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PREPARING THE DANCE ARTIST FOR A SUSTAINABLE CAREER: THE ROLE OF

COMMUNITY INTEGRATION PRACTICE COURSES IN THE UNDERGRADUATE

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ABSTRACT

While an emerging body of published research explores examples of community initiatives being achieved through dance, few studies have explored the extent to which community integration practices are being infused into the BFA curriculum. For the purpose of this study, community integration practice course content may include entrepreneurship and creative venture, business for the arts, writing and research skills including grants and public scholarship, community engagement including prevention and social programming, and professional internships. Unobtrusive methods were utilized to investigate the role community engaged curriculum plays in a four-year dance performance degree. What courses currently exist that enable students to graduate with a four-year dance performance degree while enhancing their ability to become independent, sustainable artists? Are these courses required or electives? What role does curriculum infusion play in introducing students to market-driven transferable skills?

Program related research of this type is a vital precursor for understanding gaps in preparation dance performance degree students have when entering the professional realm of dance. This is particularly relevant within the current economic climate as the number of awarded dance degrees increases but the number of full-time and part-time jobs decrease. Today's dance performer will increasingly need to employ a variety of entrepreneurial skills to create their own career paths. Empowering future graduates with additional community skills will impact the field of dance in ways we may not yet imagine. Educating performers to integrate their work into communities can not only increase potential employment opportunities but also build social capital.

<h1 style="text-align:center">TABLE OF CONTENTS</h1>

1.INTRODUCTION

The purpose of the current study is to explore to what degree university dance BFA program curricula are including community integration content, such as courses based on internships, research and grant writing, soft business skills and entrepreneurship into the curriculum. The research utilizes unobtrusive and descriptive methods to explore courses being offered across accredited and non-accredited dance performance degree curriculum as a means of enhancing the career transition and sustainability of emerging artists today. The goal of this foundational thesis is to provide initial insights into the growing development of community-type courses while also shedding light on potential curricular gaps and needs in order to better prepare degree seeking dance performing artists for a variety of future career paths. Curriculum requirement check-sheets publicly available on university websites were acquired and analyzed for 48 dance programs accredited by the National Association for Schools of Dance (NASD) and 22 dance programs not accredited by NASD to serve as a comparison. While there is growing scholarship supporting the implementation of sustainable skill courses in college curriculums overall, a substantial survey of specific college BFA dance degree curriculum has not yet been conducted. Thus, the current research provides an opportunity to systematically explore what type of community integration practice skills and knowledge base are being applied and how strategies for implementation may vary across different university settings.

The growing necessity of developing business skills among artists today and the importance of creating community partnerships and engagement is well documented. Today's artist often is required to self-produce artistic ventures and needs to partner with other community artists and organizations (Bonin-Rodriguez, 2015). Little exists, however, in linking these important areas of skill development with existing performance degree curriculum. I argue

that integrating community integrative practices and skills will be key for preparing the next generation of dance artists and scholars. Depending on the capacity of a particular department, it may be most efficient to find ways to infuse principles from business for the arts and community and social practices throughout existing dance curriculum. However, being able to integrate stand-alone applied experiences within communities as a means of enhancing traditional coursework seems crucial for preparing dance artists for sustainable careers and artist-in-community work. The current study provides an initial avenue for assessing the degree to which BFA programs are integrating community-engaged content.

2.LITERATURE REVIEW

"An artist's life embraces every job description of a small business: creative director, marketing director, bookkeeper, construction manager, secretary, janitor, technician, and publicist. It is a self-directed life run by a committee of one." (Battenfield, 2009, pg. ix).

Being a performance artist requires a complex system of organization and networks (Becker, 1982). While dance performance may seem like a sole proprietorship, many entities must work together to create the opportunity for a dance event to occur. The process from the initial idea, to rehearsal, and finally to a performance venue requires knowledge of several key organizations. Even if employed by a dance company, the dance artist must know pay standards, negotiation skills and embodied entrepreneurship.

Dancers graduating with a BFA in dance performance need to learn the appropriate skill sets to realize their future as a working, professional artist. Understanding just technique and choreographic structure is not enough. While dancers may audition to perform with a dance organization for employment, we know, more often than not, dancers will be creating their own

performance opportunities. The skill set needed for this includes entrepreneurship, business savvy, audience and community research, and knowledge of other community organizations and systems for support. An artist must understand budgeting, strategy and marketing (Lingo and Tepper, 2013). One key community support that frequently needs to be fostered is financial in nature and can be a crucial factor in the success or failure of dance performance opportunities and even the realization of a dance institution (Becker, 1982). It is at this juncture, of connecting dance curriculum with the variety of skills that dancers need to be employees in the professional arena, that higher education has the opportunity to bridge the campus-community divide (Martin and Frenette, 2017).

2.1 Current State of the Dance Performing Arts Field

In order to maintain viable and thriving undergraduate degree programs for today's dance performing artist, collegial educators must stay abreast of the current state of the professional field. There are serious questions to consider. Why should a performing artist attend a four-year university? Do postsecondary institutions teach a breadth of transferable skills to justify an artist investing in education prior to entering the professional realm? The conclusion of a report published by The National Endowment for the Arts in 2018 suggests there is currently no perception of a significant advantage for dancers to hold a bachelor's degree. Utilizing the 2009-2011 American Community Survey (ACS), the study found only fifteen percent of dancers in the labor force had earned a bachelor's degree, the smallest number among all arts occupations (NEA, 2018). The BFAMFAPhD, a collective of artists concerned with arts through a lens of social, political and economic discord also utilized the ACS in their report, Artists Report Back. Based on their analysis of 2012 data, they found that less than 60% of working artists (those whose main income is earned as an artist) had an arts-related undergraduate degree or bachelor's

degree at all (BFAMFAPhD, 2014). Further, obtaining employment in jobs outside of the arts

occurred for more than half of artists. It appears that reliance on avenues of supplemental

employment may be normative as the need to support ones' artistic pursuits in the face of few

paid opportunities may drive employment decisions (Baumol, Jeffri, Throsby, 2004; Bennett,

2009; Henderson, 2018). Brown (2007), questions the ethics of continual growth in the number

of dancers being traditionally trained to perform given the clearly smaller and highly competitive

job market.

  Based on data from the Occupational Outlook Handbook, the current job market for

dance performers and choreographers does not seem to be growing and dancers earn some of the

lowest wages. In 2016, the mean hourly wage for choreographers was $25.77 and dancers

earned $18.29 per hour (BLS, 2016). A year later, the Census combined the variable to include

both dancers and choreographers. The mean hourly wage in 2017 for this combined group was

$17.15 which is considerably lower if one averages the dancer and choreographer hourly wages

from 2016. Separating the average, dancers earned an average of $14.25 and choreographers

$23.28. Additionally, there appears to be an inverse relationship between the number of dancers

and choreographers coming into the labor market given the number of jobs available. There is

only a 4% projected job growth for dancers and choreographers between 2016-2026 which is

slower than the average of all other jobs. The nature of the occupation further suggests that self-

employment will be the status for one in every four dancers (BLS, 2017). Also concerning, there

has been a downward trend for performing arts concert attendance. Between 2003 and 2013

patrons of dance or ballet dropped by fifteen percent (Americans for the Arts, 2016).

  In order to best serve the interests of emergent performing artists, it is vital that

university curriculum development is conducted with an awareness of the types of jobs being

occupied by choreographers and dancers. For example, a survey administered by Dance/USA in 2002 and 2003 exploring employment opportunities in two large metropolitan cities, Washington DC and Chicago, found that only 21 of the 286 dance companies within these metropolitan landscapes offered salaried positions (Kinetz, 2005). With performance opportunities shifting to more project-based work, dancers often need to draw on the additional skills of teaching, rehearsal directing and community engagement to increase their employment options. For instance, in 2016, among choreographers, 52% found employment in educational environments and 26% were self-employed (BLS, 2017). While dancers were predominately employed by performing arts companies (30%), almost as many, 27%, reported being self-employed (BLS, 2017). For perspective, these percentages are based on the BLS projection that there was only a total of 6900 jobs held by choreographers and 13,500 by dancers. Based on existing employment trends, dancers working in the field must increasingly think like entrepreneurs, creating their own opportunities and seeking creative funding sources (Bennett, 2009 C; Sadan, 2016). To stay relevant, dance degree programs must be diligent in connecting the skills they are fostering to a wider range of career options.

2.2 Performing Arts Alumni

Unfortunately, when arts graduates do not learn entrepreneurial and business skills in degree programs, they are often grossly underprepared for a career transition (Bennett and Bridgstock, 2015). Many arts graduates wish their institutions had prepared them more in career management and finances (Frenette and Dowd, 2018). Prior to a few years ago, it was difficult to assess how performing arts alumni viewed their experience in college. In 2015 and 2016, the Strategic National Arts Alumni Project (SNAAP) conducted a comprehensive study including over 65,000 participants from eighty-four universities and colleges. The national survey gave

the first look into how alumni felt their four-year degrees did, or did not, prepare them for professional careers. More specifically, respondents identified important deficiencies in the curriculum of postsecondary institutions (SNAAP 2015, 2016).   Overall, the SNAAP data indicates there is room for improvement regarding higher institutions' preparation of their graduates' employability after finishing a four-year degree. The largest reported deficiencies included training in business and financial skills, entrepreneurial skills, and networking (SNAAP, 2017). The SNAAP survey in 2012 found that over fifty percent of arts alumni were dissatisfied with career advisement from their undergraduate degree program. Business skills and financial management are important skills for artists. A study conducted in Australia with a sample of 239 Australian professional dance artists and musicians, found that small business skills were used by more than seventy-eight percent of respondents. Being able to draw from business training was directly linked to sustainability of long-term careers (Bennett, 2009).

Given that artists frequently freelance and are in and out of self-employment at a very high rate (Woronkowicz and Noonan, 2017), it is surprising that that over 80% of participants in the SNAAP study reported their curricular programs lacked focus on marketing, finance management and how to utilize goal setting and strategic planning. It is further telling that less than half felt they learned enough information regarding potential career paths. These deficiencies affected their confidence and perceived ability to navigate new projects or realize different artistic opportunities (SNAAP, 2017). The National Association of Schools of Dance (NASD) is the accrediting body for dance institutions in higher education. While they give a list of required guidelines for BFA degrees in dance, they only recommend institutions have some type of career orientation.

In 2015 SNAAP, supported by the National Endowment for the Arts, worked with the National Survey of Student Engagement (NSSE), to increase understanding about the skills being taught in undergraduate curriculum. The NSSE is a yearly survey of college students looking at academic activities that stimulate student success. The NSSE survey population included over thirty thousand seniors of all majors in the final semester of their degree. The findings revealed that those majoring in the arts had more confidence in creative skills compared to other majors but felt less secure regarding their knowledge of business skills. This finding is particularly significant because the data also found more than 40% of arts majors foresaw being self-employed and potentially starting their own businesses. In fact, the only majors reporting a higher likelihood of starting their own business were business majors (NEA&SNAAP, 2015).

Looking more closely at dance degree earners, they are the population least likely to stay in the arts compared to all other arts majors except arts administration and management (Frenette and Dowd, 2018). In an annual report published by SNAAP, alumni reported debt was a major factor in decisions to work outside of the arts (SNAAP, 2017). Arts alumni procuring debt totaling more than $50,000 are significantly more likely to exit jobs in the art sector. (Frenette and Dowd, 2018). SNAAP respondents dealing with debt further reported being less satisfied with the university program experience. This same cohort also reported not staying connected to their institution (SNAAP, 2017). The rising cost of tuition along with a review of available alumni experiences should be a call to dance units to assess and better communicate the potential career advantages in seeking a degree.

In sum, while arts alumni have been found to be dissatisfied with their career management and business skills training in college, they also report a desire for training within a liberal arts setting where their degree plans have more flexibility, allowing them to choose

additional skills sets (Frenette and Dowd, 2018). Thus, existing data supports the need for university dance degree programs to integrate more transferable career skills into their curriculum.

2.3 Undergraduate Curriculum in Dance Performance Degrees: Approaches and Recommendations

Regardless of the competitive nature of the field, dancers who choose to pursue a BFA in dance typically envision a career as a performer upon graduation. Even more, they strive to find employment as a paid member of a dance company (Bennett, 2009; Bennett and Bridgstock, 2015). With the decrease in full-time dance jobs, this is a dream for a very select few. By-project work is the growing trend for dance choreographers and companies. This trend, for many, requires work outside of the field of dance. Research questions if a college degree is even necessary for professional dancers (Frenette and Dowd, 2018; National Endowment for the Arts, 2018). Because a small percentage of current dancers' in the field have a bachelor's degree (SNAAP, 2017), the relevance and validity of a dance BFA needs to be strengthened. Evolving and extending the focus of current curriculum has the potential to change the current structure of the field. With the growing number of dance graduates over the past several years and the decrease in job opportunities (Bennett, 2009; National Endowment for the Arts, 2018), it is vital for universities to offer a more diverse curriculum focused on self-propelled careers, business skills, research and the understanding of community and funding (Kirmser and Stenn, 2017; Van Dyke, 2010). Dancers need to leave postsecondary dance programs with the ability to function as a sole artistic entity with a broader understanding of the professional world they are entering.

Under the current educational structure, there is often a separation of the type of dance skills learned depending on whether one is pursuing a BFA or BA in dance. Additionally, several universities offer BA degrees with a focus on dance education. A 2012 SNAAP report

revealed eight of ten dance major alumni taught in the arts in their careers. This can be in addition to a performance career (Koppelman, 2017). Earning a BA may expand skill and employment opportunities to include education, administration and dance sciences. While many BFA programs offer some type of pedagogy course, it is typically not an emphasis in the performance degree (NASD, 2019). For dance performance majors entering the field today, a free-lance or portfolio type career is expected (Bennett and Bridgstock, 2015). These careers typically include earning income from multiple sources (Battenfield, 2009). Based on the available SNAAP data, it is logical to expect dancers will teach at some point in their career. Yet, university programs often bifurcate these programs. Nonetheless, the study found dance alumni who spend the majority of their time teaching reported high levels of satisfaction in both their work and creative practices (SNAAP, 2012). Thus, the data suggests that the education of a performing dance artist today should include strong teaching training regardless of degree type.

Researchers have suggested institutional arts programs are too insular and do not provide challenging or relevant curriculum compared to the professional world (Helguera, 2011; Pulinkala, 2014). Within BFA dance programs, there is concern that current curriculum is heavily focused on dance technique training (Pulinkala, 2014; Baumol, Jeffri, Throsby, 2004). While this is an important element of the BFA curriculum, it fails to acknowledge other necessary attributes needed to succeed as a professional. Incorporating employability studies into traditional dance performance curriculum may seem daunting. Many dance units have a small number of full-time faculty and a seemingly small percentage of major courses to fit into an average 120 credit hour undergraduate degree. Implementing more career-oriented and professional preparation coursework may work best if infused with current courses (Van Dyke, 2010; Bridgstock, 2012).

Curriculum infusion strategies may require additional training and resources for faculty. Dance educators have historically utilized a divided approach to curriculum development. Some faculty may be more invested in research and analysis and others on purely creative, embodied endeavors (Werry and Walseth, 2011). Regardless of how community integration skills are added to the curriculum, creativity and staying up-to-date on the practices in the field are essential (Bridgstock, 2009). Students often foster trusting relationships with faculty who may need more education to help them develop more self-sustaining career skills (Southerland and Felts, 2015). Faculty must stay aware and engaged with dance beyond the walls of the university. Kinetz (2005) acknowledges the challenge of integrating additional professional skills during a time when dancers are expected to be more technically and physically strong while also being innovative artists and versatile stylists. However, rethinking curriculum and pedagogical practices allows for the opportunity to impact the field in potentially innovative and important ways (Crabtree, 2010).

Pursuing a BA in dance may offer more flexibility and the opportunity to pursue a second area of interest or minor (Rizzuto, 2013). For students who desire the studio-focused BFA, double majoring is becoming one strategy to increase their skill set and employability (Smith, 2018). While a double major may seem difficult, most dancers entering into an undergraduate BFA program have been balancing a studio practice with attending school for several years. This approach may require doing coursework during summer sessions or even staying an additional semester or more in college (Wingenroth, 2017). Pursuing a Bachelor of Arts, instead of a BFA, also increases the ability to double major (Smith, 2010). At issue, then, is the fact that gaining the ability to graduate with a performing arts degree coupled with additional community integration skills currently involves the simultaneous pursuit of a second major.

By expanding BFA curriculum to include additional professional skills such as community arts organization structure and grant writing, dance artists will have more confidence in approaching a sustainable career and contribute more to the field of dance. Perhaps most importantly, graduates of dance performance degrees will be prepared to impact and expand what dance can be in the future (Van Dyke, 2010). Many graduates, with the appropriate training, will be public educators, arts administrators and advocates in communities (Schupp, 2017). Graduating leaders in dance will have a direct and long-term impact for dance in community. Dancers are one of the smallest working cohorts compared to all other jobs (BLS, 2017). The addition of learning basic research and community engagement coupled with pedagogical training could help expand the field (Risner, 2010). Traditional jobs with performing companies are predominately available in large cities (BLS, 2016). Because these employment opportunities are shrinking, institutions of higher education have an opportunity to empower graduates to build the dance arts in their own communities, adding social capital to both the individual artist and university (Smith, 2010; Collins, 2012). The expansion into community should also include training in civic, collaborative, public scholarship and engagement which can lead to more access and funding opportunities (Overby, Shanahan, Young, 2019).

The arts are an integral element for community and cultural solidarity (Crabtree, 2010). They often offer an introduction to important social conversations with the ability to create inclusiveness. Educators in higher education have an opportunity to impact arts in community by teaching the importance of public and community scholarship throughout performing arts undergraduate curriculum. Developing students' understanding of social integration with community awareness prepares them to not only easily transition from graduation into

professional work, but to more highly value arts education and impact (Crabtree, 2010). Even more, internships (Southerland and Felts, 2015; Risner 2015) and other curriculum integrating community engagement, broadens and deepens students understanding of the performing arts as an important element of cultural factors such as politics and advocacy, education and social organizations for the greater good (Angeline, Kahlich, Lakes, Nesbit, Overby, 2014).

Dance units should consider the importance of career trajectory curriculum in the last few semesters of a dance majors college career (NEA, 2016; Baumol, Jeffri, Throsby, 2004). A student's interest and autonomy are key in guidance for career longevity (Van Dyke, 2010). It is important that students have an opportunity to also work with and have access to working dance artists and organizations throughout their time as a BFA candidate (Bridgstock, 2011; Bridgstock 2009). These interactions both build networks and also help future dance artists constantly reflect and refine their own career path (Daniel and Daniel, 2013). There is a need for transparency for students regarding the possibilities for a performance career based on the curriculum of their college. If students enter into arts degree programs without a full understanding of career possibilities, based on assumptions of readiness for professional employment after graduation, they may incur an amount of debt they are unprepared to manage (White, 2013). Because of the lack of professional skill training in some undergraduate arts programs, alumni often have to pursue further training which adds additional debt to the four-year education they are still paying for (Baumol, Jeffri, Throsby, 2004).

The document, *Dance 2050*: A ThinkTank for Dance in Higher Education, may serve as a road map for curriculum development. Supported by the National Dance Education Organization, this collective was originally co-founded by Dr. Thomas K. Hagood and Dr. Luke Khalich in 2010. The document went through blind review in 2011 and groups of educators met

12

for ongoing discussion from 2012-2014. The document, developed over several years in consult with many dance professionals and educators, is focused on dance in higher education for the future. One of the values important to this study is focused on how creative practice can work in tandem with research, resulting in the dissemination of dance scholarship to other dance entities and communities beyond the university. Another theme in the document focuses on community engagement and the realization that faculty, students and communities benefit from civic exchanges of public scholarship. A final theme points to the importance of career guidance and how it not only enhances employability for undergraduates, but also builds networks and long-term commitment to the arts and advocacy. In a field with limited dance company employment, the themes in the *Dance Vision 2050* document can prepare undergraduate dance performance majors to begin their own organizations (Angeline, Kahlich, Lakes, Nesbit, Overby, 2014).

2.4 What Skills/Training Do Dance Artists Today Need?

2.4.1 Entrepreneurship

Artists are creators and innately entrepreneurial (Woronkowicz and Noonan, 2017; Novak-Leonard and Skaggs, 2017; Bonin-Rodriguez 2015, Essig, 2015). In 2002, the number of self-employed artists in the U.S. was 554,000. Over the next eleven years that number grew to 766,000 (Americans for the Arts, 2016). Because the majority of artists are self-employed and have portfolio type careers, there is a necessity to understand career-building and job creation. It is beneficial for an artist to have occupation management abilities (Bridgstock, 2012). Artists that engage in portfolio careers must continually obtain or create employment and would benefit from having well-developed career management skills.

The ability to create one's own artistic ventures is further tied to being financially stable (Gangi, 2017; Herberger Institute, 2016). Entrepreneurial skills enhance sustainability over time

(Herberger Institute, 2016). But it can be difficult for an artist to find balance between creative activity and business planning. Successful entrepreneurship includes an understanding of business structures and communication (Bryan and Harris, 2015). Even more, career advising and training can better prepare artists for the entrepreneurial skills needed to move from student to professional (Baumol, Jeffri and Throsby, 2004).

Art education programs often hyper-focus on the creation and performance of art versus the important civic context in which the art takes place. This isolation of creative practice does not help the student understand the value and potential profiting from the art work (Bryan and Harris, 2015). Students must learn how to find arts markets within communities to support their work. While artists today need a means to make money from their art in order to have capital for the next venture (Taylor, Bonin-Rodriguez, Essig, 2015), few institutions of higher education teach students about creating new ventures, self-managing one's own career and how to be innovative (Bridgstock, 2012). An important part of entrepreneurship is the ability to see opportunities and take advantage of them. College curriculum for arts entrepreneurship is essential for career transition confidence (Korzen, 2015). It is important to note that an approach to entrepreneurship may differ between business and arts schools. A solution may be the pursuit of a double major in a business field to augment and diversify a performing artist's portfolio (Smith, 2018). With the appropriate personnel, it may be more appropriate for the arts unit to develop their own approach to venture creation (Bridgstock, 2012).

Institutions of higher education can benefit by forging partnerships in the community to further the development of student understanding of entrepreneurship (Herberger Institute, 2016). Developing community relationships elevates understanding of the arts and adds value to their place in the local economy (Bonin-Rodriguez, 2012). The ability to create positive

community relationships opens doors for artists to create works for social change and to increase civic dialogue and a self-motivated career (Novak-Leonard and Skaggs, 2017).

2.4.2 Business Skills

As the ability to self-navigate and create one's career is essential, business skills such as financial management, marketing, and an understanding of tax law are important for artists of today (Battenfield, 2009; Whitaker, 2019; Kirmser and Stenn, 2017). College dance programs have an opportunity, even a responsibility, to ensure curriculum includes self-sustainable skill training (BFAMFAPhD, 2014). Historically, many artists are involved with or establish non-profit organizations. The lack of business acumen is of concern for these types of organizations. In 2013, only slightly over forty percent of non-profits had a net income in the black (Americans for the Arts, 2016). Business skills are a significant asset for ensuring success in these endeavors. Having such preparedness can have a direct impact on the future of the dance field (Kirmser and Stenn, 2017), and potentially lead to more growth in jobs for dancers.

What's more, for many dancers, business savvy can extend employment opportunities within an organization they are already performing for or another similar organization as financial management skill and a sound understanding of marketing provides value for any arts organization (Whitaker, 2019; Brady 2018; Sadan, 2016). Dancers today are often asked and sometimes expected to assist with marketing through social media posting and blasts, production preparation, and email (Sadan, 2016). Some programs are beginning to integrate arts related business training into their curriculum. For example, a course focused on professions in dance is taught to first-year dance majors at Wayne State University in Detroit. An introductory course to the business of dance is offered to upperclassmen at University for the Arts in Philadelphia

teaching financial skills and self-management. These types of courses facilitate each student's own creation of career paths (Schoeneman, 2010).

2.4.3 Research and Writing

Research is important to the arts as a means of analyzing, processing and disseminating creative and public scholarship (White, 2013). It is one of the most imperative skills a university student can gain. Research enhances appreciation of the past while fueling inquiry and a desire to contribute to the field in the future. It is as an important of a component as business and education training (Overby, Shanahan, Young, 2019). In fact, research projects are another avenue for connecting dance programs to community and further both social and artistic values (NDEO, 2004). To successfully apply for funding or project grants, basic research skills including establishing and evaluating outcomes of funded projects are required (White, 2013).

In the arts in higher education, there is often not enough fusion of research scholarship with creative activity (CAAA, 2008). This disconnect is a missed opportunity for artists to develop and understand audience research, embodied research and the importance of discovery afforded only by engaged inquiry (Risner, 2010). For example, there is a downward trend for performing arts concert attendance. Between 2003 and 2013 patrons of dance or ballet dropped by fifteen percent (Americans for the Arts, 2016). This drop in traditional arts consumption necessitates the use of research and technology to connect with current and future supporters of the performing arts. A basic knowledge of data collection and analysis can thus greatly increase an artist's funding opportunities and integration into community (Pulinkala, 2014).

By developing research methodologies and models in dance units, programs enhance the professionalism, skill, and cross disciplinary planning for graduates. As a sole proprietor and community arts liaison, alumni can utilize both quantitative and qualitative methods to better

understand and simultaneously contribute to dance (NDEO, 2004). A 2015 study conducted by Mayer showed performing arts majors lacked understanding of essential tools for interdisciplinary research (Mayer, 2015), and the lack of these research modalities grossly underprepares students for the current field (White, 2013). Both quantitative and qualitative research can be employed for audience building in the performing arts and gaining insight into audience preferences (Harlow 2014; Harlow, 2016), as well as evaluating artistic impacts. Thus, the exposure to and experience implementing research skills in a professional setting is an important skill set that should be acquired prior to an artist's graduation (White, 2013). In community settings, students gain an opportunity to realize the importance and meaning of distinct cultural and social needs, especially tied to their creative work as an integrated artist (Sullivan and Gu, 2017). This public integration allows for students to draw upon both studio practices and social topics to understand humanity and enhance their professional relationships. As Sullivan and Gu (2017) point out, "In planning research projects, an arts-based educational researcher adapts the rational methods of social science inquiry to the visual approaches to problem finding, problem solving, and creative explorations typically found in the art and design studio-classroom" (pg. 52). If students can learn some of these practices prior to earning an undergraduate degree, their ability to secure funding and find partnerships will greatly increase (NEA, 2016).

2.4.4 Community Engagement

All art forms can be powerful stimuli for building more united communities. They are often capable of bridging cultural differences and sparking essential dialogue (Crabtree, 2010). Art works come to fruition through collaborative, complex networks. The teamwork of multiple local entities is needed to complete and share an artistic endeavor (Farrer and Ajula, 2016). An

artist's confidence in seeking out community partnerships enhances economic sustainability (Bonin-Rodriguez, 2015). Fiscal viability and the production of art work are realized by an artist who understands how to navigate community (Lingo and Tepper, 2013).

Institutions of higher education have a powerful presence in communities and a responsibility to create professional applied learning scenarios for students (SNAAP, 2016). Internships provide community integrated experiences for undergraduates. Having an internship on your resume can help secure job employment for any college graduate (SNAAP, 2015) and is one method of connecting the dance program with community, improving networks for future possibilities (SNAAP, 2017). SNAAP found alumni that participated in an arts internship were 112% more likely to work in the arts (Frenette and Dowd, 2018). Internships at dance or other arts organizations expands an artist's network, enables real world application of institutional knowledge, and can lead to additional skill sets (Zar, 2014; Risner, 2015, Frenette and Dowd, 2018; Whitaker, 2019). For future dance artists, internships in the community, including not-for-profit organizations, can be advantageous (Crabtree, 2010).

Dance programs connected to community dance and civic organizations, not only create job opportunities for students by building recruitment networks and expanding support and funding populations, but also solidify their centrality as a mechanism for assessing the pulse of a community with the potential for shaping community-based social change initiatives (Smith, 2010). Furthermore, would the culture and community be more supportive of dance programs if units emphasized among its students the ability to be successful in the community it calls home (Collins, 2012)? In 2014, the SNAAP survey found that forty percent of alumni stayed in the same location of the university they attended. As the field moves more and more towards the development of emergent cities of creative economy versus the growing of the arts in only large,

metropolitan cities (Merrion, 2009), providing strong, applied community-engaged scholarship opportunities helps prepare students to stay in their communities and make an impact over a sustainable period of time (Cantor, 2018).

Likewise, some university arts programs are increasing their focus to include why art is made versus just how to make it. The why can lead to community building with social awareness (Collins, 2012). Fostering civic relationships helps with career transition and can increase the likelihood of future arts patronage (SNAAP, 2016). Faculty, through the marriage of studio practices with cultural concerns, model public scholarship for students (Sullivan and Gu, 2017). This renders a crucial and critical exchange bringing universities and communities together.   The more educators' partner with community organizations, the more opportunities will emerge for performing arts students (NEA, 2016).

Historically, universities have not been connected to the current professional field of art (Becker, 1982). There can be a sense of elitism in the institution that only perpetuates the sharing of knowledge with other artist in academia versus the public realm. This does not benefit either populations (BFAMFAPhD, 2014) and is a severe disservice to undergraduates in college programs, especially given the cost of tuition. Community integrated research and partnerships allow institutions of higher education to truly transition students into the field. These opportunities build networks leading to future employment or commissions (Becker, 1982; Borwich, 2012). Through these types of collaborations, students learn the value of networking and creating an artistic work or event with a citizen group. Graduating dance majors will become future educators and leaders. As public arts advocates, they have the ability to progress and realize the future of public dance education (Schupp, 2017). A community-engaged art scholar is important for the advocacy of the arts in any community (Filippelli, 2013).

Understanding sociological methods and cultural paradigms and codes vastly improves an artist's ability to not only integrate, but to impact community. This exchange exposes students to real world work while also strengthening their artistic integrity when creating and cultivating relationships (Helguera, 2011). Curriculum based in public scholarship in dance creates collaborative opportunities for engaged-research while strengthening the validity of the dance unit. Students and educators work together to address community issues through partnerships that are reciprocal in nature. This interchange deepens a dance student's maturity and empathy of the impact dance can have beyond the studio (Overby, 2015). Community inclusive partnerships make students more cognizant of the shared experience of art while employing research models and civic learning.

3. RESEARCH QUESTIONS

It is clear from the existing literature emerging from both academia and performing arts organizations themselves that there are several avenues for building skills among degree seeking students that may provide an advantage when emergent artists transition to available career paths. What is still unclear, is to what extent these skills are being integrated into university curriculum. Based on previous literature, as well as the researcher's own interest in the subject as a curricula developer for her current university, the following research questions are explored in the current study:

(1) To what extent do university BFA programs teach community integration practices as part of their performance degree curriculums?

(2) What specific areas of community integration are being taught?

(3) Are the skills infused into existing courses or stand-alone?

(4) If courses are stand-alone, are they required or electives?

4. DATA and METHODOLOGY

4.1 Data Sample Selection

The current study analyzes publicly available curriculum structures of 48 nationally accredited and 22 non-accredited dance programs offering a BFA in dance. Due to the primary investigator's area of interest, modern-based BFA programs were chosen when there was an option between modern and ballet emphasis. The accrediting body for selecting chosen postsecondary institutions was the National Association of Schools of Dance (NASD). NASD was first established in the early 1980s and is composed of universities, college, and schools. The body collectively sets and adapts national standards for dance degree programs and other certifications across the U.S. The organization also works as a resource and advocate for accredited institutions and hosts annual meetings for dialogue and training (https://nasd.arts-accredit.org). The initial research list of accredited institutions included 60 universities, but 12 were eliminated due to requiring passwords to access undergraduate course catalogs online. It should be noted that one of the accredited institutions, Mercyhurst University, offers a 3-year accelerated BFA that includes summer study.

Non-accredited comparison programs were selected to add breadth to the study and to render a more holistic picture of BFA dance degree curriculum as a whole. As there is no universal ranking system for dance programs in the U.S., a comparison of five different website rankings of dance programs from the past five years (ONSTAGE BLOG 2018; Fintak, 2019; Universities.com 2017; Marziani, 2015; Dance Colleges.com, 2018) were utilized for selecting a random sampling of non-accredited schools. Several notable schools were chosen through this

method including, but not limited to, The Julliard School, New York University (NYU), Purchase College, and the University of North Carolina Schools of the Arts (UNCSA). The Julliard School is a three-year program as is NYU and Stephens College offers a 3-year plus 2 summer BFA in dance. While part of the initial data collection, NYU was eventually eliminated due to the inability to gain access to all of the credit hour data in the public domain. Additionally, non-accredited universities were chosen based on the researcher's current job location. Institutional peer and aspirant universities included the Indiana University – Bloomington, the University of Louisiana-Lafayette, the University of Texas -El Paso, and Wright State University.

4.2 Data Preparation and Coding Procedures

Once the final list of dance programs was solidified, online undergraduate course catalogs were accessed and data from degree check sheets for each of the BFA degrees in dance were transferred into an excel file and coded using the procedures of content analysis (us.sage.pub). The primary investigator created an excel data file and coding manual for use in analysis. During the first round of data preparation, a student research assistant entered the initial university level characteristics and basic curricular requirements from the degree check sheets and pasted catalog descriptions of courses and web links to each university's program file. The primary researcher then utilized a mix of qualitative and quantitative coding procedures to categorize courses in the curriculum based on available course descriptions. Finally, descriptive quantitative analyses were implemented to calculate overall percentages for the amalgamation of community integration practices and skills throughout the curriculum for comparison.

4.3 Coding Scheme and Variables
4.3.1 University-Level Characteristics

A variety of university-level characteristics were selected to better understand the contexts of BFA programs including accreditation status, university size, institutional enrollments, and overall hours to degree. A binary accreditation variable was created to characterize those institutions accredited by the National Association of Schools of Dance (NASD) with 0 equaling a non-accredited university and 1 equaling an accredited university. To classify university size, a set of binary variables (0,1) was used to indicate public and private status. The initial enrollment variable consisting of the total number of students enrolled at each university was recoded into a Carnegie Classification variable, which included the following three categories: enrollment size less than 2,999 students (1), enrollment size of 3,000-9,999 students (2), and an enrollment size of 10,000 students or more (3). Finally, the variable for overall degree hours indicates the total credit hours required to obtain a four-year degree at each institution.

4.3.2 Traditional Dance Major Degree Requirement Variables

Characteristics of each university's dance departments were sorted using four categories. The variable "GenEd" included the general education credit hour requirement for courses outside of university dance major course hours. It was coded into four categories, with 0 equaling less than 30 general education credit hours required, 1 equaling 31-45 general education credit hours required, 2 equaling 45-60 general education credit hours required, and 3 equaling more than 60 general education credit hours required. The variable "DegType" initially listed the type of dance degree offered by each university. Because the study only focuses on BFA in dance programs, a binary (0,1) identified those offering a Bachelor of Fine Arts degree in dance with 0 equaling no and 1 equaling yes. The variable "MHRS" included the number of credit hours required in the dance major itself. In addition, the variable "MHRS_C" was created to show the

exact number of courses that are required of each university's dance major as the amount of credit hours vary for different courses and programs.

Several variables were created when acquiring data related to specific requirements of each dance department. For each content area, separate variables were created to capture both the amount of credit hours and the number of courses. The first content variables focused on credit hour requirements of technique training courses, and the number of technique training courses. These courses selected included any dance technique studio course such as modern/contemporary, ballet, partnering, pointe, jazz, and world forms. A similar coding pattern was followed for the number of credit hours and courses for dance pedagogy training. The courses selected included any teaching/pedagogy courses as well as applied teaching courses. Next, required courses in dance composition or creative practices captured both the number of courses and credit hours needed to fulfill the major. This category encompassed improvisation, choreography, dance making, and creative collaboration. Finally, two variables based on dance theory were coded to show total number of credit hours and required courses. Theory courses included dance history, kinesiology, somatics, dance conditioning, acting, costuming and theater technical courses. Due to overlap of some course content, the researcher chose not to include project-based courses (outside of composition courses), in-practice production courses, or field studies in any of the categories of technique classes, pedagogy classes, theory classes, or choreography/creative practice classes.

4.3.3 Dance Major Community Integration Practice Course Variables

Community integration practice courses are those based on skills gained to be an artist-in-community. These include classes with training in entrepreneurial theory and practices in the arts; business, finances and marketing; research and writing practices; community engagement courses

and internships. A variable was created to find the required credit hours for community courses in the dance major. This variable used 3 categories: 0 equaling no required credit hours, 1 equaling 1-6 credit hours, 2 equaling 7-12 credit hours, and 3 equaling 13 or more credit hours. The researcher chose to drop this variable as it was not useful due to very low numbers of hours in degree programs. Instead, a more useful variable (MHRSCOM_N) focusing on the number of required courses with community integration practices for each program's dance major was created. Coding categories included: 0 equaling no required community integration course, 1 equaling one required course, 2 equaling two required courses, 3 equaling three required courses, and 4 equaling four or more required courses.

Additional variables were coded to assess specific community skills courses required of university dance majors. Four skills variables were created, one based on entrepreneurship of the arts, the second focused on business of the arts, the third on research and writing skills, and the fourth on community engagement. The entrepreneurship variable was separated from business and focused on original creativity, self-management and the recognition of career opportunities, and the implementation of ideas/theory. The business of the arts variable included course work focused on business, marketing, management, administration, taxes and law, social media, budgeting, etc. The research and writing variable included traditional and applied research methods, grant writing, dance criticism, writing for dance history/preservation, and dance curation. The community engagement-based variable looked at course work that included social programming, development of community, education programming/workshops, intervention programming, art facilitation, arts community organizing, arts management, etc. All four community integration practice variables were based on course titles as well as descriptions found in each of the university's course catalog. Four binaries were created to show the

availability of courses, with 0 equaling no course, 1 equaling related content infused into another course, 2 equaling yes-stand-alone required course, and 3 equaling yes-stand along elective course. In addition, a separate variable was created to show which campuses offer an internship or community applied work. A binary (0,1) was created to illustrate internship inclusion, with 0 equaling no and 1 equaling yes.

Finally, to gain even more direct insight, three variables were created to discover if the community integration variables (entrepreneurship, business of the arts, and research and writing) were infused into senior projects, project-based courses, or senior capstone curriculum. The resulting variables were coded as a binary (0,1) with 0 equaling no and 1 equaling yes. Only institutions offering courses in these categories were included in corresponding analysis. To understand the trend in community engagement being linked to teaching methods, a binary variable (0,1) was formed with 0 equaling no and 1 equaling yes. As with the capstone variable, only schools offering community engaged courses were included in the inquiry.

5.RESULTS

Table 1 provides an overview of university descriptives for the full sample and a comparison of accredited and non-accredited institutions (See Appendices).

5.1 University-Level Characteristics

University level characteristics included classification, size, general education hours and overall degree hours. Both groups were comprised of predominately public institutions, but non-accredited schools had a higher percentage of private status compared to accredited universities, 41% versus 25% (see Figure 1).

Figure 1: University-level Characteristics-
Non-Accredited & Accredited
(Average Degree Credit Hours 123.7)
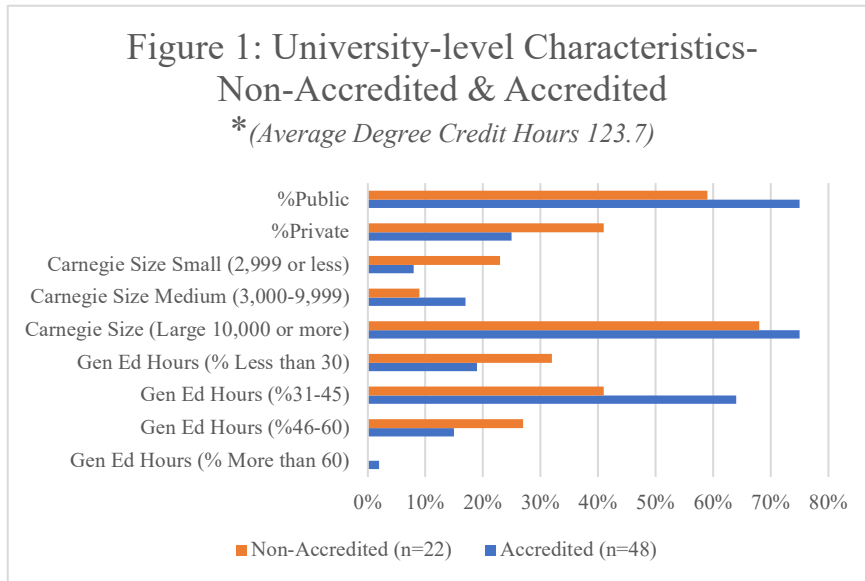
The Carnegie institution size classification system showed the overall sample fell into the large category with accredited having 75% with more than 10,000 students compared to 59% of non-accredited schools. The non-accredited institutions had more membership in the small category (2,999 or less) at 23% compared to accredited small schools at just 8%. Looking at the number of required general education hours for the full sample, the majority fell between 31-45 credit hours. With similar overall degree credit hours for both samples, the hours necessary to earn a BFA in dance was 123.7 (see Table 1 for range).

5.2 BFA Dance Program-Level Characteristics

BFA dance program variables included variables for schools with additional degree types (BA, BS, MA, MFA, PhD), hours required within the dance major, and courses and credit hours by specific major categories (See Figure 2). Accredited universities offered more BA/BS degrees (69% versus 45%), and more graduate degrees (40% versus 23%). The non-accredited BFA programs were primarily focused on the undergraduate performance degree only.

Figure 2: BFA Dance Program-level Characteristics - Additional Degrees Offered (BA, BS, MA, MFA, PhD)
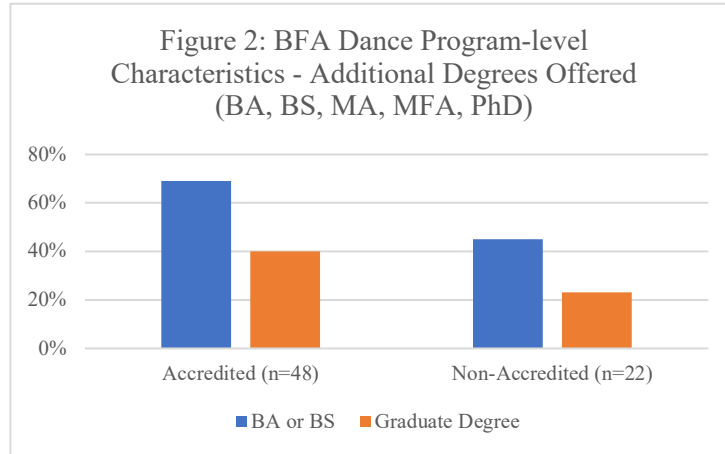
The average number of credit hours required for the major was slightly different with accredited institutions averaging 82.5 and non-accredited averaging 81.6 (see Table 1). The range for required credit hours in the dance major was 57-116 for non-accredited institutions and 54-98 for accredited institutions (see Table 2 and Table 3 in appendices).

5.2.1 BFA Dance Program-Level Characteristics – Required # of Traditional Courses and Required # of Traditional Credit Hours (CRHS).

As evident in Table 2 and Table 3, for the full sample, most classes in BFA curriculum were focused on technique at an average of 15.2 courses, with theoretical curriculum next at 8.1 courses, creative practices/choreography with an average of 4.6 courses, and pedagogy courses at 1.2 (see Figure 3).

Figure 3: BFA Dance Program-level Characteristics - Number of Courses
(Theory, Creative Practices, Pedagogy, Technique)
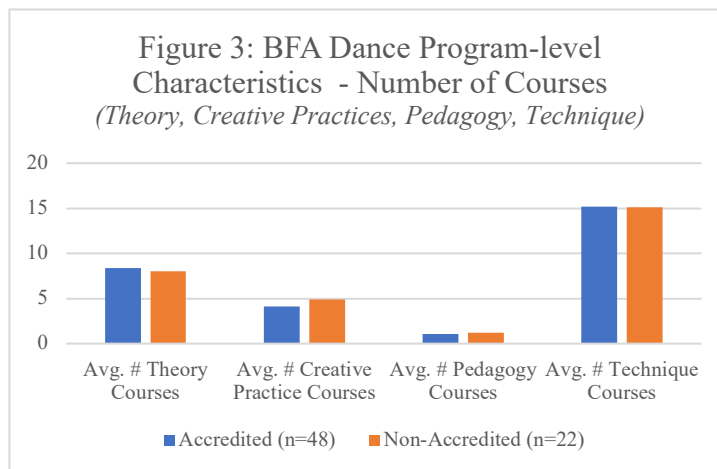
Comparing the accredited and non-accredited samples, the number of required courses were almost identical across groups with the exception of creative practices, with non-accredited averaging almost 5 courses compared to 4.1 by accredited universities.

The variations between groups is slightly different when comparing the average number of CRHS per each traditional curriculum category (see Figure 4).

Figure 4: BFA Dance Program-level Characteristics-
Credit Hours (CRHS)
(Theory, Creative Practices, Pedagogy, Technique)
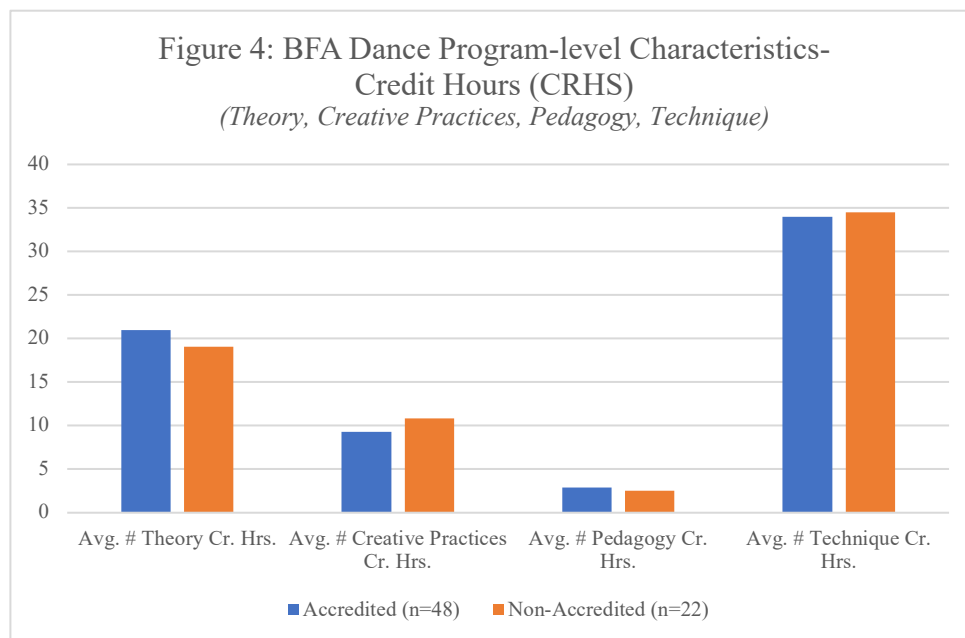
Non-accredited institutions gained a small edge over the accredited cohort in technique training with a 1.5 credit hour increase in the creative practice category. Accredited universities saw an increase in pedagogy course credit and theory when accounting for CRHS.

5.3 Curriculum Offering of Community Integrated Practice Courses

Table 1 provides an overview of curriculum offerings of community integrated practice courses for the full sample and a comparison of accredited and non-accredited institutions (See Appendices).

The number of courses required in BFA dance programs focused on or infusing community integration practices varied between groups. Almost 17% of accredited and 14% of

non-accredited institutions did not require any courses at all. Twenty-five percent of accredited schools required one course compared to only 13.6% of non-accredited schools. The majority of institutions (40.2%) required two community integrated practice courses (see Figure 5).

Figure 5: Number of Required Courses with Community Integration Content
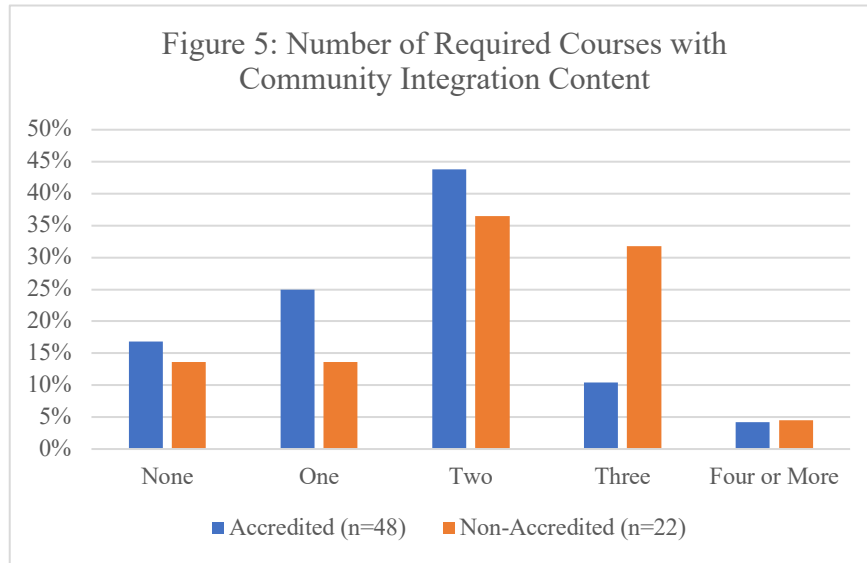
However, the largest disparity was realized when three courses were required with non-accredited curriculum requiring 31.8% compared to only 10.4% of accredited institutions. Both groups were similar when four or more courses were required.

5.3.1 Community Integration Practice Courses with Entrepreneurship Focus

Community integration practice courses were broken down into categories of entrepreneurship, business and the arts, research and writing, and community engagement curriculum. The overall sample showed 38.2% of BFA programs do not have any stand-alone or infused courses with entrepreneurial content (see Table 1). Interestingly, 44.7% did have entrepreneurship infused into other courses, leaving only 17.2% of institutions requiring or even offering a stand-alone course focused on creative venture and career building. Comparing groups, the only substantial difference was for stand-alone, elective courses with accredited institutions offering more than double the amount at 12.5% compared to 4.5% of non-accredited.

To further explore how the idea of entrepreneurship was presented in the course catalog descriptions for both accredited and non-accredited institutions, word patterns were analyzed using a word cloud application through google docs, and course descriptions containing entrepreneurship were pasted in. The words dance and arts were deleted from all course descriptions to eliminate redundancy. For accredited institutions the most common word was *career* (see Figure 6). Other frequently used words included *professional*, *project*, *research*, *development* and *production*. As with the accredited institution course descriptors, *career* had the highest frequency for non-accredited university courses with the addition of *management*, *skills*, *development* and *professional* (see Figure 7).

Figure 6: Accr. Entrepreneurship Descriptives   **Figure 7: Non-Accr. Entrepreneurship Descriptives**

5.3.2 Community Integration Practice Courses - Business Focus

Half of the full sample did not offer any business of the arts focused courses. Collectively, around 30% required courses infusing business skills into existing courses. Non-accredited institutions offered more stand-alone required business of the arts courses, 22.7%, compared to only 10.4% of accredited institutions. Only 8.3% of accredited universities offered stand-alone electives with business content versus none by non-accredited schools (see Figure 8).

Figure 8: Business of the Arts Courses Accredited vs. Non-Accredited

Word analysis for the full sample revealed that identifiers for business courses included but were not limited to *finances*, *budgeting*, *organizational structuring*, *portfolio development* and *marketing*. For accredited university course descriptions, both the words *career* and *professional* occurred the most often (see Figure 9). It was common for courses to overlap into the entrepreneurship and business categories in the study. Frequently occurring words for non-accredited institutions included *marketing*, *writing*, *business*, *skills* and *goals* (see Figure 10). The word *career* had the highest frequency as a descriptor for non-accredited universities.

Figure 9: Accredited Business Descriptives

Figure 10: Non- Accredited Business Descriptives
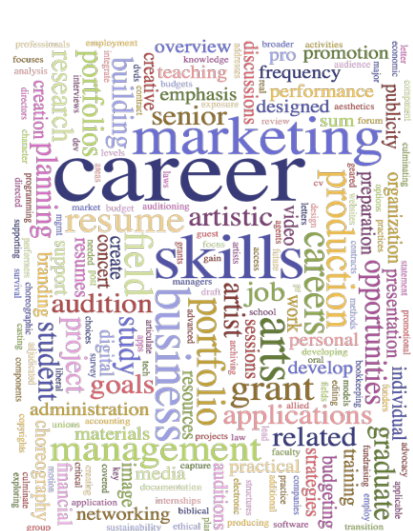
5.3.3 Community Integration Practice Courses - Research and Writing Focus

The curricular strategies were most balanced across categories for research and writing courses (see Table 1). Around 26% did not offer any courses, 28% offered courses infused into other courses, 21% offered stand-alone, required research and writing classes and 25% offered stand-alone electives. The full sample average of no required courses was lower than preceding categories. As with business courses, non-accredited universities offered more stand-alone required research and writing classes at 27.3% compared to only 14.6% of accredited universities. However, accredited universities offered more stand-alone research and writing electives, 35.4% versus just 13.6%. (see Figure 11).

Figure 11: Research and Writing Courses Accredited vs. Non-Accredited
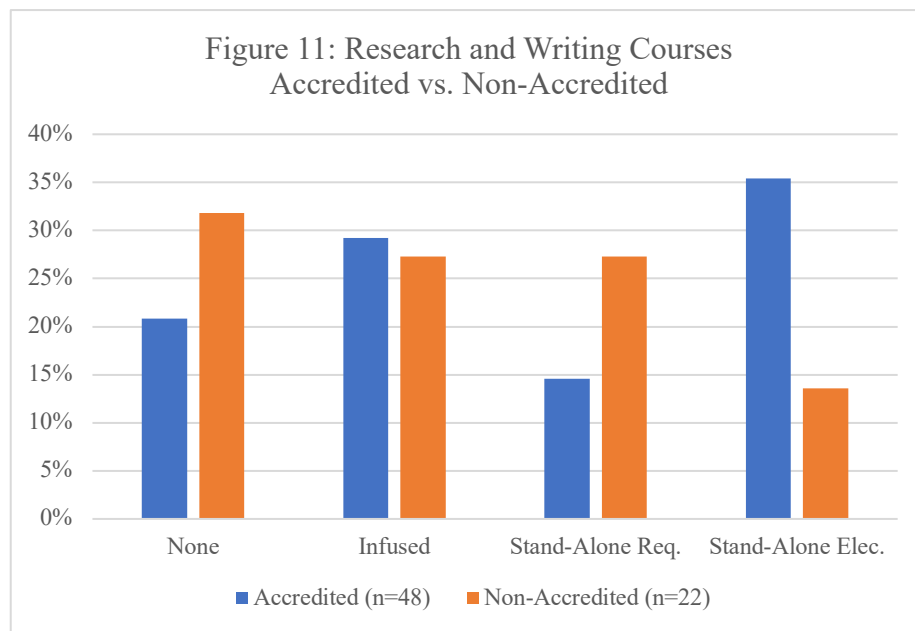
Word analysis for the full sample that revealed identifiers for research and writing courses included but were not limited to *research*, *writing*, *methods*, *grant writing*, *dance criticism* and *dance curation*. For both the accredited and non-accredited institutions the words *research*, *writing*, *project*, *senior*, *study* and *performance research* occurred the most (see Figures 12 and 13).

Figure 12: Accredited Research and Writing Descriptives

Figure 13: Non-Accredited Research and Writing Descriptives

5.3.4 Community Integration Practice Courses - Community Engagement Focus

Almost 46% of the full sample did not offer any courses with community engagement. Both groups were similar in offering courses infused with community engagement with accredited falling at 18.8% and non-accredited at 18.2% (see Figure 14).

Figure 14: Community Engagement Courses
Accredited vs. Non-Accredited
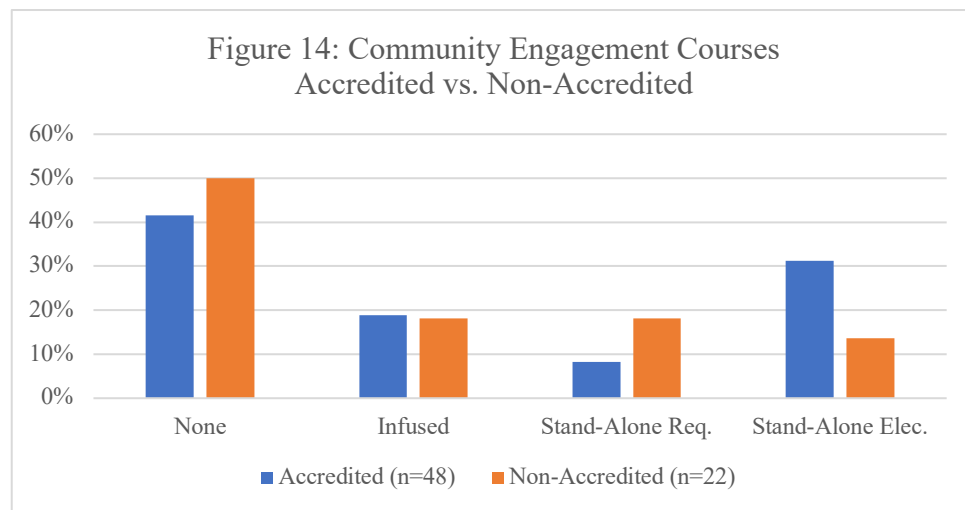
Similar to business and research and writing, non-accredited institutions required more stand-alone courses, 18.2% compared to only 8.3% of accredited schools, and accredited universities offered more stand-alone electives than non-accredited schools, 31.2% versus 13.6%.

Table 4 focuses solely on those institutions offering community integrated courses in entrepreneurship (n=44), business of the arts (n=34), research and writing (n=53) and community engagement (n=39), (see Appendices). The majority of schools infused entrepreneurship (72.5%) and business (58.6%), (see Figures 15 and 16).

FIGURE 15:
ENTREPRENEURSHIP
(N=44)
COMBINED GROUPS
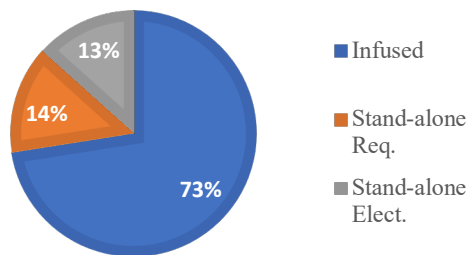
FIGURE 16: BUSINESS OF
ARTS (N=34)
COMBINED GROUPS
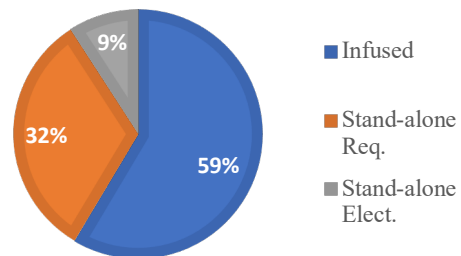
There was variation of strategies utilized in research and writing with the largest percentage infusing concepts, 38.5%, stand-alone required courses were 29% and stand-alone electives in research and writing were 32.5%. Community engagement rendered more stand-alone elective courses at 41% (see Figures 17 and 18).

**FIGURE 17: RESEARCH
AND WRITING (N=53)
COMBINED GROUPS**
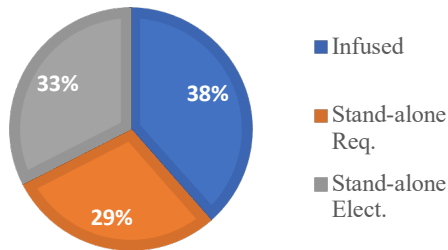
**FIGURE 18: COMMUNITY
ENGAGEMENT (N=39)
COMBINED GROUPS**
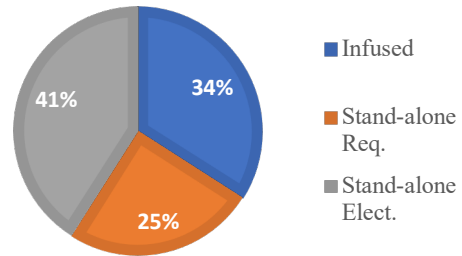
5.3.5 Community Integration Practice Courses Infused in Senior Project/Capstone

For the full sample, 81% of institutions required a senior culminating project. BFA dance senior capstone or culminating projects often infuse multiple skills including planning and conducting performances/concerts and documentation through writing and research. In the full sample, 42.4% of entrepreneurship concepts were integrated into projects. Entrepreneurship was infused at a slightly higher rate at non-accredited universities at 46% compared to 38.7% of accredited universities (see Figure 20).

Figure 20: Community Integration Content Infused into Sr. Project/Capstone - Full Sample
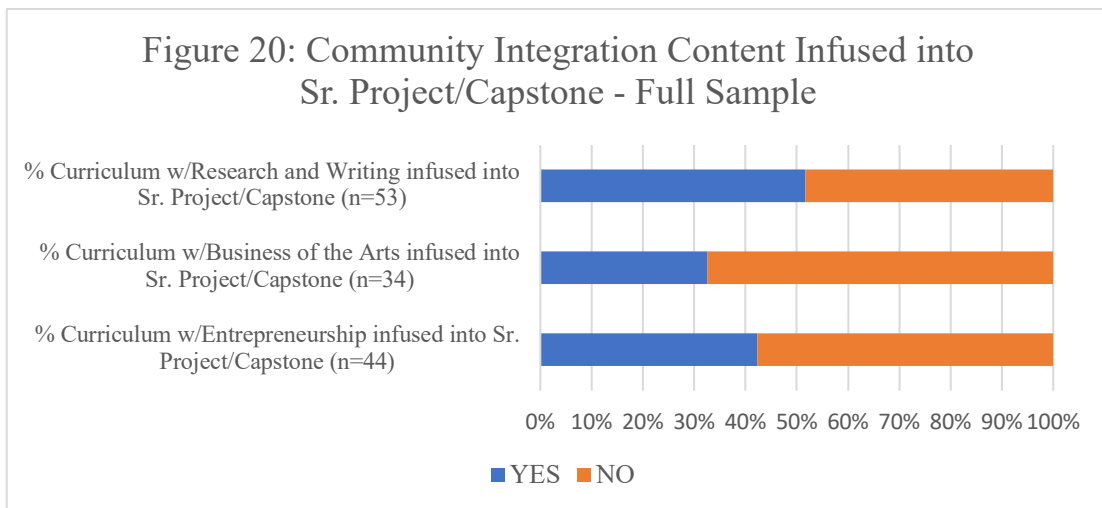
Business concepts were least integrated into senior culminating projects for the full sample (32.6%). At accredited universities, only 36.8% of capstones included research and writing skills while 66.7% of non-accredited universities did. Overall, non-accredited institutions had a 19.1% higher infusion rate across all three categories.

5.3.6 Community Integration Practice Courses – Community Engagement Courses Focused on Education

The majority of BFA dance community engagement courses were focused on or related to teaching and education practices (see Figure 21).

Figure 21: Percent of Curriculum with Community Engagement Courses focused on Education
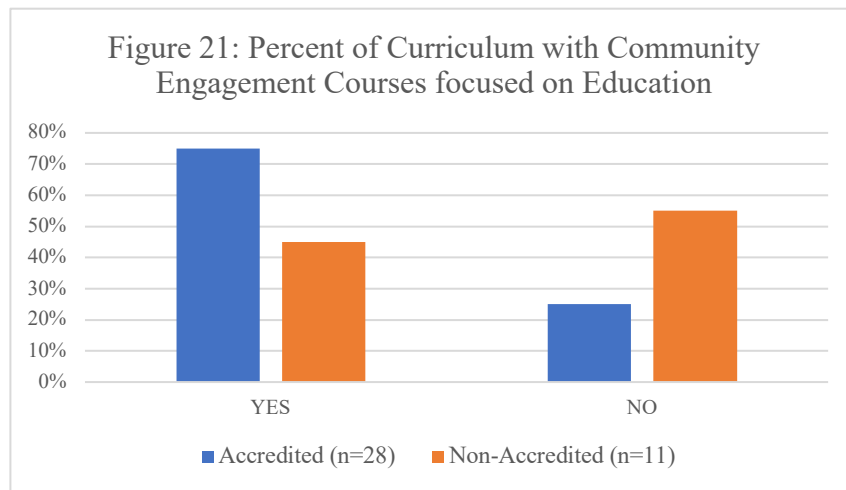
For the full sample offering community engagement courses (n=39), 60% were focused on education with only 40% not being focused on instructional field work. Non-accredited institutions only offered 45% of courses in community engagement tied to educational content. However, 75% of accredited programs' engagement was infused with educational foci.

5.3.7 Community Integration Practice Courses - Internships

One last way students can gain applied, in-field experience is through internships. Internships can be an important component for learning community integration. Internships provide "real world" experience and opportunity to utilize learned skills for undergraduate students (see Figure 19).

Figure 19: Internships for Full Sample (n=70)
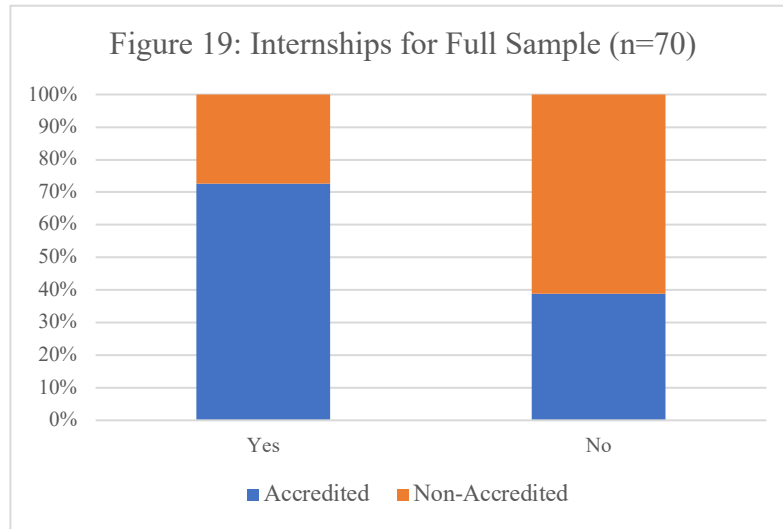
Only 33% of the full sample of institutions offered a required or elective internship. There were stark differences between groups. Approximately 48% of accredited programs offered this field experience course versus only 18% of non-accredited institutions. However, it is difficult to ascertain the true amount of internship opportunities as many universities offer them outside of specific majors.

6. DISCUSSION

Key findings in this study bring trends to light in dance performance degree curriculum. Across all community integration practice categories, infusion was prevalent. With the majority of the sample requiring two courses with community integration practice content, the outlook is promising. Across traditional competencies, the accredited and non-accredited institutions were similar with the exception of non-accredited schools offering one more creative practice course than the accredited group. Both groups had similar credit hour/course requirements across traditional dance performance curriculum. Despite these similarities, non-accredited institutions required more stand-alone courses and accredited institutions offered more stand-alone electives. Of note, the accredited schools in the study offered other degrees (BA/BS/MA/MFA/PhD) at

higher rates. In the future it is worth investigating how the curriculum of the other degrees may contribute to the higher number of electives for accredited institutions. Even more, comparing a larger sample of non-accredited institutions can aid in understanding differences between these types of schools.

Few stand-alone community integration practice courses were required. Entrepreneurship was most often infused into other courses compared to the other three categories (business, research and writing, and community engagement). Over 38% of studied institutions did not offer any courses with entrepreneurial content. Based on the literature, it is clear university dance programs need to offer more diverse curriculum covering self-managed careers with an understanding of how to recognize opportunities and the market (Kirmser and Stenn, 2017; Bridgstock, 2012; Van Dyke, 2010). When developing entrepreneurial curriculum, faculty can consider career development, strategic planning and management skills in addition to organizing and producing a dance concert. Just under twenty courses in the study included entrepreneurial concepts in seminar classes. In the required course titled *First-Year Arts Community Experience*, students at Southern Methodist University learned concepts including entrepreneurship, goal-planning and risk taking while building community. At Dean College, two required courses, focused on arts and entertainment management and the other the culminating project, look at management and project development related to community and the overall dance field.

Business related content was the least offered among the community categories. Half of the sample failed to integrate or offer any type of business content. Today's artist must have business skills such as marketing and budgeting for self-motivated careers (Lingo and Tepper, 2013), and alumni participating in the SNAAP report from 2017 reported high deficiencies in their undergraduate training in business and financial management. Dance units can be creative

when developing existing coursework or new courses to make business skills a priority. Integrating business skills into project-based courses may be a way to utilize infusion with venture budgeting, promotion and social media marketing.

For many schools, business and entrepreneurial skills were combined into one course. A required course at The University of Houston, *DAN 4331 PR and Marketing Entrepreneurship for Arts* integrates strategic planning and marketing for arts organizations along with business skills including branding and website creation. Faculty can consider reaching out to institutional colleagues in business or even bringing in community experts to enhance this type of course. Several institutions are finding innovative ways to create entrepreneurial and business opportunities for students beyond traditional curriculum. The University of California at Irvine implemented an online certificate for arts management (Newman, 2017). Two institutions in this study, The University of North Carolina School of the Arts and The University of Michigan offer certificates in innovation and entrepreneurship (Mullaney, 2018).

There were not any required courses in entrepreneurship or business addressing non-profit or for profit organization or management. Non-profits are often founded by artists with a lack of preparation due to inept business and management skills (Americans for the Arts, 2016). According to the SNAAP (2017) report, more than 40% of arts majors foresaw being self-employed and potentially starting their own businesses. *GuideStar* is an online database for non-profit organizations and research faculty can apply for access to use for educational purposes and pedagogy (GuideStar, n.d.).

Just over 20% of the stand-alone courses in research and writing in the study were required. Research and writing skills were most often infused into senior projects/capstones. While this is an important and valuable practice, educators in higher education can consider

adding grant writing skills and audience research to current coursework and develop stand-alone courses. The University of Utah requires the course *DANC 1730 Dance: Viewing, Writing and Talking* allowing students to develop writing skills in the context of contemporary dance in the U.S. and around the world. Through infusion, a theory course at Arizona State University utilizes several research methods to investigate historical dance in the U.S. and Europe. Course content supporting creative research, public scholarship and audience research were limited. A strategy to help gain research skills and add university cohesion could be the development of partnerships between sociology programs and dance programs leading to community and public scholarship.

Similar to business, 46% of the sample did not offer any community engagement courses. Of the courses that were offered, 60% of offered community engagement courses were focused on education. Dance curriculum development can look for ways to integrate more community engagement skills beyond education-focused coursework. Students can participate in audience polling and research as part of production and research classes. Units should consider supporting students' attendance to conferences that are research and creatively-based such as the annual National Dance Education Organization (NDEO) conference.   One of the most unique courses in the study was a required community building class at Tulane University. The course explored theoretical concepts of community-based arts practices coupled with civic engagement in higher education. One of the most striking features of the course is a joint community engagement collaboration coordinated with two other local universities, Xavier and Dillard. Collaborating across both community and instiutions of higher education is a creative approach worth noting.

Internships were only offered by 33% of the full sample. These integrated, applied experiences could be required to enhance career transition. Universities can facilitate in-field

work experiences, projects and partnerships for students with community arts agencies while still in school. Local networks can be key to artist-in-community integration and success (Farrer and Ajula, 2016). At Webster University, *DANCE 3009 Practicum* gives credit for on the job experiences, apprenticeships and direct involvement in community or professional practices that culminates in a reflective analysis. This course helps simultaneously apply learned skills and build community social capital.

One course in the study stood out as a strong example of infusion across multiple community integration practice courses. Slippery Rock University offers two semesters of senior capstone infused with research, performance, choreography, business practices and entrepreneurship. As stated in the course catalog:

DANC 430 BFA Capstone II: Performance, Choreography and Entrepreneurship

This BFA capstone course will include advanced-level research, writing, and discussions, and will lead to the development, production, and presentation of the student's senior project. The course will include practical, theoretical, philosophical, and artistic resources applicable to a professional career in dance or related field and include an emphasis on the University's Student Learning Outcome (http://catalog.sru.edu/index.php?catoid=28).

Strategic advising of general education requirements and electives may help to enhance undergraduates' opportunities to gain more transferable skills. It can be helpful to gain credits dually if allowed by university policy. For example, a few institutions in the study had required theory classes that counted toward general education requirements. Several institutions in this study required general education courses outside the dance major in order to add knowledge and additional skills to the dance major requirements. Examples of this include, anatomy and physiology, nutrition and marketing.

BFA in dance programs can consider the potential value of the BA degree in dance and the flexibility it can offer for dancers to have a second area of emphasis. This can be done while still having a focus on technique and performance. Supporting double majors can also expand economic opportunities for students upon graduation.

Few stand-alone courses in community integration practices were offered in the curriculum of the institutions studied. Faculty should not shy away from the creation of more stand-alone courses. Faculty may be stuck in old and outdated way of approaching artistic careers and not be interested in developing more classes (Beckman, 2011). As shared by Southerland and Felts, (2015), the development of stand-alone courses may take more effort and further education of dance faculty. It is important for institution administrators to recognize this need and to appropriately support programs in this continuing faculty development.

Another faculty related limitation may be limited resources. This can be alleviated by looking for ways to collaborate across university units to develop team-taught classes, survey classes, and pre or post-session seminars. Dance programs can be creative in developing not just new curriculum, but ways of offering it. This may require thinking outside of the box regarding course scheduling and traditional practices. For example, could a business course be offered as a pre or post-session or as a week-long intensive? Do all course formats have to follow a traditional semester format? Maybe a dance history course could be once a week for three hours. Perhaps more hybrid theory courses can be created. Faculty and students could meet one day for traditional classroom work and the remaining weekly work be done on-line or in study groups or in group chats. Adding more applied project-based classes could not only increase students' understanding of how to access resources, create opportunities and self-develop a career, but

afford professional training at the same time. Many professional organizations offer courses and certifications online such as the National Dance Education Organization and Dance/USA.

Dance units can create valid and reliable ways of ensuring the dance program remains cognizant of the professional field of dance. To consistently track the legitimacy and strength of a dance BFA program, build in-house data systems for senior exit surveys and periodic alumni surveys to continually inform curricular development. Most university's alumni foundation can help with this and/or the research office that tracks data for the entire institution.

There is more to be learned about the ways which concepts such as entrepreneurship, business, research and writing and community engagement are being integrated into dance curriculums. While exploring credit hour distribution and course catalog descriptions did provide some insightful information, it is still unclear as to whether or not the actual course content is representative of the course descriptions. A more specific understanding of course content can be gained by procuring access to course syllabi. Beyond what syllabi may bring to light, course type, such as lecture, applied, hybrid or survey could also further expand knowledge of curriculum and curricular possibilities in the future. Regardless of limitations, the study does provide initial understanding of curriculum foci and shifting trends in community curriculum in dance performance degrees. This is vital as community integration practices are essential for sustainability as a dance artist in the professional world upon graduation of a BFA program.

7.CONCLUSION

Arts program faculty should stay wary of being too closed off from the current professional field of dance. Staying abreast of the dance artist's needs beyond the performing stage are important and crucial (Pulinkala, 2014; Baumol, Jeffri, Throsby, 2004). Curriculum

must be constantly evaluated and developed to not only increase employment opportunities for dance performance majors but to contribute to the longevity of the field. A challenge exists for small dance units and limited credit hours and course infusion may be a beneficial approach (Van Dyke, 2010; Bridgstock, 2012). However, implementation of skills into other courses should be done with caution. Infusion can sometimes lead to dilution and competing importance within courses. There is a need to find new creative and innovative approaches to curriculum building and teaching practices (Crabtree, 2010).

Students, especially with the lack of necessity of a degree to be a professional dancer (NEA, 2018), need justification for incurring debt and earning an undergraduate dance performance degree. To validate both the degree and economic price tag that goes along with it, dance institutions should take the need to integrate community practice and preparation curriculum very seriously. Action is vital. Higher education has to offer a performing artist knowledge not readily available in the field while simultaneously preparing strong technical dancers (Kinetz, 2005). Even more, curriculum can promote the confidence and knowledge of how to navigate the professional world directly tied to entrepreneurial and business skills (Korzen, 2015; Bridgstock, 2012). Creative career, project and organization building knowledge gives credibility to college performance degrees. Knowing how to apply basic research methods to inform decisions greatly increases both self and company employment. Understanding how to access funding and integrate into community set a strong foundation for success.

With the implementation of community integration practice curriculum, dance programs become more attractive and necessary for performers before entering the professional field. With this in mind, institutions need to find more consistent ways of helping students transition to careers upon graduation. Encouraging a double major may be the best option for some dance

programs and could enhance student portfolios and careers (Smith, 2018). Having two areas of study can be challenging when pursuing a performance degree, but the majority of dancers balanced school and study commitments throughout their early training (Wingenroth, 2017). Educators can be more open-minded to supporting students who are interested in getting two degrees and also realize it may require more than four years.

Pursuing a BA in dance may expand skill and knowledge opportunities while still allowing for study in traditional technique training (Koppelman, 2017; Rizzuto, 2013). Educators should be careful to not overly emphasize the importance of either degree and help students pursue curriculum that best serves their career interests long-term. A BA can also allow for more dance education training which is clearly a strong component for sustainability for dance artists (SNAAP, 2013). The BA may be a better alternative to dancers leaving the field completely after graduation due to debt and limited jobs or having to return to school to pursue another major (Baumol, Jeffri, Throsby, 2004).

The *Vision Document for Dance 2050: The Future of Dance in Higher Education* can be utilized to guide curriculum development towards training a sustainable and artistic citizen for today and the future. As a forward-thinking document, it reminds educators of the need for consistent reflection and evaluation and the absolute responsibility of dance curriculum serving dance artist for sustainable and meaningful careers.

> Students are prepared to advocate for themselves in their professional lives, as well as for the field of dance. The reality, complexity and variability of life as an artist lead university dance programs to prepare students with an expanded cache of tools, including survival, technological, financial, marketing and leadership skills, in order to forge meaningful careers and to disseminate dance throughout society. Preparation in college

for the likelihood of multiple career changes within or outside the field of dance is offered and is viewed as an essential means of expanding opportunities for growth over the course of one's life cycle (Angeline, Kahlich, Lakes, Nesbit, Overby, 2014, pgs. 22-23).

The low number of stand-alone courses offered in both entrepreneurship and business in this study fail to prepare future dance artists. This coupled with the often unmanageable student debt and low wages of performance work (Frenette and Dowd, 2018; SNAAP, 2017; White, 2013), requires dance programs to be more accountable and diligent in changing their curriculum to better prepare graduates. Institutions can consider offering shorter, more immersive degree experiences. Internships and opportunities to work with professional organizations for credit enhance successful transition opportunities. Community integration opportunities, through thoughtful curriculum, increased networks, enhanced career and economic possibilities, can give students a realistic understanding of merging into dance work upon graduation. Even more, these connections help ensure a student's long-term commitment to the arts and broadens their concept and understanding of who they are as artist-in-community. This leads directly to sustainability and enhances a life of creative and economic freedom.

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APPENDICES

Table 1
Values for Full Sample and by Accredited and Non-Accredited Universities

Variables:	Full Sample (n=70)	Accredited (n=48)	Non-Accredited (n=22)
University Variables:			
% Public Institution (0,1)	67.0%	75.0%	59.0%
% Private Institution (0,1)	33.0%	25.0%	41.0%
Carnegie Size (1,2,3)			
% Small (2,999 or less)	15.5%	8.0%	23.0%
% Medium (3,000-9,999)	13.0%	17.0%	9.0%
% Large (10,000 or more)	71.5%	75.0%	68.0%
# General Educaton Hours Required in Four-year Degree (0,1,2,3)			
% Less than 30	25.5%	19.0%	32.0%
% 31-45	52.5%	64.0%	41.0%
% 46-60	21.0%	15.0%	27.0%
% More than 60	1.0%	2.0%	0.0%
Average # of Total Four-year Degree Credit Hours Required (Range 120-138)	123.7	124	123
BFA Dance Program Variables:			
% BFA with BA or BS (0,1)	57.0%	69.0%	45.0%
% BFA with Graduate Degree (MFA, MA or PhD) (0,1)	31.5%	40.0%	23.0%
Average # Required BFA Major Credit Hours (Range 57-116)	82.1	82.5	81.6
Average # Required BFA Techique Credit Hours (Range 10-79)	34.3	34	34.5
Average # Required BFA Techique Courses (Range 4-34)	15.2	15.2	15.1
Average # Required BFA Pedagogy Credit Hours (Range 0-8)	2.7	2.9	2.5
Average # Required BFA Pedagogy Courses (Range 0-4)	1.2	1.1	1.2
Average # Required BFA Creative Practice Credit Hours (Range 4-22)	10.1	9.3	10.8
Average # Required BFA Creative Practice Courses (Range 1-19)	4.5	4.1	4.9
Average # Required BFA Theory Credit Hours (Range 3-35)	20.1	21	19.1
Average # Required BFA Theory Courses (Range 2-15)	8.2	8.4	8.0
Community Courses in BFA Program Variables:			
% Community Courses Offered in BFA (0,1,2,3,4)			
0 = None	15.2%	16.8%	13.6%
1= One	19.3%	25.0%	13.6%
2=Two	40.2%	43.8%	36.5%
3=Three	21.1%	10.4%	31.8%
4=Four or More	4.4%	4.2%	4.5%
% Entrepreneurship Courses Offered in BFA (0,1,2,3)			
0=None	38.2%	35.4%	41.0%
1=Infused Into Other Course	44.7%	43.8%	45.5%
2=Yes, Stand Alone Required	8.7%	8.3%	9.0%
3=Yes, Stand Alone Elective	8.5%	12.5%	4.5%
% of Curriculum with Entrepreneurship infused into senior project/capstone			
0=No	57.7%	61.3%	54.0%
1=Yes	42.4%	38.7%	46.0%
	(n=44)	(n=31)	(n=13)
% Business of Art Courses Offered in BFA (0,1,2,3)			
0=None	50.0%	54.2%	45.5%
1=Infused Into Other Course	29.5%	27.1%	31.8%
2=Yes, Stand Alone Required	16.6%	10.4%	22.7%
3=Yes, Stand Alone Elective	4.2%	8.3%	0.0%
% of Curriculum with Business infused into senior project/capstone			
0=No	67.5%	68.2%	66.7%
1=Yes	32.6%	31.8%	33.3%
	(n=34)	(n=22)	(n=12)
% Research and Writing Courses Offered in BFA (0,1,2,3)			
0=None	26.3%	20.8%	31.8%
1=Infused Into Other Course	28.3%	29.2%	27.3%
2=Yes, Stand Alone Required	21.0%	14.6%	27.3%
3=Yes, Stand Alone Elective	24.5%	35.4%	13.6%
% of Curriculum with Research and Writing infused into senior project/capstone			
0=No	48.3%	63.2%	33.3%
1=Yes	51.7%	36.8%	66.7%
	(n=53)	(n=38)	(n=15)
% Community Engagement Courses Offered in BFA (0,1,2,3)			
0=None	45.8%	41.6%	50.0%
1=Infused Into Other Course	18.5%	18.8%	18.2%
2=Yes, Stand Alone Required	13.3%	8.3%	18.2%
3=Yes, Stand Alone Elective	22.4%	31.2%	13.6%
% of Curriculum with Community Engaged Courses Focused on Education			
0=No	40.0%	25.0%	55.0%
1=Yes	60.0%	75.0%	45.0%
	(n=39)	(n=28)	(n=11)
% BFA Progams Offering an Internship Course (0,1)			
0=No	67.0%	52.0%	82.0%
1=Yes	33.0%	48.0%	18.0%
Sample N	70	48	22

Table 2

<div align="center">

ACCREDITED BFA TRADITIONAL VARIABLE CHARACTERISTICS

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University	Major Hours	Technique			Pedagogy			Creative Practices			Theory		
		CRHRS	#Courses	% Curr.	CRHRS	#Courses	% Curr.	CRHRS	#Courses	% Curr.	CRHRS	#Courses	% Curr.
Ball State Univ.	85	36	20	54%	3	1	4%	6	3	9%	22	9	33%
Belhaven	83	38	19	57%	4	4	6%	8	5	12%	17	8	25%
Brigham Young Univ.	75	26	13	45%	2	1	3%	8	5	14%	22	10	38%
Butler Univ.	80	34	14	50%	4	2	6%	5	3	7%	25	14	37%
CalArts	83	32	8	45%	0	0	0%	13	6	18%	26	9	37%
Cal. St. Long Beach	73	26	10	40%	3	1	5%	10	4	15%	26	10	40%
Chapman Univ.	77	22	10	39%	3	1	5%	11	4	19%	21	7	37%
Coker Univ.	78	32	15	55%	0	0	0%	11	4	19%	15	6	26%
Col. Of Brockport - NY	85	26	14	37%	3	1	4%	15	5	21%	27	9	38%
Florida St. Univ.	92	30	15	40%	3	1	4%	10	4	13%	32	12	43%
Jacksonville St. Univ.	78	40	8	58%	3	1	4%	8	4	12%	18	6	26%
Kent St. Univ.	89	42	18	57%	0	0	0%	7	3	9%	25	10	34%
Mercyhurst Univ.	81	37	15	62%	3	1	5%	9	3	15%	11	5	18%
Monteclair Univ.	86	48	17	61%	3	1	4%	8	4	10%	20	8	25%
Oakland Univ.	92	40	16	49%	8	2	10%	10	3	12%	23	9	28%
Ohio St. Univ.	90	30	16	52%	3	1	5%	6	2	10%	19	8	33%
Ohio Univ.	93.5	41.5	19	49%	3	1	4%	12	6	14%	29	12	34%
Point Park Univ.	91	64	34	73%	2	1	2%	7	4	8%	15	7	17%
Radford Univ.	70	25	19	48%	3	1	6%	9	4	17%	5	5	29%
Rutgers Univ.	93	32	12	41%	3	1	4%	14	4	18%	29	10	37%
San Jose St. Univ.	78	24	8	39%	2	1	3%	10	4	16%	25	9	41%
Slippery Rock Univ.	77	18	9	30%	6	3	10%	8	3	13%	29	10	48%
Southeast MO St. Univ.	86	32	12	47%	3	1	4%	12	4	18%	21	6	31%
Southern Methodist Univ.	78	47	15	67%	3	1	4%	6	3	9%	14	6	20%
Temple Univ.	92	24	12	65%	3	1	8%	6	3	16%	4	2	11%
Texas Christian Univ.	88	27.5	16	40%	3	1	4%	11	5	16%	28	15	40%
Towson Univ.	80	29	12	48%	2	1	3%	12	5	20%	18	7	30%
Univ. of Akron	91	42	12	57%	4	2	5%	8	4	11%	20	10	27%
Univ. of Arizona	78	24	12	47%	0	0	0%	11	6	22%	16	6	31%
Univ. of Cinncinati	89	44	13	59%	3	1	4%	4	4	5%	24	10	32%
Univ. of Georgia	79	25	7	56%	3	1	7%	7	4	16%	10	4	22%
Univ. of Florida	54	34	17	53%	3	1	5%	8	4	13%	19	8	30%
Univ. of Ill. - Urbana-Champ.	84	32	12	51%	3	1	5%	8	5	13%	20	9	32%
Univ. of Iowa	82	16	8	26%	3	1	5%	8	4	13%	35	12	56%
Univ. of Michigan	90	32	32	47%	3	1	4%	8	4	12%	25	9	37%
Univ. of Minn. Twin Cities	82	31	14	48%	3	1	5%	14	5	22%	16	6	25%
Univ. of MO at KC	98	58	26	67%	1	1	1%	10	5	12%	17	7	20%
Univ. of NC Greensboro	78	22	17	42%	2	1	4%	11	5	21%	18	6	34%
Univ. of S. Florida	78	33	7	52%	4	2	6%	10	5	16%	17	6	27%
Univ. of Southern Miss.	94	48	24	63%	3	1	4%	9	3	12%	16	6	21%
Univ. of TX Austin	78	31	12	52%	3	1	1%	9	3	15%	7	6	28%
Univ. of Utah	79	25	16	35%	6	2	8%	11	6	15%	29.5	14	41%
Univ. of Wisc. Madison	85	38	17	51%	3	1	4%	8	4	11%	25	11	34%
Univ. of Wisc. Milwaukee	78	40	16	53%	3	1	4%	12	4	16%	21	8	28%
Virginia Commonwealth Univ.	90	42	19	60%	3	1	4%	14	5	20%	11	5	16%
Wayne St. Univ.	88	34	12	43%	3	1	4%	8	4	10%	35	15	44%
Western MI Univ.	79	33	22	51%	2	1	3%	9	3	14%	21	9	32%
Wichita St. Univ.	78	44	19	60%	3	1	4%	7	4	9%	20	9	27%

Table 3

NON-ACCREDITED BFA TRADITIONAL VARIABLE CHARACTERISTICS

University	Major Hours	Technique CRHRS	#Courses	% Curr.	Pedagogy CRHRS	#Courses	% Curr.	Creative Practices CRHRS	#Courses	% Curr.	Theory CRHRS	#Courses	% Curr.
Arizona State	90	30	13	39%	6	2	8%	22	8	29%	18	6	24%
Dean College	58	18	18	32%	3	1	5%	11	5	20%	24	8	43%
Indiana Univ.	84	34	12	47%	3	1	4%	10	5	14%	25	9	35%
Julliard	116	57.5	24	60%	0	0	0%	6	2	6%	32.5	13	34%
Lindenwood	81	28	15	47%	3	1	5%	5	3	8%	24	8	40%
OCU	90	39	21	57%	5	4	7%	2	2	3%	22	12	32%
Purchase	63	54.5	34	61%	0	0	0%	17	10	19%	18.5	13	21%
Sam Houston St.	78	39	13	52%	3	1	4%	12	4	16%	21	7	28%
Shenandoah	98	49	25	42%	3	1	3%	9	5	28%	26.5	10	27%
Stephens Col.	74	38	8	67%	2	1	4%	7	4	12%	10	4	18%
Tulane U.	57	25	23	48%	0	0	0%	9	3	17%	18	6	35%
Univ. of Arkansas	83	31	11	52%	3	1	5%	9	4	15%	17	6	28%
Univ. of the Arts	79	39	18	52%	0	0	0%	21.5	19	28%	15	8	20%
Univ. of Houston	23	10	4	21%	6	2	9%	14	5	21%	31	10	51%
Univ. of Kansas	72	18	6	49%	3	1	8%	7	3	19%	9	3	24%
UNCSA	98	50	18	64%	2	2	3%	18	10	23%	8	6	10%
Univ. of Oklahoma	70	40	12	67%	3	2	5%	5	3	8%	12	5	20%
Univ. of Wyoming	71	19	13	40%	3	3	6%	4	2	9%	21	9	45%
Univ. LA-Laf.	77	39	15	57%	3	1	4%	12	4	18%	14	5	21%
Univ. Texas - El Paso	78	39	13	62%	3	1	5%	9	3	14%	12	3	19%
Webster U.	97	31	6	36%	3	1	3%	19	7	22%	33	15	38%
Wright State	75	53	19	86%	1	1	1%	4	2	7%	3	3	5%

Table 4

Focused Community Integration Practice Courses for Full Sample and by Accredited and Non-Accredited Universities

	Full Sample	Accredited (n=48)	Non-Accredited (n=22)
Entrepreneurship			
Infused Into Other Course	72.5%	68.0%	77.0%
Stand-Alone Required	14.2%	13.0%	15.4%
Stand-Alone Elective	13.3%	19.0%	7.6%
	(n=44)	(n=31)	(n=13)
Business			
Infused Into Other Course	58.6%	59.1%	58.0%
Stand-Alone Required	32.4%	22.7%	42.0%
Stand-Alone Elective	9.0%	18.2%	0.0%
	(n=34)	(n=22)	(n=12)
Research and Writing			
Infused Into Other Course	38.5%	37.0%	40.0%
Stand-Alone Required	29.0%	18.0%	40.0%
Stand-Alone Elective	32.5%	45.0%	20.0%
	(n=53)	(n=38)	(n=15)
Community Engagement			
Infused Into Other Course	34.0%	32.0%	36.0%
Stand-Alone Required	25.0%	14.0%	36.0%
Stand-Alone Elective	41.0%	54.0%	28.0%
	(n=39)	(n=28)	(n=11)