music theory, general education music appreciation classes, piano classes, guitar classes, and impending music technology classes. Participants indicated other non-curricular music activities such as a choral festival for area high schools, hosting community performances, and other occasional professional or semi-professional music performances.

### *VVC Participants*

Three curricular managers from VVC participated in this study. As I scheduled the interviews, the faculty member indicated he would not be available at a time mutually convenient to the other participants; therefore, we conducted that interview via telephone with him in his office at VVC and me in my office at San Jose City College. I interviewed the other two participants in their offices at VVC on the same day.

*VVC faculty member.* The first participant was the music theory instructor, whom I will call Professor Joaquin. At the time of the interview, Professor Joaquin indicated he had been at VVC for over 20 years. His area of responsibility and knowledge included courses, activities, and facilities related to music theory, sight singing, and ear training. He also served as performing arts department chair for more than half of his tenure at the college. Due to his lengthy tenure at VVC, Professor Joaquin's perspective was detailed and he was able to relate a good deal of historical background of the music program at the college.

*VVC dean supervising music.* The second participant was the Dean of Instruction with responsibility over the music program whom I will call Dean Diablo. At the time of

the interview, Dean Diablo was in the middle of his fourth year as Dean of Instruction over the division that included music and other arts. He had previously held a similar position at the college over a different instructional area for several years. Although he had only been supervising the music area a few years, Diablo had great insight to recent and planned curricular and other activities of the VVC music program.

*VVC vice president of academic affairs.* The third participant was the Vice President of Academic Affairs, whom I will call VP Wilkins. At the time of the interview, VP Wilkins was in the middle of her seventh year at VVC. Although music was not her specialty, she seemed to have a great interest in the music program and a good understanding of the music curriculum and activities at VVC.

### ***Profile of Program Activities***

During the interviews, curricular managers at Valley View College discussed the activities of the music in the context of program successes and program deficiencies, challenges, and struggles. Their perspectives helped contextualize the music program for this study as well as broadly placing the activities in alignment with the Mission of the college.

### ***VVC Mission Statement***

The Mission Statement for Valley View College comes from the official website. For this statement, I altered only the college name to maintain anonymity for the college and participants.

[Valley View College] provides opportunities for students from diverse economic, cultural, and educational backgrounds to attain Associate and Baccalaureate

degrees and certificates, workplace skills, and preparation for transfer. Our rigorous and supportive learning environment fosters students' abilities to think critically, community effectively, and demonstrate competencies and skills in order to engage productively in their communities and world. (taken from the Valley View College website)

*Perceived VVC Music Program Successes*

Each of the three participants exhibited knowledge of the VVC music program successes and described them from their unique perspective. Professor Joaquin related information on curricular offerings, Dean Diablo focused on the quality of instructors and performance, and Vice President Wilkins expounded on the quality of performing ensembles at the college.

*VVC music faculty perspective.* Music Professor Joaquin identified one primary area of success in the VVC music program, which he described as having a “sweeping, positive effect on our program.” He explained that he and the other music faculty had recently rewritten the music degree to align with the State of California’s Associate Degree for Transfer (ADT) in music. The content of the ADT degree was prescribed by the state and limited in units; however, the requirements resulted in the mandatory inclusion of individual studio instruction for students on their primary instrument or voice. Based on early observations, Joaquin believed that this single component of the program, over time, would result in a substantial increase in graduations and transfers, improvement in performance level of students and college ensembles, and a greater sense of connectedness of students to the program and one another.

*VVC dean perspective.* Dean Diablo described successes of the VVC music program through the quality of instruction given to the students in a broad range of curriculum including traditional lecture courses for the general student, courses for the music major, and performance courses. He believed that the instructors lead the students to success through a variety of educational processes, whether it be lecture based or performance. Diablo further described the successes of high quality performance and the connections those performances make with the campus and surrounding communities.

*VVC vice president of academic affairs perspective.* VP Wilkins stated that the greatest strengths of the VVC music program were the performing groups such as choir and jazz band. Other strengths included the music theory program and the ability to offer and ADT in music. Throughout the interview, Wilkins described other activities of the music program and the college in terms of strength. She described connections with area high schools as a strength of the college music program, particularly related to the number of music teachers in the K-12 schools who were VVC graduates. Related to K-12 connections, Wilkins noted the college-sponsored choir festival as an important strength of the program because it connected potential enrollees with the college and the music program.

#### *Perceived VVC Music Program Deficiencies, Challenges, and Struggles*

Each of the three participants exhibited knowledge of the VVC music program deficiencies, challenges, and struggles and described them from their unique perspective. Professor Joaquin expressed concern about the disconnect of allowable units for the ADT compared to what is actually needed for a lower division music major, Dean Diablo noted

infrastructure deficiencies in performance and rehearsal spaces, and Vice President Wilkins indicated need for expansion of music performance faculty.

*VVC music faculty perspective.* Professor Joaquin described three challenges or deficiencies of the VVC music program. He described the challenges as the lack of an organized listening library; the absence of a full-time accompanist position; and the disconnect between the number of units allowed by the ADT in music which forced the omission of certain courses from the program. This is because the California law applicable to the ADTs capped the total units for any given ADT aligned degree. This cap, according to Joaquin, prevented the college from including courses in keyboard harmony, piano proficiency, music literature, or any kind of music survey course. He did remark that some core major courses can be double counted for general education, therefore one or two additional courses were added beyond the minimum, but Joaquin felt that the types of courses he listed should also be included as part of the degree rather than electives.

*VVC dean perspective.* Dean Diablo believed that certain infrastructure issues were the biggest deficiencies of the music program. Although he proudly described the quality of instructors and instruction, the excellence of the recent renovations of the performing arts spaces, and the expansion of curricular offerings, Diablo explained that issues still existed that could hold the program back from its ultimate potential. For example, when the indoor and outdoor theatre spaces were renovated, the designers neglected to take into account that there would be many times where performances of one type might occur while other rehearsals took place one room away. He explained that

there was insufficient sound isolation between these performance and rehearsal spaces and that restricted scheduling in ways that, after only one year in the improved facilities, impacted both the music and theatre programs.

*VVC vice president of academic affairs perspective.* Although VP Wilkins believed that performing ensembles represented the strengths of the VVC music program, she also felt that there should be a greater number and variety of performing ensembles. In order to achieve that, Wilkins explained that they were in the process of hiring a new faculty member to oversee the development of the instrumental program. Her goal for this new hire was to bring all of the instrumental ensembles up to the level of the jazz ensemble, choir, and chamber singers. Wilkins also mentioned previous difficulties with transfer institutions, particularly related to the ability of the college to prepare students for entry at the junior level. She believed this has been ameliorated by the addition of private instruction, as required by the recently enacted ADT in music.

### ***Emergent Themes***

Examination of the data from VVC presented three emergent themes. The first theme centered on discontinuation of a degree and the addition of a new degree as well as proposed new certificate awards. The second theme regarded K-12 engagement and how VVC does this through direct action and relationship building. The third theme brought forward community engagement and specific activities designed to foster such engagement.

### ***VVC Music Degrees and Certificates***

All three participants described similar knowledge of music degrees and

certificates at Valley View College. Each noted that the traditional AA degree in music had been discontinued in favor of the state-mandated ADT in music. Dean Diablo anticipated that elective courses might be offered to help ameliorate this difference. Professor Joaquin explained that a commercial music program was in development and VP Wilkins noted that impending expansion of the music faculty would likely positively influence potential degree and certificate offerings in the future.

*VVC music faculty perspective.* Professor Joaquin detailed information about degrees and certificates of the VVC music program. He explained that the newly implemented ADT in music had replaced the Associate of Arts in Music and this was done primarily to gain administrative support for the addition and funding of applied music/individual instruction for the students. Joaquin further explained the music faculty had noticed, under the old degree, that there were two different levels of success. Students able to afford independent private instruction could transfer to nearby four-year institutions more successfully than those who completed the degree without private instruction. He also stated that both types of student had been successful in their academic courses and ensemble experience; the key difference was private instruction. Joaquin is watching the current cohort of music majors that would be the first to complete all four semesters of the ADT at the end of the 2015-2016 academic year. He listed a number of transfer institutions proposed by the graduates and planned to keep in contact with the students as they complete their bachelor's degree.

In addition to the move from a traditional AA degree to the ADT, Joaquin described activities around the addition of a commercial music certificate in audio

production. Although this degree was not to be initiated until the Fall 2017 semester, the music program and college demonstrated commitment to this new program. According to Joaquin, the college commitment was so great that they hired a new faculty member, expanding the music faculty for the first time in over thirty years. Although no classes were yet offered in the commercial music program, the new faculty member was working on the curriculum, facilities, and recruitment for one full academic year prior to allowing matriculation into the program. He gave a view of the near future of degrees and certificates and noted that his new colleague was expanding the commercial music certificate concept into multiple strands as well as a possible associate's degree. Joaquin linked the commercial music program to long-standing interests in the community; specifically, the presence of performance venues, a publishing company, and recording facilities related to a country music star from the middle to late twentieth century.

*VVC dean perspective.* Dean Diablo described current degrees and certificates offered by the VVC music program, which included an ADT in music and a commercial music certificate. Generally, he felt that the college would be able to continue offering both awards in the foreseeable future as well as expand music awards to include a bachelor's degree of some kind. Diablo believed that the primary pathway for music majors at VVC would be to transfer to a four-year institution to complete a music education degree and credential. Part of this belief stemmed from his perception of positive connections with four-year transfer institutions in the region and elsewhere in the State of California. Through these connections, Diablo suggested changes or additions to the music curriculum related to transfer may become necessary because the ADT meets

the lower division requirements for the California State University (CSU) system only. VVC students have traditionally desired to transfer to institutions in the University of California system, private four-year institutions, and state universities in other states which require courses not required by the ADT. Diablo believed that additional electives may be required to accommodate students with transfer goals other than CSU.

*VVC vice president of academic affairs perspective.* VP Wilkins stated that the music program was “just starting” to fully develop the commercial music certificate. She explained that, at the time of the interview, a new faculty member for that program had been on board for one semester to teach a minimal load, fully develop the courses for the certificate, and develop pathways from K-12 schools to the college and beyond as a means of student recruitment. Wilkins described activities surrounding the ADT in music as well. She believed that a retired faculty member had developed strong ties with area high schools which continued in various ways. These ties linked students, particularly vocal students, with ensembles at the college and gave them reason to matriculate into the AA in music in the past, now the ADT in music. Wilkins also mentioned the hiring of another new music faculty member to start the fall after the time of the interview. She said that this person would be expected to build the quality and interest of the instrumental, band and orchestra, program to the level of the vocal program.

#### *VVC Music Program Relationships with Area K-12 Schools*

Each of the three participants described the VVC music program’s relationship with area K-12 schools from their unique perspective. Professor Joaquin focused on ways to build upon the success with vocal music connections within the instrumental portion of

the program. Dean Diablo recognized a similar need; however, he focused on the work of the college president in developing career and educational pathways as a way to build on current relationships with K-12 schools. VP Wilkins noted the existing relationships with area vocal music programs in the public schools and described concepts for developing similar relationships with rural schools in the region.

*VVC music faculty perspective.* Professor Joaquin described relationships between the VVC music program and area K-12 schools, primarily high schools. One such activity he described as a high school chamber singers festival:

We have a long-standing tradition of hosting a high school chamber singers festival each year. That is a really good recruitment for our choral program and voice majors programs. We bring in a respected conductor from one of the four-year institutions in California as a clinician for that, in addition to our director of choral activities who serves our college. That gets a really solid response. I think we have seventeen feeder [student-sending] high schools and we have about fourteen of them regularly participate in that festival.

Although relationships between the VVC music program and similar institutions exist, Joaquin noted a lower level of connection with instrumental programs. He speculated that dissimilarity between the high school programs and the college program may be the cause. The area high schools focus a good deal of energy on marching band, which is an ensemble currently absent from the VVC music offerings in spite of the college hosting a summer drum and bugle corps. In order to improve this connection, Joaquin requested and was granted another new faculty position to develop new and existing instrumental

ensembles, which will start at the beginning of the 2016-2017 academic year. He believed that a full time instrumental faculty presence will stabilize that portion of the program and make it more attractive to potential matriculants. He further hoped developing the instrumental aspect of the college's music program will give these students a way to move from the perception of band being a support system for athletics to the understanding that it is a musically artistic ensemble.

*VVC dean perspective.* Dean Diablo characterized development of relationships with K-12 institutions as "people-based" rather than developed as a deliberate set of systems, programs, and processes. One such set of relationships has developed through the use of area K-12 teachers as adjunct music faculty in the VVC music program. These instructors strengthen the relationships with the K-12 schools, primarily at the high school level. Diablo's concern with these types of relationships was that they could dissolve should the individual around whom the relationship was centered leave the high school or VVC. Another important development in relationship building and engagement of the K-12 schools for the college, including the music program, is through efforts of the college president. Diablo described the president's activities as "making intentional connections with the high school districts" as well as the CSUs to create a K-18 (Kindergarten through master's degree) pathway, including VVC as a pivotal institution between the high schools and CSUs.

Dean Diablo's third aspect of relationship building between VVC focused on the instrumental program in a similar fashion to Professor Joaquin. Diablo noted that VVC once had a renowned marching band program, which had been dormant for a number of

years at the time of the interview. He explained that, in addition to the two new positions discussed by Professor Joaquin, there was an additional full-time, temporary position that had been recently added to build the marching band and other groups related to athletics. Diablo hoped this revived part of the program will attract students that had previously ignored VVC in favor of four-year institutions with such groups. Related to the marching and athletic bands, he also discussed the opportunities and challenges of the drum line and drum and bugle corps at the college. The drum line has been one of the more visible aspects of the music program by performing at college activities that would use a marching band or pep band if one existed. He was unsure if the additional ensembles would negatively affect the drum line or enhance it. The drum and bugle corps is a summer ensemble that is incorporated into Drum Corps International (DCI) activities in a somewhat limited, but expanding fashion and acting as a training group for more advanced corps. This group, according to Diablo, attracted participants from outside of the college, the community, and even the state and has had little impact on the college music program. Although this may attract a new group of students to the college, there exist some logistical issues; it is difficult to house the students from outside of the area.

*VVC vice president of academic affairs perspective.* VP Wilkins believed that the college music program has had positive relationships and interactions with area K-12 schools, particularly high schools. As noted in previous responses, Wilkins felt that the choir festival activity indicated an area of positive interaction. She also thought that the presence of VVC graduates as music teachers in a number of schools in the area facilitated further positive relationships. Although these positive relationships exist and

are being built upon, Wilkins described the region surrounding the VVC community as rural, comprised of tiny towns in economic decline. Wilkins was concerned with music program relationships involving those rural schools outside of the VVC community who view music in those communities as either completely recreational or ancillary to athletic events. She believed this community viewpoint may place barriers that prevent building music career related pathways with those rural schools and prevent the graduates of those schools from matriculating to VVC and the music program.

*VVC Music Program and the Community*

The three participants described the VVC music program's relationships with the community in a similar fashion. Each described some community involvement in college performing ensembles, the use of facilities by community groups, and outreach performances in the community by the college ensembles.

*VVC music faculty perspective.* Professor Joaquin described community interactions with the VVC music program in two primary ways. One of the ways that the music program engaged the community was through college ensemble concerts. He explained that the concerts were well attended by the community and that the jazz ensemble has had a particularly strong tie to the community in this respect. In the month of May, the music program gave a concert in the colleges recently renovated outdoor amphitheater which seats over 1000 people. Joaquin said that most of the ensembles participated and most seats were filled. Community members not only attended concerts by college ensembles; they participated in them. Although there was no intentional lifelong learning component of the program, all but one of the performance ensembles

met as an evening class. Joaquin characterized the community participation in the evening choir, concert band, and jazz band as “a sprinkling of community members” while approximately 40% of the evening orchestra’s members were representative of the community at large.

Another way that the music program engages with the community was through the use of performance facilities. The outdoor amphitheater is a popular space for the local community symphony orchestra. Joaquin explained that they also used the indoor space, but the seating is more limited. Other local events took place in both facilities with one of the more frequent users sponsoring folk and rock guitarists in a guitar arts series. He also noted that the indoor theater space was in demand to be rented by outside groups for business and other similar presentations and conferences. Joaquin hoped that funding and staffing would be increased in order for the college to be able to sponsor a performing arts series that might include area musicians or other professional and semi-professional performances.

*VVC dean perspective.* Dean Diablo described activities of the VVC music program that engaged members of the surrounding community. One such type of engagement he described as the inclusion of community members in any number of courses offered by the music program, primarily the performing ensembles. Diablo explained that the music program worked with the local adult community symphony orchestra and partnered with a high school community symphony orchestra by offering and encouraging the high school students to enroll in other music courses at the college.

Another type of engagement, according to Diablo, involved college music

ensembles performing in the community. One example of this included the drum line performing in community parades, festivals, and other public areas such as outside a major shopping area. Another example was the chamber singers. Diablo explained that the chamber singers were “hired basically” to perform at a Rotary breakfast and other similar meetings. Although the members were not paid, the organizations hiring the chamber singers made free-will donations to the VVC music program in thanks for the performance with the funds helping to support aspects of the program.

Diablo also discussed community engagement through the use of college performing arts facilities by community groups and other outside organizations. The community symphony utilized both the indoor and outdoor spaces for performances, and preferred to use the larger outdoor space for summer performances. The area Chamber of Commerce recently used the indoor space for a large meeting, and other groups have or were scheduled in the months following the interview for similar use. Diablo described difficulties with some types of performances at the college, specifically those by professional and semi-professional performing groups and organizations holding conference from outside of the region surrounding the college. He explained that the process for using facilities at the college was onerous, mostly in paperwork and the types of insurance documentation required of potential renters. Although he was unable to give the specifics for a lack of expertise, Diablo noted that a large packet of information is required as well as a significant level of insurance on the part of the renter. He believed that this prevented a number of events that would be interesting to the community and beneficial for music students from being held in either performance venue.

*VVC vice president of academic affairs perspective.* VP Wilkins explained that community involvement in the VVC music program had changed over recent years. The primary change has been the reduction of community participation in the various performing ensembles at the college. She noted that such participation was at a level “more than I was comfortable with, [using a large number of] community members just to make our orchestra and concert band.” This has changed to having ensembles that have grown to be successful without that community member involvement, although some community members participated from time to time. Wilkins described community engagement as concert patrons for college ensembles. During the time when the performance spaces were being remodeled, off-site facilities were used for performances. Wilkins had been to performances with standing room only in those smaller venues, sharing the audience experience with community patrons. Now that the remodeled campus performance spaces were ready for use, Wilkins stated that some community groups had used the facilities for performances and meetings. She also hoped that professional groups of all types would begin to use the campus performance spaces in the near future.

### ***Managers’ Perceptions of Stakeholders***

The VVC curricular managers discussed their prioritization of music program activities and explained who influenced the inclusion, modification, and importance of those activities. Individuals, groups, and certain institutions that influence the curriculum and activities are described as stakeholders. These stakeholders, based on the type of

influence they hold over the curriculum, are further described powerful, legitimate, or urgent.

*Prioritizing the Activities of Valley View College’s Music Program and the Influence of Curricular Stakeholders*

I asked each of the participants to identify four important activities of the music program at Valley View College (See Figure 6.1). Although the way they answered and the rankings varied somewhat, three activities are common to all three participants: the ADT, the commercial music certificate, and community engagement of various types. Two participants (Professor Joaquin and VP Wilkins) viewed the chamber choir festival as important and two participants (Dean Diablo and VP Wilkins) viewed performing ensembles as important.

Table 6.1

*Prioritization of Music Program Activities at Valley View College*

<b>Rank</b>	<b>Faculty</b>	<b>Dean</b>	<b>Vice President</b>
1	ADT/Studio Instruction	Performing Ensembles	Performing Ensembles
2	Commercial Music	ADT/Commercial Music Certificate	ADT/Commercial Music Certificate
3	Community Engagement/Use of Facilities	Community Engagement/Future Concert Series	Chamber Choir Festival
4	Chamber Choir Festival and Other Festivals	K-18 Pathways	Community Engagement

I asked each of the participants to categorize VVC music curriculum stakeholders as *powerful*, *legitimate*, or *urgent* (See Figure 6.2). The participants gave varied answers,

with Dean Diablo perceiving a great deal of stakeholder influence from a larger number of stakeholders than the other VVC participants. State government was a common powerful stakeholder among all three participants and transfer institutions was a common legitimate stakeholder. Professor Joaquin and VP Wilkins perceived community members as urgent stakeholders of the curriculum differing from Dean Diablo who perceived governing bodies as urgent.

Table 6.2

*Curricular Managers' Perceptions of Curricular Stakeholder Attributes*

<b>Stakeholder Attributes</b>	<b>Faculty</b>	<b>Dean</b>	<b>Vice President</b>
<b>Powerful</b>	State Government	Future Employers Transfer Institutions 9-12 Schools/Students/Parents Governing Bodies (State Legislature, Chancellor's Office, Board of Trustees)	Governing Bodies (State Legislature, Chancellor's Office, Board of Trustees)
<b>Legitimate</b>	Transfer Institutions	Future Employers Chamber of Commerce Community Members Transfer Institutions 9-12 Schools/Students/Parents Governing Bodies (State Legislature, Chancellor's Office, Board of Trustees)	K-12 Students/Teachers Transfer Institutions
<b>Urgent</b>	Community Members	Governing Bodies (State Legislature, Chancellor's Office, Board of Trustees)	Community Members

*VVC Music Faculty Prioritization of Music Program Activities and Perception of Stakeholder Attributes and Influences*

When asked to prioritize activities of the VVC music program, Professor Joaquin listed activities related to the ADT in music with emphasis on private studio instruction

as most important. Throughout the interview, he described the process of moving from a traditional AA to the ADT, particularly the addition of private studio instruction for music majors. Because the move from traditional AA degrees to ADT degrees in California resulted from state legislation, Joaquin perceived the state government as the powerful stakeholder over curriculum. He expressed frustration with the ADT process because he believed that it is hamstrung by the state legislature based on unit restrictions that do not fulfill all the requirements for transfer at the junior level. These transfer degrees are designed to match the requirements of the first two years of study at a four-year transfer institution. Joaquin perceived such articulation as legitimately important to the transfer institutions so the incoming juniors from community colleges would have the same level of preparation as the students who initially matriculated as freshmen at the four-year transfer institution. His perception of community members as urgent stakeholders related to the expectations of family members, taxpayers, and the community at large of the college to prepare students to transfer in an efficient and expedient manner.

Professor Joaquin prioritized activities related to a new commercial music program and certificate as the second most important part of the VVC music program. He explained that graduates of this program would be immediately employable by area recording studios and performance venues. He also believed that the newly hired commercial music faculty member would continue program development by adding a variety of program and certificate strands as well as an associate's degree which students could view as either a terminal degree or preparation for transfer to a four-year

institution. He mentioned that there may be an ADT in commercial music created in a few years. All of these activities and suppositions on the part of Joaquin helped form his perception of stakeholder attributes. He viewed state government as a powerful stakeholder due to the influence upon transfer degrees, including those that might be created in the foreseeable future. Even an anticipated transfer degree gives power to the state government to shape the curricular requirements as a program is being developed. Finally, Joaquin perceived community members as urgent stakeholders of the VVC music curriculum, particularly in relation to the commercial music program. He felt that community members wanted the college to be good budgetary stewards and be mindful of the time students spend at the institution.

Community engagement appeared as the third most important activity of the music program, according to Professor Joaquin. His primary community engagement activity was the use of college performance facilities by community music groups and other organizations. Because of the nature of the use of the facilities, this activity helped develop his perception of community members as urgent stakeholders. When community music groups and other organizations utilized the indoor and outdoor performance venues, they typically had specific timelines, short time notifications of need, and very specific requirements for the facility use. This type of use caused Joaquin to think of community member engagement as placing community members as urgent stakeholders.

Professor Joaquin selected the VVC chamber choir festival, and other music festivals held in campus facilities, as the fourth most important activity of the music program. He explained that these festivals bring a number of area high school performing

ensembles to campus, giving them the opportunity to perform in a high-quality venue with clinicians from the college and from outside of the immediate area. Joaquin described this activity in the context of recruitment of students to the college and the music program. Although not part of the VVC music curriculum, the festival activities positively impacted enrollment in the music program through the recruitment of music majors. His comments indicated that Joaquin perceived modest stakeholder influence in this activity, particularly transfer institutions and community members. Transfer institutions had an indirect legitimate claim on the festival activities only because the students that might be recruited to the VVC music program could one day transfer to the four-year institution. Community members had a similar urgent claim in that the students that might be recruited to the VVC music program should complete that program in a timely fashion, whether it be the ADT or the commercial music certificate, so that they could either transfer or be employed in the area. Further presence of community member stakeholder urgency is indicated through participation in the advisory group for the commercial music program. Joaquin noted that business partners serving on the advisory committee have influence over changes in curriculum to suit their short-term and long-term hiring needs.

*VVC Dean Prioritization of Music Program Activities and Perception of Stakeholder Attributes and Influence*

When asked to prioritize the activities of the VVC music program, Dean Diablo selected activities and courses related to the college's performing ensembles. He explained that these are the most visible parts of the music program and their presence

and success is driven, in a significant part, by the long list of stakeholders he selected. He believed that the powerful and legitimate stakeholders over this aspect included grade 9-12 students and their parents, transfer institutions, and the college's governing board. The 9-12 students and parents, through their choice of whether or not to attend VVC, exerts a form of power over program decisions. This can be seen because of the choice of the college to expand resource allocation to development and refinement of the instrumental portion of the program to attract new and higher quality students. Additionally, incoming students and their parents have the expectation that their students, whether music majors or recreational musicians, have familiar ensembles in which to participate that will meet their educational needs.

Diablo believed that transfer institutions require certain types of ensembles, typically those that match ensembles at the transfer institution. They also want students to perform at a proficient level. Both of these demands upon the community college influence curricular managers such as Diablo to request new resources for staffing, music, instruments, rehearsal and performance space, and additional space on the schedule. Once these resources are allocated, the colleges' governing board expects results in a timely manner, which also places them in Diablo's list of urgent stakeholders. Such an expectation further exerts influence on curricular managers to ensure that implementation is effective.

Dean Diablo's second important VVC music program activity focused on all work related to the college's ADT and commercial music certificate. He indicated that powerful stakeholders over one or both of these sets of activities should include potential

employers, transfer institutions, grade 9-12 students and their parents, and governing bodies including the state legislature, State of California Community College Chancellor's Office, and the college's governing board. For the ADT, Diablo chose all but potential employers as powerful stakeholders, noting that VVC students would transfer and experience two or three more years of education prior to employment. Because the ADTs were mandated by state legislation, the state legislature along with the chancellor's office exerted the most power over the composition of that curriculum. He believed that transfer institutions also exerted power, but through the development of the standards in the ADT. Finally, high school students in grades 9-12 and their parents exerted power through their expectation of meeting the students' educational needs, particularly to transfer into a four-year institution as a junior.

For the commercial music degree, Dean Diablo explained that future employers held the most power, primarily through the advisory group. This advisory group guides the college in curriculum development based on the needs of employment and their recommendations, according to Diablo, are implemented to place the college as the preferred institution for training. Similar to the ADT, 9-12 students and parents exert power and legitimacy through their expectations that the curriculum will be adequate for the student to meet their educational goals. Finally, Diablo explained that the college's governing board exerts power, legitimacy, and urgency through the funding they allocate or deny the program. In the instance of the new commercial certificate, this financial support came in the form of a new faculty member and funding for needed equipment and materials. The governing board also wants curricular managers to structure the

program so students will complete in a timely fashion, allowing more students to utilize the funded resources over time.

Third in Dean Diablo's list of important activities of the VVC music program were those related to community engagement. He explained that the community was engaged in three primary ways including as patrons of performing ensembles, the use of facilities by community music ensembles and businesses, and the engagement of the commercial music program advisory group. He also expressed a desire for the music program to sponsor and host a performing arts series of some kind in the future, but had not yet determined how this might be accomplished. Although Diablo selected community engagement as an important activity, he believed that his selected stakeholders had little influence over the current activities. The patrons of concerts, for example, were not influential in the development of the ensembles and might only loosely influence facilities use by the incidental fact of attendance at performances. He did acknowledge that community engagement was positive for the college and the music program. Diablo noted that this positivity could possibly influence community members to vote in favor of college issues or interact with the governing board in a positive manner on behalf of the program; however, he did not have any direct evidence of this.

Dean Diablo's listed K-18 pathways as the fourth most important activity of the VVC music program. He explained that the current college president was working to build relationships with area K-12 schools and four-year transfer institutions, placing the college in a pivotal educational role for students. Diablo broadly described that activities he selected as first and second most important combined to create this pathway concept.

He viewed the purpose of the community college was to create the pathways and link the high school curriculum to the junior level curriculum at four-year institutions for those students wishing to transfer, or creating a pathway from high school graduation to trained employee for others.

*VVC Vice President Prioritization of Music Program Activities and Perception of Stakeholder Attributes and Influences*

VP Wilkins selected college activities related to performing ensembles as most important. She characterized the VVC music ensembles as “top notch” and that this quality would be a draw for more students who, in turn, will strengthen the music program with more music majors seeking transfer. This related to her second choice of important activities of the ADT and commercial music certificate. As she discussed the music ensembles, ADT, and commercial music, she described the influences upon those activities of various curricular stakeholders.

VP Wilkins selected governing bodies such as the state legislature, State of California Community College Chancellor’s Office, and college governing board as powerful stakeholders. She explained that this power is exerted in several ways. For the ADT, the state legislature mandated through the passing of a law to offer degrees at community colleges, which will allow students to transfer into four-year California State Universities as juniors, and in her words this mandate amounted to the legislature stating, “Thou shalt have transfer degrees.” This prescribed what courses for colleges such as VVC to offer and required the CSUs to accept this work as equal to their own courses. She noted that the California Community College Chancellor’s Office managed this

process and approved both courses and degrees. This gives both of these governing bodies significant power through broad requirement of the ADT and appropriate courses by the legislature to the specific approvals of course content and course matching to the CSU requirements in the degree. She further explained that the local governing board has power over the curriculum through funding as well as initial approval of new courses, degrees, and certificates. Similarly, the commercial music courses and certificate must be approved by the local governing board as well as the state Chancellor's Office. Although there is not a mandated curriculum at this time, courses must meet certain minimum requirements for approval and certificates such as the commercial music certificate must be approved based on the number of units, purpose of the certificate, and to avoid overlap of offerings with any nearby colleges. Wilkins perceived four-year transfer institutions and K-12 students and parents as legitimate stakeholders of this part of the curriculum. Similar to other participants, she believed that the transfer institutions have the legitimate claim on the curriculum to articulate and match their courses offered at the freshman and sophomore level and that the performing ensembles give the students and experience on par with that of their institution.

Wilkins believed the perceived expectations of K-12 students and parents regarding the curriculum was to meet the requirements to matriculate to a transfer institution, that the performing ensembles give them a similar experience to the transfer institution, and that this expectation was legitimate to meet the needs of the students. Finally, Wilkins determined that governing bodies were urgent stakeholders of these activities, primarily through financial expectations. She felt that the expectation was the

funds allocated by governing bodies would be used expediently, allowing full time students to transfer in two years, which frees up funding for other current students as well as future students.

VP Wilkins selected the chamber choir festival as the third most important activity of the VVC music program. She noted that this activity draws significant participation from area high schools, bringing both students and parents to the college campus to experience performing in excellent facilities as well as to interact with members of the music faculty. Because the governing board of the college financially supports this activity, she viewed them as having powerful stakeholder status. Wilkins perceived K-12 students as legitimate stakeholders of this activity because they have specific expectations of a fun and educational experience when they attend a festival of this type. For this activity, Wilkins did not define an urgent stakeholder.

Wilkins placed community engagement as the fourth most important activity of the VVC music program. She explained that a member of the college governing board strongly supported the use of college performance spaces by community music organizations for concerts and businesses for meetings of various types. This governing board member also serves on the commercial music advisory group. Wilkins noted that the entire board supported these activities both conceptually and financially. This placed them, in her view, as powerful stakeholders of community engagement through facilities use and the commercial music advisory board. Wilkins described ways that community members were urgent stakeholders of community engagement activities, primarily through the specific activities of facilities use and the commercial music advisory board.

She perceived urgency for use of the facilities because of specific scheduling and the demands for the facility to meet logistical needs. Wilkins described the urgency of community members on the commercial music program through the influence of the advisory group to direct changes of curriculum to meet potential changing needs in the industry, such as advances in equipment or software.

***Valley View College Summary-Multiple Missions and Stakeholder Salience***

Community college multiple mission typologies, core mission, vertical expansion, and horizontal expansion, are evident in the activities at VVC. Core mission activities are those related to terminal degrees and certificates as well as remedial education. In the case of VVC, there is one transfer degree in music and one certificate in commercial music. Participants indicated that more certificates in or related to commercial music are likely, and some type of associate's degree would be developed in the future including a transfer degree should one become a part of the statewide transfer degree mandates. According to participant interviews, there are no remedial course offerings in the music program. Professor Joaquin noted that the lowest level music theory contained materials that were college preparatory, but the course went well beyond remediation. The primary ways VVC meets core mission is two-fold: the ADT in music and the commercial music certificate. Although state mandated transfer degrees are designed for students who wish to complete their bachelor's degree at a four-year institution, these degrees can act as terminal awards. The commercial music certificate is scheduled to be offered in the fall semester following the interviews and is described by participants as a Certificate of Proficiency in Digital Music.

Vertical expansion is the second multiple mission typology described by Bailey and Morest (2004) in their multiple mission theory. At VVC, these activities are less clearly defined than the core mission and are also still being developed. Although not highlighted as important activities by the participants, the college does offer general education courses in music. These courses meet four-year transfer institution requirements in one of two ways: (a) they are substantially identical courses at both the college and the transfer institution or (b) they broadly meet a general education requirement based on a category such as arts and humanities. The ADT in music is another example of vertical mission expansion because it is mandated and designed to meet freshman and sophomore requirements of the music major. Downward vertical expansion of the VVC music curriculum does not exist; however, formal non-curricular activities are present. Connections to the college through faculty interactions are one example, but a more formal example described by all three participants is the chamber choir festival. This activity gives direct interaction among area high school students and VVC music faculty, allowing them insight into ensemble rehearsal and performance activities they might experience should they matriculate into the program. All participants described ways to expand downward vertical expansion activities, primarily through the addition of an instrumental ensemble specialist.

The final aspect of Bailey and Morest's (2004) multiple mission theory is that of horizontal expansion. These activities may increase revenue streams for the college, improve community engagement, provide services or experiences for the surrounding community, or allow community business leaders to help shape curriculum for the benefit

of graduates. VVC participants described a number of activities related to the horizontal mission expansion within the music program. These activities centered on community engagement, primarily the use of college performance facilities by community music organizations for performances or workshops and area businesses for large meetings. Participants also described community members' patronage of college ensemble concerts as a method of community engagement. Another form of community engagement centered on the inclusion of community business leaders in the commercial music advisory group. This example of horizontal expansion of the VVC music program establishes a partnership between the college and area business for the betterment of the students' education and staffing of the businesses. Finally, participants did note some participation by community members in college classes as a means to gain personal enrichment. Although not a formal program of the college, this example of horizontal expansion broadens the curricular reach of some traditional classes as well as performing ensembles.

Mitchell, Agle, and Wood's (1997) stakeholder salience theory outlines how organizational managers might view various external stakeholders and how that perception might influence the actions of the managers based on their view of how powerful, legitimate, or urgent the stakeholders' claims are. Collectively, the participants viewed governing bodies, future employers, transfer institutions, and grade 9-12 parents and students as powerful stakeholders of the VVC music program's curriculum and activities. As a group, they believed that one or more of these individuals, groups, or institutions had the power to shape the college's music curriculum and program activities.

Their view of legitimate stakeholders was as broad as their view of powerful stakeholders, primarily due to Dean Diablo's perception of a number of individuals, groups, or institutions as holding power or legitimacy over music program curriculum and activities. The participants included transfer institutions; future employers; area chambers of commerce; community members; grade 9-12 schools, students, and parents; and governing bodies as legitimate stakeholders of the VVC music curriculum and activities because they have a right and proper claim. Finally, the participants viewed community members and governing bodies as urgent stakeholders. They believed that the college music program should provide curriculum and activities that efficiently and expeditiously educates the students and allows them to move to their next place in life, whether it is transfer to a four-year institution or employment.

Curricular managers at VVC responded most directly to powerful stakeholders of the curriculum. All three managers discussed the creation of the ADT in Music which was based on powerful influences from both the chancellor's office and legislature. They also described legitimate influences by transfer institutions which helped drive the process to add the degree as well as private studio instruction for their students. The managers reacted to demands from local and regional businesses in developing a digital music program. They felt that this was both a legitimate and powerful set of stakeholders and that, as the program developed, would become urgent as well because of the need for qualified personnel. It also appeared that curricular managers at VVC had been and intended to continue to actively seek input from those stakeholders they considered salient. They mentioned outreaching to area high schools, offering various public

performances off campus, and working to develop transfer curriculum by directly working with the local transfer institution by seeking ideas for engaging local recording studios as they developed the certificates in digital music.

The current support for music at VVC is very good and there appeared to be agreement in the broad goals for the music program. This was evident in the development of degrees and certificates, the excitement from curricular managers about the program, and the ongoing expansion of the number of full time music faculty. As I reflected on my experiences with Valley View College, I wondered how changes in administrators might impact support for the music program. New people could bring new perceptions and changes in support or prioritization of various activities. Codifying salient stakeholders in some way, such as program review, might bring an institutionally based structure of support and prioritization rather than one based on personal interpretation and lead to building better relationships with those stakeholders and offering better educational opportunities for students.

## CHAPTER 7

### CROSS CASE ANALYSIS

#### Introduction

Three California community colleges of varying sizes, small, medium, and large, comprised the cases for this study. Although size was the primary difference, each college represented a different geographical area of California, a different setting, and specific aspects of the music program such as degree type. For each case, I recruited and interviewed a full slate of participants which included one faculty member, the dean supervising music, and the academic vice president.

Each participant answered 25 interview questions (see Appendix A). The purpose of these questions was to investigate the participant's perspective on the following broad areas:

- Perceived successes of the college music program
- Perceived deficiencies (e.g., lack of adequate performance spaces); challenges (e.g., ensuring underprepared transferring students leave ready for junior level work); and struggles (e.g., maintaining high quality services with minimal budgets, of the college music program)
- Participant's perspective on music degrees and certificates at the college
- Participant's perspective on the college's music program's relationships with area K-12 schools

- Participant's perspective on the college's music program's relationship with the community
- Participant's prioritization of the college's music program's activities and their perception of the influences of the curricular stakeholders over the program.

I elicited additional responses through follow-up questions that stemmed from the participants' initial responses to the interview questions.

Next, I aligned each college's music program activities with Bailey and Morest's (2004) community college multiple mission typologies. Finally, for each college I compared the participant's aggregated views of stakeholder influences with Mitchell and Agle, and Wood's (1997) stakeholder salience theory. The following sections of this chapter present a composite comparison report of the information found in related sections of the three case studies presented in Chapters 4-6.

### ***Case Sites and Participants***

For this study, I selected colleges that represented variety in size and location within the State of California. In the next sections, I compare the participants and college sites, following the same format I used in the single case study chapters.

### ***Comparison of Program Activities***

The music program activities at each of the three colleges had similarities and differences. The comparison of perspectives of similar curricular managers among the colleges helps to highlight those similarities and differences.

*Perceived Music Program Successes*

Each participant discussed music program successes at their respective college from their unique perspective. The three faculty participants described successes that directly involved students. The three deans described broader activities such as events, curriculum, and the quality of the instructors. The three vice president participants described the way the program interfaced with the community, such as through engagement activities, consideration of how the course offerings fit within the larger community landscape, and the performing ensembles.

*Faculty.* Common among the faculty participants was the notion that program successes came from how the courses and programs at each college positively affected the students. The faculty participants had differing experiences and length of time at their respective institutions (see Table 7.1) and had different perspectives regarding institutional successes and challenges. Faculty participants also discussed emergent themes, which included degrees and certificates, relationships with K-12 schools, and their music program's relationship with the community (see Table 7.2).

Table 7.1

*Faculty Perceived Music Program Success and Challenges*

<b>Music Faculty</b>	<b>Mountain View College</b>	<b>Bay View College</b>	<b>Valley View College</b>
<b>Primary Assignment and Time at Institution</b>	Vocal Music One year	Recording Arts More than 10 years	Music Theory More than 25 years
<b>Perceived Successes</b>	Students transferring to four-year institutions  Increased enrollment in transfer courses  Number and quality of performance ensembles	Digital music certificate  Digital music courses	Creation of ADT in Music  Private instruction
<b>Perceived Deficiencies, Challenges, and Struggles</b>	Legislated ADT 60-61 unit limit  Limit prevents required lower division courses from being included in ADT  Economic downturn that eliminated area recording industry  Geographic isolation that limits adjunct faculty choices	Lack of proper rehearsal and performance facilities  Resulting recruiting deficiency	Legislated ADT 60-61 unit limit  Limit prevents required lower division courses from being included in ADT

Table 7.2

*Emergent Themes as Noted by Faculty*

<b>Emergent Themes</b>	<b>Mountain View College</b>	<b>Bay View College</b>	<b>Valley View College</b>
<b>Degrees and Certificates</b>	Removal of atypical courses from traditional AA degrees Course unit limit in ADT creates misalignment for transferring students Development of a certificate in pedagogy	Discontinuance of ADT Development of additional technical music certificates Development of technical music degree Development of a certificate in studio teaching	Recent discontinuance of traditional AA degree Recent implementation of ADT Development of a commercial music program including certificates and degree
<b>Relationships with K-12 Schools</b>	Performances at K-12 schools Share concerts at the college Summer music programs Pedagogy curriculum for MVC students Music festival hosting	Middle college Steel drum camp	Chamber choir festival
<b>Music Program and the Community</b>	Lifelong learning courses for performance ensemble participation Enrollment in traditional music classes Performance attendance Use of college facilities	Performing ensemble participation Enrollment in traditional music classes Steel drum camp Piano master class Conducting workshop Performance attendance Use of college facilities	Performing ensemble participation Enrollment in traditional music classes Performance attendance Use of college facilities

*Deans.* The deans described various aspects of the music programs at their respective college. Each dean expressed their perception of successes and challenges of

the music program (see Table 7.3), interactions with K-12 institutions and the community, as well as current and future degree and certificate awards (see Table 7.4).

Table 7.3

*Dean Perceived Music Program Success and Challenges*

<b>Deans</b>	<b>Mountain View College</b>	<b>Bay View College</b>	<b>Valley View College</b>
<b>Time at Institution and in Position</b>	30 years	Over 15 years	6 years
	1 year with previous similar part-time experience for 20 years	2 years	3 years
<b>Perceived Successes</b>	Faculty dedication	Curricular focus	High-quality instruction
	Community engagement	Collaboration with area musicians	Quality of the curriculum
<b>Perceived Deficiencies, Challenges, and Struggles</b>	Recent loss of instrumental teacher and position	Lack of traditional rehearsal and performance facilities	Lack of acoustic isolation between rehearsal and performance facilities
	Lack of college marketing plan	Discontinuance of ADT	

Table 7.4

*Emergent Themes as Noted by Deans*

<b>Emergent Themes</b>	<b>Mountain View College</b>	<b>Bay View College</b>	<b>Valley View College</b>
<b>Degrees and Certificates</b>	<p>Course unit limit in ADT creates misalignment for transferring students</p> <p>Students will need to earn both the AA and ADT to effectively transfer</p>	<p>Discontinuance of ADT due to lack of adequate rehearsal and performance facilities</p> <p>Only one technical music certificate currently offered</p> <p>Anticipated award expansion</p>	<p>Course unit limit in ADT creates misalignment for transferring students</p> <p>Students will need to take courses beyond the ADT to effectively transfer</p> <p>Anticipated award expansion</p>
<b>Relationships with K-12 Schools</b>	<p>Using K-12 faculty to teach evening classes on campus</p>	<p>Dual enrollment GE classes offered at high schools</p>	<p>Relationship building through faculty</p> <p>Pathway building from K-12 through transfer</p>
<b>Music Program and the Community</b>	<p>Enrollment in performance ensembles</p> <p>Use of performance facilities by community groups</p> <p>Attendance at public performances</p>	<p>Attendance at public performances</p>	<p>Enrollment in performance ensembles</p> <p>Use of performance facilities by community music groups</p> <p>Use of performance facilities by area businesses</p> <p>Attendance at public performances</p>

*Vice presidents of academic affairs/instruction.* The three vice president participants from the case study colleges reported less variety in their backgrounds and experience at their college than the other group of curricular manager participants. Although none of the vice presidents had music backgrounds, each was able to articulate

their perceptions of the music program successes and challenges (see Table 7.5) at their respective college and had adequate knowledge of the program activities as indicated through their discussion of emergent theme items (see Table 7.6).

Table 7.5

*Vice President Perceived Music Program Success and Challenges*

<b>Academic Vice President</b>	<b>Mountain View College</b>	<b>Bay View College</b>	<b>Valley View College</b>
<b>Time at Institution and in Position</b>	4 years 1 year	3 years	7 years
<b>Perceived Successes</b>	“Footprint” within the community as cultural hub Participation of community members	Department focus upon digital music, recording arts, and state-of-the-art facilities	Performing groups Connections with area K-12 music teachers who are graduates of VVC
<b>Perceived Deficiencies, Challenges, and Struggles</b>	Declining enrollment Marketing plan Undeveloped pathways to college and beyond including dual enrollment	Lack of adequate ensemble rehearsal and performance space Deactivation of the ADT in Music	Need to broaden the number of ensembles Inconsistency of quality of performing ensembles

Table 7.6

*Emergent Themes as Noted by Vice Presidents*

<b>Emergent Themes</b>	<b>Mountain View College</b>	<b>Bay View College</b>	<b>Valley View College</b>
<b>Degrees and Certificates</b>	Traditional degrees	Digital music certificate	ADT in Music
	Transfer degree	“Stackable” certificates	Development of career and technical certificates in music
	Desire to add career and technical “stackable” certificates	Industry standard certificates in Pro Tools	
<b>Relationships with K-12 Schools</b>	Shared on-campus concerts	Dual enrollment classes at area high school	Chamber choir festival on campus
	Performances at K-12 schools		
	Educational pathway creation		
<b>Music Program and the Community</b>	College as the cultural hub	Concert attendance	Participation in ensembles
	Professional and semi-professional performances at the college	Some participation in ensembles	Concert attendance
	Participation in college ensembles	Steel drum camp	Use of facilities by community music groups
	Concert attendance	Be a conductor experience with the orchestra	Use of facilities by area businesses

***Prioritizing Activities***

Taken as a group, the curricular managers’ prioritization of music program activities showed marked similarities across manager type. Even within each case, some managers expressed similar choices when asked to list their top four music program activities. Through coding the interview responses, and then comparing within and between the cases and managers, I noted that the activities fit within the following five

activity types:

- Development and offering of degrees and certificates in music performance and commercial music (2.2)
- Community engagement through active or passive involvement in college music program activities (3)
- Outreach to K-12 students for the purposes of recruitment (3.1)
- Student music performance activities (3.6)
- Facility related activities (4.2)

The numbers in parentheses indicate the average ranking given to these priorities by the managers, based upon how they ranked their four most important activities (see above and Table 7.7). In aggregate, the managers mentioned five groups. Some managers gave two responses that fit the activity group encompassing degrees and certificates. For calculation purposes, I assigned NR the priority score of five.

Table 7.7

*Ranked Music Activity Priorities by College and Manager Type*

Priorities	<u>Mountain View College</u>			<u>Bay View College</u>			<u>Valley View College</u>		
	Faculty	Dean	VP	Faculty	Dean	VP	Faculty	Dean	VP
P & C	2 & 4	2	1 & 4	2	2 & 3	1	1 & 2	2	2
CE	3	3	3	1	4	3	3	3	4
Outreach	1	1	2	4	NR	4	4	4	3
Performance	NR	NR	NR	3	NR	2	NR	1	1
Facilities	NR	4	NR	NR	1	NR	3	NR	NR

Note. P&C = Developing and offering of degrees and certificates in music performance and commercial music; CE = Community engagement through active or passive involvement in college music program activities; Outreach = Outreach to K-12 students for the purposes of recruitment; Performance = Student music performance activities; Facilities = Facility related activities.

### *Degrees and Certificates*

The three cases in this study offered a number of degrees and certificates, with each college supporting different awards based on the development of the music program over time and responses to the influences of various curricular stakeholders. The following is a summary of degrees offered at each institution.

#### **Mountain View College**

- AA in Vocal Music Performance
- AA in Instrumental Music Performance
- AA in Music and Theatre
- AA-T in Music

#### **Bay View College**

- Certificate of Proficiency in Digital Music
- AA-T in Music (discontinued, Fall 2017)

#### **Mountain View College**

- AA-T in Music

Collectively, the participants ranked music degrees and certificates as the most important program activity. Participants from each college also described desires to expand degree and certificate offerings in music. MVC curricular managers described refinements to current degrees and the possibility of adding coursework and certificates or degrees in digital music. BVC participants planned to expand certificates in digital music, wanted to add a degree in digital music, and looked to the future when expanded performance facilities would allow the return of the ADT in Music. VVC managers

intended to eliminate the Associate's degree in favor of the transfer degree, and to develop awards for an impending digital music and recording arts program. Curricular managers agreed that VVC did not need both types of degrees, unlike those at MVC. They believed students would supplement the courses lacking in the transfer degree through additional coursework while MVC curricular managers believed that students needed to pursue both types of degrees simultaneously for reasons related to educational planning and financial aid.

### *Community Engagement*

Collectively, curricular managers selected a wide variety of music program activities that engaged the community as second most important. Such activities included attendance at concerts given by college ensembles and professional or semi-professional ensembles, inclusion in college ensembles, performances given by college ensembles at elsewhere in the community or at special events in the community, enrolling in college lecture courses, and use of college performing arts facilities by community groups.

Each college described some level of community engagement in the listed areas and all the participants discussed concert patronage as a way their programs engaged with members of the community. Although the types of concerts did vary, most involved college student performances in large ensembles. Participants from each college noted varying levels of community participation as students in performing ensembles and Professor Morro and VP Bolinas detailed community participation in BVC's steel drum workshop and digital music summit. Professor Whitney (MVC) and Dean Diablo (VVC) discussed community engagement via school ensemble performances at various locations

and events throughout the area surrounding their respective colleges. These performances included regional festivals, business related events, and community organization meetings. The remaining method of community engagement was common to all three case study colleges and focused on use of college facilities for music-related activities. Curricular managers at both MVC and VVC explained that community organizations often rented their primary performance venues and related facilities for performances. As noted in Chapter 5, BVC does not have a dedicated performance space; however, community members and organizations, for small music performances, utilize a large classroom while the new recording studio is available for use when not scheduled for course-related activities.

### *Performance Ensembles*

The average rankings of activities by each curricular manager in all three music programs show that they regarded performance ensembles as the third highest priority. Performance ensembles garnered support from curricular managers in different ways at each college. The role ensembles play as a source for community member involvement as performers and audience members, outreach to the community, and outreach to K-12 schools and students are discussed in the preceding paragraphs. These ensembles existed in the music programs at both MVC and VVC as an educational showcase for music majors and other students seeking a performance outlet. The curricular managers believed that the ensembles were successful through two main attributes: large group size and high-quality performances. BVC participants described the single performing ensemble as a college orchestra with a number of community participants. This ensemble did not

have a strong connection with a music major program and appeared to be recreational.

### *Recruitment and Outreach*

Curricular managers from each of the three cases studied described activities focused on recruitment and outreach activities to area K-12 schools as fourth most important. When discussing recruitment, the participants indicated these were activities designed to bring new students to their college, typically as music majors but also as performers in one or more ensemble. They discussed outreach activities as those wherein the college music program went to the area primary or secondary school to perform or provide some other kind of service for the students or institution. Each college's music program used different specific methods of recruitment and outreach; sometimes the methods combined both outreach and recruitment in one activity.

At MVC, Professor Whitney used the vocal jazz ensemble as a touring group to introduce area high school students to the music program by offering school assembly performances. Other activities supported by MVC curricular managers included shared performances at the college which included college and high school ensembles, the hosting of regional music festivals for elementary, middle, and high schools at the college, and free or low cost use of the performance space by area K-12 schools for their concerts.

At VVC, Professor Joaquin explained that one of the primary connections with K-12 schools was an annual choral chamber singer's festival that brought approximately 14 student-sending high schools to campus. VP Morgan believed the most effective engagement of K-12, particularly high school students, came from development of

clearly described educational pathways, which included the community college.

Similar to Whitney, BVC's Professor Morro focused on program interactions with area K-12 students. He noted that this occurred through infrequent shared concerts with those schools and the college faculty members and through two primary summer events: the Digital Music Summit and the Steel Drum Band workshop. At MVC, Professor Whitney hoped to resume a summer music program for middle and high school students as a method of engagement. Both of BVC's administrators, Dean Drakes and VP Bolinas, believed that dual enrollment coursework offered by the college at the area high schools would engage and interest those students in the college at some level. This dual enrollment concept did not appear to be as detailed or lead to further college enrollments for the high school students as MVC VP Morgan's career educational pathways idea. Both Dean Diablo and VP Wilkins of VVC noted efforts regarding K-18 career and educational pathways too, but believed the strength of the K-12 engagement came from the number of VVC graduates teaching music in the area.

### *Facilities*

The fourth and fifth areas of importance across the three music programs were somewhat interrelated and encompassed issues and activities related to facilities. Both VVC and MVC curricular managers described the use of performance facilities by a number of different users. Described in the preceding paragraphs, music facilities users included area K-12 music programs, community groups, and college-hosted music festivals. VVC also included rentals to area businesses for large meetings and workshops. BVC had recently opened a recording studio facility and those three curricular managers

described potential interactions with users. Professor Morro detailed uses of the studio, including remote capabilities that would allow the studio concept to expand and use any room on the college campus network for high-quality recording.

***Perceptions of Stakeholder Influence on Program Activities***

Perceptions of curricular stakeholder influence varied among the participants, though there was some alignment among manager type across institutions (see Table 7.8). I determined this through frequency of mention of the particular stakeholder and accompanying comments regarding the influence of the stakeholder as perceived by the various managers.

Table 7.8

*Agreement Among Cases (i.e., Institutions) Within Manager Type About Most Influential Stakeholders.*

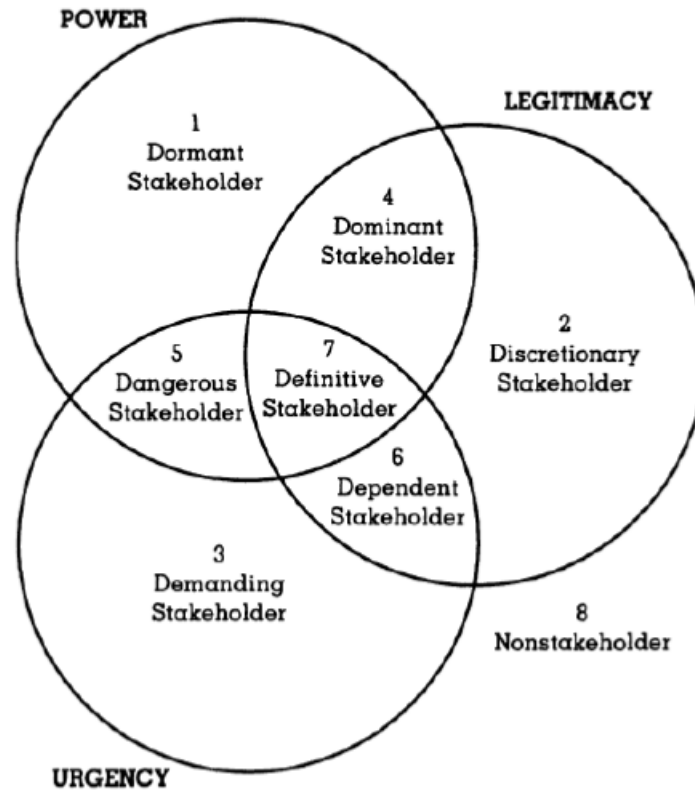
<b>Stakeholders</b>	<b>All Faculty</b>	<b>All Deans</b>	<b>All Vice-Presidents</b>
<b>Employers</b>			
<b>Transfer Institutions</b>			X
<b>Governing Bodies</b>			
<b>K-12 Students, Parents, and Schools</b>	X		
<b>Community Members</b>		X	

When analyzed in combination of all participants, stakeholder influence (i.e., those who were perceived as *powerful*, *legitimate*, and *urgent*) emerged. Governing bodies (such as college trustees, the State of California Community College Chancellor’s

office, and state legislatures) were noted by most participants to be as powerful as area businesses and community members. Transfer institutions appeared to be the most legitimate stakeholder type, and a majority of participants selected K-12 students, schools, staff, and parents as the most urgent stakeholders. The following sections give additional detail about the commonality of stakeholder salience perception among managers.

### *Stakeholder Salience*

Mitchell, Agle, and Wood (1997) defined stakeholder salience based on how managers perceived the presence of the attributes of being powerful, legitimate, and urgent. Stakeholders exhibiting power are dormant stakeholders; those exhibiting legitimacy are discretionary stakeholders; and those exhibiting urgency are demanding stakeholders. Stakeholders exhibiting two attributes are classified in the following manner: power and legitimacy – dominant stakeholders; legitimacy and urgency – demanding stakeholders; and urgency and power – dangerous stakeholders. A stakeholder exhibiting all three attributes is considered a definitive stakeholder. Chapter 8 contains a discussion of the study participants' perceptions of stakeholder status. Figure 7.1 depicts these stakeholder salience classifications.



Source: Mitchell, Agle, and Wood, 1997 (p. 874)

Figure 7.1 Stakeholder salience classifications and attributes

### *Powerful Curricular Stakeholders*

*Faculty.* Faculty had a varied view of which curricular stakeholders they considered powerful and did so for differing reasons. When discussing stakeholders they perceived as powerful, faculty members from all three colleges indicated that such power came from allocation and control of funds by the state government, the State Chancellor's office, and the voters through direct initiative voting and selection of representation. Although no funding links to the creation and offering of ADTs or other specific curriculum, funding is typically apportioned for California community colleges based on student enrollment counts worked through various formulae, resulting in a number called

FTES (Full Time Equivalent Students). The concept of powerful stakeholders for faculty seemed complex and interconnected to funding, enrollment, and transfer requirements. In response to these influences, MVC and VVC focused on transfer activities, and BVC focused on career technical education aspects of music in the recording arts. In addition to the powerful stakeholders noted by faculty, those from MVC and VVC also described transfer institutions as powerful stakeholders, and BVC recognized the power of community members and area businesses who were related to the activities of the colleges.

*Deans.* As varied as the faculty perceptions, the deans noted four types of curricular stakeholders as powerful: employers, transfer institutions, governing bodies, and K-12 students, parents, and schools. Two participant deans indicated that various governing bodies had powerful status, and two indicated that area K-12 schools had powerful status. In a similar manner to the faculty participants, the dean participants' described methods of power wielded by governing bodies, and focused on funding and legislative mandates as the source of power. Area K-12 schools wield power more subtly, according to dean participants, through processes of articulation, personal connections, and scheduling building outreach.

*Vice presidents of instruction/academic affairs.* Vice presidents of instruction/academic affairs believed that community members wielded the most power over the curriculum followed by various governing bodies. Two vice presidents selected community members as powerful curricular stakeholders and indicated that this power is manifested through direct contact with school administration and board members,

elections, and support of bond issues for the local college. One vice president selected governing bodies as powerful curricular stakeholders. Similar to the deans, this vice president believed that governing bodies' influences were focused on funding and legislative mandates as the source of power.

### *Legitimate Curricular Stakeholders*

*Faculty.* Compared to their perceptions of powerful stakeholders, faculty had a narrower perception of whom they considered legitimate stakeholders. Two indicated that transfer institutions were legitimate curricular stakeholders and one indicated that students, faculty, staff, and parents of area K-12 were legitimate curricular stakeholders. Faculty believed the transfer institutions' legitimate stakeholder status came from the need for specific courses and course sequences to directly articulate from the community college to the transfer institution. This articulation occurred in two ways. The first method of articulation required a community college to match directly with each individual four-year institution such as individual CSUs, UCs, or private universities. The second method allowed for a broader articulation through a statewide numbering system managed by the State Chancellor's office. As legitimate stakeholders, the remaining faculty member in the study described K-12 institutions as achieving this status through the need for appropriate curricular pathways to careers. He believed that the music curriculum should meet the educational needs as perceived by K-12 students, faculty, and parents.

*Deans.* Dean participants indicated a broader list of legitimate curricular stakeholders. Two of these stakeholders, transfer institutions and K-12 institutions,

duplicated perceptions held by faculty in the study. Deans also named community members and governing bodies as legitimate curricular stakeholders and included one subset as potentially both part of the community and governing bodies, the college board of trustees. The deans explained that the governing bodies' status as legitimate stakeholders came from the expectation upon the college that the college would offer curriculum in the form of courses and programs that would properly prepare students for transfer and/or employment.

*Vice presidents of instruction/academic affairs.* Vice presidents agreed with faculty regarding who are legitimate curricular stakeholders and selected K-12 institutions, students, parents, and faculty and transfer institutions. All three participants indicated transfer institutions as legitimate stakeholders with one also selecting K-12 institutions. According to the vice presidents, legitimacy for both stakeholder types is related to career and educational pathways. They believe K-12 institutions expect clear pathways to degree attainment and employment should be clearly laid out in the curriculum. The vice presidents also explained that the transfer institutions have the legitimate expectation of the community college curriculum to prepare students for entry to their programs as college juniors.

#### *Urgent Curricular Stakeholders*

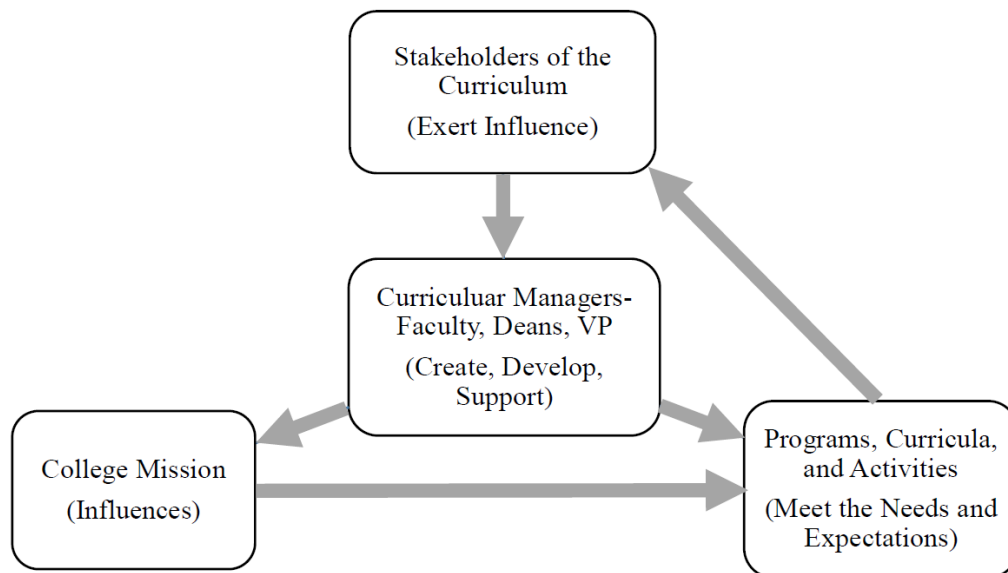
Urgent stakeholders had more commonality amongst the different types of curricular managers than their perceptions of stakeholder power and legitimacy. Each manager type believed that K-12 institutions, students, parents, and faculty had urgent stakeholder status and that these stakeholders had the rightful expectation for the

community college curriculum to be offered in a way that students can matriculate and complete in a timely, sensible manner. Faculty and vice president curricular managers also indicated that members of the community should be considered urgent curricular stakeholders and one dean curricular manager indicated area businesses should be included as well. They believed that this urgent stakeholder status also stemmed from the desire of community members and business owners to have local college students move through the community college music curriculum in a timely, sensible manner so that they may either transfer to a four-year institution to complete their bachelor's degree or enter the local workforce. One vice president included transfer institutions as urgent because they desire students to complete their lower division work at the community college and fill places in the junior class left vacant when native students leave the major. Finally, one dean included governing bodies as urgent curricular stakeholders because he believed that they have the expectation for community college students to finish their lower division education in a timely fashion to minimize expenditures for the college.

### ***Conclusion***

The findings of this study suggest that music curricular managers (viz., faculty members, deans, and academic vice presidents) perceive various individuals and institutions as stakeholders of the music curriculum and core mission activities, horizontal expansion activities, and vertical expansion activities of the music program. This perception of stakeholder status influences curricular managers in different ways based on their view of stakeholders as having powerful, legitimate, or urgent attributes; and they may perceive stakeholders as having any two or all three attributes. Observed

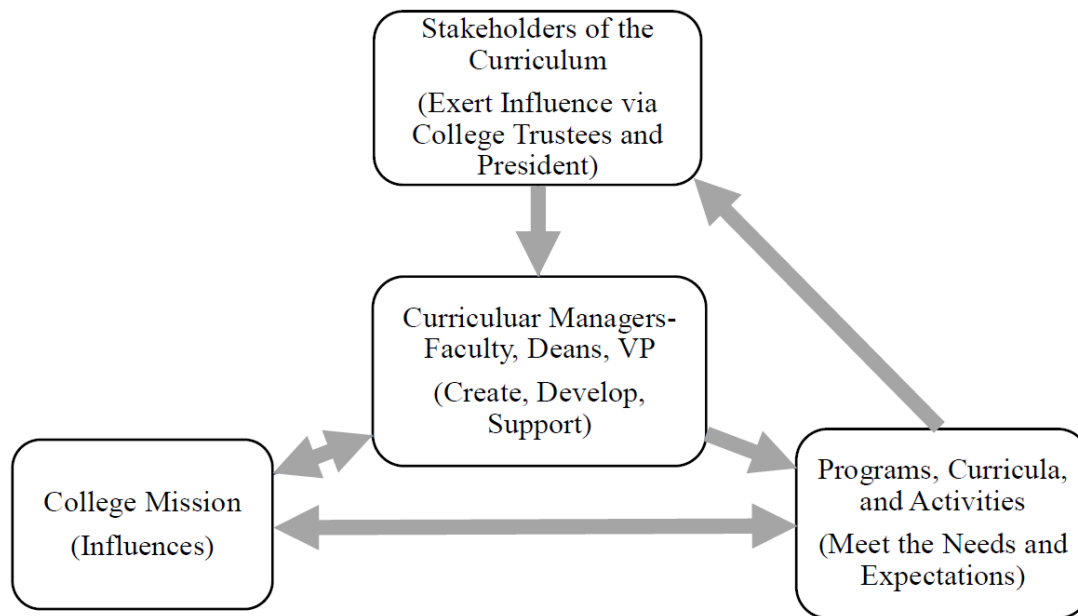
interactions among salient stakeholders, curricular managers, and others related to the community college music program (see Figure 7.2) differed from my assumptions about the conceptual framework (see Figure 7.3). Figure 7.2 shows that, while there seemed to be a great degree of institutional influence over the shaping of missions and the activities of curricular managers, the mission was not directly influential to the curricular managers. The one-way arrow in Figure 7.2 between managers and missions highlights this difference, which appears as a two-way arrow in Figure 7.3.



*Figure 7.2.* Observed Framework

The complexity of the observed framework is burdensome to the curricular process and delays efforts to meet the needs of salient stakeholders, particularly those in business who might need rapid implementation of new courses and programs. Further confusion exists in colleges because directives from the governing board insist that all activities must be in support of the College Mission in order to receive funding to staff

courses, purchase materials, renovate or build facilities, and offer related activities. In practice, faculty create courses, programs, and activities based on their perceptions of salient stakeholder influences and then carefully craft justification language to make their product fit within the College Mission.



*Figure 7.3.* Conceptual Framework

Figure 7.3 represents what I, before initiating this study, believed was happening at colleges regarding the development and implementation of music curriculum and activities. Many colleges, including those in this study and those where I have worked, have claimed that the college Mission is central to all activities. Although there has been significant movement toward doing that, the College Mission Statement seems to primarily function as a mandated exercise in writing that is rarely referenced other than on the college website, other official documents, or during financial crises as a way to shrink programs and activities in order to save money. Figure 7.3 shows a double arrow

between the College Mission and the programs, curricula, and activities of the music program, because there was agreement between prioritized program activities and the texts of College Mission Statements found on the websites of study sites that led me to believe curricular managers based decisions on those statements and that the statements would be revised based on changing curriculum and other program activities.

Prior to this study, I believed that curricular stakeholders influenced the institution primarily through the board and president. Although such influences do exist, the curricular managers I interviewed felt pressured or influenced directly by their selected stakeholders. For example, all three curricular managers at Bay View College indicated some degree of pressure by both the legislature and state Chancellor's Office to offer the ADT in Music even though they lacked sufficient rehearsal and performance spaces to adequately meet the needs of the students seeking the degree. I also believed, from my various experiences at community colleges, that curricular managers determined the direction and content of curriculum. The Academic Senate for California Community Colleges places curriculum as one of the primary responsibilities of faculty. The conversations I had with curricular managers at all three sites indicated that the interactions were much more complex than the conceptual framework. Collective influences within the colleges influenced missions by making assumptions about what the college should be doing using some data and what faculty believed the college music program should be doing. In turn, those mission activities influenced the institution as a whole, giving each its place within the community. The nature of these complex interrelationships is a result of the organic growth of both the music program and each

college. Various activities were emphasized due to the drive from certain individuals within the institution or because the activities had existed for many years. Although the specific activities varied among the three colleges, the processes in the observed framework were essentially identical: curricular managers developed and revised programs and courses as well as created and offered various activities based on their perceptions of the desires of the stakeholders they believed to be salient.

Each college offered elements matching the three categories described in Bailey and Morest's (2004) community college multiple mission theory. All three colleges offered core mission elements such as degrees or certificates of some kind in music. MVC offered three AA degrees and the ADT in Music, BVC offered certificates in digital music, and VVC offered the ADT in Music with digital music certificates and degrees in development. Horizontal expansion existed at all three sites as well. For example, MVC included courses targeting older adults, BVC offered fee-based activities in the summer, and VVC included community members in their performing ensembles. Finally, each college supported vertical expansion activities such as dual enrollment at MVC and BVC, and high school choral festivals at VVC. Each college indicated instances of curricular stakeholder salience and influence. Examples included the importance of community members to MVC and their demand to have access to music activities; the partnership with industry through Pro Tools at VVC and the alignment of curriculum to produce Pro Tools certified graduates; and the response to the state mandate of transfer degrees by VVC and the creation and implementation of the ADT in Music.

What might these findings mean for curriculum development and core mission, horizontal expansion, or vertical expansion activities in community college music programs? How can we apply this to community college programs in general? In the final chapter, I turn my attention to analytical and concluding comments to help community college curricular managers understand how to recognize their curricular stakeholders and utilize this information to develop appropriate music programs for their colleges.

## CHAPTER 8

### DISCUSSION, CONCLUSIONS, AND IMPLICATIONS

The purpose of this study was to investigate how curricular managers prioritize music curriculum at California community colleges, and to determine how stakeholders influence curricular managers in that prioritization. Foundational to this examination of stakeholder salience was Bailey and Morest's (2004) community college multiple mission theory. Not to be confused with an individual college's Mission Statement, this theory placed all community college activities within three typologies, described as core mission, horizontal expansion of the core mission, and vertical expansion of the core mission. Curricular managers at each of the three colleges in this study selected stakeholders whom they believed influenced the development of curriculum or the inclusion of various activities in the music program. The managers also characterized the type of influence each stakeholder exhibited. The following sections provide interpretation and discussion of the results as they relate to each of the three research questions.

#### *Salient Stakeholders*

Understanding and acknowledging the stakeholders with influence over curriculum and program activities can give community college curricular managers insight into future curriculum development. The process of salient stakeholder selection also gives insight into how their institution's curriculum and activities fit within the community college multiple mission theory typologies of core mission, horizontal

expansion, and vertical expansion. Although an individual college's Mission Statement may reflect awareness of Bailey and Morest's (2004) community college mission typologies, it may have been constructed without consideration of curricular stakeholder saliency. It should be reviewed with stakeholder saliency in mind. Because each participant type (i.e., faculty, dean, and academic vice president) manages curriculum in different ways, I will present the discussion for this section based on manager type. For each, I will give insight as to why they may have selected certain stakeholders, and how the managers describe their response to those stakeholders. These insights are based on my interpretation of the interviews with the curricular managers and my knowledge of the California community college system.

#### ***Faculty-selected Stakeholders of Music Curriculum***

In California community colleges, faculty members are directly responsible for creating and updating curriculum including courses, degrees, and certificates. They work to ensure students have clear educational pathways to degree completion, transfer, certificate completion, courses and certificates to update career-related skills, and enrichment. Such activities are represented by the community college multiple mission theory typologies of core mission, horizontal expansion, and vertical expansion. Curricular stakeholders exert influence through power, legitimacy, or urgency, and guide program activities and curriculum development. The faculty participants in this study had not explicitly considered those entities exerting influence over the music curriculum and activities as stakeholders beyond the common, broad use of the term to identify anyone and any organization with interest in the institution or program. Once they understood

how I defined stakeholders for the study, they identified those stakeholders relevant to their function at their institutions. The faculty members then defined characteristics for those curricular stakeholders based on how they influenced curriculum development or the inclusion of music program activities at the faculty member's college.

In reviewing the salient stakeholder selections of faculty participants, I noticed that no definitive stakeholders (e.g., those with all three attributes of power, legitimacy, and urgency) surfaced (see Table 8.1). Throughout the interviews, each faculty member indicated that demands of stakeholders did influence how they shaped the curriculum, offered courses and programs, and linked other activities to the music program at their respective college. An example of this reaction to influence included Bay View College's Professor Morro partnering with the company that manufactures Pro Tools software because the recording studios in the region preferred it as a standard platform. Another example is the replacement of the traditional AA degree in music with the AA-T in Music at Valley View College to align with the transfer institutions' demands of preparation, specifically private instruction in the primary performance medium.

Table 8.1

*Stakeholders Identified by Faculty*

College	Powerful Stakeholders	Legitimate Stakeholders	Urgent Stakeholders
Mountain View (MVC)	Transfer Institutions K-12 Institutions Community Members Chancellor's Office	Transfer Institutions	K-12 Students/Institutions
Bay View (BVC)	Business/Industry	K-12 Students/Institutions	K-12 Students/Institutions
Valley View (VVC)	State Government	Transfer Institutions	Community Members

*Dean-selected Stakeholders of Music Curriculum*

Community college deans are involved in curriculum management in ways that expand outward from course design to include the influences of accrediting bodies, legislation, and other forces. They are typically involved in the approval of new and revised curriculum and helping faculty to align that curriculum with various standards within their college structure, transfer institution needs, and state mandates. Course scheduling and budget management is another way deans manage community college curriculum. Faculty salaries are a large part of college budgets and deans must manage funds to emphasize activities related to the community college multiple mission theory typologies of core mission, horizontal expansion, or vertical expansion that fits within the overall mission of their specific institution as described in the college's Mission

Statement. These duties likely affected how deans perceived various curricular stakeholders and their attributes of power, legitimacy, and urgency.

In reviewing the salient stakeholder selections of dean participants, I noticed that only one definitive stakeholder (e.g., those with all three attributes of power, legitimacy, and urgency) surfaced (see Table 8.2) at one institution. Dean Diablo of Valley View College selected many stakeholders as having influence over his decisions and work regarding the music program curriculum and activities; however, he selected Governing Bodies having all three attributes. His responses made me consider that a lack of an in-depth understanding of stakeholder saliency might have caused inaccurate reporting of participant perceptions. Of course, none of the participants had been working with any specific understanding of stakeholder saliency which made their analysis of their previous actions difficult in a short time frame.

Table 8.2

*Stakeholders Identified by Deans*

College	Powerful Stakeholders	Legitimate Stakeholders	Urgent Stakeholders
<b>Mountain View (MVC)</b>	K-12 (9-12) Students	Community (College Board of Trustees)	K-12 Students
<b>Bay View (BVC)</b>	State Chancellor's Office	State Chancellor's Office	Area Musicians
<b>Valley View (VVC)</b>	Future Employers Transfer Institutions 9-12 Schools/Students/Parents Governing Bodies (State Legislature, Chancellor's Office, Board of Trustees)	Governing Bodies (State Legislature, Chancellor's Office, Board of Trustees) Future Employers Chamber of Commerce Community Members Transfer Institutions 9-12 Schools/Students/Parents	Governing Bodies (State Legislatures, Chancellor's Office, Board of Trustees)

*Vice President-selected Stakeholders of Music Curriculum*

**Stakeholder power.** The role of curriculum management for community college academic vice presidents is broader than that of the faculty or even deans. They are frequently more visible to the community and interact directly with the college board of trustees through reporting and directives. Therefore, their selection of powerful stakeholders is not surprising (see Table 8.3),

Because of their visibility, two vice presidents described community members as powerful stakeholders of the music curriculum. MVC's Vice President, Morgan, exemplified this because he believed that community members' power came from their direct interactions with him, as well as indirect influence through the college's board of

trustees. This direct access placed him in a position to work with the board to develop instructional budgets; therefore, Morgan indicated that the board of trustees wielded power through financial means, such as budget control. Vice presidents exert this budget control in several ways, such as the need to limit the number of courses offered in a discipline or cancel classes that otherwise would run with higher enrollment while still meeting core mission needs for student degree completion.

Vice President Bolinas, from BVC, explained another way community members exert power over the curriculum. She noted that her perception of powerful stakeholder status came from participation in the digital music program advisory committee. This advisory committee directly influences both curriculum and activities related to digital music and recording by providing the latest information about technological advancements and employment needs. Vice presidents utilize such information from advisory committees when they make decisions about funding for departments, allocation of grant money, and facilitating connections between the college and community businesses and industries. Such activities, related to terminal degrees and certificates, are clearly part of the core mission typology.

VP Wilkins illustrated another way in which vice presidents are beholden to public interest. Specifically, she explained how the state legislature and the state chancellor's office were key in VVC's modification of the traditional degree to an ADT, their advocacy for expanding the number of full time faculty, and the inclusion of digital music and recording components in the music program. This type of response to stakeholders highlights a way in which these stakeholders can directly influence the

administrative duties of upper-level managers, including the many reports that vice presidents must file with state and accreditation bodies to show how the institution has implemented any significant changes.

***Stakeholder legitimacy.*** Transfer institutions were common to all three vice presidents' list of legitimate stakeholders at their institutions (see Table 8.3). Because each vice president is the chief academic officer for their respective college, they focus on broad achievement results. The number of students meeting their goal of transfer to a four-year university is a statistic that can be utilized in reports to the community, state chancellor's office, and accrediting agencies. As such, colleges look good in the community and across the state when large numbers of students successfully transfer to four-year institutions.

I was not surprised at the choices of transfer institutions or K-12 students and institutions as legitimate stakeholders for Vice Presidents Morgan and Wilkins. The music programs at both of their colleges (i.e., MVC and VVC) placed a great deal of importance on the ADT in Music, and had long-standing relationships with area CSUs even prior to the existence of those transfer degrees. These colleges had made many recent changes in course and degree requirements in order to fulfill their obligations to various CSUs and planned ways for students to meet college-specific requirements not included in the transfer degree. These activities related to transfer degrees and articulation of other courses, straddle both the core mission and vertical expansion of the mission activities.

I thought it unusual that Vice President Bolinas considered transfer institutions to

be legitimate stakeholders of the music curriculum at BVC. Previously, she had explained that the music department enacted and then discontinued the ADT in Music after only one year due to the inability of the college to provide proper rehearsal and performance spaces for large ensembles. Bolinas described the digital music and recording arts program as the primary function of the music program and that the awards met the needs of area businesses through employing graduates of the program. She had also discussed the possibility of expanding the awards in digital music and recording arts to include Associate degrees and perhaps she anticipated those as a future vehicle for student transfer when considering legitimate curricular stakeholders.

***Stakeholder urgency.*** Each of the vice presidents had a different view on urgent stakeholders (see Table 8.3), which reflected their different foci for their colleges and the music programs. Generally, their choices aligned with recent work or anticipated work in music program development.

Vice President Morgan, for example, believed that K-12 students were urgent stakeholders of the MVC music curriculum. He discussed the need to sell his programs to potential students in the hope that they would matriculate to MVC and increase enrollment numbers. MVC music program activities included dual enrollment music courses offered at area high schools that fulfilled vertical expansion mission typology. By demonstrating efficient time-to-degree completion, he hoped to satisfy those stakeholders. Because of the community footprint of the music program, his desire to increase enrollment comes more from his support of the program and its results rather than pressure from the college president or board of trustees.

Although BVC focused on core mission activities related to the completion of a terminal degree or certificate, Vice President Bolinas believed that transfer institutions held urgent stakeholder status over the music and other curriculum at the college. This view came from her work on relationship building with area transfer institutions. She noted that transfer institutions experienced attrition in programs that did not allow for efficient matriculation. Bolinas thought BVC could develop into a student-sending college, wherein ADT recipients meet the urgent needs of transfer institutions through matriculation.

Alternatively, Vice President Wilkins of VVC chose community members as urgent curricular stakeholders who acted through governing bodies, such as the local board of trustees and state legislatures. This urgency generally related to effective use of available funding. For example, Vice President Wilkins supported ways to encourage students to complete their programs quickly. She felt that a two-year completion timeframe would help students stay focused and take fewer courses outside of their area of study. Although this may prevent exploration of other areas, it does streamline funding for each student and saves tax dollars, which is then available to educate other students or enhance programs for the entire college.

Table 8.3

*Stakeholders Identified by Academic Vice Presidents*

<b>College</b>	<b>Powerful Stakeholders</b>	<b>Legitimate Stakeholders</b>	<b>Urgent Stakeholders</b>
<b>Mountain View (MVC)</b>	Community Members	Transfer Institutions	K-12 Students/Institutions
<b>Bay View (BVC)</b>	Community Members	Transfer Institutions	Transfer Institutions
<b>Valley View (VVC)</b>	Governing Bodies (State Legislature, Chancellor's Office, Board of Trustees)	K-12 Students/Institutions Transfer Institutions	Community Members

*Discussion of Stakeholder Influence Combinations by Status*

In this section, I will present the attributes (i.e., power, urgency, and legitimacy) of the salient stakeholders, as well as combinations of those attributes that manifest stakeholder status type as dormant, discretionary, demanding, dangerous, dominant, demanding, or definitive (Mitchell, Agle, & Wood, 1997). These status types illustrate how stakeholder attributes combine to compel action by curricular managers. Of course, the definitive stakeholder status type (i.e., exhibits all three attributes) can be preferable to other combinations, because it is more obvious to managers, and clearly identifies stakeholders that require attention through reasonable and measured action. Other status types possess one or two attributes, and could be less preferable than the definitive combination, because they are less noticeable and can promote hasty or unmeasured action, as their nomenclature suggests.

It is interesting to note the use of status type nomenclature even when a stakeholder only displayed one attribute. Table 8.4 indicates the naming conventions, although throughout the study I chose to simplify the naming characteristics by using the attributes when discussing the attributes singly. In this section, I will present stakeholders by status type beginning with single stakeholder attributes and moving through those with multiple attributes.

Table 8.4

*Stakeholder Attributes by Status Type*

Stakeholder Status Type	Stakeholder Attributes
Dormant	Powerful
Discretionary	Legitimate
Demanding	Urgent
Dangerous	Powerful
	Urgent
Dominant	Powerful
	Legitimate
Dependent	Legitimate
	Urgent
Definitive	Powerful
	Legitimate
	Urgent

*Dormant Stakeholders*

Study participants selected governing bodies, transfer institutions, K-12 institutions, and community members that exerted powerful influence over the curriculum. They noted that dormant stakeholders sometimes used power to influence the

curriculum in ways not necessarily related to educational demands such as funding cuts. Other examples of ways that dormant stakeholders influenced the curriculum included state legislation and state and local policies regarding curriculum development and articulation.

***Governing bodies.*** California community colleges generally receive funds based on Full Time Equivalent Students (FTES) and colleges work to increase enrollment to meet a state set FTES number. During periods of economic growth, the state allows colleges to increase their FTES through new enrollments, and during economic downturns, they reduce either (or both of) the number of FTES funded or the amount paid per FTES. Another method of funding control comes through legislation. In order to reduce funding, the state legislature added restrictions to pre-college aged students' enrollments in summer courses, which removed for-credit offerings related to athletic development or performing arts. For example, during the economic downturn of 2008, the state legislature removed lifelong learning from the California community colleges' mission. Although this prevented the creation of new courses for lifelong learning, many colleges with existing programs or courses, such as Mountain View College, were able to keep these courses in their schedules. State legislatures and the State Chancellor's Office typically influence core mission and vertical expansion activities through allocation of funding and directives. Local governing boards control most horizontal expansion activities.

***Transfer institutions.*** In spite of some aspects of articulation between community colleges and CSUs having been legislated through the ADT creation process (i.e., degree

compatibility and a unifying course numbering system and approval process), faculty and dean participants described transfer institutions as powerful curricular stakeholders. Transfer institutions wield power through direct transfer articulation agreements, although the legislated process above replaced many of these individual agreements. Courses and degrees not included in the legislated process must be substantially the same as the transfer institutions' courses and degrees and, for the CSU system. Community colleges articulate courses with CSUs on an institution-by-institution basis, whereas articulation with the UC is done annually for the entire system. Transferring students must retake courses not articulated with the transfer institution. These transfer restrictions cause community college curricular managers to write courses, degrees, and certificates in a way that ensures effective transfer for their students. These activities related to transfer institutions are a part of both the core mission and vertical expansion of the mission.

***K-12 institutions.*** Although faculty members and deans believed that K-12 institutions had powerful stakeholder status, this power appeared to move through others such as local governing boards or state legislatures through voting practices or direct contact with members of each. The managers further perceived this power through the potential enrollment of the K-12 graduates in community college classes and programs or dual and concurrent enrollment of K-12 students in community college classes as an expression of that power. One faculty member placed this power in the hands of high school guidance counselors whom he believed had great influence over where high school students might attend for higher education. These activities related to K-12

students and institutions are a part of both the core mission and vertical expansion of the mission.

***Community members.*** Study participants perceived community members as powerful stakeholders of the music curriculum in a number of supportive ways. For example, managers from the college in the smallest community, MVC, explained that the music program specifically and the college in general was well supported by members of the community. Because the curricular managers and community members placed the college as a cultural hub of the region, music and other arts activities received consistent support from the governing board. Activities related to community members as stakeholders are typically horizontal expansion activities.

#### *Discretionary Stakeholders*

Study participants described discretionary stakeholders as legitimate because they were those that the participants viewed as having influence over or claim to curriculum in ways directly related to the process of educating community college students. Managers viewed this influence as right and proper because it relates directly to the educational process, rather than finances or expediency in the completion of degrees. Although not ideal, I believe that discretionary stakeholders are preferential to other single attribute stakeholder status types. Examples of manager selected discretionary stakeholders included transfer institutions, K-12 institutions, community members, and governing bodies.

***Transfer institutions.*** Study participants named transfer institutions most frequently as legitimate stakeholders of the music curriculum. Two of three faculty

members, one dean, and all three vice presidents believed transfer institutions had legitimate claim over the curriculum of the music programs. The stated reason for this legitimacy was student preparation. The participants explained that, particularly with the advent of transfer degrees, transfer institution faculty members expect the community college students entering their programs as juniors to be prepared with experiences and learning that matches their native students. They desire these incoming juniors to fill vacated slots in their programs as seamlessly as possible, without remediation.

***K-12 institutions.*** The second-most-common legitimate stakeholders noted by participants were area K-12 schools, typically focused on 9-12 schools as institutions as well as the students, parents, and faculty. One faculty member, one dean, and one vice president participant selected K-12 schools as legitimate stakeholders of the community college music curriculum. These participants indicated that the students, parents, and employees of area high schools expected the curriculum to meet the needs of matriculating students by aligning with the outcomes of the high school and preparing the students to transfer or enter the workforce. Because some potential community college students are not restricted by circumstance to attend the local college, the participants indicated that the choice to attend a particular college indicated legitimacy in their expectations rather than the powerful influences discussed in the previous section.

***Community members.*** The third most common legitimate stakeholder noted by participants was community members. The three dean participants chose community members; however, they discussed them in differing ways. One dean indicated community members broadly, another focused on area employers as community

members, and the third dean participant explained that the college board of trustees acted as representation of the community in curricular matters. The legitimacy of community members was similar to that of the K-12 institutions in that the participant dean believed these stakeholders wanted students to move through the community college curriculum with ease because it was properly aligned with the area public schools and the transfer institution programs. The legitimacy of community employers, according to the dean participant, came from their need for proper training. This dean noted that employers wanted graduates of the community college to have expected skills and knowledge aligned with the needs of their companies. This dean further explained that employers might act as both powerful and legitimate curricular stakeholders when they serve on college advisory groups for aspects of the music program such as recording arts. Because they hire graduates, their curricular demands have a degree of power as well as legitimacy.

***Governing bodies.*** Only dean participants perceived governing bodies as legitimate stakeholders of the curriculum. These deans work with faculty members to help them align their work on courses and programs with various laws and guidelines such as the California Educational Code, Title V, matters decided by the California Community Colleges State Chancellor's Office, and other edicts issued by state legislatures or other governing bodies. In the previous section of this chapter discussing manager perceptions of stakeholders, I noted that there was some blurring of perception by deans regarding the stakeholder status of governing bodies; namely, that their power and legitimacy seemed entangled. Perhaps this comes from the nature of the power that is

typically legislated or otherwise codified. Deans then consider this legislation both powerful and legitimate in the most traditional of senses.

### *Demanding Stakeholders*

Study participants described some curricular stakeholders exhibiting urgent attributes as demanding because they focused on aspects of timely completion of degrees or certificates. Although somewhat related to the core mission of degree or certificate completion, demands of time are not as directly related to the education of community college students because the time demands, according to curricular managers, related primarily to financial concerns. Examples of discretionary stakeholders included K-12 institutions (students, staff, and parents), transfer institutions, community members and area businesses, and governing bodies such as the state legislature and local boards of trustees.

***K-12 institutions.*** Study participants named K-12 institutions most frequently as urgent stakeholders of the music curriculum. Two of three faculty members, one dean, and one vice president believed K-12 institutions had urgent claims over the music curriculum through their demand that the curriculum meet the needs of their matriculating students in an expeditious manner.

***Community members and area businesses.*** Study participants named community members and area businesses second most frequently as urgent stakeholders. One faculty member, one dean, and one vice president believed community members and area businesses had urgent claim of the music curriculum. They noted that, for community members, this had more to do with the expeditious manner in which a student might

complete their community college education and move into the workforce or transfers. For area businesses, this claim related to the community college being able to supply properly trained potential employees when needed.

***Governing bodies.*** Study participants named governing bodies third most frequently as having urgent stakeholder status over the music curriculum. One dean believed that various governing bodies, including local boards of trustees, the State of California Community College Chancellor's office, and state legislature, had urgent stakeholder status over the music curriculum. This dean linked the urgent demand with the concept of power over the curriculum through approvals, funding, and the implementation of statewide articulation processes such as the previously discussed C-ID (California identification number) and ADT (Associate Degrees for Transfer) which was enacted through legislation.

***Transfer institutions.*** Study participants named transfer institutions fourth most frequently as having urgent stakeholder status over the music curriculum. One vice president believed that transfer institutions needed community college graduates to transfer to maintain enrollments in upper division courses. Even transfer institutions with impacted programs (those with waiting lists for freshman acceptance) experienced enough attrition to have openings for students moving from community colleges and entering as juniors.

#### *Dominant Stakeholders*

Stakeholders exhibiting both qualities of power and legitimacy are called dominant stakeholders. These stakeholders will utilize their power to influence others to

make decisions favoring their rightful claims. Aggregated responses from deans and vice presidents did not indicate stakeholders with this combination of attributes, although aggregated responses from faculty members indicated transfer institutions as dominant stakeholders. Because they link the legitimate needs of transfer institution course and program articulation with the power those same institutions exert on the content of articulated courses and programs, these stakeholders matter to curricular managers. Although this is somewhat a vertical expansion activity, transfer and ADTs are clearly a part of the core mission of California community colleges.

#### *Dependent Stakeholders*

Stakeholders exhibiting both attributes of legitimacy and urgency are called dependent stakeholders. These stakeholders depend on others to use power to carry out their will through the advocacy of other stakeholders. Aggregated responses from faculty members and deans did not indicate stakeholders with this combination of attributes, although aggregated responses from vice presidents indicated that transfer institutions and K-12 students, parents, and institutions are dependent stakeholders. It is likely that managers would respond to these stakeholders due to the presence of the attribute of legitimacy although comments regarding expedient degree or certificate completion may enhance the importance of legitimate claims and are a part of the core mission.

#### *Dangerous Stakeholders*

Stakeholders exhibiting both qualities of power and urgency are called dangerous stakeholders. These stakeholders will be coercive and possibly violent, although in the instance of this study, curricular stakeholders did not appear to be violent. Aggregated

responses from deans did not indicate stakeholders with this combination of attributes, although aggregated responses from faculty members and vice presidents indicated that community members are dangerous stakeholders. If curricular managers acquiesced to dangerous stakeholders, courses and activities without core, horizontal expansion, or vertical expansion of the mission purpose could be added and utilize funds and other resources that should be earmarked for various mission goals. College music programs with managers that are successfully influenced by dangerous stakeholders would appear unfocused and cause students to linger, take extra courses resulting in an abundance of units as well as long term difficulties with financial aid.

#### *Definitive Stakeholders*

In their theory of stakeholder identification and salience, Mitchell, Agle, and Wood (1997) explained that stakeholders exhibiting all three characteristics of power, legitimacy, and urgency are definitive stakeholders. Through the process of defining stakeholders, no single participant described any stakeholder type as being definitive. Although the dean at Valley View College did select the California State Legislature and California Community College State Chancellor's Office as being powerful, legitimate, and urgent, his comments indicated that they were primarily powerful and only marginally exhibited legitimacy and urgency.

When grouped by manager type (i.e., faculty member, dean, or vice president), definitive stakeholders became more apparent. As a group, faculty members' responses indicated K-12 schools, students, faculty, and parents as definitive stakeholders. The group of deans indicated K-12 schools, students, faculty, and parents; area employers;

and governing bodies, such as the state legislature or local boards of trustees, as definitive stakeholders. The vice presidents did not have any stakeholder selected as powerful, legitimate, and urgent, and therefore had no definitive stakeholders. When grouping all the participating managers' responses, the list of definitive stakeholders included all described stakeholders: K-12 schools, students, faculty, and parents; local employers, governing bodies such as the state legislature and local boards of trustees, transfer institutions, and community members. At first glance, it may not seem very illuminating to list all stakeholders as being important to the group of managers as a whole, since no manager can operate with every stakeholder as the most important influence on them. However, this set of data, which was collected through a silo approach of dividing the curricular managers by type, can serve as a means to demonstrate how all managers can be brought together to evaluate stakeholders and share their individual perceptions, so they can determine their composite saliency at their institution.

### ***Discussion of Actions of Curricular Managers***

Curricular managers in California community colleges are well aware of the entities that have direct influences upon curriculum development and course offerings at their colleges, whether or not they ever formally use the term *stakeholders* when referring to those influences. Though they may have conceived of those influences more broadly as anyone with an interest in the curriculum, the participants of this study were able to provide nuanced reflections about who might be salient stakeholders. Participants explained how some individuals, groups, or agencies were more explicit than others in their daily functions as curricular managers. For example, managers were especially

aware of influences by the state legislature and state chancellor's office, which are related to the ADTs and course C-IDs; and through those mandates, how transfer institutions can also be influential. They were also aware of stakeholder influences on curriculum development and offerings in Career and Technical Education (CTE) programs, particularly those influences from industry participants in mandated advisory groups. These activities are directly related to the core mission typology of Bailey and Mores's (2004) community college multiple mission theory.

Managers described their actions related to the development and implementation of the music curriculum at their colleges. Although the comments of some managers indicated displeasure with some powerful influences (i.e., the state legislature and the state chancellor's office), they responded most quickly and directly to influences of these powerful stakeholders. For example, managers at BVC developed and implemented the AA-T in Music in spite of a lack of facilities and infrastructure to support rehearsals and performances of college ensembles. They did this in response to legislation and powerful directives from the chancellor's office to offer such degrees, in combination with the perception that transfer institutions need community colleges to have matching curriculum to ease transfer or replace native students leaving the program. I would interpret this as an instance of curricular managers reacting to an extremely powerful stakeholder and justifying their actions via the legitimate and urgent statuses of other stakeholders such as the transfer institutions. Two of the three faculty members perceived transfer institutions as legitimate stakeholders and because transfer institution faculty and community college faculty created the ADTs, an inherent legitimacy existed in those

degrees.

Other stakeholders were more welcomed by the managers. In the digital music programs at both BVC and VVC, for example, the faculty members had created advisory groups as required for all CTE programs. These advisory groups did have power over the curriculum, as noted by two of the vice presidents; however, the managers accepted this power because of both legitimate and urgent stakeholder claims. Managers, especially faculty members, worked to meet the requirements of the advisory committee by revising courses, working to create new certificates and degrees, and making connections with other aspects of the industry. They further created pathways from high school to work because of the influences of the advisory committees. Given the mixed responses from the various manager types and the ability of members of the advisory committee members to understand and articulate the needs of their particular industry, curriculum managers should consider these stakeholders as definitive.

Most of the managers' actions, as influenced by stakeholders, focused upon development and implementation of course and program curriculum. However, managers acted upon stakeholder influences in other ways as well. Because the bulk of the managers' work focused on activities related to core mission, they were less likely to respond to stakeholder influences pertaining to activities such as those described in Bailey and Morest's (2004) vertical and horizontal expansion typologies. In order to grow their music programs, curricular managers focused their downward vertical activities upon recruitment of future students. Horizontal expansion activities primarily focused upon inclusion of community members in the existing program as lifelong

learners or patrons of the arts in performance. Other horizontal expansion activities focused on facilities use rather than curricular activities. Because horizontal expansion activities did not directly impact degree or certificate attainment, curricular managers placed less importance on such activities. In general, the curricular managers in this study behaved in a reactive manner to the demands of most curricular stakeholders except for those activities related to career and technical education, such as the BVC digital music program.

### ***Mission Drift***

Mission drift, which is when the curriculum and other activities expands beyond the scope of the College Mission Statement, is a concern for many institutions of higher education, including those at which I have served. My current college has had a number of discussions about what we want our college to be, and it seems to be from an entirely internal perspective; the decisions are being made by the faculty, staff, administrators, and students. Although not a primary focus of my study, I thought it would be interesting to compare the Mission Statements from the college sites to the comments and perceptions of the participants (i.e., regarding how the Mission Statements influence them) for alignment and areas of mission drift.

The Mission Statement from Mountain View College is quite broad and seems to cover much of what was deemed important by the participants, such as providing innovative education and training leading to certificates, degrees and transfer. The only obvious omission I could detect related to community engagement, such as facilities use and inclusion of community members in classes and activities at the college.

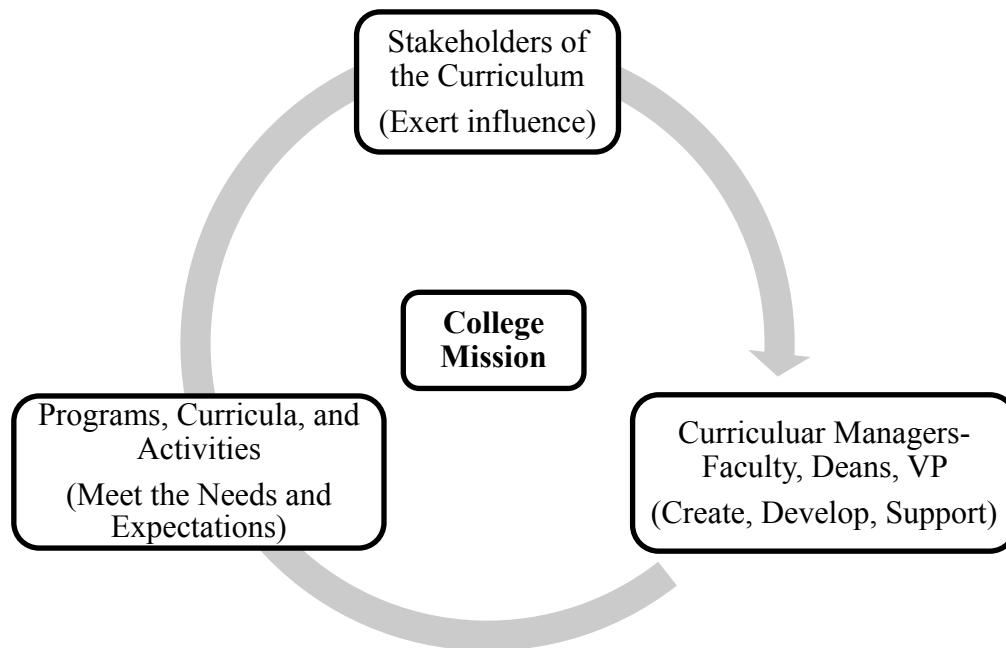
Bay View College's Mission Statement covered more than MVC's by being both broader and more specific in its language by including similar concepts and expanding to include issues of resources, broad decision making, and instructional policies and procedures. The comments made by study participants indicated that these activities existed within the music program, including life-long learning.

The Mission Statement from Valley View College was more specific in nature than the other two colleges in the study. Absent from the statement was any reference to community engagement, a topic discussed at length by site participants. Future research should be considered in order to examine the phenomena of community college mission drift for individual colleges as well as the California Community College statewide Mission Statement.

### ***Implications for Practice***

By studying the prioritization of activities, curriculum, and practices of three California community college music programs housed in institutions of different sizes and locations, as well as the curricular managers' perceptions of the influences of stakeholders on their programs, this study provides a look at how managers might approach prioritization at their institutions in the music and other programs. Curricular managers (faculty, deans, and academic vice presidents) must agree on this less common use of the concept of stakeholders as they work to prioritize curriculum and activities at their college, differentiating between the broad use of "stakeholders" and those they select as definitive stakeholders. Although in this study the aggregated perceptions of the curricular managers placed all stakeholders as definitive, there was not universal

agreement among all participants. My interpretation of the interactions among salient stakeholders, curricular managers, and others related to the community college music program displayed complexity in the processes for curricular decision making and creation that were burdensome and slow. Figure 8.1 shows what I consider to be an ideal model of interactions, a continuous cycle of revision and influence as indicated by the cyclical arrow, among those involved with community college curriculum development and implementation.



*Figure 8.1.* Ideal Framework

This model is one of continuous improvement and interaction, and it keeps the College Mission at the center of all work related to curriculum creation, improvement, and other music program activities. It exemplifies what I believe to be the most effective manner in which curricular managers can respond to stakeholders and focus the college on those activities that satisfy salient stakeholder needs while keeping the College Mission at the

center of those activities.

Curricular managers must come together at their respective institutions to determine which of their curricular stakeholders are considered by all managers to be definitive or perhaps, the most definitive. Through that process, it may also be valuable to acknowledge the disagreement in perception of stakeholder salience and status, as it may provide colleagues with a better understanding of the roles each manager plays at the institution. Additionally, such a review of stakeholders may provide insight into sources of stress, frustration, or dysfunction in the curricular design process, which would manifest as individual perceptions of stakeholders that have undesirable combinations of power, urgency, and legitimacy. This process is likely to be frustrating for the participants; however, it will yield an educational experience for our students that maximizes the benefits of matching program outcomes to stakeholder expectations.

In this study, I utilized two theoretical frameworks in combination. Baily and Morest's (2004) community college multiple mission theory allowed me to categorize the various courses, degrees, certificates, and other activities as a part of the program's core mission, vertical expansion of the mission, or horizontal expansion of the mission. Mitchell, Agle, & Wood's (1997) stakeholder salience theory focused attention on those individuals or organizations influencing music program curriculum and activities. Curricular managers such as faculty members, academic deans, and instructional vice presidents should use this combined theoretical framework to prioritize the activities of their institution's music program for various types of long-term planning such as program development or activity elimination, especially to have a predetermined order for

temporary elimination during financial crises.

The findings also contribute to the field of community college music education by adding to the understanding of the perspectives of curricular managers in those institutions, particularly when revising or developing programs as part of the core mission and selecting or rejecting various program activities related to horizontal or vertical expansion of the mission. Using this study as a basis for action, managers might examine all potential stakeholders to determine which are salient, and through that saliency, select which core mission, horizontal expansion, and vertical expansion activities to champion. Ideally, curricular managers will seek input from those salient, preferably definitive, curricular stakeholders when new courses, certificates, or degrees are in development and during revisions of existing courses, certificates, or degrees. This work must be memorialized in program review processes so that both the stakeholder saliency and program activity prioritization survives personnel changes as well as personal whims.

Given the knowledge that community colleges provide the best access to higher education for underrepresented populations in the United States, it is important to consider how we prioritize courses and other music activities so that our students can have reasonable access to these institutions, be efficient with their time on campus, and achieve their goals when they leave the community college. Such issues extend beyond the scope of this study, yet college managers might wish to address questions of access, like site locations and ease of public transportation, tuition cost, length of time to degree completion, and similar issues. Using a prioritization process based on stakeholder

saliency should allow managers to build clear pathways for students to complete their programs; help students to choose, enter, and stay on their educational pathway; and ensure that they attain the knowledge required by salient stakeholders, whether they be employers, transfer institutions, or others.

Most community college campuses have examples of direct stakeholder interactions in their CTE programs through advisory groups that oversee core mission activities of terminal degrees and certificates. Not only do the stakeholders in the industry-based advisory groups assist with new courses and programs, they help managers maintain currency of the content, based on changes or advances in the related industry, within existing courses and programs. Coordinators of such advisory groups could further utilize this study to expand membership to include salient stakeholders not previously considered. In order to proactively address demands of salient stakeholders, advisory groups should be expanded to include all degree and certificate programs, engagement activities involving area K-12 schools, and engagement with the community.

This study also benefits primary and secondary school music education by providing a framework to view higher education curricular design, which would inform these stakeholders about how to become more definitive stakeholders through the expression of appropriate power, legitimacy, and urgency that may already exist but be latent. Because curriculum managers in this study viewed these stakeholders as legitimate and urgent but not powerful, these stakeholders should utilize powerful stakeholders noted in this study to help them influence changes in the curriculum they view as important. A second benefit to primary and secondary music education comes from the

discussion of downward vertical expansion of the mission. There may be unrealized possibilities of dual enrollment courses that could be offered at area high schools during the day as discussed by the MVC vice president. Primary and secondary music faculty members are encouraged to proactively interact with community college faculty to assist in the alignment of curriculum for more expedient matriculation from high school to community college.

The findings of this study have ramifications for stakeholders as well. Definitive stakeholders must understand the influence they wield over the curriculum through their interactions with curricular managers. Stakeholders not considered definitive could reassess their claims on the curriculum in order to increase their saliency by improvement in their claim's power, legitimacy, or urgency. This may particularly important for stakeholders that are viewed as primarily powerful, such as the state Chancellor's office or legislature, whose mandates might be resented by curricular managers.

This seeming resentment about mandates, such as the ADT in Music, has caused some institutions, in particular some locations of the California State Universities, to refuse to participate in the transfer agreement described in the legislation that established those degrees. Some institutions, for example, require transfer students to retake courses, such as Music Theory or Aural Skills, while others require testing for course placement or proficiency, even when transfer students passed articulated courses. Even those transfer institutions that accept students who have received the ADT in Music have lower division courses that students matriculating from community colleges must complete because the ADTs are limited to 60 semester units. These disconnects between

community colleges and transfer institutions are unfair to students who come from vulnerable populations within state.

Although faculty and administrators at community colleges do their best to make transfer a clear and smooth process, the issues I have described can mire a student in academic confusion, financial aid issues, and greater costs at the transfer institution for lower division courses that should have been included in the community college portion of the ADT in Music. Upper administrators, such as chancellors from the California Community Colleges, California State Universities, and University of California systems, could help alleviate some of these disconnects by meeting to discuss these issues, and by providing suggestions to the State of California Legislature to enact legislation to modify the ADT process and degrees to best benefit our students.

The engagement of salient stakeholders should not be taken lightly. Many want to see immediate results of their input in the form of new and revised courses, new and revised degrees, utilization of donated equipment and funds, and implementation of agreed upon recommendations. Many of these processes are extremely slow. On-campus curriculum development and approval can take up to a year or more, even with immediate attention to requested edits on the part of the curriculum writer. New courses and programs, as well as certain revisions, must receive approval from the California Community College Chancellors Office. A simple approval may take more than six months. ADTs and courses utilized in ADTs frequently take one and a half to two years to be approved, even without the state requiring edits and changes. Suffice it to say, the process needs to move from *largo* to *vivace* to best serve students for whom delays can

mean the end of their higher education experience; it is imperative that we address this immediately.

### ***Suggestions for Further Research***

This study provides the basis for several possibilities for further research. Because it utilized three cases to determine stakeholder salience, and the programs in those cases exemplified institutions in different settings, future research could replicate the study, focusing instead on rural, suburban, or urban colleges, or colleges of similar size and program characteristics. As discussed in the Salient Stakeholders section above, program focus seemed to influence some responses regarding the status of different stakeholders. By studying colleges in similar settings, a researcher could compare the music program activities and the perceptions of stakeholders that influence managers at institutions that share geographic, demographic, or size characteristics.

In contrast, other researchers may be interested in a broader range of participants in a quantitative design, and could use a survey format within the State of California or other states. This type of study might also find commonality among managers as to the identification of definitive stakeholders, by highlighting those that appeared most frequently across school and manager type.

Still other researchers might directly replicate the study in another state with large numbers of community colleges, such as Texas, Illinois, or New York. Because educational laws, policies, and practices vary among these states, curricular managers' perceptions of stakeholder status and salience could vary. Other practices, such as the lack of teachers' unions in Texas or the close connection of community colleges with the

State of New York University system, could further influence perceptions among curricular managers.

Other replication opportunities might also include examination of disciplines outside of music, starting with other arts, and perhaps the simultaneous study of multiple disciplines at the same institution, state, or another type of sample such as program activity and success levels. The music programs in this study encompassed courses and degrees that were applicable to both transfer programs and terminal programs, so examining stakeholders of disciplines that focus only on transfer functions or terminal functions might provide useful insight about the perceptions of curricular managers in those disciplines.

A longitudinal study could also highlight links among program history, activities, and salient stakeholder influences over time. As in this dissertation study, a researcher could examine the managers' perceptions of stakeholders, including the managers' actions on the curriculum. The researcher could then return later to examine the results of managers' actions based on their deliberate awareness of curricular stakeholders and their influences and how those stakeholder influences change activities within the core mission, vertical expansion, and horizontal expansion typologies. This could allow the researcher to analyze curricular and activity drift from core, horizontal expansion, and vertical expansion mission activities or drift from the college's stated mission.

Research could examine the perceptions of various stakeholder types regarding how they would like to influence the music curriculum to improve curriculum and activities related to their needs. Each salient stakeholder described in this study: Transfer

institutions, K-12 students and institutions, governing bodies, and community members, may have great insight regarding who community colleges serve, why those served access community colleges, and how community college can best go about their work of music making and music education. Finally, a researcher might expand the study of curricular stakeholders to include curricular managers as an examination of the level of congruence among both sets of participants regarding influence on music curriculum and activities.

### ***Final Thought***

I believe that we California community college curricular managers are highly interested in improving music curriculum and activities at our colleges. However, we cannot maximize the potential of our institutions alone; we must seek the input of those who can guide us to specifics needed to help our students achieve their desired outcome regardless of what that outcome is. Therefore, if the outcome is related to the core mission (e.g., terminal degree, certificate, or transfer degree), to vertical expansion (e.g., dual enrollment courses offered at an area high school or a well-written articulation agreement), or to horizontal expansion (e.g., community education courses or partnerships with community music ensembles), salient stakeholders can help guide us to improvement. It is also important for those of us in higher education to research and write about music education, specifically, our understanding of stakeholder saliency and how that saliency influences curricular managers. In this spirit of examination and improvement, I offer this study to my California colleagues and the larger music education community with the hope of stimulating and informing further discussion and

action regarding the alignment of institutional mission and stakeholder needs, and how these needs might influence missions and activities over time in ways that benefit students.

**APPENDICES*****Appendix A: Interview Protocol***

1. In your opinion, what are the successes of your institution's music program?
2. What do you wish your institution had in its music program that it currently lacks?
3. Describe any terminal degrees and/or certificates of your music program.
4. Over the next five years, do you think those degrees or certificates will remain in place, or will they be modified in some way?
  - a. Justification: why?
  - b. Describe any special relationships within the institution or with outside agencies, businesses, or individuals that lead you to this speculation.
5. Related to the music program, what kinds of successes does your institution have with students' transfer to four-year institutions?
6. What kinds of challenges exist around transfer of music majors?
7. Does your institution offer remedial music courses?
8. Do you suppose you will be offering the same transfer and remedial courses in five years, or will they be modified in some way?
  - a. Justification: why?
  - b. Describe any special relationships with individuals from four-year institutions that lead you to this speculation.
9. Related to the music program, what kinds of successes does your institution have with its relationships with K-12 schools?
10. What kinds of challenges do these relationships with K-12 schools present?
11. Do you suppose you will be offering the same kinds of activities with K-12 schools in five years, or will they be modified in some way?
  - a. Justification: why?

- b. Are there any special relationships with specific K-12 schools or individuals that lead you to this speculation?
- 12. What kinds of music courses, performances, or other music activities does your institution offer for the community?
- 13. Describe any special relationships your music program has with community or non-profit organizations/agencies.
- 14. Do you have a performance space on campus that is utilized by the community?
- 15. Do you bring in professional pop music, classical music, or world music artists for a concert series?
- 16. What kinds of opportunities are presented by these liaisons with outside organizations?
- 17. What kinds of challenges do they present?
- 18. Do you suppose you will be offering the same kinds of community activities in five years, or will they be modified in some way?
  - a. Justification: why?
  - b. Are there any special relationships with individuals, organizations, or agencies in the community that lead you to this speculation?
- 19. So far, I have heard you mention \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_ (up to 5 music program activities) in which you seem to be invested. Is that accurate?
  - a. If not accurate, modify according to response.
- 20. Although it may seem artificial to you, try to rank those activities from most to least important.
  - a. Justification: why did you rank as you did?
- 21. Whom do you consider stakeholders of the music curriculum at your college?

22. Which of these stakeholders would you consider the most powerful? Why?
  
23. Which of these stakeholders would you consider the most legitimate? Why?
  
24. Which of these stakeholders would you consider the most urgent? Why?
  
25. Is there anything you want to add about your institution's music program and music activities?

*Appendix B: Information and Solicitation Letter*

Sean J. Abel

---

San Jose, CA 95128

**RE:** Participation in a research study

Dear \_\_\_\_\_:

My name is Sean Abel. I am a doctoral student in music education at Boston University. I will be conducting a research study entitled: "Music Curricular Priorities in California Community Colleges: Stakeholders and Practice." My research study will be supervised by Dr. Allen Legutki of the Music Education Department.

The purpose of this study is to investigate how curriculum is prioritized in music programs at California community colleges and to determine how stakeholders influence curricular managers in that prioritization. Participants will be the subjects of case studies generated via oral interviewing and document analysis. Should you choose to participate, you will be asked to sit for an interview of approximately one hour. A follow up for data verification may be necessary.

Results of the study will be presented in a dissertation to be submitted to the faculty of the Department of Music Education of the School of Music in the College of Fine Arts at Boston University in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

If you are interested, please fill-out the attached information form. You may email it to [sjabel@bu.edu](mailto:sjabel@bu.edu) or return it via postal mail to the address above. Thank you so much for considering participation in this study. I look forward to hearing from you, and working with you in the future.

Kind regards,

Sean J. Abel  
Doctoral Student  
Department of Music Education  
Boston University

*Appendix C: Participant Profile*

**Contact Information**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_, CA ZIP: \_\_\_\_\_

Home Phone: \_\_\_\_\_

Office Phone: \_\_\_\_\_

Cell Phone: \_\_\_\_\_

Email: \_\_\_\_\_

Best Times to Call: \_\_\_\_\_

Times Not to Call: \_\_\_\_\_

Preferred Method  
to Schedule Interview: \_\_\_\_\_

\_\_\_\_\_

**Current Assignment**

College Name: \_\_\_\_\_

Position(s): \_\_\_\_\_

*Appendix D: Participant Interview Consent Script*

I am conducting a research study about music curricular priorities of California community colleges and I am interested in your experiences as a curricular manager at a California community college.

The purpose of the research is to investigate how curriculum is prioritized in music programs at California community colleges and to determine how stakeholders influence curricular managers in that prioritization.

Your participation will involve one interview of 25 questions that will last about an hour and there may be a follow up with you to verify the data collected. This research has no known risks and your participation is voluntary. You may skip any question or stop at any time. This research may benefit the academic community because it helps us to understand how curriculum is prioritized in California community colleges and what influences various curricular stakeholders have over that prioritization.

Please know that I will do everything I can to protect your privacy. Your identity or personal information will not be disclosed in any publication that may result from the study. Notes that are taken during the interview will be anonymous and stored in a secure location separate from any personal information about you, which will also be secured.

In addition to taking notes, would it be all right if I audiotaped our interview? Saying no to audio recording will have no effect on the interview.

Contact information:

Primary Researcher  
Sean J. Abel

\_\_\_\_\_  
San Jose, CA 95128  
\_\_\_\_\_  
\_\_\_\_\_

Research Supervisor  
Dr. Allen R. Legutki  
Boston University, College of Fine Arts  
Boston, MA 02215  
\_\_\_\_\_  
\_\_\_\_\_

If you would like to obtain further information about your rights as a research subject, please contact the Boston University CRC IRB at 617-358-6115 or [irb@bu.edu](mailto:irb@bu.edu).

***Appendix E: Transfer Model Curriculum Music Degree*****Transfer Model Curriculum**February 22, 2012 (*Edited 6/4/12, Updated 12/4/12*)

CCC Major or Area of Emphasis: Music

CSU Major or Majors: B.A. General Music (or equivalent)

Total units: 21-22 (*all units are semester units*)

Degree Type: AA-T

**“Core” Courses: Required**

21-22 minimum units

<b>Title (units)</b>	<b>C-ID Designation</b>	<b>Rationale</b>
Music Theory I (3) (See option in “Notes” below)	MUS 120	Transfer requirement GE Area C1, may double count
Music Theory II (3)	MUS 130	Transfer requirement
Music Theory III (3)	MUS 140	Transfer requirement
Music Theory IV (3)	MUS 150	Transfer requirement
Musicianship I (1)*	MUS 125	Transfer requirement
Musicianship II (1) *	MUS 135	Transfer requirement
Musicianship III (1) *	MUS 145	Transfer requirement
Musicianship IV (1)*	MUS 155	Transfer requirement

Applied Music (4 sem or 6 quarters, min 0.5 unit each)	MUS 160	Transfer requirement
Large Ensemble (4 sem or 6 quarters, min 1 unit each)	MUS 180	Transfer requirement

\*These courses may be combined with same level Music Theory into one course, but must meet objectives of both listed courses.

**Notes:**

1. In lieu of Theory I and Musicianship I (above), colleges may substitute the following:

Music Fundamentals (3)	MUS 110	GE Area C1, may double count
------------------------	---------	------------------------------

2. During the vetting of this TMC, faculty also wanted to communicate their belief that students should also be encouraged to study the courses below.

Music Appreciation (3)	MUS 100	GE Area C1, may double count
Music History/Literature (3)**	No C-ID designation yet	GE Area C1, may double count
Music Technology (3)**	No C-ID designation yet	To develop 21 <sup>st</sup> C. skills and improve employability

\*\*See attached.

3. The faculty also recommend that colleges require piano keyboard proficiency by exam.

## Course Descriptions for Non C-ID Courses

### Music Technology:

#### **Irvine Valley College**

##### **Computer Applications in Music (1)**

This course identifies computer-based digital audio recording hardware and software currently used in the music industry. Students learn how to edit music using various types of software; how to make a PC-based multi-track recording using the computer as a controller; and how to convert from analog to digital formats.

#### Comparable CSU:

CSU Pomona, Polytechnic

Introduction to Music Technology Mus 108/108A

CSU Northridge

Fundamentals in Music Technology and Lab MUS 191/L

#### **West Valley College**

##### **Computer Literacy for Musicians (1)**

This is a class designed to familiarize music students with the basics of MIDI, Notation and Digital Audio using computers and industry standard software. Credit/No Credit Option

Music History/Literature:**Bakersfield College****History of Music (3,3)**

Historical survey of western music from the Greco-early Christian era to the present. Uses recorded music and musical scores to study changing musical styles.

**CSU Transfer Course:**

California State University, Bakersfield = MUS 201

California State University, Long Beach = MUS 160

California State University, Northridge = MUS 201

**Music TMC Summary**

Summary of Feedback Including Issues and Concerns: CCC music faculty felt strongly that the proposed TMC AA-T degree, due to unit limitations in the law, would provide weaker major preparation than existing AA degrees. In particular, there was no room in the unit limitation to require keyboard courses, music literature/history courses, or multiple ensemble experiences (both large and small ensembles). Many faculty felt that their college may develop the AA-T, but that they would advise students to instead complete the existing AA degree for this reason. CSU faculty felt that the AA-T as proposed would suffice as preparation for a general music B.A, but would be insufficient preparation for B.Mus or B.Mus.Ed degrees (most of which are more than 120 total units in the CSU).

## *Appendix F: Codebook*

### **Pre-Set Codes**

#### *Music program successes*

Increased enrollment in choral classes  
 Increased audience attendance at concerts  
 New and continuing outreach activities to K-12 schools  
 Success of graduates at transfer institutions  
 Quality performances  
 Faculty dedication  
 Community involvement in the music program such as participation in ensembles  
 Community Concert Series  
 Past faculty members with global ties  
 Program specialties  
 Music technology program-industry based curriculum  
 Transfer degree  
 Applied music lessons  
 General education curriculum in music

#### *Music program deficiencies, challenges, and struggles by site and participant*

Lack of instrumental recruitment  
 Lack of full time instrumental teacher  
 Lack of qualified instrumental teachers in the area  
 Degree alignment with some transfer institutions  
 Lack of technology such as music notation software  
 Low program enrollment-program sustainability  
 Lack of spaces for traditional music program activities and need for improvement of existing facilities  
 Need for an organized listening library  
 Need for a full time accompanist  
 Limited units in the transfer degree

### **Emergent Codes**

Types of degrees and certificates offered  
 Planned work on degrees and certificates including discontinuance of degrees  
 Need for practicum experiences for students  
 Pedagogy classes to be offered  
 Need for data regarding success of transfer students  
 Expansion of full time faculty positions

**REFERENCES**

- Alexander, C. C., & Willett, G.W. (1920). Some aspects of a junior college. *The School Review*, 28(1), 15-25.
- Anderman, M. A. (2011). *Musicianship instruction in California community colleges*. (Doctoral dissertation, Boston University). Retrieved from ProQuest Digital Dissertations Database. (Publication No. 3483464)
- Bader, Y. (1974). Music and the community college student. *College Music Symposium*, 14, 71-75.
- Bailey, T., & Morest, V. S. (2004). *The organizational efficiency of multiple missions for community colleges*. New York, NY: Columbia University.
- Bakkegard, B.M. (1952). Music in the junior college. *Junior College Journal*, 23, 87-90.
- Bakkegard, B. M. (1954). The role of the college in a program of community music. *Music Educators Journal*, 41(2), 51-54.
- Belford, M. L. (1970). An investigation and analysis of the public junior college music curriculum with emphasis on the problems of the transfer music major. *Journal of Research in Music Education*, 18(4), 407-413.
- Benson, G. V. (1994). *Curricular priorities of community college music programs: Case study analyses of five institutions in the southcentral United States*. (Doctoral dissertation, Michigan State University). Retrieved from ProQuest Digital Dissertations database. (Publication No. 9524898)

- Bragg, D. D. (2001). Community college access, mission, and outcomes: considering intriguing intersections and challenges. *Peabody Journal of Education*, 76(1), 93-116.
- Busch, M. R. (2005). *Predictors of lifelong learning in music: A survey of individuals participating in performing ensembles at community colleges in Illinois*. (Doctoral dissertation, University of Illinois). Retrieved from ProQuest Digital Dissertations database. (Publication No. 3182229)
- Cohen, A. M., & Brawer, F. B. (1989). *The American community college*. (2<sup>nd</sup> Edition). San Francisco, CA: Jossey-Bass.
- Cohen, A. M., & Brawer, F. B. (1996). *The American community college*. (3<sup>rd</sup> Edition). San Francisco, CA: Jossey-Bass.
- Cooper, W. J. (1928). The junior-college movement in California. *The School Review* 36(6). 409-422.
- Daniels, N. M. (1946a). The junior college music curriculum. *Music Educators Journal* 32(3), 26, 28, 44.
- Daniels, N. M. (1946b). The junior college music curriculum. *Music Educators Journal* 32(4), 54, 56, 79-81.
- DeWitt, G. E., & Hall, L. C. (Eds.). (1965). The case for independent junior college districts: A report of the California Junior College Faculty Association. *AAUP Bulletin*, 51(1), 422-428.
- Eells, W. C. (1931). *The junior college*. Boston: Houghton Mifflin.

- Farley, F. P. (1940). Music for all at Cottey College. *Junior College Journal*, 10, 321-324.
- Friedlander, J. (1979). Music history and appreciation in the two-year college curriculum. *Journal of Research in Music Education*, 27(1), 29-34.
- Getskow, V. A. (1997). *Lifelong learning opportunities for older adults at California community colleges*. (Doctoral dissertation, University of California, Los Angeles). Retrieved from ProQuest Digital Dissertations database. (Publication No. 9803994)
- Green, S. J. (1993). *Teaching choral music at the community college: A course syllabus*. (Doctoral dissertation, Arizona State University). Retrieved from ProQuest Digital Dissertations database. (Publication No. 9320600)
- Hardin, L. E. (1997). *A descriptive analysis of Alabama public community and junior college music programs accredited by the Southern Association of Colleges and Schools*. (Doctoral dissertation, The University of Alabama). Retrieved from ProQuest Digital Dissertations database. (Publication No. 9821537)
- Hoeglund, H. A. (1953). An administrator's view of the junior college music program. *Music Educators Journal*, 40(1), 38-39.
- Kaplan, M. (1941). Problems of junior college music. *Junior College Journal*, 12, 160-161.
- Kaplan, M. (1943). Beethoven or a bottle of beer? *Junior College Journal*, 13, 373-375.
- Kaplan, M. (1944). Music in the city: A sociological survey of musical facilities and activities in Pueblo, Colorado. *Mimeograph, Pueblo Junior College*, vii, 190.

- Kaplan, M. (1945). Music for community or catalogue? *Junior College Journal*, 16, 24-26.
- Kesling, W. R., Jr. (1982). *An investigation and analysis of music programs in the public community colleges of Tennessee and other public community colleges accredited by the Southern Association of Colleges and Schools with recommendations for continued growth and development*. (Doctoral dissertation, The University of Oklahoma). Retrieved from ProQuest Digital Dissertations database. (Publication No. 8224198)
- Kintzer, F. C. (1952). Music in general education. *Junior College Journal*, 23, 195-203
- Koos, L. V. (1947). Rise of the people's College. *The School Review* 55(3), 138-149.
- Krikun, A. H. (2014). *Teaching the "people's music" at the "people's college"* (Doctoral Dissertation, New York University). Retrieved from ProQuest Digital Dissertations database. (Publication No. 3624557)
- Kromminga, L. U. (1959). The challenge of the junior college music program to the administrator. *Junior College Journal*, 29, 264-267.
- Lamb, P. Y. (1981). *An examination of factors affecting articulation between the music programs of Florida's public community colleges and universities*. (Doctoral Dissertation, Florida State University). Retrieved from ProQuest Digital Dissertations database. (Publication No. 8108397)
- Lemert, H. M. (1953). *Music education in the public junior college*. (Unpublished Doctoral Dissertation, University of Texas).

- Luster, P. T. (2010). *Discovering effective student equity practices in California community colleges: An action research study*. (Doctoral Dissertation, Fielding Graduate University). Retrieved from ProQuest Digital Dissertations database. (Publication No. 3397541)
- Martensen, T. (1939-40). *A suggestive music program for Texas junior colleges*. In *Music Educators National Conference 1939-1940 Yearbook, Vol. 30* (pp. 402-409). Chicago, IL: Music Educators National Conference.
- Mason, R. J. (1968). Designing music programs for junior college. *Music Educators Journal, 54*(8), 89-92, 94.
- Meier, K. (2008). *The community college mission: History and theory, 1930-2000*. (Doctoral dissertation, The University of Arizona). Retrieved from ProQuest Digital Dissertations database. (Publication No. 3336699)
- Miller, M. T., & Tuttle, C. C. (2007). Building communities: How rural community colleges develop their communities and the people who live in them. *Community College Journal of Research and Practice, 31*, 117-127.
- Mitchell, R. K., Agle, B. R., & Wood, D. J. (1997). Toward a theory of stakeholder identification and salience: Defining the principle of who and what really counts. *The Academy of Management Review, 22*(4), 853-886.
- Nadolny, R. A. (2006). *The wonderful missions of the community college: A hermeneutic analysis of the first hundred years of the colleges' community engagement*. (Doctoral dissertation, Oregon State University). Retrieved from ProQuest Digital Dissertations database. (Publication No. 3214368)

- Pollard, J. M. (1977). *The scope and nature of music programs in rural community colleges*. (Doctoral dissertation, North Texas State University). Retrieved from ProQuest Digital Dissertations database. (Publication No. 7729569)
- Polvino, J. G. (2000). *A comparison of selected residential and non-residential public two-year college music programs' fulfillment of NASM guidelines for specific aspects of music in general education*. (Doctoral dissertation, Ball State University). Retrieved from ProQuest Digital Dissertations database. (Publication No. 9963089)
- Powe, H. (2010). *An assessment of music programs in the Alabama Community College System*. (Doctoral dissertation, The University of Alabama). Retrieved from ProQuest Digital Dissertations database. (Publication No. 3422975)
- Reiss, A. E. B. (2010). *Generational differences in reaction to negative feedback*. (Master's thesis, Wayne State University). Retrieved from ProQuest Digital Dissertation database. (Publication No. 1482434)
- Reiss, M. (1950). The place of the junior college in training musicians. *Music Educators Junior* 36(3), 20-21.
- Schwejdá, R. A. (1954). Music is not a frill. *Junior College Journal*, 24, 367-370.
- Stanton, R. (1972). Community-services music in California's community colleges. *College Music Symposium*, 12, 60-65.
- Swartz, J. (1950). Civic music life and the community college. *Junior College Journal*, 20, 471-472.

- Tierney, W. G., & Dilley, P. (2001). Interviewing in education. In J. F. Gubrium & J. A. Holstein (Eds.), *Handbook of interview research: Context and method* (pp. 453-472). Thousand Oaks, CA: Sage.
- Turner, G. E. (1999). *Evaluation of Kansas public community college music programs in meeting the goals for general education established by the National Association of Schools of Music and the College Music Society*. (Doctoral dissertation, Ball State University). Retrieved from ProQuest Digital Dissertations database. (Publication No. 9924373)
- Vaughn, G. B. (1984). The community college at the watershed: Balancing open access and quality. *Change*, 16(4), 38-44.
- Viggiano, F. A. (1955). A new look at the junior college music program. *Junior College Journal*, 26, 159-163.
- Warren, C. A. B. (2001). Qualitative interviewing. In J. F. Gubrium & J. A. Holstein (Eds.), *Handbook of interview research: Context and method* (pp. 83-102). Thousand Oaks, CA: Sage.
- Weber, M. (1947). *The theory of social and economic organization*. New York, NY: Free Press.
- Wellemeyer, J. F. (1926). The junior college as viewed by its students. *The School Review*, 34(10), 760-767.

- Williams, J. E. (1986). *A comparative study of perceived role responsibilities in the music programs of the two-year colleges in the state of Georgia*. (Doctoral dissertation, The Florida State University). Retrieved from ProQuest Digital Dissertations Database. (Publication No. 8708203)
- Wolfram, V. (1957). Music in the junior college. *Junior College Journal*, 28, 216-219.
- Yin, R. K. (2009). *Case study research design and methods*. Los Angeles, CA: Sage.

**CURRICULUM VITAE**

