

Chapter 3: Research Methodology

Introduction

The research methodology is organized into four sections. Research and development are examined in the first section. This includes the sequence of procedures and information concerning the examination of all data using standard statistical techniques and methodologies.

Section 2 contains an explanation of the development of analysis and interpretation and includes in-depth examinations of the four study groups and the procedures for the research with each group. This includes identification of the participants, pertinent information for this study about each group, the research techniques used in the main field test, and an abbreviated sample of the instrument used for each group containing only the questions asked. This section will include explanations of the questions regarding creation and implementation, plus the use of statistical techniques for categorization.

Section 3 presents information regarding preliminary pilot testing. This includes information found from the pilot test, the audience for the pilot test, the criteria for selecting this audience, and any revisions to the instrument(s). Finally, section 4 contains a summary of the main points presented in this chapter.

Research and Development

The methods and procedures for this study focus on sifting through information to categorize the information based on the accrediting body's categories. Lists of the categorical responses were created from the interview questions, asynchronous discussion, or student questionnaire. As shown earlier in Figure 1, this study utilized four "groups" for mixed methods research. The groups are: music industry leaders, academic music executives, the accrediting body, and previous commercial music graduates. All data were examined using standard statistical techniques and methodologies, i.e., means, standard deviations, and chi square; using SPSS 12.0 for windows, tested at $\alpha = .05$. Each survey instrument was pilot tested¹ and the results of those tests are included in this study as well as any changes to the initial instruments due to pilot testing; open ended questions will be analyzed using the NUD*IST platform for sifting information that was examined based on the categories for accreditation set forth by NASM. The tools used for research and data management were examined in conjunction with a detailed description of each group. Any conflicts or questions that arose during the course of this study were described and included in the results section.

Development of Analysis and Interpretation

This study summarizes and analyzes the responses of 10 Music Industry Leaders; 12 Academic Music Executives; 39 previous commercial music graduates from the undergraduate commercial music program who graduated between spring 1997 (May graduation) and fall 2002 (December graduation); and utilized standards published by NASM for the creation of master's in music degree programs.

¹ Additional information regarding the pilot testing of this study can be found on pp. 41-42.

Music Industry Leaders

Music Industry Leaders – Overview. One of the advantages of living and working in the Nashville area is the presence of the music industry. The area referred to as “Music Row” is home to a large group of music publishers, recording studios, record companies, artists, and support companies. The number of companies and individuals in this industry constantly changes as the face of the industry adapts to the tastes of the consumer. One opportunity this author utilized while at Belmont University was the creation of a panel of music industry experts, called the Commercial Advisory Panel. This panel was made up of representatives from the areas listed above. They serve on a volunteer basis and advise the commercial music program in matters related to the employability of our students who have graduated from the undergraduate commercial music program. They do not establish policy and have no vote regarding any university guidelines. They are, however, a vital part of the program. The input of these individuals is helpful to ascertain the effectiveness of the commercial undergraduate program in relation to employment following graduation. They are the individuals who know if our graduates are properly prepared to enter their chosen profession; they also know what current and future factors should be addressed by the commercial program.

The panel has been helpful in gaining access to the many expert professionals in all aspects of the music industry. Belmont University has access to a large mind trust with expert information regarding the music industry. Familiarity with many of the industry leaders through interaction with the commercial advisory panel and through studio work has provided this author with a clear picture of two groups of industry leaders, the “veterans” and the “newcomers”. The criteria for inclusion into one of these groups have little to do with “age”; however, it has everything to do with the music industry leader’s “perception”.

Music Industry Leaders – Veterans. The Veteran Group is comprised of individuals identified by most musicians and people in the music business as the “founders” of the Nashville music industry. The individuals in this group have been in the area for many years and helped to establish Nashville as a recording center that is competitive with New York and Los Angeles. The Veterans began with little or no formal academic training; in many cases these individuals began playing or writing in clubs or “honky-tonks”. The source of these veterans’ musical and music industry training is generally considered by those in the music industry, in their vernacular, from the “school of hard knocks” or, their knowledge was acquired “on the road” while traveling from job to job. These individuals are the quickly vanishing cornerstones of the Nashville music industry. The adherence to traditional apprenticeship learning for entrance to the music industry is considered by these veterans to be very important.

On one occasion a student came to Belmont to study the steel guitar who was quite proficient playing the steel guitar and really did not need instruction in the necessary technical processes. Instead, this student wanted to increase their opportunities for performing varied musical genres using the steel guitar, which led to new uses of the steel guitar in diverse genres by this student. While the higher education work and eventual earning of a degree resulted in a positive and fruitful result, many veterans advised the student to cease this line of study. The response from some veteran music industry personnel was, “Don’t go to school, it’ll hurt your playin’!” This is a perception encountered with many of the veteran musicians. It is not

necessarily a negative perception aimed at discouraging attending an institution of higher learning, only advice for the novice to adhere to the process followed by the veteran for entrance into the music business. This was how they “made it” in the business, and it was not in school. A long sense of tradition connects many of the veteran industry leaders. This veteran industry leader is more removed from the industry as the years pass. Many who hold the traditionalist view have passed on or retired.

Obtaining the opinions of this ever diminishing group regarding factors were helpful to this study. Videotaping also provided an archival record of the music industry perceptions held by a few of these very important individuals. This study included five “veterans” for the interview process; Hazel Smith, Ray Stevens, Ralph Emery, Jim Foglesong, and Jimmy Bowen. Each industry leader has a variety of characteristics that place him/her in this category and all have rich credentials and history as leaders in the music industry in Nashville.

The first veteran industry leader is Hazel Smith who is generally considered by many on Music Row to be the grand dame of publicists. She has “supported herself as a songwriter, publicist, manager, and journalist” (Smith, 2003, ¶ 2). Smith is often described by many in the music industry as having more knowledge of the music business than anyone in Nashville. She has composed songs for Dr. Hook; has been a publicist for Waylon Jennings and Willie Nelson; she was a reporter for *Nashville Life*; and a licensee for K-Tel records. The work with K-Tel “earned about \$10 million for the company” (Smith, 2003, ¶ 11). Her description of current country songwriters was presented by Beverly Keel in an article for *Music Row Model* (Smith, 2003). Keel quoted Smith as saying, “. . . we’ve got people writing songs who have college degrees . . . There ain’t nothin’ wrong with education, but I’d a whole lot rather hear a song with feeling to it than a bunch of educated words written from the neck up that had no feeling at all. Songs with feelings are what make us unique and what we are today” (Smith, 2003, ¶ 6).

Ray Stevens (2003b) is a composer, artist, and Direct Marketing expert. He has had two #1 hits, the first was for his composition, “Everything is Beautiful” and the second was for “The Streak” (Stevens, 2003a). He earned two Grammy awards. Songs such as “Shriner’s Convention”, “Its Me Again Margaret”, and “Ahab the Arab” have made Stevens a well-known artist (Stevens, 2003a). His video *Comedy Video Classics* sold over 2 million copies in two years. The 2 million copies sold earned Stevens a triple platinum award (Steven, 2003b). Stevens built his own theater in Branson, MO in 1991. “In the span of 17 months he performed [in this theater] to over 1,600,000 fans (Stevens, 2003a, ¶ 24). He currently “operates under the Clyde Records, Inc. label in Nashville” (2003b).

Ralph Emery (2003) is a well known Nashville disc jockey and television personality. He was “the 1989 inductee into the Country Music Disc Jockey Hall of Fame” (Emery, 2003, ¶ 1). Emery has received numerous awards “for his contributions to country music and cable television” (Emery, 2003, ¶ 3). He has been the President and Vice President of the Country Music Association (CMA) and was a founding member of the Nashville chapter of the American Federation of Television and Radio Artists (AFTRA). Emery has also served as the director of the National Academy of Recording Arts and Sciences (NARAS) in Nashville. His work as an early morning host on WSM-TV as well as several other television and radio performances made him well known in the music industry.

Jim Foglesong (2003) is a producer and arranger in Nashville. He has produced many well known artists such as Roy Clark, Ed Ames, Eddy Arnold, Al Hirt, Julie Andrews, and the Gatlin Brothers. Foglesong is the former President of MCA and Capital Records and is a Grammy-nominated producer (Foglesong, 2003).

The final veteran industry leader is Jimmy Bowen (2003). Bowen has been an executive with MCA Records since 1986. “He entered the business a long time before that, though, as a teenage rockabilly singer, landing a Top 20 hit in 1957 with ‘I’m Stickin’ with You’. . . . it was first released as a B-side to a song that made it to number one, Buddy Knox’s ‘Party Doll’” (Bowen, 2003, ¶ 1). He moved into production and worked with Frank Sinatra, Sammy Davis Jr., and Dean Martin. Bowen has worked as an executive for Capitol, MGM, Electra/Asylum, and MCA (Bowen, 2003).

Music Industry Leaders – Newcomers. The Newcomer Group is populated by industry leaders who have been formally trained in music, production, business, technology, or any combination of these categories. Members of this group have become more prevalent in the time this author has resided in Nashville. Some of the newcomers even worked along side the veterans in the early days of recording in Nashville composing or arranging the horn and string arrangements. They worked with lawyers or were drafting some of the first contracts for the early country music artists; and helped start the large record companies and were involved in early artist development. Some have come from the west or east coast seeking a different lifestyle and have brought the artist accounts they represented previously with them. The more recent additions to this category are fluent with the various technologies used in the recording industry today such as Finale, a music scoring computer program from Coda Music (2002); ProTools, an editing program used in recording and mixing of recorded product from Digidesign (2003); and many sequencing and music technology software and hardware programs.

The newcomer in the industry can create an entire project at home alone in a home studio environment and then take this basic information and load it into a larger studio environment with live musicians to create the work you hear on the radio, on television, in films, and on the computer. This individual is a life-long learner who continues to experiment with new concepts, new technologies, and diverse musical genres. This study included five industry leader “newcomers” for the interview process; Pam Lewis, Michael Omartian, Ronn Huff, Mike Curb, and Donna Hilley. Each leader in this category has extensive credentials that show the use of advanced training in a variety of applicable fields and each is a true leader in the “newcomer” category for this study.

The first newcomer industry leader is Pam Lewis (2003). Lewis is the creator and owner of P.L.A. media in Nashville. “P.L.A. media is a marketing and public relations agency with offices in both Nashville and Los Angeles” (Lewis, 2003, ¶ 1). Her first client when organizing P.L.A. media was an unknown singer named Garth Brooks. She has also represented Dolly Parton, Kenny Rodgers, The Judds, and Alabama. Her early career included work as “part of the original publicity/marketing team that brought MTV to the world” (Lewis, 2003, ¶ 2). She has received numerous awards including the naming of her company as one of Nashville’s Top 10 Public Relations firms by the *Nashville Business Journal*.

Michael Omartian (2003) is a producer/composer/arranger/pianist in Nashville. He has worked “as a session keyboardist, playing with rock/pop groups like Steely Dan [and] Loggins and Messina” (Omartian, 2003). As a composer and arranger he was a co-writer for the “Theme to S.W.A.T.” and the theme to the ABC television show “Happy Days” (Omartian, 2003). Omartian received a Grammy award for his work as a producer on the Christopher Cross album titled “Sailing”, and has also worked with such artists as Peter Cetera, Rod Stewart, Donna Summer, and Gary Chapman.

Ronn Huff (2003) is a conductor and arranger in Nashville, who has served as the “pops” conductor for the Nashville Symphony Orchestra and as a conductor for numerous recording sessions. He has recorded three albums as an artist of which two have been released by Word records, and the third was released by Star Song records. As an arranger he has worked with Michael Bolton, Debby Boone, Karla Bonoff, Clint Black, Margaret Becker, The Anointed, Bill Gaither, and others (Huff, 2003).

Mike Curb (2003a) has a diverse career in the music industry. He is the owner of Curb Records, which has on its current roster of artists Tim McGraw, LeAnn Rimes, Natalie Grant, Jo Dee Messina, Plumb, The Judds, and others (Curb, 2003b). Curb is also active as a film producer with offices in Nashville and Los Angeles. His most current film released was *Pipe Dream* which was released in 2002. He served as the president of MGM records at the age of 25. In 1978, Curb entered the political arena in California and was elected to the office of lieutenant governor. After leaving that position “in the 80s, Curb re-entered the music business with his own company, Curb Records, releasing both new artists and licensing recordings from other labels for reissue” (Curb, 2003a, ¶ 4).


The final newcomer industry leader is Donna Hilley (2003). Hilley is a music publisher and the “President and CEO of Sony/ATV Music Publishing, Nashville, the world’s largest country music publisher” (Hilley, 2003, ¶ 1). She has guided the “acquisition of more than 60 catalogues, including those of Jim Reeves, Conway Twitty, Buck Owens, and Merle Haggard . . .” (Hilley, 2003, ¶ 1). Hilley has received numerous awards including a 1995 award from the *Business Nashville Magazine* which called Hilley, “One of Nashville’s Top 10 Most Powerful People in the Music Industry” (Hilley, 2003, ¶ 3). Her work in publishing includes work with country, pop, film, and television catalogues.

The interviews conducted with each of the ten music industry leaders were described based on their spoken word and the information conveyed through video tape. All audio recording information was transcribed, into NUD*IST, and examined. Prior to the interview a letter explaining the general purpose of this study and confirmation of times and dates were mailed to each participant. A follow-up phone call was made to confirm the interview. The complete interview information including the questions is shown in the appendixes (see Appendix C).

Individual industry leaders were interviewed and videotaped for a half-hour time period at their homes or offices according to their preference. The interview was scheduled during the spring 2004 through phone or email communication with each individual or their staff members. A letter of confirmation was then mailed and a follow-up phone call was placed as the interview

date approached. This letter is included in the appendix (see Appendix D). Upon arrival for the taping, a copy of this letter was presented to the individual Industry leader for his/her signature. The interviews conducted with each of the ten music industry leaders were described based on their spoken word and the information conveyed through video tape. All audio recording information was transcribed into the non-numeric unstructured data with indexing, sorting, and theorizing (NUD*IST) platform for sifting information that was examined based on the categories for accreditation set forth by NASM.

The videotaping was done by Rick Bengtson, the chair of the Broadcasting and Video Production department at Belmont University. Mr. Bengtson served as the videographer and as another set of eyes to observe the interview process. His observations were recorded during a post interview following each individual interview and included in the coded data. Each individual was asked the exact same six questions and all responses were transcribed after the taping. Each participant received a thank you letter and, if requested, the results from the study.

The interview with the music industry leaders and the follow-up description of the interviews will examine the question: What factors are considered important by Music Industry Leaders for the creation of a Master's degree in Commercial Music? 

Academic Music Executives

The use of Academic Music Executives as a part of this study is two-fold. The need for an academic perspective is important to assure inclusion of academic standards input when creating a new program in higher education. Also, the literature review identified problems with evaluation, mission clarity, and cohesion as potential hazards when a new program is created without a strategic plan (Andreas, 1984; Fross Pothering, 1998; and Steele, 1999). This planning is typically begun on an administrative level. These academic music executives, as part of their administrative duties, oversee development of their programs due to their knowledge of the overall program needs and infrastructure. The term Academic Music Executive, is defined for this study as an individual who is chiefly responsible for the administration of the master's degree program in jazz studies. The selection of music executives was made due to their general understanding and expertise of the academic music environment in higher education, and their knowledge of the overall program and curriculum needs. This is based on this author's experience as an administrator in this area.

Academic music executives from colleges and universities with enrollment of ten or more in a master's degree program in jazz studies were chosen for use in this study. The sheer number of students that enter and graduate from these institutions each year gives the music educators involved in these programs a more comprehensive picture based on their experiences. Jazz studies programs were used to generate possible participants due to their similarity to the new program in context. Presently, there is no commercial music master's degree program listed in the NASM (2002a) directory. The perspectives of these administrators will be used to examine the necessary academic factors for the creation of the new program.

Potential institution participants were identified using data obtained from the HEADS (Higher Education Arts Data Services) report provided by NASM. Data for the HEADS report is

based on program enrollment. The data obtained showed each NASM accredited college or university that contained a master's degree program in jazz studies. The HEADS (2003) (Higher Education Arts Data Services) Annual Report from 2001-2002 listed 40 institutions having music enrollment for fall 2001 in their Master's Jazz Studies Program. There were 12 schools with enrollment of 10 or more. These 12 schools were used to identify the music executives that would be asked to participate in the online asynchronous discussion group. The list of these schools and enrollments is shown in Figure 4.

The HEADS report is utilized in this study through permission given by NASM and is available for examination upon request (Appendix E).

Quickplace Communication Format. Academic music executives participated in an asynchronous discussion room using the Quickplace web-based communication format. Quickplace is created by IBM (2003). It is referred to as the IBM Lotus Team Workplace (Quickplace 3). The description of the tool is: "IBM Lotus Team Workplace (Quickplace 3) is the Web-based solution for creating team workspaces for collaboration. IBM Lotus Team Workplace provides teams with the workspaces where they can reach consensus through discussions, collaborate on documents, coordinate plans, tasks and resources" (IBM, 2003).

Design a Curriculum (DACUM) Platform. The use of a panel for this study came from research into the Develop a Curriculum (DACUM) process. The DACUM (2003a) Information Systems Software Homepage refers to this process as "an approach to job analysis" (DACUM, 2003b, ¶ 2). The DACUM process identifies duties, tasks, and skills that are used in specific occupations or professions (DACUM, 2003a, ¶ 3). A study for the justification of speech instruction in higher education was conducted by Engleberg and Wynn (1995) in which they used DACUM to provide support for curricular needs. "What is missing from most studies, they reported, is a universal perspective and a standardized methodology that identifies communication competencies" (Engleberg & Wynn 1995, p. 29). This approach provided the support needed for the speech curriculum justification. This report also stated that the approach has been validated as a reliable instrument based on the output of multiple DACUM charts (Engleberg & Wynn, 1995).

This approach was also used for the reconstruction of a graphic arts program at the Williamsport Area Community College in Pennsylvania (Martin, 1988). The graphic arts industry had changed dramatically with the addition of new technology and new uses for existing technology. The approach was used to identify new needed competencies (Martin, 1988). The panel created for the study was primarily concerned with identification of competencies that would "prepare the student for the world of work" (Martin, 1988, p. 11). The outcome of this study was a revised curriculum more responsive to the needs of the students.

The DACUM approach utilizes an expert panel and a trained facilitator. The expert panel approach is a part of this study and the DACUM approach to that element will be utilized. The academic music executives will serve as the expert panel. The comments provided by the panel (experts) were coded based on the NASM categories discussed earlier and then proceed using the NUD*IST platform for data analysis.

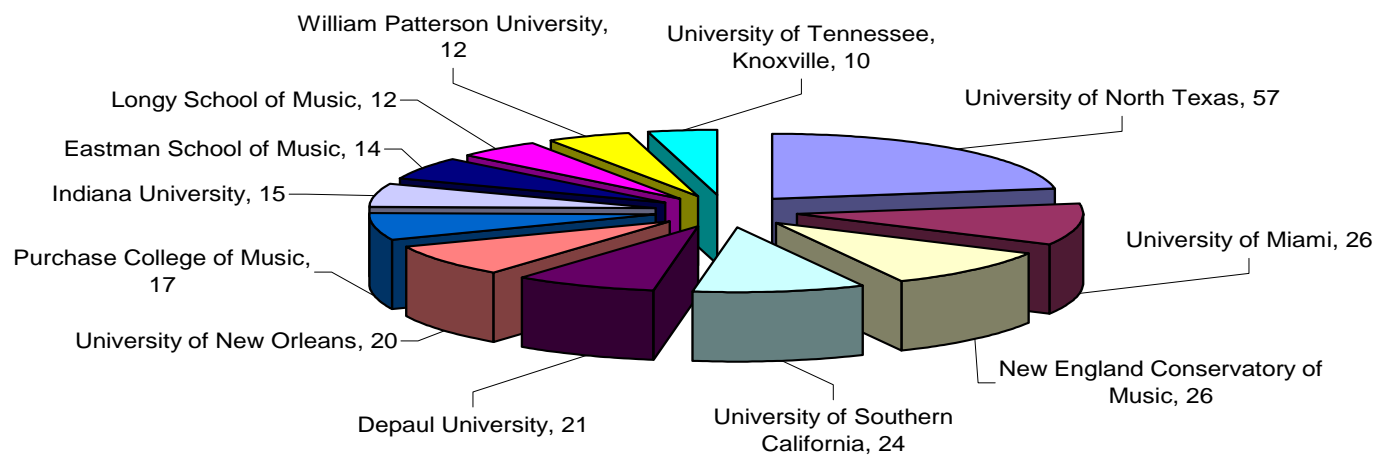


Figure 4
HEADS (Higher Education Arts Data Services) Annual Report 2001-2002
Music Major Enrollment for Fall 2001 in
Master's of Jazz Studies Programs by Institution

The DACUM approach was also utilized due to the parallel between the platform principles and the principles of the learning organization. Included in the DACUM platform are the identification of “the behaviour, attitudes, and traits required for the position” (DACUM, 2003b, ¶ 3). This is similar to the identification of mental models found in the learning organization (Senge, 1990). Credit is given to all who participate in the same way that a learning organization recognizes and rewards positive changes. The process of systems thinking is incorporated to view the process as a whole rather than a compilation of independent parts (DACUM, 2003b). The DACUM information states, “Why struggle with writing job descriptions when your employees can write them for you? All you need is a panel of experts...” (DACUM, 2003b, ¶ 23). The expert panel, comprised of academic music executives, was used help determine the necessary factors for the creation of a Master’s degree in Commercial Music.

Academic Music Executives were asked ten questions. These questions are different than the questions asked of the industry leaders. The asynchronous discussion took place spring 2004. The discussion room was available by logging on to https://quickplace.memphis.edu/QuickPlace/jkqrp/Main.nsf?Login&RedirectTo=%2FQuickPlace%2Fjkqrp%2FMain.nsf%2Fh_Toc%2F4df38292d748069d0525670800167212%2F%3FOpenDocument and entering the user name ‘jwkirk’ and the password ‘bonnie6197777’ that was provided through email to each participant. Each selected individual was contacted initially by telephone or by email. All information received in the study was collected from the Quickplace program following the asynchronous discussion. This information was coded and utilized as described earlier. The complete asynchronous discussion information including the questions is shown in Appendix F.

A letter of informed consent and general information was mailed to each participant confirming the dates and time of the asynchronous discussion (see Appendix G). A picture of the Website was emailed to the participants along with instructions for use in advance to assure clarification of use (see Appendix J). A trial log in took place one week prior to the posting of the actual questions. The participants were asked via email or by phone to describe any technical problems, and any problems were resolved before the actual study began. Once posted, the questions were available for responses and interaction with other participant’s responses for two weeks. Activity was monitored on the Quickplace Website. After one week, an email was sent to remind each participant of the interactive discussion nature of the study, and encourage them to log in and respond as often as possible. At the conclusion of the two week period, the site was turned off and all data were collected. After collection was completed, the data were entered into the NUD*IST platform. All participants received thank you letters and, if requested, results from the study.

The asynchronous discussion with the academic music executives and the follow-up description of this discussion examined the question: What factors are considered important by Academic Music Executives for the creation of a Master’s degree in Commercial Music?

Previous Commercial Music Graduates

Students who have graduated from the Belmont University undergraduate commercial music program between spring 1997 (May graduation) through fall 2002 (December graduation) were asked to respond to an eleven question survey. These graduates were selected over currently enrolled undergraduate students, because students who have already graduated from the commercial music program have a complete picture of all coursework and requirements for the program. Graduates may have also pursued opportunities in the field that will allow them to make comments on the possible creation of a master's degree in commercial music based on their experiences and needs. The commercial music program currently at Belmont University is unique, as described earlier. Obtaining information from students who have participated in the undergraduate program and have had first hand experience with that program, as well as the possible industry interaction they may have gleaned since graduation should provide an additional and important view of possible factors as queried. In addition, the five year time period (1997-2002) was selected due to the consistency of curriculum and program objectives during those five years. Prior to 1997 many curriculum changes were being completed or had not taken effect.

Each student received an initial letter explaining the nature of the survey and was encouraged to participate two weeks prior to the mailing of the survey. The survey was then mailed. It contained nine questions with varied rankings and two open-ended questions. Seven of the questions had rankings from 1 to 5 with 5 the higher rating and 1 the lower rating. Recipients were given the opportunity to write in additional comments and this was labeled 10 and 11 on the questionnaire. The nine ranked questions in this questionnaire are the quantitative aspect of this study and all other questions throughout the study are qualitative. Responses from the nine ranked questions were analyzed using descriptive statistics (i.e., means, standard deviations) and chi square generated by SPSS for Windows© v.12.0. These results and any responses to the open ended question were then be coded and added to the NUD*IST data analysis platform. All participants received thank you letters. The complete questions and information for the student survey document that were mailed to the previous commercial music graduates are shown in the appendixes (see Appendix H).

The initial letter explaining the nature of the survey and encouragement to participate is shown in Appendix I. The completed questionnaires by the previous commercial music graduates and the follow-up description of the questionnaire results examined the question: What factors are considered important by previous Commercial Music Graduates for the creation of a Master's degree in Commercial Music?

Accreditation Standards – NASM

The standards published by NASM for the creation of master's in music degree programs were utilized to code the data. These standards were discussed earlier; in the accreditation portion of this paper (please see pp. 24-26). These operational standards resulted in the creation of seven categories, course content; faculty experience; adequate facilities; industry internships; fiscal resources; possible barriers; and other categories. These categories created from the required operational standards examine the question: What are the essential elements that are

required to obtain plan approval from the National Association of Schools of Music (NASM)?

*NUD*IST Platform Use*

All data were entered into the NUD*IST (non-numeric unstructured data with indexing, sorting, and theorizing) platform, obtained from QSR (2004) International. “QSR stands for Qualitative Solutions and Research, a software development company in Melbourne Australia, developing software and working with researchers in over forty countries” (QSR,1997). This computer package combines efficient management of Non-numerical Unstructured Data with the process of Indexing Searching and Theorizing (NUD*IST). The QSR Company described the product in the following way:

“Qualitative research uses a range of ways of discovering and exploring the meanings of unstructured data. Researchers need tools for

- Managing Documents
- Creating Ideas and Managing Categories
- Asking questions and building and testing theories about the data.

These three goals shaped the design of QSR NUD*IST...” (QSR, 1997).

The use of this platform allows the transcribed data to be entered into a word processing document and then transferred to the NUD*IST platform, where it was coded based on the NASM seven categories described on page four. In addition, the platform can be coded for emotional responses and keywords or phrases.

All interviews were placed into the platform for data management and coding. Once coded, the platform can extract information and that information can be categorized in many ways. This study reported the coding and categorization of the interview dialogue, asynchronous discussion group dialogue, and previous graduates’ questionnaire results. Coded responses were utilized to find any, or no, commonalities regarding necessary factors for creating a master’s degree in commercial music based on the NASM categories.

Pilot Testing

Pilot testing for the Music Industry Leaders instrument was conducted with one industry volunteer. Due to the difficulty in locating and scheduling an appropriate candidate for this group without using those identified for the study, the use of one subject was deemed acceptable. The subject was Anthony Martin, a former artist and research consultant for Sony Records in Nashville. His expertise and willingness to participate in the pilot made his involvement ideal.

Pilot testing for the Academic Music Executives was conducted with two academic volunteers and one staff member volunteer. Due to the lack of additional universities with enrollment over ten in the area of graduate Jazz Studies, individuals with similar administrative credentials were asked to volunteer for the pilot test.

The first subject was Dr. Paul Godwin. Dr. Godwin is the Chair of Composition Studies at Belmont University and serves as President of the Faculty Senate. He has many years of administrative experience in a music unit and has similar job experiences as those this research studied.

The second subject was Mr. Keith Mason. Mr. Mason is the Coordinator of Music Technology at Belmont University and held the interim position of this writer during this writer's absence pursuing his doctorate. He has experience in the Commercial Music area both in academics and the music industry.

The third subject was Ms. Carol Johnson. Ms. Johnson is the Webmaster for the Belmont University School of Music. Her expertise using computer formats in both Personal Computer, i.e., Dell, and Macintosh was an important factor when she was asked to participate. The possibility of both formats in use by Academic Music Executives made the testing of both formats necessary to lessen possible technological problems for participants.

Pilot testing for the previous Commercial Music Graduates was conducted with a senior level music arranging course. Due to the use of all previous graduates in the study, the next closest group based on academic progress was seniors in the current Commercial Music undergraduate program. There were fourteen subjects available in the course. The questionnaire was given using hard copies of the instrument with no discussion.

The pilot test did reveal some changes in verbiage that made the questions easier to read and understand. In addition, the use of circling selected answers was abandoned and replaced with the current squares that can be checked. The somewhat sloppy circling made analysis quite difficult for some responses. While the changes were minimal, they did create a more effective questionnaire.

Summary

This chapter examined three main points used in the research to address the purpose of the study and answer the research questions. These points were organized as three sections. Research and development were discussed first with the sequence of procedures and information regarding the standard statistical techniques and methodologies that were used presented. The study was shown to utilize four "groups" for mixed methods research. The groups were: music industry leaders, academic music executives, the accrediting body, and previous commercial music graduates. All data were examined using standard statistical techniques and methodologies, i.e., means, standard deviations, and chi square; using SPSS 12.0 for windows, tested at $\alpha = .05$. Each survey instrument was pilot tested² and the results of those tests are included in this study as well as any changes to the initial instruments due to pilot testing; open ended questions will be analyzed using the non-numeric unstructured data with indexing, sorting, and theorizing platform (NUD*IST) for sifting information that will be examined based on the categories for accreditation set forth by NASM.

Section two presented detailed information about the four groups used for research in this study. The tools used for research and data management were also examined in conjunction with a detailed description of each group. NASM standards were discussed briefly with emphasis on the creation of categories that would answer the research question: What are the essential elements that are required to obtain plan approval from the National Association of Schools of Music (NASM)?

² Additional information regarding the pilot testing of this study can be found on pp. 41-42.

The section began with an in-depth look at each of the three study groups, Music Industry Leaders; Academic Music Executives; and previous Commercial Music Graduates. This included identification of the participants, pertinent information for this study about each group, and the research techniques used in the main field test. In the case of Academic Music Executives, additional information regarding the electronic process for obtaining information from this group, called Quickplace, was presented. Also, the choice of an asynchronous panel discussion was discussed. The inspiration for utilizing a panel came from research of the DACUM process. Information regarding this process was also presented.

The procedures for use with the Music Industry Leaders would answer the research question: What factors are considered important by Music Industry Leaders for the creation of a Master's degree in Commercial Music? The procedures for use with the Academic Music Executives would answer the research question: What factors are considered important by Academic Music Executives for the creation of a Master's degree in Commercial Music? The procedures for use with the previous Commercial Music Graduates would answer the research question: What factors are considered important by previous Commercial Music Graduates for the creation of a Master's degree in Commercial Music?

Section three contains information regarding the pilot testing of each instrument and any possible changes that occurred to each instrument. This included the description of the audiences utilized for the pilot tests and the criteria for selecting the participants. The instruments used in the research with Music Industry Leaders and Academic Music Executives had no changes due to pilot testing. The instrument used for previous Commercial Music Graduates had minor changes in verbiage and layout to make the questions clearer for the respondent and easier for the researcher to read the responses.