

NON-CREDIT COMMUNITY ARTS PROGRAMS:
A COMPARATIVE CASE STUDY OF THREE
PROGRAMS WITHIN RESEARCH
UNIVERSITIES

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ABSTRACT

The purpose of *Non-credit community arts programs: A comparative case study of three programs within research universities* is to examine the perceptions of the various stakeholders of non-credit community arts programs to determine the perceived benefits received by all stakeholders from the non-credit program, the university, and its surrounding community, the variables of a successful program, and the sustainability of these programs within their parent institution.

The research methods used included a preliminary 41-question survey distributed to 76 non-credit community arts programs embedded within colleges or universities to determine the specific programs within research universities. These 76 collegiate divisional community schools of the arts belong to the 400 members of community arts schools in the National Guild of Community Schools of the Arts. The results of the survey were used to determine the three non-credit community arts programs that were selected for the case study.

The case study of each of the three non-credit community arts programs was used to learn the perceptions of the various stakeholders of each of the programs and their respective parent institution. The stakeholders included research university administrators, the non-credit program's executive administrators, the program's faculty, staff, students, and parents of students that participate in the non-credit community arts programs. Site visits, interviews, either in person or via phone conversation, and review of printed materials were employed to obtain from the various stakeholders the perceived benefits of these non-credit community arts

programs, the variables that contribute to a successful program and their sustainability within the research university. The diversity of the stakeholders interviewed provided a thorough observation of these programs from varying perspectives to discover their impact on the individual students as well as the university, its internal community and the community-at-large.

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DEDICATION

This dissertation is dedicated to the memory of my mother, Barbara Seaver, who always believed in me and encouraged me to do my best. For her unceasing love and constant willingness to help her children and grandchildren, I am forever grateful.

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CHAPTER ONE

INTRODUCTION

American colleges and universities are facing many challenges in the 21st century as a result of growing technological development (Dillman, Christenson, Salant, & Warner, 1995), transition into the Information Age (Shoemaker, 1998), and changes in the economy (Allison, 2004). No longer are institutions of higher education limited to providing resources for the traditional college-aged student of 18 through 26 (Brown, 2002); rather they are broadening their mission to provide educational opportunities that span a lifetime to an increasingly diverse population (Bash, 2003).

Simultaneously with these challenges has come the need for institutions of higher education “to rethink their purpose and their programs” (Shoemaker, 1998, p. 3) in serving a broader portion of the community (Association for Continuing Higher Education [ACHE], 2006; Fleming, 1995; Freedman, 1987; Quigley, 1989; Shoemaker, 1998). As a result, programs largely labeled as "continuing education" are under scrutiny to determine their relevance to the parent institution's mission, their worth to the institution and its constituency both fiscally and programmatically, and the program's sustainability alongside degree-granting programs (Fleming, 1995).

Among the many continuing education programs offered at colleges and universities are the non-credit community arts programs. Like non-credit continuing education programs, they offer a wide range of services to the community. Their offerings may

include lessons, classes, workshops, or seminars, which may be in a single arts discipline or multi-arts disciplines: visual arts, dance, music, or theater (Ellis, 2003). Non-credit community arts programs serve a diverse population that includes children as well as adult learners. The socioeconomic status of students/clients ranges from affluent to those in financial need who may require scholarship support (NGCSA, Code of Best Practices section). Yet how are these non-credit programs perceived by their parent institutions and other stakeholders? How do these perceptions impact the sustainability of the non-credit community arts program? What is their purpose within the research university? What benefits are received by the parent institution and the community?

Outside of the National Association of Schools of Music (NASM) and the National Guild of Community Schools of the Arts (NGCSA), little research has been done on the relationship between the non-credit community arts program (NCAP) and its parent institution. (A brief explanation of both organizations is found in the “Definitions” section of this chapter.) The most recent study, conducted by C. Reid Alexander in 1997, examined how community arts programs were organized within degree-granting institutions, and gathered information as a reference for administrators of existing programs in the areas of “administration, budget, faculty qualifications and benefits, and curriculum” (Alexander, 1997, p.7). Alexander indicated that the NASM brief, *Community Education and Music Programs in Higher Education*, “stressed the need for future research on better understanding relationships between community music programs and higher education music institutions” (p. 25).

This qualitative study, *Non-credit Community Arts Programs: A Comparative Case Study of Three Programs within Research Universities*, examines the perceptions of the various stakeholders of these programs to determine:

- The benefits received by all stakeholders of the non-credit program, the university, and its surrounding community
- The variables that contribute to a successful program
- The sustainability of these programs within their respective parent institutions.

The NCAP was selected for this research study because of the specific services it provides its community and my own 13 years of experience serving within such a program. Regarding service to the community, there are two particular reasons for selecting NCAPs. The first is the need to fill the gap in arts education which, according to Bodilly, Augustine, and Zakara (2008), for over 30 years has not been a priority in public schools across the country. They assert that this has been due to a “combination of trends—from cuts resulting from state budget crises to changed priorities resulting from *No Child Left Behind* and other education reforms” (Bodilly, Augustine, & Zakara, 2008, p. xi). The second is the means to improve one’s quality of life as “the arts enrich our experience of life, . . . are a source of pleasure, entertainment, and relaxation, and a means of escape from the day to day . . . [and] offer powerful applications in other contexts – contributing to health and well being, to education and learning, a sense of belonging and community” (Levitt & Lowell, 2008, p. 2).

The following sections of this chapter include the statement of the problem, the purpose, and the research questions that drove this study. Following are the definitions of terms, the delimitations and limitations, significance and theoretical base of the study. chapter 2 reviews the literature on the topics of lifelong learning, continuing education, non-credit community arts schools, and entrepreneurial universities. The methods and procedures discussed in chapter 3 are based on the assumptions and rationale of a qualitative design, the role of the researcher, the population and sample, and the collection and analysis of the data. Also included are the methods of verification, and a discussion of the ethical issues and outcomes of the study. The results of the preliminary survey and the case study of the three NCAPs are found in chapter 4. The final chapter leads with a summary of the findings based on the three research sub-questions in comparison with the literature and concludes with the implications for practice and possibilities for future research.

Statement of the Problem

In the opening remarks of “A Critical Age in the University World: Accumulated Heritage Versus Modern Imperatives,” Kerr (1987) observed:

the University (or what I shall later refer to as higher education) has moved from a guild-like status on the periphery of society, serving the learned professions and the higher levels of the civil service with students drawn from the more advantaged elements of society, to a more central position. This more central position involves service to many more professions, occupations and vocations – potentially to perhaps one quarter or more of the total labour force and also potentially to members of all elements of the population. The wealth of nations now depends on the performance of higher education as never before, through its contributions to building human capital and accumulated knowledge. . . .

The political health of nations also now depends, as never before, on higher education to help create greater opportunity throughout the population, to help break down hereditary class lines.

For these and other reasons, higher education has become too important to too many elements of society and to too many people for anyone to leave it alone. (p. 183)

Kerr's notion that higher education has moved from the "periphery of society" serves as a challenge for programs of continuing education that provide their communities with opportunities for lifelong learning. Since their beginnings in the 1800s, continuing education programs, or "university extension programs" as they were called (Reber, 1910), have resided on the periphery of institutions of higher education and have been perceived as marginal to the parent institution (ACHE, 2006; Fleming, 1995; Ohlinger, 1969; Quigley, 1989; Shoemaker, 1998).

Borrowing the concept of university extension from England, the American version included: lectures by itinerate professors, which Moulton envisioned as a means to provide "university education for the whole nation organized upon itinerant lines" (Reber, 1910, p. 99); correspondence courses by which "students remote from cities or large towns" (p. 102) were able to earn a degree; and extension services offered by land-grant universities "to extend to the people of the nation practical information on agriculture, home economics, and related subjects" (Ratchford, 1993, p. 69). These programs were seen by universities to be useful "to persons who are not candidates for a degree or who do not have the educational qualifications to matriculate in the university" (Reber, 1910, p. 102). Yet as early as 1910, Reber found it necessary to write an article to

justify the importance of these programs. He quotes an important lecturer of the day (unnamed in the article) to reinforce that the university extension could no longer be seen as “an occasional and accidental phase of university work; it is an organic part of it. . . it aims to reach, like any other part of the university, a student body – the very large body of partial or non-resident students” (p. 101).

Today’s continuing education programs, which may include credit and non-credit offerings (ACHE, 2006; Quigley, 1989; Shoemaker, 1998), “are bridging the gap between universities, the market, and society at large” (ACHE, 2006, p. 10). Non-credit programs within continuing education may include “career training, workforce training, formal personal enrichment courses . . . self-directed learning, . . . and experiential learning as applied to problem solving” (Allied Health Care). Overall, continuing education programs “extend the learning community and the intellectual capital of the region” by empowering the adult learners of the community “through lifelong learning opportunities” (Shoemaker, 1998, p. 9). Since continuing education implies that one has already received basic education, these programs are often associated with adult education (Quigley, 1989).

As the “fastest growing population on college and university campuses across the United States . . . the nontraditional/adult student population . . . make[s] up at least 50% of higher education enrollments in colleges and universities” (Brown, 2002, p. 67).

Although her paper focuses on the nontraditional students in academic degree programs,

Brown provides several profiles of the nontraditional/adult student population, including the numbers of adults who are above 25 years of age. The following numbers of the two largest segments of the adult population offer a glimpse of the potential student pool for continuing education: Generation X, with approximately 80 million people, represents adults born between 1961 and 1981, and the Baby Boomer generation, with approximately 70 million, represents those born between 1946 and 1964 (p. 69). With the aging population living longer and healthier lives, Brown states that the research shows that the number of life choices continues to expand. Besides early retirement, other options include working longer in the same job or choosing a new and different career. Brown closes the nontraditional student profile section with a challenge:

All of the above phenomena have placed an incredible burden, as well as opportunity, at the doorstep of colleges and universities across the country as they hasten to develop lifelong learning experiences for the plethora of students who are arriving in ever increasing numbers. Not only do degree and non-degree programs need to be developed for these students, but academics, practitioners, and policy makers must take a new and different look at how to attract and retain students from these different demographic sectors.” (p. 70)

In comparison, the 2006-2008 American Community Survey as reported by the U.S. Census Bureau estimates the number of college-aged adults to be approximately 30 million (U.S. Census, 2008).

The move from an industrial age to an information age (Dillman et al, 1995; U. S. Department of Education [DOE], 2006; Jongbloed, 2001; Shoemaker, 1998; Sun Microsystems, 2004) has increased the global population’s need for lifelong learning. Today, people throughout the world not only are seeking to “continuously improve and

update their knowledge and skills, . . . they must also be able to apply them in a wider variety of context[s]” (Sun Microsystems, 2004, The Importance of Lifelong Learning section, para. 8). Lifelong learning, therefore, is needed to maintain jobs, change careers, learn new and ever-changing technologies, and improve one’s quality of life through self-growth (Maehl, 2002; Quigley, 1989). In a 2006 Report, the Commission appointed by Secretary of Education Spelling urges institutions of higher education to respond to the “changing educational needs of a knowledge economy” (DOE, 2006, p. xii) and warns that if they do not heed the examples of industries from history that did not respond to the changes in their world, universities and colleges will see “their market share substantially reduced and their services increasingly characterized by obsolescence” (DOE, 2006, p. xii).

One way in which institutions of higher education increase access to postsecondary education and lifelong learning is through continuing education (Quigley, 1989; Shoemaker, 1998). As “the most flexible and diverse of institutional offerings” (Nock & Shults, 2001, as cited in Milam, 2004, p. 1), non-credit courses provide “workforce development, information technology (IT) training, and occupational/career development” (Milam, 2004, p. 1), in addition to fulfilling “the public’s desire for personal enrichment and new skills not offered by the credit side of a college catalog” (Burnett, 2001, p. 4). However, these programs are often perceived as marginal or peripheral to the parent institution (ACHE, 2006; Bash, 2003; Fleming, 1995; Ohlinger, 1969; Quigley, 1989), providing educational experiences for nontraditional students.

These students who typically attend school on a part-time basis either at nights or on the weekend (Quigley, 1989; Shoemaker, 1998) require education that helps them maintain or change careers, keep up with technology, or improve their quality of life or “life enrichment” (Weiland, 2000, p. 661) through personal development (Maehl, 2002; Quigley, 1989). In this study, the focus is on programs that help improve one’s quality of life, specifically NCAPs at research universities.

NCAPs, also referred to by the National Guild of Community Schools of the Arts (NGCSA) as collegiate divisional community arts schools, attract students of all ages from their surrounding communities and provide them with art experiences that promote lifelong learning (NGCSA website). Like other continuing education programs, NCAPs can suffer from a sense of marginality (ACHE, 2006; Bash, 2003; Fleming, 1995; Ohlinger, 1969; Quigley, 1989), a need to secure their place within an institution of higher education, and a desire to be self-supporting while adhering to university bureaucracy (Freedman, 1987).

With the exception of some advocacy articles and a few studies undertaken by the National Association of Schools of Music (NASM) and the National Guild of Community Schools of the Arts (NGCSA), there is a lack of rigorous research that sufficiently explores the phenomenon of the NCAPs. Such research is needed if we are to understand the relationship between NCAPs and their parent institutions and to learn what contributions these programs make to their internal and external communities.

Purpose of the Study

The three basic domains of universities are teaching, research, and service to the profession and the community (Subotsky, 1999; Volbrecht & Walters, 1999). With a focus on NCAPs, this study concentrates on the latter domain of service, specifically community service. Through a preliminary survey and qualitative methods, the purpose of this study is to examine the perceptions of the various stakeholders of NCAPs to determine the benefits received by all stakeholders of the non-credit program, by the university, and by its surrounding community; the variables that contribute to the status of a program; and their sustainability within their respective parent institutions.

Outside of the studies undertaken by the National Association of Schools of Music (NASM) and the National Guild of Community Schools of the Arts (NGCSA), very few studies have been conducted on the relationship between NCAP and their various stakeholders to learn the contributions these programs make to their external and internal communities. The topics of lifelong learning, continuing education, entrepreneurial organizations, and quality of life through the arts, therefore, were explored to discover information that would be applicable to the NCAP. The results of this exploration are discussed in the literature review.

Although continuing education programs typically serve adult learners, NCAPs can be considered centers of continuing education for people of all ages. By using an

entrepreneurial approach to provide quality arts programs to their communities, NCAPs fulfill their mission of service to the community while promoting lifelong learning, thus illustrating their “significant influence on institutional thinking” (Bash, 2003, p. 18).

Research Questions

The primary research question for this study is: How are non-credit community arts programs perceived by the administration of their research universities as well as by other various stakeholders?

Sub-questions include:

1. What are the perceived benefits that research universities and other stakeholders derive from non-credit community arts programs?
2. What are the important variables that determine the status of each of the non-credit programs?
3. How are these non-credit community arts programs that are imbedded within research universities sustained?

The stakeholders include: research university administrators, the non-credit program’s executive administrators, the program’s faculty and staff, students, parents, donors, and the community-at-large, which may include members of the arts community. Site visits, interviews, either in person or via phone conversation, and review of printed materials were employed to obtain the perceptions of the various stakeholders as to the

value these NCAPs hold for each. It was intended that the diversity of the stakeholders interviewed would provide a thorough observation of these programs from varying perspectives to discover their impact on the individual students as well as the university, its internal community, and the community-at-large.

Definitions

This section contains a description of the various terms used throughout this study.

National Association of Schools of Music (NASM)

As defined on its home page, “NASM, founded in 1924, is an organization of schools, conservatories, colleges, and universities with approximately 625 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials . . . [and] provides information to potential students and parents, consultations, statistical information, professional development; and policy analysis.” (NASM, Home page).

National Guild of Community Schools of the Arts (NGCSA)

The National Guild of Community Schools of the Arts is defined on its website in the “About the Guild” section as “the national service organization for a diverse constituency of non-profit organizations providing arts education in urban, suburban and rural communities throughout the United States” (NGCSA, About the Guild section, para. 1).

RU/VH

RU/VH stands for Research Universities/very high research activity (see below for description).

RU/H

RU/H stands for Research Universities/high research activity (see below for description).

Both of these types of research universities are doctorate-granting universities. On its website, the Carnegie Foundation explains in its 2005 classification that:

Doctorate-granting institutions are once again differentiated based on an explicit measure of research activity. We now use a multi-measure index rather than the single measure of federal funding used in previous editions. This approach incorporates several improvements: it is not limited to funding; the funding measures used are not limited to federal funding; and the analysis considers both aggregate and per-capita measures of research activity. Using the new methodology, we have identified three categories of doctorate-granting institutions. Because of these changes, the new categories are not comparable to those previously used (Research I & II and Doctoral I & II; and Doctoral/Research—Extensive and Intensive). (Carnegie Foundation for the Advancement of Teaching, 2005, Basic Classification Description: Doctorate-granting Universities section)

The explanation continues by describing doctorate-granting universities as “institutions that award at least 20 doctoral degrees per year (excluding doctoral-level degrees that qualify recipients for entry into professional practice, such as the JD, MD, PharmD, DPT, etc.). Excludes Special Focus Institutions and Tribal Colleges” (Carnegie Foundation, 2005, Basic Classification Description).

Regarding their level of research activity, “doctorate-granting institutions were assigned to one of three categories based on a measure of research activity. It is important to note that the groups differentiate solely with respect to level of research activity, not quality or importance” (Carnegie Foundation, 2005, Basic Classification Technical Details).

Non-Credit Programs

Programs that are non-credit may offer classes, workshops, field trips or conferences through a college or university. The following definition of non-credit is taken from John Milam’s (2005) *The Role of Non-Credit Courses in Serving Non-Traditional Learners*.

The definition of non-credit varies by the control of the institution. Except for baccalaureate institutions, it is consistent across collapsed Carnegie classifications. There is general agreement with the definition that non-credit is not applicable toward a degree or other formal award. Among public institutions, non-credit is usually defined as being offered through continuing education and in contracts with business and industry. Definitional statements about whether non-credit is part of the academic curriculum, funded by formula, or listed on transcripts do not appear to be accepted by many institutions.

The response of state agencies is consistent with the institutional responses, with strong support that non-credit is not applicable to a degree or formal award and some acceptance that it is offered through continuing education and as part of a contract for business and industry. However, the only definition consistently held by both states and institutions is that non-credit is not applicable to a degree. (p. 9)

Definitions for non-credit classes vary greatly on different college or university websites. The following definitions range from fairly simple and short definitions to more detailed definitions, specific to the particular institution.

Non-credit Course

The following definitions are taken from college or university websites and the College Tools for Schools website:

- Any course that does not offer college credit upon completion. (Northeast State Technical Community College website, Definition of terms section)
- Some courses have zero (0) credit hours and do not meet the requirements for a certificate of a degree at a given institution. Non-credit courses may serve one of several purposes: to explore new fields of study, increase proficiency in a particular skill area or profession, develop potential or enrich life experiences. (University of Illinois Urbana-Champaign website, Counseling Center: University Terminology section; Pueblo Community College website, College Terminology section)
- A course that does not meet the requirements for a certificate of a degree at a given institution. Non-credit courses may serve one of several purposes: to explore new fields of study, increase proficiency in a particular profession, develop potential or enrich life experiences through cultural and/or recreational studies. (College Tools for Schools website, More Resources, Glossary G-Z section)

This definition, which matched the Google glossary definition for non-credit courses, is from Tri-County Technical College website:

- Non-Credit Courses - These are classes or courses that do not meet the requirements for a certificate or a degree at a given institution. Non-credit courses

Nontraditional Students

In the executive summary of *Serving Adult Learners in Higher Education: Principles of Effectiveness* developed by the Council of Adult and Experiential Learning, nontraditional students are described as different from the traditional 18 to 26 year old student because these students often:

- Have delayed enrollment into postsecondary education
- Attend part-time
- Are financially independent of parents
- Work full-time while enrolled
- Have dependents other than a spouse
- Are a single parent
- Lack a standard high school diploma. (Flint, 2000, p. 3)

From the NCAP course catalogs collected during this study, nontraditional students also include students of precollege age ranging from infants through high school adolescents.

Continuing Education

Although many professionals in the field of continuing education research understand the meaning of this term, none seem willing to provide a comprehensive definition

continuing education (Shoemaker, 1998; Pittman, 1989, p. 15). The following definition was found in the Allied Health Academy section of the UNC Health Care Learning Institute website, retrieved on October 25, 2009:

Continuing education is an all encompassing term within a broad spectrum of post-secondary learning activities and programs. Recognized forms of post-secondary learning activities within the domain include; degree credit courses by non-traditional students, non-degree career training, workforce training, formal personal enrichment courses (both on-campus and online) self-directed learning (such as through Internet interest groups, clubs or personal research activities) and experiential learning as applied to problem solving. (UNC Health Care Learning Institute, Allied Health Academy, "Continuing Education")

Paradoxically, since it is not considered a scholarly source, the online dictionary, *Wikipedia*, offers the most comprehensive definition for continuing education, and states:

General continuing education is similar to adult education, at least in being intended for adult learners, especially those beyond traditional undergraduate college or university age. However, it is not normally considered to include basic instruction such as literacy, English language skills, or programs such as vocational training or GED preparation. Instead, as the term suggests, it is assumed that the student already has an education and is simply continuing it.

Frequently, in the United States, continuing education involves enrollment in college/university credit-granting courses, often by students enrolled part-time, and often offered through a division or school of continuing education of a college/university known sometimes as the university extension or extension school. Also frequently in the US, it can mean enrollment in non-credit-granting courses, often taken for personal, non-vocational enrichment (although many non-credit courses can also have a vocational function). Also, in the US, many such non-credit courses are offered by community colleges. . .

Within the domain of Continuing Education, professional continuing education is a specific learning activity generally characterized by the issuance of a certificate or Continuing Education Units (CEU) for the purpose of documenting attendance at a designated seminar or course of instruction. Licensing bodies in a number of fields impose a continuing

education requirement on members who hold licenses to practice within a particular profession. These requirements are intended to encourage professionals to expand their knowledge base and stay up-to-date on new developments. Depending on the field, these requirements may be satisfied through college or university coursework, extension courses or conferences and seminars attendance.

The method of delivery of continuing education can include traditional types of classroom lectures and laboratories. However, much continuing education makes heavy use of distance learning, which not only includes independent study, but, which can include videotaped/CD-ROM material, broadcast programming, and online/Internet delivery. In addition to independent study, the use of conference-type group study, which can include study networks (which can, in many instances, meet together online), as well as different types of seminars/workshops, can be used to facilitate learning. A combination of traditional, distance, and conference-type study, or two of these three types, may be used for a particular continuing education course or program. (Wikipedia. "Continuing Education")

Lifelong Learning

The term lifelong learning is by far the most difficult to encapsulate in a simple definition. To add to the difficulty, terms such as continuing education and adult education are often used interchangeably with lifelong learning (Aspin & Chapman, 2007). Further discussion of the various meanings of lifelong learning is found in the literature review. A workable definition was developed through the collaboration of the European Lifelong Learning Initiative and the American Council on Education, which defined lifelong learning as, "the development of human potential through a continuously supportive process, which stimulates and empowers individuals to acquire all the knowledge, values, skills, and

understanding they will require throughout their lifetimes and to apply them with confidence, creativity and enjoyment in all roles, circumstances, and environments (Longworth & Davies, p. 22)” (Maehl, 2002, para. 3).

Community Schools of the Arts

Community schools of the arts are local centers of learning that focus on providing instruction in the arts whether performing or visual arts such as music, dance, drama, painting, drawing, photography, sculpture, ceramics, or crafts. Some schools may even include language and literature. Following are the different categories of these schools:

Independent organizations that have a board of directors, a mission, 501 (c)(3) federal tax status, their own facility, and a great degree of autonomy (Ellis, 2003, p.3).

Divisional Schools or Programs affiliated with a larger parent institution such as a college or university, but also may include public schools, orchestras, local arts organizations, parks and recreation centers, and public housing agencies (Ellis, 2003, p.3).

Single-discipline schools offer instruction in one arts area, but may include other arts related to their area of focus. For example, a school of drama may include lessons in voice, dance, and literature (Ellis, 2003, p.3).

Multi-discipline schools may include any variety of arts programs (Ellis, 2003, p.3).

Music Preparatory Division. Originally, as the name suggests, Music Preparatory Divisions were non-credit divisions, which could serve to prepare those aspiring to enter a college or conservatory; serve as a lab school for university students studying music as a performer and/or teacher; provide performance opportunities in which community members could perform or observe; and “furnish a broad range of noncredit music enrichment course including history, theory, ear training, and music ensembles” (Alexander, 1997, p. 5). Many today have expanded to include other arts areas and may also serve as community outreach to the local area (Alexander, 1997).

Delimitations and Limitations

The following are the delimitations and limitations of this study. The first part of the study is a 41-question survey. The survey, sent electronically via SurveyMonkey, was distributed to 72 of the 400 members of the National Guild of Community Schools of the Arts (NGCSA). This population of 72 NCAPs represents all of the Guild members that are categorized as collegiate divisional schools of community arts imbedded within institutions of higher education representing various categories of the Carnegie Foundation Classification. Through the survey a total of 14 NCAPs were identified as being embedded within research universities.

The second part of the study is a qualitative case study of three NCAPs within public research universities. Selection of the three programs studied was determined by reviewing data collected through the preliminary survey. It was intended that all three

programs be imbedded within public research universities, either RU/H or RU/VH, and also be: similar in size and budget, varied in their years of operation, located in similar settings, proven to be fairly successful (able to return the required percentage to the parent institution), and established with a positive reputation in their community. Details of the selection process are provided in chapter 3 under “Population and Sample.”

Selection of stakeholder interviewees—parents, faculty, and community members—was based on the survey for university and the NCAP administration and upon recommendations of the NCAP administrative leaders. The immediate leader of each NCAP and the administrator to whom they report were interviewed. To represent the research university, an executive administrator was interviewed. Due to scheduling conflicts two interviews were conducted via speaker telephone and were tape recorded.

This study was limited to the current situation of each program; however, information regarding the history of each of these NCAPs was considered in analyzing and comparing sustainability.

Lastly, this study did not attempt to evaluate these programs, but rather attempted to determine the possible benefits they offer each of the stakeholders as perceived by the various stakeholders themselves, as well as the variables that impact their sustainability.

Significance of the Study

The report entitled *What the Public Wants from Higher Education: Work Force Implications from a 1995 National Survey* reported that 85% of the 1,124 randomly selected adults surveyed felt that lifelong learning is “important for them to be successful at work” (Dillman et al., 1995, p.3). While over 50% reported that they intended to take a college course for credit within three years, 75% voiced a preference to take a non-credit college course. The “Implications for the Nation’s Colleges and Universities” section of the executive summary of this report states, “Despite great interest in lifelong learning on the part of many potential customers, most colleges and universities have shown little interest in meeting this demand” (Dillman et al., 1995, p. 4). It would seem that colleges and universities that are experiencing financial difficulties would be interested in attracting this large population, in addition to the traditional-aged, first-time college student, as a means of increasing revenues (Bash, 2003; Gose, 1999).

Ten years later, the *National Household Education Survey Program of 2005* conducted phone interviews of 8,904 adults over the age of 16 who were not enrolled full-time in any high school, college or vocational school. The focus of the survey was on “adult education for both work-related and personal interest reasons” (O’Donnell, 2006, p.43). Of those surveyed, 44% participated in some type of formal education activity (credit and non-credit) with 27% taking work-related courses and 21% taking courses for personal interest (O’Donnell, 2006, p. 2).

In his article, "Surge in Continuing Education Brings Profits for Universities," Ben Gose reported on the meeting of high ranking academic administrators (provosts, academic vice-presidents, etc.) from 30 colleges and universities for the purpose of discussing the increasing demand of continuing education for adult students. Gose cites Johns Hopkins University President William R. Brody, who commented in his keynote address that "Historically, [continuing education] has been looked upon as a byproduct rather than a primary goal of our mission" (Gose, 1999, A Brave New World section, para. 2). Despite the fact that institutions such as Harvard and Johns Hopkins, which both have a long history of continuing education programs, make a considerable profit through these programs, administrators that attended the conference complained "that their biggest hurdle had been apathy among faculty members, who fear bigger workloads without more pay" (Gose, 1999, Your Core Mission section, para. 2). Another challenge presented by Debra W. Stewart, vice-chancellor and dean of the graduate school at North Carolina State University, was finding "a balance between, on the one hand, creating markets and serving customers, and, on the other, finding out what your core mission is" (Gose, 1999, Your Core Mission section, para. 1). The associate vice-chancellor for extended studies and public service from San Diego, Mary L. Walshok, in speaking about traditional degrees, reported that, "What we're hearing from our communities is that they value our intellectual and academic capital. . . . They just don't value the way we package it and deliver it" (Gose, 1999, A Brave New World section, para. 6). The leaders representing private and public institutions acknowledged that through their continuing

education programs they can profit monetarily and at the same time fulfill their mission (Gose, 1999).

At the University of Toronto Conference entitled, “Taking Public Universities Seriously” held on December 3, 2004, Steven J. Rosenstone presented his paper, *Challenges Facing Higher Education in America: Lessons and Opportunities*. In the opening page, he praises the success of the American systems of higher education. Stressing that “a well-educated citizenry is crucial to America’s vitality” (p. 1), Rosenstone lists the various benefits including that well-educated citizens: are more productive, fueling economic growth and contributing to scientific and industrial breakthroughs, “. . . create new knowledge, new products, new technologies, and new enterprises [remain employed due to acquiring the skills necessary to survive in] an information economy, . . . are better able to manage change and complexity, . . . [and] they drive innovation and invention. [These same citizens are also] crucial to the social, political and cultural vitality of our communities” (p.1). Higher education, Rosenstone continues,

promotes engagement and understanding of public issues, . . . participation in community and political affairs, helps level inequalities within a society, [while it increases social benefits such as] healthier lifestyles and longer life expectancies, lower[s] crimes rates and reduce[s] reliance on welfare and public assistance programs. [Lastly,] a strong educational system nurtures the arts, whose vitality helps sustain our quality of life and the cultural and economic health of our communities” (p.2).

Also significant is the interest in the arts as a means for improving one’s quality of life. In his findings regarding lifelong learning, R. H. Daves discovered that:

“The implications of the term ‘quality of life’ depend on the society’s system of values. It depends among other things on the political system, social traditions, economic conditions, and the general feeling of what a good life represents. The ultimate goal for lifelong learning is to uphold and improve the quality of life” (cited in Vettickal, 1980, pp. 3-4). Today, more emphasis has been placed on “lifestyle and cultural factors in maintaining health and quality of life” (Ruud, 1997, p. 1). In his article, “Music and the Quality of Life,” Ruud suggests four areas in which music may contribute to the quality of life: “1. Music may increase our feelings of vitality and awareness of feelings, 2. music provides opportunity for increased sense of agency, 3. music-making provides a sense of belonging and communality, and 4. experiences of music creates a sense of meaning and coherence in life” (Ruud, 1997, p. 1).

Ruud relates his findings in the study of music and identity acknowledging that, “‘quality of life’ refers to a subjective state of ‘meaning,’ ‘well-being,’ or ‘happiness,’ rather than an objective set of criteria, which must be fulfilled in order to obtain a certain level of quality of life” (p.5). Findings by the Arts Council England in the 2008 report, *Arts Debate: Perceptions and Impact*, support this view. Levitt and Lowell (2008) reported that the arts “are seen as part of our fundamental capacity for life” enriching our life experiences, and “contributing to health and well being, to education and learning, a sense of belonging and community and so to social cohesion and a healthy economy” (p. 2).

The focus of this study is to learn how non-credit programs, specifically, NCAPs at research universities, are perceived by their various stakeholders. By taking a closer look at three NCAPs and their parent institutions, insights were gained into the benefits that these programs provide their communities and the universities in which they are imbedded. These non-credit programs not only provide lifelong learning experiences for those from surrounding neighborhoods but they also introduce community members to the parent institution (Grubb et al., 2003; Quigley, 1989). A quality non-credit program can have a positive impact on how community members view the college or university to which these programs are attached (Freedman, 1987).

Theoretical Base

Although the main purpose of this qualitative study is to discover how NCAPs are perceived by their various stakeholders and to learn what contributions these programs make to their internal and external communities, there is a component of these non-credit programs that separates them from their academic degree-granting counterparts. Many continuing education programs, including NCAPs, are required by their parent institutions to be self-supporting (Robinson, 1991; Pittman, 1989). Some continuing education programs are required “to pay a tax” to the parent institution (Pittman, 1989, p. 20) while others have been successful in producing revenues, serving as the “cash cow” for their college or university (Bash, 2003, p. 19). Success in turning a profit has been possible since the continuing education classes are “often taught by adjunct faculty members, and because instruction occurs when classroom buildings would otherwise be

empty – at night, over the weekends, and during the summer” (Gose, 1999, A Brave New World section, para. 7). Because NCAPs, like continuing education programs, need to be profitable and are flexible in responding quickly to their communities’ educational needs they have much in common with Clark’s concept of the “entrepreneurial university” (Gjerding, Wilderom, Cameron, Taylor, & Scheunert, 2006, p. 84).

Sobel, in the internet reference, *The Concise Encyclopedia of Economics*, attributes the origin of entrepreneurship to the thirteenth-century French word *entreprenre* meaning “‘to do something’ or ‘to undertake’” (Sobel, n. d., para. 4). His simple definition of entrepreneurship as “the process of discovering new ways of combining resources” (para. 1), suggests the applicability of this theory to the topic of the NCAP within research universities. The administrative leader of a NCAP is like an entrepreneur, one who innovates, manages-coordinates, and is a risk-taker (Kets De Vries, 1977), combines resources of the parent institution with those of the non-credit program, particularly skills in customer-service, to create courses, workshops, or seminars for adults as well as children in the community to produce revenues for the parent institution. Further discussion of the theory of entrepreneurship within the university and continuing education is found in chapter 2, “Review of the Literature.”

CHAPTER TWO

REVIEW OF THE LITERATURE

Although the phenomenon of the NCAP and the relationship to its parent institution of higher education and its community is the focus of this study, it is essential to look at other non-credit programs that exist within the university. NCAPs share certain aspects with continuing education programs. Both promote lifelong learning. Yet, while continuing education programs generally serve only adults, NCAPs provide lessons, classes, workshops, seminars, master classes, and other services to a clientele consisting of students ranging from pre-school aged children through senior citizens. Another aspect that the NCAPs have in common with continuing education programs (excluding credit courses) is the challenge of being self-supporting.

Because of these shared characteristics and the lack of rigorous research in the area of NCAPs, the literature reviewed for this study includes a discussion of the difficulty of developing a common definition and the significance of lifelong learning in today's global society. This seems appropriate, as NCAPs by nature provide lifelong learning through the arts to people of all ages, whether through participating in the creative aspects of the arts, such as playing an instrument, or acquiring a deeper appreciation for the visual or performing arts. Next to be included is a brief history of continuing education and, in particular, community arts programs and music preparatory divisions. Finally, the concept of entrepreneurial universities is also explored. This topic seems logical, as many non-credit programs need to be entrepreneurial to survive in

environments where they are considered peripheral to the parent institution and are required to be self-supporting (Pittman, 1989).

Lifelong Learning

Difficulty with Definition

Since the online Merriam-Webster Dictionary does not include an entry for the term lifelong learning, it was necessary to find a definition for each individual word. Lifelong, meaning “lasting or continuing through life” (Merriam-Webster Dictionary, “Lifelong”); and learning is “to gain knowledge or understanding of or skill in by study, instruction or experience” (Merriam-Webster Dictionary, “Learning”). Although the meaning of lifelong learning would seem to be self-evident and generally understood, in reality, the concept is broad, confusing, and ever adapting (Aspin & Chapman, 2000; Sun Microsystems, 2004; Vettickal, 1980; Wilson, Harlow-Rosentraub, Manning, Simson, & Steele, 2007). As stated by Knapper and Cropley, the idea of lifelong learning is simply “that deliberate learning can and should occur throughout each person’s life-time” (Knapper & Cropley, 2000, p. 1). Wilson et al. explain that, initially, lifelong learning meant, “an educational strategy targeted largely to adults ages 20-45 who required retraining or workforce entry credentials that had not been afforded them or in which they had not participated for other reasons as youth and young adults” (Wilson et al, 2007, p. 91).

In a paper presented at the Lifelong Learning Research Conference of 1980, Vettickal includes a comprehensive meaning for lifelong learning by turning to R.H. Dave's summary of findings on the topic. Dave defines what lifelong learning is not before stating what it is:

- Learning does not start at the beginning of formal schooling and is not completed at its finish, but is a lifelong process.

- Lifelong learning is not restricted to bridging education, recurrent education, or adult education. It encompasses all forms of organized education.

- Lifelong learning includes both formal and informal educational models, both planned learning and coincidental learning.

- The home plays a decisive but elusive part in starting and continuing the process of lifelong learning.

- The community also has an important role in lifelong learning from the moment when the child and the community start to influence each other.

- Educational institutions such as schools, the university and other educational centers are naturally of great importance for lifelong learning, but only as one part of the factors that influence it.

- In contrast to the forms of education that lead to a selection of an elite, lifelong learning encompasses all categories and represents a democratization of education.

- Lifelong learning is characterized by flexibility and an abundance of content, study materials, study techniques, and learning occasions.

- Lifelong learning should be included in every stage of a person's life, so that maturity and a feeling of self-realization is achieved for this stage so that the individual prepares for the next stage in order to improve the quality of his personal, social, and professional life.

- Lifelong learning should function as an effective tool for change. It should lead to an improvement of the conditions of life and the quality of life and should stimulate the individual into an active commitment and participation.

-The implications of the term ‘quality of life’ depend on the society’s system of values. It depends among other things on the political system, social traditions, economic conditions, and the general feeling of what a good life represents. The ultimate goal for lifelong learning is to uphold and improve the quality of life. (Vettickal, 1980, pp. 3-4)

Through the collaboration of the European Lifelong Learning Initiative and the American Council on Education, Longworth and Davies reported that the following “workable” definition was constructed: Lifelong learning is “the development of human potential through a continuously supportive process, which stimulates and empowers individuals to acquire all the knowledge, values, skills, and understanding they will require throughout their lifetimes and to apply them with confidence, creativity and enjoyment in all roles, circumstances, and environments” (Longworth & Davies, p. 22, as cited in Maehl, 2002, para. 3). In the entry for lifelong learning in the Education Encyclopedia found on Answers.com, William H. Maehl explains that Longworth and Davies’ definition includes some of the basic elements of the concept of lifelong learning, which he lists as:

1. A belief in the idea of lifetime human potential and the possibility of its realization
2. Efforts to facilitate achievement of the skills, knowledge, and aptitudes necessary for a successful life
3. Recognition that learning takes place in many modes and places, including formal educational institutions and non-formal experiences such as employment, military service, and civic participation and informal self-initiated activity
4. The need to provide integrated supportive systems adapted to individual differences that encourage and facilitate individuals to achieve mastery and self-direction. Society should make these systems available to learners with flexibility and diversity. (Maehl, 2002, para. 4)

Significance in Today's Society

As discussed earlier, the term lifelong learning is not simply defined. Knapper and Cropley based their concept of lifelong learning on Trough's idea of "deliberate learning" (Trough, 1972), which included four characteristics. Learning is "intentional," it has specific goals, its goals are the motivation for learning, and what has been learned will be remembered and used for an extended period of time (Knapper & Cropley, 2000). Certainly these characteristics can easily be applied to the study of the arts, whether learning to dance, play an instrument, paint a picture, or create a character on stage. While aiding in improving one's quality of life, study in the arts can provide one with skills for lifelong learning (Ruud, 1997).

"The basic idea of lifelong learning is . . . that deliberate learning can and should occur throughout each person's life-time" (Knapper & Cropley, 2000, p.1). As explained by Knapper and Cropley, this view is an ancient one and appeared in works by such educational theorists as Comenius. In the opening of his address at the 1992 UNESCO Conference celebrating the 400th birthday of John Amos Comenius, Federico Mayor quoted the 17th century visionary thinker to whom UNESCO looked for guidance. The quotation taken from Comenius's *Pampaedia* states, "Just as the whole world is a school for the whole of the human race, from the beginning of time to the very end, so the whole of his life is a school for every man, from the cradle to the grave. It is no longer enough to say with Seneca: 'No age is too late to begin learning,' we must say, 'Every age is

destined for learning, nor is man given other goals in learning than in life itself” (Mayor, 1992, p.1).

Just as training was the key concept in the industrial age, lifelong learning could be considered a slogan for today’s information or knowledge age (Knapper, 2001).

“Factors such as a growing global economy, the accelerating capacities of communication technology, the growth of multinational and transnational corporations, and a host of other forces are pulling us closer together” (Boucouvalas, 2004, p. 1).

Lifelong learning enables us to acquire the knowledge and skills necessary to survive in the fast-paced world in which we live. This concept first appeared in the early 1970s.

Using the term lifelong education instead, Faure et al., in their 1972 United Nations Educational, Scientific and Cultural Organization (UNESCO) report entitled *Learning to Be*, offered that “lifelong education should be adapted as the guiding principle for education at all levels and in all countries” (Knapper & Cropley, 2000, p. 6). They envisioned that lifelong education could be the “transformative and emancipatory force” (Maehl, 2002, para. 5) leading towards a more democratic society.

In 1982, UNESCO had defined lifelong education as education for “liberation, self-realization, and self-fulfillment” (Knapper & Cropley, 2000, p. 10). With growing unemployment in Europe, the European Union (EU) realized the importance of lifelong learning in educating and re-educating an aging population, providing them with the skills and knowledge to help them gain employment and improve the economy. In 1996,

the European Union declared that year “the European Year of Lifelong Learning,” and “called for the implementation of lifelong education in order to promote the ‘personal fulfillment of every individual’ and the achievement of equal opportunities (i.e. for women, the elderly and the disadvantaged)” (Knapper & Cropley, 2000, p. 10).

In addition to economic improvement, developing nations have found equally important reasons for lifelong learning. The UNESCO report of 1997 included case studies from such countries as Tanzania, Cuba, India, and Nicaragua and “concluded that learning in adulthood is essential for sustainable development for social justice’ . . . on [the] one hand, democracy, justice and equality; on the other hand, values such as respect for the environment and for the traditions of indigenous people” (Knapper & Cropley, 2000. p. 10).

In their paper, *Re-imagining a Picture: Higher Education in Lifelong Learning*, Volbrecht and Walters use the frame of lifelong learning “to observe higher education institutions” (Volbrecht & Walters, 1999, Introduction section, para. 2) in South Africa. Lifelong learning, they explained:

has become a key concept in thinking about education and training worldwide . . . [and] the even more dramatic changes now happening in South Africa make it especially important for the South African educational system, including the higher education system, to cultivate lifelong learners amongst students and educators and to provide for continuing learning throughout life. South Africans have to learn to deal with their reinsertion into the global economy and they have to ensure equity and redress after years of colonialism and apartheid. (Volbrecht & Walters, 1999, Lifelong Learning in Higher Education section, para. 1)

Due to the great differences and inequalities between the Historically Black Universities and Historically White universities among the 21 universities of South Africa, the authors believe, like Faure and others, that “lifelong learning is integral to the struggle for democracy and social justice” (Volbrecht & Walters, 1999, Lifelong Learning in Higher Education section, para. 4). As Faure states in the Preamble of the UNESCO report of 1972, third world countries “fight against ignorance, which they quite rightly viewed as the all-important condition for lasting liberation and real development” (Faure, 1972, p. xix).

It is interesting to note that UNESCO named 1999 the “International Year of Older Persons” (Boucouvalas, 2004, p. 6). Focusing on the older learner is quite appropriate at a time when the first of the “Baby Boomers” are beginning to enter retirement age.

In her Theory-to-Practice article for the *PAACE Journal of Lifelong Learning*, Brown summarizes the main reasons why people return to school in the pursuit of lifelong learning in today’s society: “Divorce, . . . rapid pace of change in the workplace . . . [including] organizational restructuring and technological changes, . . . and the expansion of life choices for older adults, specifically the Baby Boomer generation (Brown, 2002, p. 68).

Perhaps the best way to understanding the ever-adapting theory of lifelong learning can be found in Otto Neurath's analogy to a boat, as cited by Aspin and Chapman.

The theory that we work out in our educational endeavours is like a boat crossing the sea. Because of the continuing stresses and strains upon it, the craft that is our best theory has continually to be repaired and rebuilt even as it crosses the ocean, while it is still on the move, so to speak – and in a way that will, while still giving overall coherence to the whole, make for a vessel that, at the end of the enterprise of theory building, is fairly radically different from that 'theoretical vessel' upon which the journey began. (Aspin & Chapman, 2000, p. 15)

Continuing Education (also referred to as Adult Education)

Brief History

Today's continuing education programs at colleges and universities in the United States of America had their beginnings outside the university through the American National Lyceum (Reber, 1910). Founded in 1831, the Lyceum consisted of itinerant lecturers and traveling "itinerating libraries" (Reber, 1910, p. 97). One representative of this early lyceum was to become the Peabody Institute of Baltimore. The summer schools in Chautauqua, which began in 1874, were the forerunners of summer school programs of "Harvard, Virginia, Wisconsin, and many other state universities" (Reber, 1910, p. 98) in 1900, which undoubtedly influenced the establishment of summer schools at Oxford and Cambridge in England.

The concept of the English university extension programs was introduced to America by Professor Herbert B. Adams of The Johns Hopkins University at a

conference in 1887. Within a year of this introduction, a university extension program at the University of the State of New York was begun in conjunction with the public library of New York in 1890. Within the following year 23 such programs were created, and by the spring of 1891, the “first state appropriation for the organization of university extension” (Reber, 1910, p. 98) was established. Although the appropriation allowed for the development of study clubs, general administrative work and printed material for some extension courses, there were no funds for the two main elements of these programs: “Competent organizers and experienced lecturers” (Reber, 1910, p. 99). Also popular at this time were correspondence courses, the first examples of distance learning, through which one could obtain a degree. At first, this movement was extremely popular, but within four or five years began to fade from some universities. Some of the doubts expressed at the time included difficulty in finding suitable lecturers, the questionable quality of such programs by the “aristocracy of scholarship [as being] second-rate at second-hand, [and lastly, the concern that resources should remain] within the walls of the university” (Reber, 1910, p. 100).

By 1910 there was a revival of extension programs, and extension courses were being offered either for credit or non-credit and included “professional and technical courses for teachers; evening technical and evening commercial courses; and short lecture courses,” which were offered at “other than workers’ hours,” (Reber, 1910, p. 102), that is, late afternoon, evenings and Saturdays. With few exceptions, university extensions were not self-supporting. It was felt that they should be state supported due to

the “immense possibilities for economic and cultural usefulness to the whole people” (Reber, 1910, p. 102). The philosophy was that they should “utilize the machinery of a great institution for a much larger student body than that qualified” (Reber, 1910, p. 101) for matriculation.

The following information from Ratchford’s article, “Knowledge in Action: The University of Missouri’s Extension Network,” illustrates the history of extension programs at the University of Missouri, but reflects similar actions at other land-grant universities.

In 1914, the Smith-Lever Act created the Cooperative Extension Service, “authorized federal funding for the land-grant colleges to extend to the people of the nation practical information on agriculture, home economics,” and later was extended “to include marketing and rural development as well as several initiatives directed to urban areas” (Ratchford, 1993, p. 60). These services were free and personnel were compensated with state and federal funds. The other type of extension service at the time was the General Extension. Consisting largely of credit courses that were held off campus, this program also included correspondence courses, as well as conferences and short courses held on campus. This program was supported through fees paid by the students.

By 1960 these two services were combined and the scope included credit courses held off campus, and all non-credit offerings both on and off campus. To this day, there is no state funding appropriated to this program and all fees and tuition earned from the program are retained by the University. Due to the increased number of students and a shortage of professors, teaching in the extension program was looked down upon by faculty. Faculty, employed to teach in the extension program, either full-time or part-time, were considered part of the university faculty with the same privileges and responsibilities. Course location and curriculum were approved by the appropriate departments, and no courses could be offered in a field in which the University did not already have a “regular academic program” (Ratchford, 1993, p. 61).

University extensions across the country were not expected to be self-supporting. Courses were being offered by various departments including education, medicine, social work, business, economics, and even courses for local government officials and employees. In 1970, “Congress appropriated funds to the 1890 land-grant colleges for research and extension” (Ratchford, 1993, p. 64) with the funds going directly to the colleges with the stipulation that there be a “single coordinated program” (Ratchford, 1993, p. 64) for extension.

The State Technical Service Act of 1965 did for “business and industry what the Cooperative Extension had done for agriculture” (Ratchford, 1993, p. 65). Title I of the Higher Education Act provided assistance for extension programs in urban areas while

during the Kennedy-Johnson administrations efforts were made to expand rural development. By the 1980s, extension programs were becoming more entrepreneurial and aggressively began pursuing funding. To keep up with the demands of the program, greater use was being made of “part-time and adjunct employees, para-professionals . . .” (Ratchford, 1993, p. 67).

In the following section, it is interesting to note that the problems, concerns, and reasons that existed in the early days of the university extension seem to be relevant to today’s continuing education programs.

Current Issues

The adult learners’ reasons for participating in continuing education programs range from degreed professionals looking for refresher courses at convenient times and locations, to foreign students seeking non-credit courses at entry levels to become comfortable with their projected major before matriculating in a degree program (Gose, 1999), to people taking classes that increase their quality of life. Despite the practical services these programs offer, the field of continuing education suffers from a sense of identity crisis. Not having a focused image, continuing education has “no grand design, no generally accepted set of principles, and no universally accepted definition” (Quigley, 1989, p. 15). Pittman, in his chapter titled “What Is the Image of the Field Today?” from the book, *Fulfilling the Promise of Adult and Continuing Education*, suggests there are

three themes that illustrate this issue of a positive image: diversity and identity, institutional marginality, and uncertain funding.

As mentioned above, continuing education programs offer classes, workshops, or seminars in many different areas and subjects. Educators for the most part identify with their subject area, but not with the general field of continuing or adult education. Administrators, or as Pittman calls them, “practitioners,” (Quigley, 1989, p.16) and educators, due to a preoccupation with running the day-to-day activities of their programs, fail to form a “sense of history” (p. 16) that could not only help them share an identity, but also keep from repeating errors of the past. The various labels for such programs that include continuing education and adult education, and also lifelong learning, and in the UK, “further learning” (James & Biesta, 2007), prevent this field from acquiring a unified identity.

Referring to continuing and adult education as the “slightly seedy poor relation” (Quigley, 1989, p. 9), Pittman explains institutional marginality by stating that these “programs usually operate on the margins of the institutions that sponsor them” and suffer from a poor image within their academic community. Fleming reiterates this problem by saying that, “although everyone acknowledges the need for continuing education, it can at times be viewed as marginal to the central mission of a university” (Fleming, 1995, Continuing Education and Community Links section, para. 2). In addition to functioning on the margins or fringe of colleges and universities, many

practitioners/administrators and educators of non-credit programs can experience a sense of isolation. This feeling of isolation was unanimously expressed by leaders of non-credit programs across our research university during interview sessions as part of my internship. These non-credit programs, whether residing on the main campus or on a satellite campus, shared the feeling of isolation as well as not being appreciated for the work they were doing within their programs. Dennis Parks, in his address at the Association for Continuing Higher Education (ACHE) proceedings in Los Angeles, echoed these sentiments:

What we do on a daily basis helps define not only ourselves, but the institutions and the publics we serve. We do it with quality and efficiency, often with little or no support from our own institutions. What I have come to realize is that we are so resourceful that we [are] taken for granted. Our work goes unrecognized, unappreciated, and unrewarded. This must stop. We should no longer be the silent partner in the community of higher education. (ACHE, 2006, p. 5)

Another reason for this feeling of marginality is brought to light by Gose; “many full-time professors remain dismissive of adult-education classes” because they are often taught by adjunct faculty (Gose, 1999). Gose reported that many administrators who attended the workshop, “Creating Postbaccalaureate Programs to Meet Workforce Needs,” were interested in developing new programs for adult students, but that their biggest hurdle had been apathy among faculty members who fear bigger workloads without more pay. Sharing collegiate faculty with non-credit continuing education programs, therefore, poses a real problem.

Regarding uncertain funding, Gose reported that, “Adult-education classes tend to be profitable for colleges because they are often taught by adjunct faculty members, and because instruction occurs when classroom buildings would otherwise be empty—at night, over the weekends, and during the summer” (Gose, 1999, *Brave New World* section para. 7). Although this may be the case for some continuing and adult education programs, most feel the pinch, especially in hard times. These programs are generally driven by the “bottom line,” with basic survival taking “precedence over ideology and idealism” with the bottom line determining survival (Pittman, 1989, p. 20). Many such programs rely on funding that may require conforming to “beliefs and values of the granting sponsors,” and their success is often “equated with profitability” (Pittman, 1989, pp. 20-21).

What seems to be missing in most of these non-credit continuing education programs is a strong relationship with the parent department or institution through their mission and purpose, the need for full-time faculty to see the value in developing such programs, and ensuring their quality as a reflection of the University. Debra W. Stewart, vice-chancellor and dean of the North Carolina State University graduate school, told colleagues at the workshop, “Creating Postbaccalaureate Programs to Meet Workforce Needs,” that our institutions of higher education are filled with many intelligent people capable of creating a variety of programs, but the bigger question is: “How do you find a balance between, on the one hand, creating markets and serving customers, and, on the

other, finding out what your core mission is?" (Gose, 1999, Your Core Mission section, para. 1)

Non-Credit Community Arts Programs
(Collegiate Divisional Community Schools of the Arts)

Brief History

No study of non-credit community schools of the arts would be complete without a brief history of the development of such schools and their contribution to the community. Community arts education began with the Settlement House Movement of the late 1800s and early 1900s. Jane Addams opened the first community school for newly arrived immigrants and their children in the Charles Hull mansion in Chicago in 1889. Lessons were reasonably priced and those unable to pay the full amount were subsidized by the school. The movement spread throughout the country with the establishment of the People's Music School in 1894 in Baltimore by May Garrettson Evans (Alexander, 1997; Schaaf, 1985). The Settlement Music School was begun in Philadelphia in 1903 by two volunteers, Jeanette Selig Frank and Blanche Wolf Kohn, who gave piano lessons to immigrants for five cents a lesson (Settlement Music School Website, History section). These three schools of such humble beginnings developed into major community centers and schools: Hull-House over the past 100 years has developed into over 50 centers serving children and adults throughout the city of Chicago, following the mission set by Nobel Peace Prize winner Jane Addams to help people help themselves (Luft, 2005); the People's Music School joined Peabody

Conservatory of Music in 1898, becoming the Peabody Preparatory, with both organizations now part of The Johns Hopkins University (Alexander, 1997); and the Settlement School of Music in Philadelphia has grown into the largest community school of the arts, with six branches serving over 15,000 students (Settlement Music School Website, Quick Facts section).

The community schools of the arts, to date, provide diverse curricula in the arts serving students of all socioeconomic and ethnic backgrounds throughout their communities (National Guild of Community Schools of the Arts website, Code of Best Practices section).

Music Preparatory Programs (Laboratory Programs)

Community schools of the arts sprang up throughout the United States as individual, self-supporting organizations maintaining their own mission, teachers and facilities. Other community schools of the arts were either established as preparatory or laboratory programs attached to music conservatories, colleges or universities or were individual schools that were later incorporated into the larger institutions, as in the case of Peabody Preparatory of the Peabody Conservatory of Music within The Johns Hopkins University (Alexander, 1997). These music preparatory schools prepared pre-college students ranging in age from pre-school through high school for entrance into the music conservatory or degree-granting institutions. In addition to providing private music lessons, performance opportunities, enrichment classes in theory, history, and music

appreciation, many music preparatory programs also expanded to include early childhood music education, dance and drama classes. Serving as a recruitment center for the parent institution, some programs developed chamber music, orchestral and choral experiences for pre-college students. These laboratory or preparatory divisions also served as an educational practicum for undergraduate and graduate music students majoring in performance or music education, providing them with first-hand experience in applying the skills learned at the college level (Alexander, 1997).

Studies Specific to Divisional Community Schools of Arts

The source for the following history of studies on the topic of divisional community schools of the arts is Alexander's *Relationships between Community Music Programs and Their Affiliate Collegiate Music Schools* (1997). Often only seen as a means for gaining additional funds, divisional community schools of the arts or NCAPs used to, and still seem in some cases to experience second-class status in the world of higher education. Levy (1982), as reported in Alexander, reminds us that "music was not part of the collegiate curriculum" in the 1800s, and performance in music was not given departmental status until the 20th century (Alexander, 1997, p. 16).

Several studies have been conducted on the topic of divisional community schools of the arts since 1971. A brief description of these studies as found in Alexander's dissertation include:

- 1971 – Drew conducted a survey of 327 National Association of Schools of Music (NASM) postsecondary institutions to determine those with music preparatory divisions. His study was encouraged by the NASM, who considered the preparatory program the first level of music instruction, with the undergraduate and graduate degree programs as the second and third. Seventy-two of the collegiate music schools surveyed had organized preparatory programs. He also learned that most preparatory programs made use of part-time administrators and instructors, with full-time collegiate faculty filling out their work load by teaching in the prep program. Recommendations from this study were that the NASM should design some type of accreditation for non-credit music preparatory programs; that the preparatory programs consider full-time faculty; and that a similar study be done with members of the National Guild of Community Schools of the Arts.
- 1979 – Peters conducted a survey of 463 NASM members to determine again the number of pre-collegiate music programs. His findings included: 108 of the 463 institutions had preparatory programs; the majority of the programs focused on private lessons with few supplementary classes; 90% of these programs were found to be supported financially 100% by tuition and fees. In summary, Peters found that preparatory programs were limited in organizations where a separate full-time administrator was not overseeing all aspects of the program.

- 1985 – Pflieger distributed questionnaires to 100 National Guild of Community Schools of the Arts members, with no distinction between divisional and individual community music schools, to request information regarding community outreach and scholarship assistance. He found that most programs provided scholarships and 89% provided teaching experience for both undergraduate and graduate students.
- 1989 – Clark replicated Drew’s survey of 534 NASM members affiliated with collegiate music schools and focused on operational aspects, such as administration, personnel, finances, enrollment, and facilities. Clark’s study revealed that 127 of the 534 schools surveyed had preparatory programs, most employed a full-time director, and most did not offer financial aid. Those that did, usually offered to reduce or eliminate tuition. As a result of this study, Clark suggested that a broader curriculum be developed, that more qualified teachers for “a more professional image” be hired, and that a future study be designed and implemented to compare the mission statements of these non-credit programs.
- 1988 – NASM brief entitled *The Assessment of Community Education Programs in Music* focused on the community arts programs in higher education in the areas of “governance, mission, size, potential interrelationships, funding, and shared faculty teaching assignments.”

- 1991 – NASM brief entitled *Community Education and Music Programs in Higher Education* focused on the importance of the relationship between the non-credit preparatory programs and their degree-granting parent institutions. Recommendations included that both types of organizations—degreed and non-degreed—seek out research on pedagogy and the training of music educators in colleges and universities, and that future research is needed on the unique relationship between the collegiate institution and its non-credit preparatory program (Alexander, 1997, p. 19-25).

Two authors, Wendrich in 1978 and Novak in 1979, stressed the importance of the non-credit preparatory programs to their parent degree-granting institutions. Wendrich emphasized that these non-credit programs should:

- exist to serve the community with qualified teachers chosen for their expertise in working with children,
- be operated under the direction of an independent administration and a governing board, and
- not simply bolster collegiate faculty teaching loads or serve as laboratory experience for college students. Novak strongly recommended that NASM offer accreditation for non-credit community music programs that function within a collegiate institution (Alexander, 1997, pp. 26-27).

In addition, there were seven NASM articles in a series entitled *Preparatory Programs in Collegiate Music Units*, which were written by leading administrators of these non-credit programs.

- 1988-Yaffe. . . How preparatory division can reach out to the public sector and simultaneously maintain viable connections to the parent institution.
- 1988-Zarubick. . . Educating college faculty to enhance the relationship preparatory programs and parent institution.
- 1988-Jay. . . Advocating that preparatory program chief administrators have equal status with collegiate peers.
- 1991-Cornelius. . . The preparatory program's mission as it relates to the parent institution and also the prep's long-term feasibility.
- 1992-Berman. . . [Curriculum should include advanced placement courses. He also] acknowledged 'the lack of awareness' by degree-granting institutions concerning the strides community music programs have recently made.
- 1992-Little. . . Acknowledged that NASM sought to develop closer ties between degree-granting institutions and the entire area of continuing education.
- 1992-Raessler. . . The importance of scholarships for those unable to afford [the full price of] music studies. (Alexander, 1997, p. 28-30)

Entrepreneurial Universities

Many continuing education programs and NCAPs have been successful in producing revenues for their parent institutions (Gose, 1999; Quigley, 1989). It seemed

logical, therefore, to review the literature on the concept and development of the entrepreneurial university as the theoretical base for this study.

Definition and Concept

According to Schumpeter, as cited in Kets De Vries, the entrepreneur is one who innovates, manages-coordinates, and is a risk-taker, while entrepreneurship “essentially consists in doing things that are not generally done in the ordinary course of business routine” (Kets De Vries, 1977, p. 37). Applying this concept to higher education, Burton R. Clark introduced the idea of the entrepreneurial university in 1998 based on a study of five European universities, discovering that “the organizational culture of a university must be characterized by a collective mindset in which entrepreneurship is facilitated in a combined top-down, bottom-up fashion, including a high tolerance for risk-taking” (Gjerding, Wilderom, Cameron, Taylor, & Scheunert, 2006, p. 84). Clark observed that there were five organizational pathways to an entrepreneurial university:

1. a strong and expedient central decision-making body able to react to expanding and changing market conditions . . .
2. active units . . . in mainstream academic and specialist fields [with a] . . . dynamic and flexible approach to external activities and third party relationships . . .
3. new and changing sources of funding . . .
4. the core academic units have adopted an entrepreneurial ethos . . . [and]
5. [the whole university] embraces entrepreneurship into its working practice . . . (Gjerding et al., 2006, pp. 84-85)

The need for such action was due to continual decrease of government funding and the increasing operational costs of universities (Allison, 2004; Dillion et al., 1995; Gjerding et al., 2006).

Influenced by Clark, Gjerding et al. conducted a qualitative study, interviewing 25 key constituents across four entrepreneurial universities. One of the outcomes was to obtain ideas for defining such institutions. Three main concepts became apparent: The relationship between innovative and entrepreneurial, the importance of making money, and the relationship between internal and external entrepreneurship.

Gibb and Hannon, in their paper entitled, “Towards the Entrepreneurial University?”, admit that although an agreed upon comprehensive model of an entrepreneurial university was not likely, they were able to draw from the literature appropriate guidelines for such organizations:

. . . Universities are entrepreneurial when they are unafraid to maximize the potential for commercialization of their ideas and create value in society and do not see this as a significant threat to academic values. Behind this lies recognition of the need for a diversified funding base involving raising a high percentage of their income from non-public sources (Burton Clark, 2004). . . . Engagement with the stakeholder community is actively pursued. This may take a variety of forms including: consultancy; training; research and development; technology transfer; related engagement with and/or ownership of science parks and incubators; pursuit of staff and student project work . . . there is an accepted responsibility to local development. . . . In terms of organization, entrepreneurial universities are managed in such a way that they become capable of responding flexibly, strategically and yet coherently to opportunities in the environment.

In theory, by commitment to the above, entrepreneurship becomes part of the university’s core strategy. . . [that is], an enterprise culture defined particularly as one open to change and to the search for, and exploitation of, opportunities for innovation and development. (Gibb & Hannon, n.d., pp. 15-16)

In their article, “The Future of the University and the University of the Future: Evolution of Ivory Tower to Entrepreneurial Paradigm,” Etzkowitz, Webster, Gebhardt, and Terra claim “There is empirical evidence that identifying, creating and commercializing intellectual property have become institutional objectives in various academic systems” (Etzkowitz et al., 2000, p. 313). They suggest that today’s entrepreneurial university adds to its primary academic mission of teaching and research a “third mission of economic development” (p. 313). They argue that this change is due to internal and external influences “associated with the emergence of ‘knowledge-based’ innovation” (p. 313). One model they provide is that of the triple helix, consisting of the university—industry—government relationship. Originally, with industrial innovations, industry and government influenced one another; for example, lowering taxes could improve the “business climate” or subsidies influencing location decisions (p. 315). This model is evident in institutions such as the Massachusetts Institute of Technology (MIT), where “the concept of firm formation from academic research as an economic development strategy” was formulated (Etzkowitz, 2004, p. 67). By including industry in the formative process of developing “new products,” MIT was able to acquire resources necessary for implementation. “By moving the ‘new product’ approach from the industrial sphere and tying it to the academic research process, the MIT group, in effect, formulated a ‘linear model’ of innovation” (p. 67). MIT and other universities had also been commercializing technological advances by “transferring the technology to industry through consultation, patenting and licensing” (p. 68).

Entrepreneurship in Continuing Education

The importance of adult learners at colleges and universities is growing as the number of adult students continues to greatly outnumber the traditional-aged college student (Quigley, 1989). The Dean of the Lifelong Learning Division of Baldwin-Wallace College, Lee Bash, in his article “Adult Learners: Why They are Important to the 21st Century College or University,” quotes Clifford Baden to stress the entrepreneurial role that continuing education programs have in influencing institutions of higher education. “Continuing education is the unit on campus that has traditionally had its finger on the pulse of the marketplace and has learned how to bridge the gap between the university and the rest of the community, especially the for-profit sector [Baden, 2002, p. 45]” (Bash, 2003, p.22). These programs have long been market-driven, giving the public what they need and want (Bash, 2003; Pittman, 1989).

Continuing education, like American industries, is driven, to an extent, by the “bottom line” (Pittman, 1989, p. 20), requiring many continuing education programs to be self-supporting (Robinson, 1991). Since the wants and needs of students are taken into consideration when planning course offerings, the results have been an “emphasis on vocational and professional training” and popular topics of the times (Pittman, 1989, p. 21). Frequently, offerings on such topics have provided a “financial payback” to students, their employers, as well as to the university (Pittman, 1989, p. 21).

To bridge the gap between the university and its community, as stated earlier, continuing education programs have tried to break down some “institutional barriers”

(Niemi, 1989, p. 57), such as inconvenient schedules and locations, difficult registration and application procedures, and offering courses that may not fully meet the nontraditional student's needs. Breaking down these barriers can be achieved by offering courses in the evenings and/or on weekends at off-campus or satellite locations that are more convenient for adult students, replacing prohibitive processes with more simplified procedures (that is, simply signing up for classes without having to apply to the university), and by listening to what adult students want and offering courses that meet these needs (Niemi, 1989).

In his article, "Surge in Continuing Education Brings Profits for Universities," Gose states that "continuing education programs are gaining respect as they become important sources of revenue" (Gose, 1999, A Brave New World section, para. 4), and cites various examples of continuing education programs that consist of both credit and non-credit offerings. Some examples include New York University's School of Continuing and Professional Studies, which earned "about \$92 million per year in revenues" (Gose, 1999, A Brave New World section, para. 4), and Harvard University's revenue from continuing education was approximately \$150 million per year, which was "roughly 10 per cent of the university's \$1.5 billion annual budget" (Gose, 1999, A Brave New World section, para. 4). A report by the Industry Advisory Council of the Accreditation Board for Engineering and Technology, INC. adds that the continuing education classes at the University of California at San Diego generated approximately

\$25 million in annual revenue, with the Berkeley Extension program of the University of California at Berkeley generating about \$45 million in annual revenue (Fowler, 2001).

Today, as in the past, community arts programs of music conservatories and colleges also serve as sources for generating revenues for their parent institutions. In a 1969 investigation, Soucek, as cited in Alexander's dissertation, *Relationships between Community Music Programs and Their Affiliated Collegiate Music Schools*, studied 11 selected programs affiliated with music conservatories in several major cities. He found that, "conservatories maintaining adjunct preparatory departments generated profits for the collegiate school" (Alexander, 1997, p. 6).

By treating the arts as a lifelong learning experience, by providing service to the community as well as learning opportunities for university students, and by generating additional income for their parent institutions, NCAPs share much in common with continuing education programs. Through this study, further benefits of these programs will be identified.

CHAPTER THREE

METHODS AND PROCEDURES

Assumptions and Rationale for a Qualitative Design

To discover the benefits NCAPs provide to all constituencies, and the variables that contribute to their status and sustainability within a research university, this study began with a preliminary, closed-ended survey of the NCAPs that are members of the National Guild of Community Schools of the Arts. Subsequently, a case study approach was employed for the three programs chosen based on the results of the preliminary survey. By closely studying these three non-credit programs and their stakeholders, it was possible to determine the perceived benefits realized by all stakeholders of the non-credit program, including the university and the surrounding community which these programs serve, and to identify the variables that impact their status and sustainability within their parent institution.

In *Qualitative Research and Case Study Applications in Education*, Merriam cites Olson's list of the three major characteristics of case study as particularistic, descriptive, and heuristic (Merriam, 1998, p. 30). The aspects of both the descriptive and heuristic characteristics have been included in the case study, which "obtain information from a wide variety of sources, . . . present information . . . from the viewpoints of different groups, . . . [and] evaluate, summarize and conclude" (Merriam, 1998, p. 31). Viewpoints were sought from various groups such as administrators, staff members, faculty, adult students, and parents of young students, through interviews and observations as well as

from school websites, newsletters and newspaper articles, policies, and other documents including the mission and the history of the NCAP.

Role of the Researcher

As an Associate Director of a collegiate divisional community arts program, I was confident in my ability to conduct a study on the relationship between these non-credit programs and their various stakeholders. In addition, my education in the fields of elementary education, music, and higher education administration and over 30 years of experience in the field of education as a general elementary school teacher, a classroom music teacher, and a private voice instructor, provided sufficient background knowledge to facilitate communication with administrative staff, faculty, students, and parents. As the administrator of a NCAP, I also have had interactions with higher level collegiate administrators, which proved useful when interviewing collegiate administrators.

As a doctoral student, I had the privilege of interning with members of the office of the deputy provost at the university. The project for the internship was developing a plan to create a survey instrument for collecting data on all non-credit programs across the university. Part of this plan included interviewing administrators from the various non-credit programs. This single activity intensified my interest in non-credit programs, as it provided insight into the perspective of the various leaders of these programs, who were both innovative and passionate about their programs and the services they provide to the community.

My education and work experience also served as supportive resources in this research project. In his book *Qualitative Research Design: An Interactive Approach*, Maxwell suggests a set of questions that serve as a guide “to help you examine your goals, experiences, assumptions, feelings, and values as they relate to your research, and to discover what resources and potential concerns your identity and experience may create[:] What prior connections do you have to the topics, people, or settings you plan to study? How do you think and feel about these topics. . . ? What assumptions are you making, consciously or unconsciously, about these?” (Maxwell, 2005, p. 27). My education and work experience were helpful in this research project. I was aware, however, that these assets may also bias my perspective. Since I am an administrator of a NCAP within a research university I needed to be careful that my feeling that these programs may not always be valued by their parent institutions did not influence my observations. One way that observations were kept as unbiased as possible was to ask the participants to review my analysis of their interviews to see if the essence of what they were trying to convey was presented accurately; in other words, to see if I “got it right” (Maxwell, 2005). By allowing the participants to check the data, any misinterpretation of the meaning of what they said or did, or of their perspective of the relationship being studied, was ruled out. The feedback provided by the participants confirmed that I had, in fact, “got it right.”

Population and Sample

To determine the three NCAPs that would be the focus or ultimate population for this case study, a preliminary survey was distributed electronically to 72 of the over 400 members of the National Guild of Community Schools of the Arts. These 72 NCAPs (NCAP) represent all of the Guild members that are categorized as collegiate divisional community arts programs; that is, NCAPs that are imbedded within institutions of higher education. These institutions represent various categories of the Carnegie Foundation Classification, from two-year community colleges to doctoral research universities. One of the purposes of the preliminary survey was to identify all of the NCAPs within research universities. From this group, the three programs for the case study were selected. The main function of the preliminary survey was to aid in choosing three programs that were embedded within public institutions; similar in size and budget; were proven to be fairly successful, that is, able to return the required percentage to the parent institution; may differ in their years of operation; and had established a positive reputation in their community. After reviewing the survey results, followed by several discussions with my dissertation committee, the decision was to include programs at various stages of development, how they function within their parent institution, programs that seem fairly successful based on their annual budget and number of student registrations for the 2007-2008 academic year, and programs that are perceived to have an “average” to “very good” relationship with their parent institution. Geographic location was also a consideration in the selection of the three sites for convenience, with only one site requiring air travel. The decision to include one of the oldest NCAPs now

meant that a program within a private university would be included, with two programs embedded within public universities.

During site visitations, interviews were conducted with key administrators from the NCAP and its parent institution(s), staff members, teachers, students, and parents of young students that participated in the non-credit program.

Data Collection

This study consisted of both quantitative and qualitative methods for data collection. To determine the three NCAPs that would be visited for the case study, a closed-ended preliminary survey consisting of 41 questions was used. The National Guild of Community Schools of the Arts (NGCSA), comprising 400 members, was used as a resource for identifying the 72 NCAPs attached to institutions of high education. An invitation was sent to the lead administrator of each of the 72 programs categorized by the Guild as “collegiate divisional schools of community arts.” As these programs are imbedded within institutions of higher education representing various categories of the Carnegie Foundation Classification, the preliminary survey helped to identify NCAPs within research universities.

Each NCAP administrator was asked to participate in the survey by linking to the survey distributed through SurveyMonkey. Four weeks after the initial communication, a second request was emailed to prospective participants who had not yet responded. A third request was sent one month after the second request. After the third request, 48 of

the original 72 programs that had been invited participated in the survey. This return of only 67% may have been due to the length of time (approximately 20 minutes) needed to complete the survey.

Because information was missing from some of the surveys that were returned, it was necessary to look up the classification of parent institutions on the Carnegie Foundation Classification site. It was found that 14 of the 48 respondents were from one of three types of research universities: Research University/High (RU/H), Research University/Very High (RU/VH), and Doctoral Research University (DRU). A final request was then sent to those participants from a research university who had not fully completed the survey. Finally, a total of 10 surveys were completed by administrative leaders in NCAPs within research universities. It was from this group of 10 NCAPs that the three programs to be visited were selected.

The case study portion of this research study focused on three NCAPs and their various stakeholders, including key administrators from their parent institutions. A site visit lasting two to three days was made to each program. The research included observing the day-to-day operations, reviewing materials and documents such as mission statements, background information on the program, budgets, newspaper articles about the program, collecting data from the website, and through formal and informal interviews with key administrators from both the NCAP and the research university, adult students, parents or guardians of young students, and faculty members. Due to the brevity of the site visits, there was insufficient opportunity to meet with donors or members of

the arts community or the community-at-large. Some information, such as descriptions of the program, the mission statement, range of activities provided, and faculty and staff members, also was obtained by visiting the websites of each NCAP prior to each visit. Rich data were produced through accurate transcriptions of interviews. In addition, detailed notes of each interview, as well as notes of observations made throughout each visit, helped to provide a fuller view of each of the various stakeholders' perspective regarding the benefits of these programs. As recommended by Becker in Maxwell (2005), the data obtained through observations and the reviewing of documents helped to "counter the twin dangers of respondent duplicity and observer bias by making it difficult for respondents to produce data that uniformly support a mistaken conclusion, just as they make it difficult for the observer to restrict his [her] observations so that he [she] sees only what supports his [her] prejudices and expectations" (Maxwell, 2005, p. 110). It is through the data collected throughout this study that conclusions have been drawn to discover the variables that contribute to the success and sustainability of NCAPs as well as the benefits these programs provide to all constituencies.

Data Analysis

Descriptive statistical analysis was used for the preliminary survey (Appendix A) to categorize the various aspects of the 10 NCAPs and their parent institutions, and to compare the data submitted by each of the participating institutions. The survey consisted of 41 questions that refer to six topics:

1. Contact information of the NCAP and the parent institutions.

2. The NCAPs.
3. Faculty and staff of the NCAPs.
4. The parent institutions.
5. Budget/finances, development.
6. Relationship between the non-credit programs and their parent institutions.

Questions 1 through 8 asked for the name of the NCAP -and its parent institution(s), as well as the names, phone numbers, and email addresses of the appropriate administrators. The second section collected general information about the NCAP (questions 9 through 15 and also number 32). These questions asked for information about the years of operation, location of facilities, the number of sites, student enrollment, and registrations. The information about faculty and staff of the NCAPs in Section 3 was sought in questions 16 through 23. These questions focused on the number of faculty and staff, whether faculty and staff were compensated by the NCAP or the parent institution, and whether a program had a faculty council or advisory board, and where applicable, the number of members in each. Financial information about the NCAPs, such as the total budget, the revenue and expenditures, registration data collection, financial responsibility for satellite sites and responsibility for development, such as grants and contributions, was obtained through questions 24 through 29. The categories and Carnegie Foundation Classification of the parent institution were covered in Section 5 in questions 30 and 31. Respondents were asked to list the basic classifications of their parent institution, such as whether it was public or private, state/state related, a community college, two or four-year institution, or a land grant school, in addition to the Carnegie Classification as found

on that foundation's website. The sixth and final section of the survey, questions 32 to 40, dealt with the relationship between the NCAP and its parent institution from the perspective of the NCAP administrative leader who completed the survey. The questions included how the NCAP functions within its parent institution, how it is perceived by the parent institution, its internal and external communities, and how these programs contribute to the mission of their collegial parent. The wide variety of information collected through the preliminary survey assisted in determining the three schools to be visited.

The selection of the three non-credit programs for case study was determined by reviewing the information gathered through the preliminary survey from those programs embedded within a research university. Initially, including only NCAPs within public institutions of similar size and scope of services was considered, but with varying states of relationship with their parent institutions. After careful consideration, it was determined that it may be more beneficial to visit programs at various stages of development: A relatively new NCAP only three and half years old within a state university (University-A), a program in existence for 27 years that represented another program embedded within a state university (University-B), and a program in operation since the late 1800s, which, although part of a private institution instead of a public institution (University-C), represented one of the oldest NCAP in the country. Also considered were those programs that seemed fairly successful. Financial status of the program at University-C, the private university, was not available; however, its longevity

served as a positive sign of its success. Regarding the relationship between the NCAP and its university, University-A had a very good relationship with its parent institution, the NCAP at University-B had a relationship with its parent institution that was in the median range, and the program at University-C likewise had an average or good relationship with its parent institution. The decision to include one of the oldest NCAPs within a research university prevented the inclusion of a program in a public research university that had the lowest score for its relationship with its parent institution, which might have provided some insight into the cause of this lower than average relationship. A discussion regarding how to handle this bias is found under “Methods of Verification.”

The qualitative aspect of this study involved a case study of each of the three non-credit programs selected. This part of the study included data collection through various methods such as taped interviews with the various stakeholders, field notes of observations, and review of various “physical materials” (Merriam, 1998, p. 117). The analytic strategy employed for the case study was a constant comparative method (Merriam, 1998), which, as the name suggests, is an on-going process. Creswell also suggests that analysis of qualitative studies “is an ongoing process involving continual reflection about the data, asking analytic questions, and writing memos throughout the study” (Creswell, 2003, p. 190). Following Creswell’s suggestion, I took extensive field notes during visitations, listened to the interview audio tapes and then transcribed the interviews, and wrote memos to record perceptions throughout this process.

To optimize observations made while on site, I made use of Merriam's check list of six elements: the physical setting, the participants, activities and interactions, conversation, subtle factors, and my own behavior (Merriam, 1998, pp. 97-98), as represented in the Field Note Sheet in Appendix E. Field notes were taken as soon as possible following observations to record "verbal descriptions of the setting, the people, the activities," direct quotations or at least the substance of what people said, and any comments that included "feelings, reactions, hunches, initial interpretations" (Merriam, 1998, p. 106). Interviews and observations as noted in field notes were analyzed on an individual basis, then in relationship with one another. This process was extended to each site visitation as a separate entity, and then a comparison was made with each of the other programs to learn similarities and differences.

Finally, a review was made of physical materials that included course guides, mission statements, policies and procedures, cost center statements where permissible, and other appropriate materials found at each physical site and on the corresponding websites. This review also provided a comparison of the three schools regarding the organization of the NCAP within its university, the mission of the NCAP and its corresponding parent institution, as well as the types of programs offered by each NCAP.

Methods of Verification

Maxwell explains that "validity is a goal rather than a product; it is never something that can be proven or taken for granted. . . validity threats are made

implausible by evidence, not methods; methods are only a way of getting evidence that can help you rule out these threats” (Maxwell, 2005, p. 105). To address the validity threats of researcher bias, participant bias, and reactivity, that is, the researcher’s influence on the setting or individuals studied (Maxwell, 2005), several methods were used in this study.

The use of what Maxwell calls “triangulation,” that is, various methods of data collection such as interviews, reviewing documents, and first-hand observations, can help reduce the risk of bias by providing a “broader and more secure understanding of the issues you are investigating” (Maxwell, 2005, p. 94). Since in this study the interviews and the preliminary survey relied on self-reporting, these two different methods may not have eliminated respondent bias. Frequent observations in conjunction with the interviews and document reviews did allow for further assessment.

The preliminary survey was administered and the results provided statistics offering another method of data collection. Charting the results of the interviews and observations, and grouping the responses of the various university and non-credit community arts also provided descriptive statistics as a foundation for this study. Comparisons in this case study were drawn from several sources to further ensure validity. For the two administrators who had been at their institutions over an extended period of time, comparisons were made of the same institutions at different time periods, as suggested by Miles and Huberman in Maxwell (Maxwell, 2005, p. 113).

Throughout the case study, I served as the research instrument by collecting data through interviewing, observing, and reviewing various materials. Therefore, it was necessary to ensure that observations were as unbiased as possible. One way this was accomplished was by asking the respondents to review my analysis of the interview to see if the essence of what they were trying to convey was presented accurately; in other words, to see if I “got it right” (Maxwell, 2005). Allowing the respondent to check the data ruled out any misinterpretation of the meaning of what was said or done, or their perspective of the relationship being studied. The feedback provided by the participants confirmed that I had, in fact, “got it right.”

As Maxwell states, “. . . the researcher’s presence is always an intervention in some ways” (Maxwell, 2005, p. 111). It is my belief that Maxwell’s observation also was true in this particular case study. Even though it was my intention to be as inconspicuous as possible when observing the daily routines of each NCAP, the very fact that I had visited the school and talked to various constituents represented an intervention. Something may have changed in how the stakeholders perceived their NCAP simply because they had been asked to think actively about their programs. A positive outcome seemed to be that the university administrators interviewed gained a better understanding of the role their NCAPs can or do play in fulfilling, in part, the mission of the university, while constituents of the NCAPs had a greater awareness of the contributions these programs made to the university and the community.

One final method for checking validity was to consult experts in the field of study. At various stages of this case study, I found it helpful to ask professors in the field of higher education as well as current NCAP directors for their suggestions and opinions.

Ethical Issues

The ethical issues involved in this study were minimal, with no risk of harm to respondents. The names of the NCAPs, their parent institutions, as well as the names of all respondents, were held in strictest confidence. Pseudonyms and alphabetical coding were used in the final report. To satisfy the requirements of the Institutional Review Board (IRB), two signed permission forms, one for permission to interview (Appendix C) and another for permission to audio record each interview session (Appendix D) were obtained from each participant to denote their consent.

Outcome of the study

It was the intention for this study to address the literature in understanding the phenomenon of the relationship of NCAPs embedded in research universities. Due to the limited research literature specific to NCAPs, the topics of lifelong learning, continuing education and entrepreneurship were explored. The outcomes of this study provided insight into the perceptions of the various stakeholders of NCAPs to determine their purpose and sustainability within their respective parent institutions, and the benefits

received by all stakeholders of the non-credit program, the university, and its surrounding community.

The findings will contribute to literature about the relationship between continuing education programs, specifically, the NCAPs, research universities, and how these NCAP may fulfill the mission of their parent institutions. Through the perceptions of the various stakeholders of the NCAP and university administrators, the study provides a comparison of the data collected from the three sites on the perceived benefits received by the three main groups of stakeholders: the university, the community, and the local arts community. The outcomes of this study will add to the limited amount of literature on what variables contribute to the sustainability of these NCAPs embedded in research universities. Finally, the findings of the study give hope for the future of these NCAPs within research universities. In chapter 5 of this study I provide insight into how administrative leaders can utilize these programs to better serve the university and its surrounding community as well as relieve the feeling of marginality for those involved in operating these NCAPs.

CHAPTER FOUR

RESULTS

This chapter discusses the results of a preliminary survey and a comparative case study. The survey, consisting of 41 questions, served as a vehicle to determine the three programs embedded within research universities that would be visited. Data from the case study of the three schools was gathered from websites, field notes, materials collected during visitation, and through recorded face-to-face interviews.

The first section refers to the results of the preliminary survey. Since the purpose of the preliminary survey was to aid in the selection of the three programs for the case study, only a brief description of the preliminary survey process and a list of the criteria from the survey are presented in this chapter. A full report of the preliminary survey results is found in Appendix B.

The second section begins with a description of each NCAP and the activities of each visit based on the field notes taken during the visitation. Activities at each site included interviewing stakeholders, observing a variety of classes, rehearsals, and performances, and engaging in conversations with staff, faculty members, and parents, as noted in the daily field notes for each school. This is followed by a review of the information obtained through interviews of various stakeholders at each site. The stakeholders represent administrative leaders of the university, institute/center, college/school/conservatory, and NCAP as well as faculty and staff members, and parents

of students in the non-credit programs (Appendix F). At each visited site, one to three representatives from each category were interviewed due to the limited time spent on location.

The third and final section of the chapter is a review of information obtained from each university and its NCAP's website, as well as brochures, flyers, newspaper articles, programs, and advertisements collected during the visitations. This information includes a description of the organization of the NCAP within its university, a comparison of the mission of the non-credit program and that of its parent institution, and the range of arts programs offered at each non-credit program.

Preliminary Survey Results

The results of the preliminary survey were used to help select the three NCAPs for the comparative case study. Although 48 NCAP administrative leaders had responded, 14 were determined, based on the results of the preliminary survey, to be non-credit programs within research universities and the focus of this study. Of the 14, only 10 program administrators returned fully completed surveys, and it is the survey results of these 10 programs that are presented in Appendix B. Each of these 10 NCAPs is identified by a letter of the alphabet, A through J, with the letters A, B, and C being assigned to the three schools chosen for the case study. In order to maintain the anonymity of these programs and their parent institutions, citations for websites and the materials of the three NCAPs and their respective universities refer to the letter name A,

B, and C, while in the reference section of this dissertation, the actual names of the NCAPs and their universities are listed.

The criteria used for the selection process include:

- Institutions at various stages of development.
- Number of sites of each NCAP.
- Location and category of research university.
- Number of student registrations and annual budget during the 2007-2008 academic year.
- The NCAPs' names in relationship to their parent institutions.
- The hierarchical organization within the parent institutions.
- The relationship between the parent institution and its NCAP.

Initially, the intention was that all three universities visited would be public universities, like University-A and University-B; however, it was determined that one of the oldest NCAPs, although embedded within a private university, University-C, should be among those visited as its longevity served as a positive sign of its success.

Site Visits

Description of Site Visits

For this comparative case study, I visited three NCAPs and their parent institutions to examine the perceptions of the various stakeholders of NCAPs to determine the benefits received by all stakeholders of the NCAP, by the university, and by its surrounding community; the variables that contribute to the status of a program;

and their sustainability within their respective parent institutions. This was done on the site visits by observing the day-to-day activities of the non-credit programs and interviewing various stakeholders. The following is a description of the activities observed over the course of two to three days at each site as described in the site visitation field notes. Administrative titles are capitalized in this section as they are used in place of individual names for the purpose of anonymity.

Site-A Visitation

The first building visited at University-A contained the offices of the Dean and Associate Dean of the College of the Arts and the Director of NCAP-A. The Director explained that the building had been built in the 1920s and originally was a dorm that was converted into office and classroom space. The building surrounded a “secret garden,” which is the center of its quadrangle. The interior hallways were painted a neutral beige color, with large tile flooring and no outside lighting. The Director’s office was well-lit by external light, with the off-white walls giving it an airy feel. The first two interviews with the college Dean and Associate Dean were held in a conference room, which also had light colored walls and a long conference table made up of four interlocking sections, each section with a different colored glass insert.

Later I accompanied the Director on an errand to pick up university banners for a local event being held that Saturday. The Director wasn’t sure of the exact location but had a general idea. Upon arriving at the building where the office was thought to be

located, the appropriate room number could not be found. Stopping into one of the offices there, the Director asked where the special events office was located. Although neither staff person knew its location, they took the time to search on the university network and were able to provide directions to the building. In general, the feel of the campus was very friendly and welcoming.

In the afternoon the interview with the Director of Community Engagement was conducted in that person's office, which also overlooked the courtyard garden. The interviews with NCAP-A staff members took place in the NCAP-A Director's office. The section of the campus also visited on the first day was sprawling, with many buildings spaciouly spread out. The walkways were large with lovely landscaping. Contained within the campus borders are several large city streets of the urban area. The college students encountered seemed very friendly, happy, and easy-going.

On the second day, I returned to the administration building where the Director and staff briefly discussed some of the tasks that needed to be done in preparation for the following day's activities. Joining the Director and a staff member, I went for a coffee break at the student activity building. This is a large building with a food court, including a Starbucks coffee shop. Outside in the mall are large, fan-like structures that provide shade for outside dining and gathering, with tables and chairs as well as a small, elevated stage-like area. Returning to the office, the staff continued to discuss plans for the next day's events, which would include their regular Saturday classes in art, music, dance, and

theater; a full-day workshop for the children of parents who would be attending a different workshop in a nearby building; and maintaining a booth at the local community arts festival that was being held just a block away from the campus. While the two staff members continued with preparations for the special events, I accompanied the Director to the School of Music building to pick up some percussion instruments for the children's workshop. The School of Music is a circular building, with practice rooms and small offices for teaching assistants located along the circumference. NCAP-A has two dedicated spaces in the School of Music building in which lessons are taught and equipment is stored. Other space for teaching lessons is shared with the college. Along with the Director, I also visited the Physical Education Building to check out the space to be used the next day for the children's workshop. The lobby area is open and contains interesting art work and the structural pillars are covered with large colorful poster-like photos of dancers. One of the dance studios is very large with high ceilings, although it seemed rather dark. On returning to the administration building, I was taken by way of the campus library, a building that was constructed completely underground. There, a pergola-like stone structure covered with a red floor stands at the top of the steps as one descends down to the courtyard in front of the entrance to the building. After a brief meeting in the Director's office, the staff went off campus to check the booth at the local arts festival. Following lunch I conducted the interview with the NCAP-A Director.

On the morning of the third and final day, I joined the Director on several errands to pick up needed items for various projects that day. The next stop was the School of

Music. One of the graduate students was monitoring the hall in order to assist any students or parents coming for the regular NCAP Saturday classes. Throughout the morning I had the opportunity to see a sampling of classes, including classes in music, dance, theater, and visual arts for children ranging from pre-school through middle school age. Then along with the Director and three graduate students, I met at the drop-off point at the School of Music to wait for the bus that would bring children from an inner city elementary school. Each of the graduate students guided a group of children to their appropriate classes. One observation I made was that the children participating in the various classes all seemed engaged, focused, and having fun.

In between classes, time was made to conduct two interviews. The first interview with a parent had been arranged by the Director in advance. The parent had a drumming class that morning and was waiting for her son to finish his music class. The second interview was with the music teacher from the inner city elementary school who had brought a group of over 50 children to the Saturday classes.

Following the interviews, I accompanied the Director to the local arts festival to observe the activities there. That morning about 100 Wacky Noodles were brought over to a grassy area near NCAP-A's booth where a program staff member and some students monitored activities for children who came with their parents to the arts festival. At this time arrangements also were made to check that a small performance space was ready for children from the NCAP's String Project, who would be performing later in the afternoon

at the arts festival. After a quick lunch at a local hotdog stand, we returned to the booth in time to watch part of the String Project performance, which included children ranging in age from 6 to 16 years of age. A member of the School of Music faculty who monitored the String Program welcomed the audience and made a brief introduction. Several groups of children, each accompanied by their teachers who were graduate music students, performed pieces they had prepared for the day's event. The instructors took turns introducing each piece the children would play, giving a short explanation about each piece.

The next stop was the Physical Education Building to observe the children's workshop called "We are Legend." Each of the three groups of approximately 30 children each was finishing up with rehearsing the skits they had been preparing all day. The children had been assigned to one of three groups based on their age: the purple group for kindergarten children, green for first and second grade students, and orange for third and fourth graders. At the beginning of the day, each group was given a sustainability problem. Throughout the day, they worked on a possible solution, which determined the type of costume they would create in their art session, as well as the story line for the skit they were to make up during the theater session, and then incorporate the basic drumming skills learned in the music session. Following their rehearsals, each group, starting with the youngest (as they would take the longest to walk to the stage area), headed for the outdoor stage in front of the student activity center building under the fan-like canopies. Each group had a team of three counselors (graduate students) who

worked with them throughout the day and then did a quick run-through of the skit on the stage, complete with costumes and percussion instruments. Once all of the groups had arrived and had taken some rehearsal time on the stage, the performance began, with parents, friends, and some college students in attendance. The Director along with a young girl, each armed with a camcorder, acted as reporters asking various audience members what they thought about the day's performance. It was later learned that the young child had not wanted to participate in the performance but was happy in her role as a reporter.

At the end of the performance each group returned to the physical education building in the same order as they had performed. Tables were set up outside of the entrance with a list of the names of the children in each colored-tag group along with the name of the parent that had dropped off the child. As each parent arrived, one of the counselors called into the auditorium via walkie-talkie the name of the child whose parent had come to pick them up. A staff member collected from the child who had been called the name tag that held the parent's name on the back to check it against the parent's photo ID. The line moved along, and although it took a bit of time parents didn't seem to mind. The children continued to play with each other and their counselors in the auditorium as they waited for their parents.

The equipment and left-over supplies had been collected and packed up by some of the graduate students who had been working with the children while the parents were

arriving. Once all the children had gone, the counselors and staff cleared the area. The staff member who had been monitoring the workshop called a huddle when all tasks had been completed and thanked everyone for all of their hard work, patience, and ability to deal with the unexpected situations that had come up during the day.

Once back at the Director's office, a few of the counselors met with the director to review the day's events. The staff member who had monitored the day-long workshop met with the Director to discuss whether it would be feasible to do this event again next year. There had been some coordination issues with the faculty members running the parents' workshop in the next building whose children had been engaged in the NCAP event. This partnering group, which was to supply the children's lunch, beverages, snacks and paper products, had not ordered sufficient supplies. They also had given the parents incorrect information regarding the procedure for the pick-up of the children. In addition, the donation made to the school was less than \$10 per child. All would have to be taken into consideration before making a commitment for the following year.

Site-B Visitation

Located in a very rural area, the campus of University-B is quite large, consisting of numerous buildings, residence halls, and a large performance facility. The buildings, mostly brick structures of various architectural styles, from traditional to a more contemporary style, were lovely and appeared well maintained. There were only a few stores and restaurants located along the perimeter of the university. A land and sea grant

university and a state institution are located in the state's farming district with the closest large city more than 45 minutes away, University-B and its NCAP are well situated and have the resources necessary to offer much in the way of culture and entertainment to the citizens of the surrounding rural communities.

On the way to NCAP-B, located at a satellite campus about a ten-minute drive from the main campus, I passed through beautiful countryside of farm lands and forest areas. The NCAP is housed in four different buildings. The buildings and campus were originally part of a state residential school for mentally-challenged clients. The wood structures are well marked and there is a dedicated parking lot for students and staff. Inside the buildings, the rooms are fairly bright, with natural light, and all have wonderful vistas. Since some of the buildings had been designed as residences, renovations had been required to make them better suited for music lessons, art classes, and rehearsal and performance spaces. In general the rooms were quite neat and welcoming. One building had not been totally renovated, but was usable for teaching individual music lessons. Most of the interview sessions with the staff took place in the lobby of the main building that houses the office as well as some studios. The lobby serves as a waiting room and lounge, with comfortable seating, shelving, and a table with four chairs that could be used for conferences or as work space.

The first interview of the two-day visitation to Site-B was with the part-time Secretarial Support Person whose responsibility is to open up the school each morning at

8:30 am and assist the three full-time staff members with various clerical duties. Although only there for nine months as a part-time staff member, it was obvious how much she enjoyed working at the school. The next person to be interviewed was the registrar, who afterwards offered to take me on a tour of the facilities and demonstrated the various database systems that were used by the staff for registrations, scheduling, and inter-staff communications. The second of three full-time staff members to be interviewed was the Arts Coordinator/Program Assistant who not only serves as an administrator, but is also very active as the ceramic instructor. The last full-time staff member to be interviewed was the Program Manager/Director of the NCAP. He explained that although he was listed as the Program Manager mainly for compensation purposes he was referred to and performed duties as the Director of NCAP-B. This interview took place in the Program Manager/Director's office, which was small but well organized and located in another building.

Later in the afternoon I met with the Director of the Center of Continuing Studies, located on the main campus. She explained that NCAP-B was one of many non-credit programs in addition to some credit programs within the jurisdiction of the Center for Continuing Studies (CCS). She also mentioned that she often serves as the liaison between these programs and the University. During the interview session, the CCS Director explained that the Center for Continuing Studies had originally been a college within the university. When University-B underwent a major reorganization, this college

became a center that would include all continuing education programs, both credit and non-credit.

The NCAP-B Program Manager/Director had also arranged an interview with one of the NCAP's guitar faculty members, back at its site. The interview took place in the teacher's studio while he was between lessons. Like all the members of the administrative staff, the instructor was friendly, open, and willing to share his experiences and perceptions.

The last activities of the day included the observation of two choir rehearsals. The first was a combined rehearsal of the Tiny Trebles (K-2) and the Junior Trebles (3-6) who were preparing for an upcoming performance to be given in one of the performance spaces on the main campus. The teacher of the Junior Trebles led the joint rehearsal. As an experienced choir director, she was very adept at getting the children to sing in tune and at keeping them focused. She needed to speak with one of the parents before the rehearsal time was over, so she gave the students an activity to do that they had obviously done before and were very capable of doing independently. The activity served the purpose of singing a simple tune accurately and also helped to sharpen observation skills, both desirable skills for choir members.

The second rehearsal was the Treblemakers' Concert Choir (7 to 12 years) rehearsal. Because the teacher for this group was on sick leave, the accompanist took

over the rehearsal until the teacher of the Tiny Trebles was free to run the rehearsal with these older students. Both women were experienced with working with children. The accompanist had the students work on one of their pieces and after a run through of the piece, asked the students what they thought they needed to do to improve their performance. The choir teacher rehearsed another piece and then explained that they needed to finish running all of their pieces that day in order to prepare for the upcoming performance. She asked that they refrain from sharing their stories with her, which she usually would permit (within reason), so that they would be well prepared for their performance. In addition to working with their musical skills, she also emphasized their visual impact through the use of their eyes to communicate the message of the music.

Although conversations were generally limited to interviews throughout the first day, the informal conversations provided background information about NCAP-B. From the guitar teacher, it was learned that a new preparatory program in partnership with the School of Music, located within the College of Fine Arts at the University, would be initiated in the fall. In addition, NCAP-B staff said that although the satellite campus where their program is located belongs to University-B, most of the day-to-day upkeep is done by the NCAP-B staff. These tasks include but are not limited to purchasing paint, supplies for the restrooms, and other housekeeping supplies, painting some of the rooms, and taking care of other maintenance issues. As the buildings were built during the 1960s they require much attention. It was explained that although requisitions for facility repairs or maintenance are always submitted to University-B, the delay was often so great that

the staff finally took on the responsibility of performing the repairs themselves in order to keep the facilities safe for their students and staff.

The second and final day of the visit began with a meeting with the NCAP-B Director. Following this meeting, I observed a pottery class that was in session. The pottery studio was well organized. In the open space, two large work tables were arranged to accommodate a class of up to 10 students. The room also contained 10 potter wheels, five on each side of a long counter, a large utility sink, while on the walls were a glaze chart and hooks/knobs for hanging various tools. Two kilns were located in a separate room that had a wall of shelving for finished pieces as well as carts for green ware and glazed pieces that were to be fired.

In the afternoon I returned to the main campus to meet with the Vice Provost. Her office was located in one of the ivy-covered brick structures. We met in a conference room containing a desk and chair as well as a conference table with seating for six. The room was tastefully decorated and comfortable, with a lovely view overlooking the pond in front of the building. The Vice Provost was somewhat familiar with a few of the programs offered by the NCAP, as her daughter had attended as a young child. At the end of the interview I returned to the satellite campus.

Back at the NCAP-B I conducted the last interview. This interviewee was unique in that the person was not only a current piano student at the NCAP, but also the parent of

a daughter who had studied piano there as a child with the same teacher as her father. In addition, he was an associate professor in the English department at University-B. In his unique situation he was able to provide views from multiple perspectives regarding the importance of NCAP-B and the benefits it provided the university and the local community. It was suggested by the NCAP-B Program Manager/Director that the interview take place in one of the studios for privacy, as several parents and children were in the lobby area waiting for their lessons.

Site-C Visitation

The following section is a description of the visit at Site-C. This site consisted of University-C, in one section of an urban area, and its Music Institute and NCAP-C in another area not far away. Included in the description are the activities observed during my three-day visit.

Before the interview session with the Vice Provost of University-C on day one of the visit, I arrived early to become familiar with the campus. The many buildings were red brick in a Georgian style with white painted window frames and doorways. Groups of buildings surrounded the various quadrangles on campus. There was a large underground parking lot hidden so as not to disturb the beautiful and peaceful view. The atmosphere was stately, but open. Banners hung from a few of the buildings welcoming alumni. There were large campus maps encased in metal and glass that indicate one's current standing position with that of the various buildings. Below each case was a drawer

containing small replicas of the large campus map. Buildings were well marked and history placards were located outside many of the historic buildings. There were some renovations being done on one of the buildings.

The interview with the Vice Provost took place in a nicely appointed yet comfortable conference room in the administration building just across the quadrangle from the main entrance of the campus. The building, constructed of the same color brick, was more contemporary than many of the more traditional buildings found on campus.

After the interview session, I proceeded to the Music Institute, which was about a 10-minute cab ride away. The Music Institute, comprised of the Conservatory and NCAP-C, is located in an upper middle class residential section of an urban area with a park on one side. While waiting to meet the assistant to the director of the institute, I took a short self-guided tour. The buildings and art work within the Music Institute evoke a sense of history and elegance. Even a relatively new renovation of the space located between the original conservatory building and that of the NCAP's building fits well architecturally with the rest of the buildings that take up an entire city block. Particularly magnificent was the library, a real treasure of the Music Institute. With its six floors of stacks, its elegant columns and iron railings, original desks and fixtures, and the wonderful smell of books, it takes one back in time to an age of elegance.

Located in the lower level of the NCAP are the dance studios. One was a splendid space with mirrors and ballet *barres* on two sides. It also had a small alcove with a piano, some chairs, and a few props. At the entrance of the room was a small area with cubbies where the student could leave their belongings during class. The space was newly renovated and had a recessed oval in the ceiling, which helped to make the room feel more spacious. The lighting was subtle and created a very relaxed atmosphere. There was also audio and video equipment built into the wall near the alcove, creating a most professional looking space.

The main concert hall was quite lovely, with huge female statues that functioned as support columns. The audience seats were arranged in stadium seating style with a large aisle just above the first third of seating which led to exits on either side. The walls were rather plain, but didn't take away from the old fashioned elegance of the room. To the right of the entrance of the hall was a beautiful blue room, which functioned as a waiting area with a circular couch in the center, a large ornate chandelier (original to the building) overhead, and several large paintings of various board members from the conservatory's past.

During the visit with the Music Institute's Assistant Director, it was explained that each division of the Institute (conservatory and NCAP) was directed by a Dean while the Music Institute was led by the Director. After a guided tour of the library, the Assistant Director accompanied me to the Music Institute box office to pick up a reserved

ticket for that evening's concert. The box office was located in the newly constructed area that links the conservatory and NCAP buildings. The space, which had originally been a dirt alley, was now reminiscent of a 19th century street which had been enclosed with a glass roof. Flowing in the middle of the space was an elegantly constructed staircase. The iron work of its railing echoed that of the grand circular staircase found in the original section of the conservatory. A gracious host, the Assistant Director also gave a tour of the main concert hall where the evening's performance would be held and even indicated where I would be seated for the concert.

Later in the afternoon, I met the dance instructor, whose class, Contemporary Dance Level 4X/Intermediate, was observed. Initially, I planned to simply observe the class from the doorway for only a brief time; however, I was invited by the dance instructor into the class to observe the warm-up of her class and then return within an hour for the rehearsal of a scene from an upcoming performance the students were preparing. At 6:00 other dance students joined those who had been in class for the rehearsal of two pieces choreographed by the dance instructor. The students, who seemed much older than their tender years, were quite poised, focused, and danced beautifully. The instructor sat with me at the front of the studio and reminded her students of important aspects of their dancing such as posture, gestures, and the portrayal of their characters during the rehearsal. They responded immediately to her suggestions, making adjustments to better their performance. They seemed to have great respect for their

teacher while the instructor, who demanded and expected much from her students, seemed proud of their accomplishments and acknowledged their good work.

Later that evening at the concert, I learned that the performance was in honor of the Conservatory Symphony Orchestra's maestro for his 40 years of service to the school and the community. In his welcoming speech, the Director of the Music Institute, explained that in honor of the maestro's many years of service an endowment fund would be established in his name so that future students would continue to be influenced by the maestro. Following the Director's introduction, the President of University-C gave a short speech thanking the Director for inviting him to the concert, and explained that although he had only been president for seven weeks, he was very glad to have had the opportunity to visit the Institute twice within that short period of time and looked forward to many more visits. The stage was then taken by the maestro, who spoke very briefly, ending his speech by inviting the audience to listen to and enjoy the evening's performance. The performance was excellent; most notable were the soloist's outstanding performance and the orchestra's impeccable intonation and splendid musicality. Their range of dynamics and their sense of the drama of the music made it a most memorable concert. Following the concert was a reception in the new area joining the buildings to which the entire audience had been invited.

The second day began with the interview of the Dean of the Conservatory and was conducted in her office. The office was well-lit with natural light and was very

organized. The interview with the Director of the Music Institute took place in his office, a spacious room with a lovely antique desk, antique pictures, and other furnishings, including a grand piano. After this interview session, the Director led me on a tour of the Music Institute, which included the original buildings of both the Conservatory and NCAP. On the tour, he pointed out the three main performance spaces as well as some of the treasured art works located throughout. Also on the tour were the nearly renovated rehearsal space below the library, the recently constructed atrium hallway that connects the two buildings, an enclosed area with a glass roof that serves as a lounge for students and guests, and the new music library.

Later in the morning, the interview with the Manager of Business Operations for the Institute took place across the street from the main buildings. This building was originally a small business office that was part of a row of buildings. On the way back to Conservatory's main building, I met the Development Person in the court yard. This area was a paved area with tables and chairs and was landscaped with flowers and trees, which provided shade and a lovely natural surrounding.

The day ended with a casual conversation with the Assistant Director, who has worked at the institute for 29 years. He was a terrific source for much of the history of the Music Institute, its founder, and the founder's vision that the Institute serve as the cultural center of the city.

The last day of the visit was spent observing a variety of classes and ensembles that are typically offered on Saturdays. The first observation took place in the theory classroom, which was a small bright room with plenty of chalkboard space, including moveable chalkboards lined with staves, audio equipment, and a grand piano. The instructor for Comprehensive Theory 5 was a substitute teacher that day. The class consisted of only four students of high school age. All were very quiet, focused, and engaged in taking notes or completing an assignment during the class. The topics covered included decorative devices such as passing tones, neighbor tones, also sequences of falling thirds and variations, and non-harmonic tones. Although a substitute for the regular teacher, the instructor knew the students by name and they in turn responded well to his instruction. He made use of the chalkboard and played examples on the piano to demonstrate various musical concepts.

The piano lab where the keyboard class took place contained eight electronic keyboards plus the master console for the instructor, as well as a grand piano. The room was well-lit and had two green boards with staves on the front and side wall. During the portion of the Keyboard for Non-Piano Majors class that was observed, the class was reviewing note values, articulation (legato, staccato), and dynamics (forte, piano, mezzo forte, mezzo piano, crescendo and decrescendo). Individuals were called upon to demonstrate these concepts on the keyboard. The children ranged in age from about eight to approximately thirteen years. The teacher was pleasant, friendly, and energetic, and

although she appeared to be rather young, she was quite capable of keeping the children engaged through various activities, even though a few of them were a little rambunctious.

The dance studio used for the Creative Dance class was one of several studios. It had wooden floors with ballet *barres* running along three of the walls. Although located in the lower level of the building with no windows, the room was well-lit and quite spacious. The children in this class were approximately three and four years old. They began class sitting in a circle and singing songs while doing gestures to emphasize the words. Most of the parents waited in the hallway, while only two parents stayed in the studio for a few minutes at the start of class and then left once their children seemed comfortable. The instructor changed the activities frequently, helping to keep the group of about twelve children focused.

The room used for both of the early childhood music classes – Music for Singers and Movers and Music for Babies – was a large open room that was well-lit with natural light and had wall to wall carpeting. There were a wide variety of rhythm instruments, props, scarves, balls, bean bags, as well as audio equipment and a piano. During Music for Singers and Movers (children age 4) the instructor provided opportunities to develop the children's ability to match pitch and to perform using dynamics of forte and piano. The teacher sat on the floor playing a portable keyboard and used a variety of activities to reinforce pitch accuracy and matching rhythmic patterns. The group of 10 children was a little rambunctious, so the teacher asked one of the children to turn off the lights. He then

instructed the class to lie down on the floor while he played soothing music on a soprano recorder. After a few moments a child was asked to turn the lights back on and the children were directed in another activity. There were opportunities for each of the children to take turns sharing an experience with the teacher and their classmates.

The following class, Music for Babies, consisted of 10 toddlers of about 18 months of age and their parents. The instructor made a variety of rhythmic sounds and chants, waiting for a few moments after each set of sounds to allow time for the children to react and possibly respond with a sound of their own. He then would create a new set of sounds or rhythms based on the children's responses. Small egg-shaped shakers were used to emphasize a beat while the instructor and parents sang familiar pitch patterns. The class also used scarves while moving in response to music played on the piano by the instructor.

The newly renovated large rehearsal hall used for the Youth Orchestra rehearsal was located below the library. It was a very large space that amply accommodated the orchestra, with a ceiling containing a circular alcove to give a sense of height. The alcove also contained indirect lighting. To conceal the feeling of being in the basement, three of the walls were covered with floor to ceiling beige curtains. Across the back third of the room were four large pillars that supported the library above. Various types of percussion equipment were stored in the room, and there was also a grand piano which was used during the rehearsal.

The beginning of the Youth Orchestra (a symphonic orchestra) rehearsal was observed. The students were rehearsing a movement of Mendelssohn's *Piano Concerto in G minor, Op. 25* with a young pianist. The pianist was well prepared and played flawlessly. She was very capable of picking up at any given point in the piece when directed by the conductor so that the orchestra could work on some difficult passages. There were some intonation issues in the wind section, but the students for the most part were quite focused during the rehearsal. It was noted at the start of rehearsal that several students were missing that day due to participation in a local public school event.

The last observation was of a string ensemble rehearsal. The room used for the small string ensemble rehearsal was a classroom with desks and chairs and no windows. It had sufficient lighting, but obviously wasn't as bright as the other rooms which had large windows. The room also had a chalkboard, and the rehearsal took place in the front of the room where space had been made for the young performers. The conductor was very patient with these young students, who ranged in age from 10 to 12 years of age. In between playing a piece by Vivaldi, he would ask the students questions about the music or give them an idea to think about while they played. The students played quite well for their young age and seemed to enjoy making music together.

Interviews

This section of Chapter Four is an examination of the interviews of the various stakeholders at each of the three schools that were visited. A complete list of the 23 stakeholders is presented in Appendix F. Data was collected during the interview process

using an Interview Protocol (Appendix G) based on the research question and sub-questions. The purpose of the interviews with the various stakeholders of NCAPs was to determine the perceived benefits received by stakeholders from the non-credit program, the university, and its surrounding community, and the variables that contribute to the status and sustainability of these programs within their parent institutions. The four major themes from the interviews include:

1. How the NCAP serves to fulfill the mission of its parent institution.
2. How the NCAP enhances the relationship between the university and the surrounding community.
3. How the non-credit program is sustained.
4. How the various stakeholders view the future of these NCAPs within research universities.

The discussion of each theme includes a comparison of the views of the various stakeholders from the three institutions and is supported by quotations taken from the audio-taped interview sessions conducted during the site visits. The components for the discussion of each theme include the perceptions shared by all three NCAPs followed by the perceptions of each NCAP.

1. Serving to Fulfill the Mission of the Parent Institution

Each of the universities visited share the three-pronged mission of teaching, research, and service. In the interview sessions with the various stakeholders the NCAPs were seen to serve primarily the first and third aspects of the mission:

- a. Quality education.
- b. Service through community engagement.

Regarding the mission of education, these NCAPs provide educational benefits to the children and adults from the local communities who come to receive quality instruction from a program that is part of a research university. The NCAPs also serve to educate university students on two levels, as teaching assistants who are enrolled in a degree program and as students with an interest in the arts for their own enjoyment. The following paragraphs incorporate the views of various stakeholders from each of the three institutions in discussing the role of the NCAP in reference to these two aspects of the university mission.

Quality education – all three programs. The mission of the NCAP at each of the three research universities visited reflects its parent institution’s goal of quality education. All three schools shared the mission of providing quality arts education to children as well as to adults from the very talented seeking a professional arts career to those interested in the arts for their own enjoyment. The mission of NCAP-A, like that of its parent institution, emphasizes sharing its resources with the community to “impact and enrich the arts culture in the state” (NCAP-A website, “Mission,” 2009). The Director of University-B’s NCAP echoed this same idea of sharing resources, as he explained during the interview session, “We are in many ways the first experience that a lot of people in the greater community have with the university. . . . It serves the purpose of bringing the greater resources of the university, which is the faculty, and the artistic resources, to

share it with the people who pay their taxes which support the university.” Although a part of a private institution, the Dean of the Conservatory at University-C expressed similarly that NCAP-C, “has trained, has prepared so many young people in large numbers to appreciate, if not to participate fully in the arts, in this community and in the communities in which they reside as adults.”

Other ideas that were shared regarding the arts education for community members provided by these NCAPs include a NCAP-C faculty member’s view that “[University-C] believes that creativity is fostered by the arts. Creativity is a key component to any good education.” The Director of the Conservatory at University-C also spoke of the importance of inspiring “creativity early on.” Continuing with the concept of introducing arts education “early on”, the Vice Provost of University-B said that she felt that these programs not only provide “the kinds of arts education that children are not going to get in public and other schools” but also they “are giving children interest and skills that will last their whole life. . . . It is setting the foundation for lifelong learning.” A grandmother of a student participating in the NCAP of University-C stated that “parents want their children to have an appreciation of music and an opportunity to grow up with some sort of understanding whether or not they ever become serious musicians.” For the talented, more serious students, these NCAPs are perceived to:

Raise the level of aspiration in a way that if you just went to somebody who lived in the neighborhood to take piano lessons, it’s not the same as coming on a campus and being aware that there are young people studying here with some seriousness of purpose. There is a level of artistry that creates an atmosphere and imbues the environment with a kind of appreciation for talent at a very high level,

as stated by the Vice Provost from University-C. The Manager of Business Operations for University-C’s Music Institute felt that these programs help young arts students by increasing “the potential for them to choose the conservatory for a four year degree.” Various constituents from all three NCAPs shared that by providing children access to the university campus, they become comfortable with the environment of an institution of higher learning viewing it as part of their future educational goal.

Table 1.
Comparison: Perspective regarding NCAP fulfilling university mission of high quality education

High Quality Education				
Students	Provides:	A	B	C
University	Teaching experience			
University/community	Personal interest			
University/community	Art appreciation			
University/community	Lifelong learning			
University/community	Creativity			
Community	Prepare talented youth			
Community	Early Childhood			

Quality education – NCAP-A. The NCAPs impact not only students from the community but also the university students who become involved in these programs. University-A, whose president’s vision is to educate as many of the state’s citizenry as possible, is at the high end of the continuum. University-A’s Associate Dean of the College of the Arts explained that NCAP-A “was founded and built on the idea that it would be a teaching lab for . . . current graduate students in the program and some top

undergraduates who are hand-picked by faculty.” The Dean of this same college said that NCAP-A provides “practical experience for students at a research university because it takes them beyond theory of what you do as a teacher and gives them an opportunity to really learn hands-on.” The Program Coordinator from NCAP-A stated that the graduate students teaching in a lab school situation work with faculty members, who serve as mentors to individual or teams of teaching assistants to strengthen their experiences and further develop skills as teachers and as performers. A teacher from one of the local public schools whose students attend Saturday programs on the University-A campus stated that teaching in a lab school situation “gives [college] students a chance to work with inner city students who sometimes learn at a slower pace. . . . Also it’s very valuable for the teachers to get the experience before they have their own classrooms.”

Quality education – NCAP-B. Next on the continuum is University-B. The involvement of college students teaching within NCAP-B is not as extensive as that at University-A. The Director of the Center for Continuing Studies explained that “several of the [university] faculty members teach [at NCAP-B] and some graduate students that the Program Manager/Director [of the NCAP-B] helps with assistantships so that there is some relationship with university graduate students. Another way NCAP-B impacts graduate or undergraduate students at University-B is that it provides “an outlet for college students to take lessons if they’re not music majors, which is something that the music department has not been doing recently” as reported by the Registrar of the NCAP-B.

Quality education – NCAP-C. University-C did not report any involvement of its graduate or undergraduate students in teaching at the NCAP; however, mention was made that some college students did take advantage of the private lessons available at NCAP-C. During the interview session, the Vice Provost admitted that she wasn't aware "who takes lessons through the [NCAP]" but assumed it was just for children and, therefore, would not impact the graduate or undergraduates of the university. None the less, faculty members from the university did seem to know about the various programs offered by the NCAP for children and adults and some of them take advantage of the tuition discount benefit that covers both credit and non-credit classes, as reported by the Dean of the NCAP-C. A grandmother whose grandchildren participated in the early childhood music program and the dance classes at the NCAP explained that her son-in-law, as a professor at the university in the science field, takes advantage of the tuition discount for his children. She further explained that her daughter and son-in-law felt it was important to expose their child to music at an early age so that they would "have an appreciation for music."

Service through community engagement – all three programs. The part of each research universities' mission that seems to be impacted the most by the NCAPs is that of service or community engagement, which includes sharing university resources with the community. All three universities in this study felt that their NCAPs definitely helped to fulfill its mission of community engagement; however, the degree of importance placed upon this portion of the mission varied from school to school.

Table 2.
 Comparison: Perspective regarding NCAP fulfilling university mission of service through community engagement.

Community Engagement			
NCAP Provides:	A	B	C
Access	-	-	-
Solve Problems	-		
Outreach	-		-

Service through community engagement - NCAP-A. All of the administrative staff of University-A and its NCAP who had been interviewed agreed that the NCAP fulfilled their university president’s vision of social embeddedness. The Vice Provost sees its NCAP as a way to “expand it [the university] beyond the campus borders” to bring fine arts to the community and “to give the community access to its faculty and its arts programs, its arts and instruction.” As a state university, he explained that, at University-A, they are “trying to be inclusive” and “to provide access to as many students that can take advantage of [their] structured programs.” They also are “trying to have an impact on [their neighboring] communities so that [they] can actually solve problems, change lives, and do things that will benefit these communities.” The Vice Provost strongly felt that their “NCAP does all of those things.” The Director of Community Engagement at University-A also stated that the NCAP provided access and that it was a priority of the university “that is clearly spelled out in the mission of [the state] to provide its citizens with access as much as possible.”

Service through community engagement – NCAP-B. University-B, also being a state research university, had similar opinions regarding the importance of the NCAP in fulfilling the university's mission in the area of community engagement or outreach. The Director of the Center for Continuing Studies pointed this out when she said, "If you look at the mission, it says that it's to serve all the citizens of the state. And they even have a nice little piece in there about all ages. I think that the [NCAP] fits beautifully there." Likewise, the interviewed Faculty Member of University-B, who also is a student at NCAP-B, agreed that "it's a state university and, therefore, has a mission to the people of the state." However, this Faculty Member felt that "what the university does in relation to other public universities is probably quite small in its outreach to the community." The Program Manager/Director of NCAP-B, expressed that, "from the university's perspective, the [NCAP] helps to fulfill their mission of outreach. And outreach in the arts is less tangible and more difficult for a university to accomplish. So being able to have that presence and serve that function is important."

Service through community engagement – NCAP-C. University-C's Vice Provost stated that their private institution put more emphasis on the first two aspects of the mission of teaching and research. The Vice Provost said that University-C does not have:

A Vice Provost-ship that deals with our community activities. It is something, frankly, that we probably need. . . . We do have a Vice President for Government, Community and Public Affairs. . . . The community relations folks are formally part of the Government and Public Affairs structure. We have been talking about the need to have something like an Office of Community Partnerships. We just did a planning process and proposed that we should be getting more synergy than we are from a

lot of our community engagement efforts both with education and public health.

Regarding NCAP-C, the Vice Provost stated she felt it was “consistent with our idea to be of service to the community but . . . that’s a secondary mission compared to our primary mission of education and research. I see it as part of that third aspect, the community service, the application of knowledge, and community engagement.” The Director of the Music Institute also admitted that NCAP-C “probably has more visibility in the external community of people who are looking for those opportunities for their children than it has even within the university”; however, the perspective of NCAP-C’s Dean regarding the role of their program in fulfilling the university’s mission is quite different. She believed that “part of the university’s mission is to offer resources for the community so *this* is a resource for the community. A lot of university employees attend classes or send their children to classes at [NCAP-C].” Yet one of the faculty members of the non-credit program had the perception that NCAP-C contributes to the community and that [University-C] has a strong commitment to its surrounding community.” It seems that those more directly involved with NCAP-C felt their university had a stronger commitment to community engagement than the Vice Provost of University-C.

Of the three schools, it became apparent that University-A’s stakeholders held the most consistent views of the importance their NCAP played in fulfilling the university’s mission of social embeddedness, while University-C’s stakeholders varied the most in their perception of the role of the NCAP in fulfilling its university’s mission of community engagement.

2. *Enhancing the Relationship between the Community and the University*

Enhancing the relations between the community and the research university is seen by all interviewed stakeholders at the three institutions as the main benefit of having a NCAP. These programs provide their parent institutions with “positive publicity, a sense of goodwill” as stated by the Dean of the College of Fine Arts at University-A. University administrators from all three institutions agreed that their NCAPs benefited their universities through their direct work with community members. From the data collected through the interviews, the areas in which the NCAPs enhance the relationship between the community and the university, include:

- a. Enhancing the university’s image
- b. Providing access to the university
- c. Engaging local artists
- d. Assisting area schools.

In this section a discussion of each area is given supported by views of the various stakeholders from the three institutions.

Table 3.
Comparison: Perspective regarding NCAP enhancing relationship between the university and community.

NCAP Enhances Relationship Through:	A	B	C
University image	■	■	■
Access	■	■	■
Engaging local artists	■	■	■
Local schools	■	■	■

a. Enhancing university image. The Vice Provost of University-A explained that “running these programs gives the community something that they want and it also certainly enhances the reputation and the visibility of the university.” Both University-B and University-C’s executive administrators felt that because their institutions were more focused on research they were less understood by their local communities. The Vice Provost at University-B stated that “there are a lot of the parts of the research university that are not appreciated by the public . . . by offering outreach, public engagement like [NCAP-B], we get a lot of public goodwill which ordinarily wouldn’t come to us for our research efforts. The [NCAP] makes a research university more approachable.”

University-C’s Vice Provost echoed similar sentiments regarding the NCAP. “I think to the university, it’s the secondary impact of being perceived by the community as being engaged deeply in the community. . . . It helps to make the university appear to be more accessible to the community.” As part of a state university, the Arts Coordinator/Program Assistant at NCAP-B explains that the NCAP “provides a bridge between the resources of the University and the community.”

b. Access to the university. Besides “enhancing the reputation of the university” these NCAPs also promote a positive relationship with the community by providing access to the university to community members who otherwise would not have such an opportunity. These community members include the children who attend these programs and their parents, as well as local artists and musicians who may be employed to teach within the NCAPs. A parent whose child attends NCAP-A said:

It makes children who may already have plans for college or who may not get accustomed to the college environment. And it could actually serve as a sort of a feeder program...Kids get a taste of what it's like, whether they have a history of college education in their family or not. They will have had that experience and know that they are comfortable coming here.

The Assistant Director of University-A's NCAP agreed, particularly in reference to the children who attended from the local inner city schools, "a lot of the [NCAP] students that come, are coming to the University for the first time. The experience has been very rewarding and opens up their vision to what's possible." It provides young students with another option for their future that perhaps they had not considered. At University-B, the Director of the Center for Continuing Studies expressed it this way; "[The NCAP] introduces a lot of people, and from a very young age, to the university in a way that they wouldn't see it otherwise." She further explained that community members come, not just to attend performances at the main campus that are open to the public, but to participate in an on-going educational experience, starting at an early age. The Director of the Center for Continuing Studies clarified:

[The NCAP] engages members of the community for a longer period of time than a visit to a performance or an art show. It's [through the] repeated visits to the university where you engage with some of the resources of the university, like their lecturers in some of our art classes. It's sort of a repeated relationship that people build...I think that's important for the community to engage with the university in a way that breaks down the barrier between the ivory tower of education and just this community of people.

Further addressing the idea of an extended relationship with the university through the NCAPs, the Director of the Center of Continuing Studies said "it's also a way to engage in a lifelong relationship with the university for any aged individual, so students from the

very young on up can experience the university through these programs and then maintain a relationship with the [NCAP] as adults, which then maintains some kind of relationship with the university.”

c. Engage local artists. For University-A, University-B, and University-C, the NCAPs also engage local artists and musicians as instructors. The Vice Provost at University-A acknowledged, “we employ. . . local artists in our community arts program.” The Director of the Center of Continuing Studies at University-B explained that they also employed local artists/musicians.

In terms of the arts community, I think that the [NCAP] is actually really, really important because it gives people obviously income . . . but it also provides a gathering place for these teachers. . . . The instructors are talking with each other. They are talking with the parents. They are talking with the kids. . . . It gives them a community, otherwise they would just be a lot of isolated artists scattered around this very pretty area. It gives them opportunities for interaction with their community.

University-C’s Vice Provost felt that “for the people who have been trained in music to have the outlet of the [NCAP] as a possible place where they could teach is extraordinarily important.”

d. Assist area schools. Due to a failing public school system in their metropolitan area, the Dean of the NCAP at University-C explained that their program is very much involved in “connecting to the art school, the arts programs in the public school. We have the [NCAP] connecting to the private schools.” The Dean of the Conservatory discussed the important role the Dean of NCAP-C plays within their city’s education system, stating that “the Dean of the [NCAP] is on a committee that brings together educational

leaders from all different divisions within the university that have programs out in the school district, working with teachers and students in the local public schools.” Acquiring a grant to establish the Music Teacher Mentoring Program, University-C’s NCAP provides mentors for the public school music teachers. One of the instructors from NCAP-C, as a Lead Mentor and Program Coordinator for the Music Teacher Mentoring Program, further explained that this program “provides one-on-one coaching to public elementary and middle school music teachers in the [city’s] public schools.

For all the NCAPs, their relationship with their communities can be summarized best with a statement by University-A’s Director of Community Engagement. “The [NCAP] expands the potential for our community members and neighbors to come and experience the arts in a non-academic, non-credit way. I see the [NCAP] as an ambassador for the University.”

3. Sustainability

The next important theme that was brought out through the interviews was that of the sustainability of these NCAPs within their respective research universities. The stakeholders of the three NCAPs were unanimous on the point that, as non-credit programs, they were required by their parent institutions to be self supporting; however, all acknowledged that support from their parent institutions was necessary for their sustainability. The three types of support that emerged from the interviews included:

- a. Resources shared by the parent institution

- b. Consideration of the NCAP leader as an integral part of the college administration
- c. External funding to expand services and assure sustainability.

The administrators of all three institutions agreed that their parent institutions provided the facilities for their programs; however, the amount of resource support provided by their corresponding universities varied. The theme of sustainability is presented from each institution’s view point and includes a discussion of the various types of support particular to each institution.

Table 4.
Comparison: Perspective regarding variables that contribute to sustainability of NCAP.

Sustainability				
Shared Resources	Variables	A	B	C
	Self-Supporting			
	External Funding			
	NCAP leader as peer			
Shared	Facilities			
Shared	Staff on PI budget			
Shared	Faculty			
Shared	Marketing/Designing			
Shared	Development			
Shared	University reputation			

Sustainability – University-A. The NCAP that was unique in the area of sustainability was the one embedded in University-A. Unlike the other two programs, it was purposefully initiated to carry out their president’s vision of social embeddedness. For its first three years the NCAP received funds from the university and the College of the Arts to build the non-credit program. In addition to the facilities, NCAP-A’s Director

explained that the salaries of the three full-time staff members are “paid by the college through State dollars because they value the service that [they] provide to the academic units in providing laboratory experiences for their graduate students.” The non-credit program also receives assistance with marketing, the designing of brochures and its website, which, the Assistant Dean explained, the university views as being part of the college’s responsibility to the program. NCAP-A is further supported by both the university and the college by way of considering its Director part of the Dean’s office. As the Director of a unit within the college, she serves on the University Management Team which reports to the President several times a year. At the College of the Arts she and other department heads meet with the Associate Dean on a weekly basis. The Dean also appoints her to sit on various committees, such as one led by the Vice President for Educational Partnerships. In this capacity, the Director of NCAP-A serves as the college’s liaison. Because of this direct involvement with other university administrators, particularly the leaders of the College of the Arts’ academic units, the Director of NCAP-A explained that from her past experiences “every time you have a community music school in the school of music, it’s the stepchild. We don’t get that as much [here] because the Directors of academic units are invested.” In addition to the revenue it generates, the Director of NCAP-A pointed out that she also works with her staff to obtain external funding in the form of grants and contributions. The Associate Dean of University-A’s College of the Arts explained that their NCAP in collaboration with the city’s public school district acquired a 21st Century grant that “came to the state for improvements to education and educational programming after school.” They were able

to provide a total of 20 teaching assistants to 10 local public schools. The curriculum developed for this program was designed to put teaching assistants from two different arts disciplines together to work as a team in the classroom. Currently, the Director of NCAP-A is working with the development office to obtain a naming gift for their program that will help to cover administrative costs.

Sustainability – University-B. University-B's NCAP, like that of University-A, receives some support from its immediate parent institute, the Center for Continuing Studies. The Registrar of NCAP-B explained that the university provides the facilities, and the Center for Continuing Studies to whom they report covers the cost of utilities, except for telephone service. The Program Manager/Director of NCAP-B explained that any facility updates come out of the program's budget, while upkeep to their facilities is absorbed by the Center's budget, yet the Center for Continuing Studies and its various non-credit programs are required to return to the University a certain percentage of their revenues. The words of the Director of the Center for Continuing Studies quite succinctly sum up the impression of this policy, "We are part of the university but, yet, we are almost like a for-profit branch of the university."

University-B provides technological support to NCAP-B, particularly the ability to send news blasts across the university regarding the various course offerings of the non-credit program. The Arts Coordinator/Program Assistant of NCAP-B stated that their program also receives "support from the Center for Continuing Studies for marketing [their] programs with HR and some other university functions. [They] collaborate with

other university departments for their advertising, music festivals, and workshop programs.” Another less tangible support that was shared not only by University-B’s NCAP administration but by the other two universities’ programs as well was that of being associated with a large research university. The Director of the Center for Continuing Studies explained that she also functions as the liaison between the university and the NCAP and at times intervenes for the program, particularly when requests submitted by the Program Manager/Director of NCAP-B have gone unattended by the university. The Director of the Center feels her “role primarily is to support [NCAP-B] in whatever endeavors they need,” as quite often facility issues such as replacing restroom supplies, plumbing, painting, and other building repairs actually are completed by the staff of the NCAP. The lack of support in providing for the basic needs of running a high quality arts program is one contributing factor that makes those involved in the non-credit program feel like the “stepchild.” Also contributing to this sense of isolation is the way the university reorganized the administration of their non-credit programs. Formerly, non-credit programs were part of the College of Continuing Studies with its own Dean. Since the restructuring, the college was reduced to a Center and the Dean replaced with a Director. Although the Registrar of NCAP-B said that he felt that the restructuring had little impact on the daily running of their program, I sensed that those involved with NCAP-B seemed to feel that their efforts were not greatly valued by the university. The Center for Continuing Studies, on the other hand, seemed to find much value in NCAP-B and its administrative leader. The Program Manager/Director of the NCAP said that he serves on the Center’s Strategic Planning Committee as well as on the Leadership Team

consisting of the directors of the various programs within in the Center for Continuing Studies, who report “to each other on [their] activities and then work together to create systems within Continuing Studies that serve all.”

Sustainability – University-C. At the opposite end of the continuum is the NCAP at University-C. Unlike the other two programs that were created out of a need by their parent institutions to provide service to their communities, NCAP-C was established over a hundred years ago as part of an independent institute comprised of a music conservatory and a community music school. In the late 1970s, when the institute was suffering some financial difficulties, it was absorbed into the large, private, research university, where the community music school now functions as the NCAP. The general response regarding sustainability of NCAP-C, which had a long history within the community, was that the support received from the parent institution was similar to the support given to any department within a university. The Director of the Institute indicated that this support included the typical support from a human resource department for its employees as well as “the fact that there’s a legal team, the fact that there’s a development team that amplifies [their] own, the benefits program, healthcare for anyone that’s full-time at the NCAP.” The Dean of the Conservatory stated that she felt that:

The main support comes from sharing some of the development work, so it helps being connected to different populations of donors, prospective donors. It helps in terms of it being possible for us to do some teaching [at the university] and to allow the [university] students to come here... The benefits to [University-C] employees is one that offers a reduced rate for studying at the [NCAP]. The publicity and the connection in terms of recruiting students, getting to the people over in the medical school and

the folks at the [main] campus to engage them in what we are doing, I think is positive for both.

Like its two counterparts, the NCAP at University-C is self-supporting. During the interview with the Vice Provost of University-C, she said:

I don't think it's probably realistic to expect that non-credit community arts programs are going to be sustained in the university environment by the academic divisions. We have fewer central resources as an institution because of the decentralization, our mindset and structure here. . . I think sustaining, it probably is a question of whether you can manage to still be accessible with the fees that make us sustainable but that's our challenge throughout, the same challenge we have at other levels of the university.

Like University-B, University-C's NCAP has some issues with its parent institution, as expressed by the Dean of this non-credit program. "We're part of University-C and that's a great thing for a lot of reasons, but it's also a hindrance because our access to donors is restricted by the university and by the conservatory. So being part of a bigger organization has its drawbacks as well as its benefits."

4. Future of the NCAP within the Research University

The opinion shared by all interviewed stakeholders is that there is a future for the NCAP within the research university. The future of the NCAP is twofold:

- a. To continue the work they are currently doing
- b. To develop further ways of fulfilling their universities' three-prong mission.

Table 5.
Comparison: Perspective regarding the future of NCAP at research universities.

Future of NCAP				
Status:	Opportunities:	A	B	C
Continue	Outreach to community			
Continue	Lifelong learning			
Continue	Arts ed-children			
Continue	Service			
Develop	Research			
Develop	Arts ed-adults			

a. *Continue current work.* The assessment was that these NCAPs will continue to help their parent institutions reach out into their communities and provide lifelong learning to people of all ages and at all levels of artistic ability.

The Director of the NCAP-A felt that both of these areas would continue to be evident in their program regarding graduate students teaching in a lab school situation within the NCAP:

[This program] . . . is a tool that you can use to offer to your [college] students, to offer to the community, that if you're developing this non-credit program and it is done well, this is a win-win situation. You've got community members coming to your university their entire lives and developing an allegiance to it. You also are extending opportunities for these [college] students to have while they're here.

At University-B, the Arts Coordinator/Program Assistant of the NCAP talked about how these non-credit programs can continue to fulfill anticipated goals of its parent institution, "as the university's goals grow in number and scope, and it strives to maintain its position

as the number one public university in [the region], it must have more outreach and contact with the community to maintain its financial and political support. The [NCAP-B] is the perfect instrument for the university to meet its goals for public engagement.” At University-C, the Director of the Institute also believes there is a future for the NCAP and that these programs “can inspire a love of learning forever...and can help people plug in at whatever level is appropriate.”

b. Further development. All of the stakeholders that were interviewed felt that there are important aspects that still need to be developed to sustain these programs embedded within the research university, particularly in relation to the three levels of the common university mission of quality education, research, and service. The discussion that follows will focus on the responses from various stakeholders regarding each of the three parts of the shared university mission.

Regarding education, the Director of the Institute within University-C suggests that it is the NCAPs “that give us flexibility to create tester courses for a very flexible curriculum. They can plug into a wider set of criteria than a traditional degree course.” The entrepreneurial nature of these NCAPs allows them to be flexible in programming and obtain appropriate faculty to respond immediately to the needs of its internal and external community.

The one area of arts education that most stakeholders felt needed attention involved the older adult population. The Associate Dean of the College of the Arts at University-A suggested that their next step is “to work on the other community here in

the area, the adult retired community. That population we could really help, I think, and have fun with them.” The Director of the NCAP-A admitted that their “adult offerings are very small compared to where the Dean would like us to be.” During his interview, their Dean said candidly that if he were given a choice between providing educational opportunities in the arts for children or for older adults, he would choose the retired adult population. He rationalized that there are more arts organizations in the communities that would be willing to provide for children than there are for the retired adult population.

To help further the research university’s mission to encourage research, those connected with the NCAPs feel that these programs have the potential to assist the faculty and students of their parent institution. The Vice Provost from University-B has been disappointed by the lack of progress in building a stronger partnership between NCAP-B and the School of Music within the College of Fine Arts. She said that “in order to really do it well, we need that closer connection that I said was really lacking with the School of Fine Arts” The Vice Provost said that she firmly believes that by nurturing this partnership between the non-credit program and its corresponding college discipline, “faculty can integrate it with their research.” The Program Manager/Director of the NCAP-B within University-B agrees that these non-credit programs could serve their college departments in a greater capacity and suggests that “there are several faculty and graduate students who are interested in music research and [NCAP-B] is poised to be a perfect sort of lab situation for any kind of research.”

The third area of service, particularly to the university's external community, is seen by all to be well served by the NCAPs. By providing high quality arts education to people of all ages and all levels of ability they share their resources of facility, faculty and creativity. But to serve their communities better the Director of Community Engagement at University-A suggests that these programs will need "to be supported at the very top of the University. It can't exist just at the lower administration. It has to really be embraced and supported from the president on down in order to be a leading force in the community."

Possibly the most positive view of the future of the NCAP comes from University-A's Director of NCAP-A, "We're not just for the college-age student, the 18 to 20 year old, we're here for someone their entire life. ... We're part of the fabric of the State." As University-A's Vice Provost challenges, "The only thing limiting us is our ability to imagine and manage it."

Review of Materials

In this section, a review is presented of the information obtained from each NCAP and its university's websites, and the brochures, flyers, newspaper articles, programs, and advertisements referring to the NCAPs collected during the visitations. A description of each of the visited institutions is presented within the context of the following areas:

1. The institutional organization of the NCAP within its university

2. A comparison of the mission of the NCAP and that of its parent institution
3. An overview of the types of programs offered by each NCAP.

1. Institutional Organization

For this study, the institutional organization shows the administrative placement of the NCAP within its parent institutions. While some information regarding the organizational hierarchy was found within the website of each NCAP and its parent institution, more details were provided during conversations with administrators during the site visits as noted in the field notes.

University-A Institutional Organization

University-A's NCAP is embedded in a public state research university located in a metropolitan area (Carnegie Foundation Classification, 2005). University-A is comprised of 17 different schools and colleges across four campuses. Its NCAP provides instruction and enrichment experiences for children and adults in all four major arts disciplines: visual arts, music, dance, and theater. The majority of classes and lessons are prepared and taught by students – graduates and a few select undergraduate students. These student teachers are highly recommended to the program by their professors from each of the four corresponding schools or departments of the arts (Di Toro, March 26, 2009, University-A field notes). The School of Arts Media and Engineering, the School of Music, the Department of Dance, and the School of Theater and Film collectively create University-A's College of the Arts. As of September 2009 the College of the Arts

became the Institute for Design and the Arts, with the addition of the School of Architecture and Landscape Architecture and the School of Design Innovation. The Director of NCAP-A and two full-time staff members serve over 1,700 students a year. The Director reports to the Dean of the College of the Arts through the Associate Dean. The NCAP-A Director and the directors of each of the four academic units have weekly leadership meetings with the Associate Dean (Di Toro field notes). As a director, she also serves on the University Management Team along with directors from other colleges throughout the university that meets with the University President several times throughout the year. (Di Toro field notes).

The College of the Arts is one of 17 colleges within University-A (University-A website, “Colleges”). The Dean of each of these colleges reports to the Provost/Executive Vice President for Academic Leadership, while the university President answers to the state’s Board of Regents. University-A is governed by a Board of Regents consisting of 12 members: the governor and state superintendent (ex officio members), eight members appointed by the governor of the state for a term of eight years, and two student members. There are 11 voting members and one non-voting member. Student members serve a two-year term which is staggered, each student serving as a non-voting member in the first year (State-A website, “Board of Regents”).

University-B Institutional Organization

Like University-A, University-B is also a public state research university (Carnegie Foundation Classification, 2005). It is a large research university located in a rural area and is comprised of 14 different colleges and schools. Its NCAP provides lessons and classes in the visual arts, music and some theater. The administrative leader of University-B's NCAP is technically the Program Manager, although he is usually referred to as the Director. The reason the leadership position is classified as Program Manager is for budgetary purposes, as the compensation for this level is less than that for a Director (Di Toro field notes). Reporting to the Program Manager are two full-time staff members—the Registrar and the Program Assistant who also serves as the Arts Coordinator. Completing the staff is also a part-time Administrative Assistant. This small staff serves over 1,000 students, both children and adults, as reported in the preliminary survey.

Instead of being part of a college of the arts as in the case of University-A, University-B's NCAP functions within the Center of Continuing Studies, which is led by a Director (Di Toro field notes). The Center provides services such as marketing, advertising, and program development to faculty and administration (University-B website, Center of Continuing Studies: Mission and Expertise section). The Director of the Center of Continuing Studies reports to the Vice Provost of Undergraduate Education (Di Toro field notes) who in turn reports to the University President. The President is the

chief executive and administrative officer of the University and acts as liaison between the Board of Trustees and the University (University-B website, President section).

The Board of Trustees, with 21 members, has 12 members appointed by the Governor, two elected by alumni, and two elected by students. The remaining five are ex-officio members, including the Governor and the Commissioners of Agriculture and Education (University-B website, Board of Trustees section).

University-C Institutional Organization

Unlike University-A and University-B's NCAPs, which are embedded within public state research universities, NCAP-C is found within a large urban private research university (Carnegie Foundation Classification, 2005). University-C consists of nine schools, all of which offer graduate degrees while only five offer undergraduate degrees (University-C website, Admissions section). The NCAP-C is one of two parts of the Music Institute, the other being the Conservatory for undergraduate and graduate music students (University-C website, Music Institute's Services and Administration section). The administrative leader of the Music Institute is called a Director, while the leaders of the Conservatory and the NCAP are both called Deans. Along with the Dean of the Conservatory, the Dean of the NCAP is a part of the executive committee for the whole institute (Di Toro field notes). The Dean of the NCAP reports to the Director of the Institute, who in turn answers to the Provost. The University President is the liaison between the University and the Board of Trustees. (University-C website, Trustees section). As in the case of University-B, the Board of Trustees is the final authority

responsible for conducting the affairs of University-C. Currently, University-C's board has the maximum number of members, all of which are elected for a six-year term, with the exception of the President, chair of the Board of Medicine, all former chairs of the Board of Trustees, and the first Vice President of the Alumni Council. Of these, up to 12 are elected from alumni nominees and one is a current student who serves a one-year term (University-C website, Trustees section).

Comparison of institutional organization

The three institutions for this case study have relatively different organizational hierarchies. University-A's NCAP, under the leadership of a Director, has a faculty almost entirely made up of graduate and selected undergraduate students. The Director of NCAP-A shares equal status with the chairs of the various departments or schools within the College of the Arts. NCAP-B's Program Manager/Director reports, not to a Dean, but to the Director of the Center of Continuing Studies. The academic leader of University-C's NCAP is referred to as Dean and reports to the Director of an institute, which includes both the non-credit program and college conservatory. University-A's ultimate governing body is the state's Board of Regents while both University-B and University-C are the responsibility of a Board of Trustees.

2. Missions of the University and its NCAP

The following section is a discussion of the missions of each of the universities visited for this study and that of their corresponding NCAP. The information was

available on each university and non-credit program's website. University-A and University-B are state universities while University-C, a private university, was chosen for its NCAP's long history, a positive sign of its success.

Mission – University-A and its NCAP

While the main purpose of University-A, as a state university, is “higher learning, research and service to the state and nation,” (University-A website, Academic Affairs Manual section) the university president stated in his inaugural speech that his vision and goals for the decade of 2002 to 2012 are to establish University-A as:

The model for the New American University, measured not by who [is excluded], but rather by who [is included]; pursuing research and discovery that benefits the public good; assuming major responsibility for the economic, social and cultural vitality and health and well-being of the community. (University-A website, Office of the President section)

The president of University-A defined the New American University as “providing the best possible education to the broadest possible spectrum of society. The New American University would embrace the educational needs of the entire population—not only a select group, and not only the verbally or mathematically gifted” (University-A President, November 2002). This vision for the New American University is summed up within his four basic principals or pillars as listed on the Office of the President page of University-A's website:

1. “Access and quality for all”
2. “A national comprehensive university by 2012”

3. “Establish national standing in academic quality and impact of colleges and schools in every field”
4. “Enhance local impact and social embeddedness.”

The first and last pillars referencing education to the broad population and the sense of social embeddedness seem to be well served by University-A’s NCAP.

Based on these pillars, the NCAP-A states that its mission is:

. . . To offer quality arts education to children, teens and adults while providing teaching opportunities for [College of the Arts’] outstanding graduate students.

We offer non-credit classes and private instruction in art, digital art, dance, drama and music on [two] campuses and other sites throughout the [metropolitan] area. We strive to unlock a child's creativity by offering innovative and aspiring curriculum in each discipline. For the serious high school student, we are the gateway to college level instruction through group and private instruction and classes infused with technology. By sharing its resources with the community, our program seeks to impact and enrich the arts culture in [the state]. In turn, our instructors grow through their interaction with the rich cultures that abound in this region. (NCAP-A website, Mission section)

The NCAP, by sharing its resources with its many neighbors, both children and adults, is able to expand the university’s community engagement, thus increasing the number of the state’s citizens whose lives are enhanced through access to the fine arts. To the college students that teach in this program, the NCAP provides a hands-on teaching experience that enables the students to further develop their artistic and teaching skills by putting theory into practice through this exchange with community members (Di Toro, March 26, 2009, University-A field notes).

In this way, the NCAP assists the university with its mission to provide “higher learning” (University-A website, NCAP section).

Mission – University-B and its NCAP

The mission and purposes of University-B, as adopted and amended by its Board of Trustees in 2006, states in the introduction of its preamble that:

The University . . . is dedicated to excellence demonstrated through national and international recognition. As [the state’s] public research university, through freedom of academic inquiry and expression, we create and disseminate knowledge by means of scholarly and creative achievements, graduate and professional education, and outreach. Through our focus on teaching and learning, the University helps every student grow intellectually and become a contributing member of the state, national, and world communities. Through research, teaching, service, and outreach, we embrace diversity and cultivate leadership, integrity, and engaged citizenship in our students, faculty, staff, and alumni. As our state’s flagship public university, and as a land and sea grant institution, we promote the health and well-being of [the state’s] citizens through enhancing the social, economic, cultural and natural environments of the state and beyond. (University-B website, Mission and Purposes section)

Further, the preamble also states that in addition to teaching and research, “service and outreach activities are valued and expected of all faculty members.” A portion of the policy statement regarding faculty professional responsibilities explains that:

The University is committed to meeting the educational needs of its undergraduate, graduate, professional and continuing education students, and gives its faculty the means to employ and develop their intellectual capacity through teaching, research and interaction with society. Through the integration of teaching, research, and service, the faculty provide(s) an outstanding educational experience for each student. The University serves the state and its citizens in a manner that enhances the social, cultural, and economic well being of its communities. (University-B website, Policy of Faculty Professional section)

It is significant that University-B includes the educational needs of not only graduate and undergraduate students but also professional and continuing education students as being the responsibility of its faculty, thus indicating its support of continuing education. In the paragraph on “Service” under the General Policy section of the “Policy on Faculty Professional Responsibilities,” it specifically names the teaching of non-credit courses and the providing of self-improvement services as means of outreach to the general public and makes provisions to hire faculty expressly for this purpose. The full paragraph states:

Other external service and outreach to the local, state, national and international communities may include: The provision of training, and/or technical or professional assistance for various constituencies, such as government officials and agencies, business firms, non-profit organizations, and the general public; community building efforts involving interactions with external constituency members; teaching of non-credit courses; providing self-improvement services for members of the public; and disseminating scientific knowledge to the media. In some instances, a faculty member may be hired or his/her position may be defined to be primarily concerned with outreach (University-B, Policy on Faculty Professional Responsibilities section, para. 13).

The mission statement of University-B’s NCAP clearly demonstrates its relationship to its parent institution’s mission:

The [NCAP-B] seeks to be a significant university resource for high quality community arts education. Its mission is to provide residents of all ages and ability levels with professional, affordable instruction in the performing and visual arts. [NCAP-B] is interdisciplinary and education-based, linking individuals in the greater communities of [the state] with the artistic, educational and performance resources of the University. (Continuing Studies of University-B website, NCAP: General Information section, para. 2)

Like University-A and its NCAP, University-B and its NCAP strive to provide continuing education to the state's residents. By offering high quality arts educational services, these two NCAPs make use of their universities' resources to reach out into the surrounding communities as well as provide arts educational opportunities to graduate and undergraduate students.

Mission – University-C and its NCAP

University-C, a private research institution, is comprised of nine schools and divisions with a general overarching mission statement: “The mission of [University-C] is to educate its students and cultivate their capacity for life-long learning, to foster independent and original research, and to bring the benefits of discovery to the world.” (University-C website, Information about University-C section, para. 1). It is significant that lifelong learning is considered an important part of this university's mission statement. In an on-line letter to colleagues, the university president discusses the current management philosophy based on that of the previous administration. In the section entitled, “III. Professional Development,” the president acknowledges the importance of lifelong learning, not only in the lives of the students, but also in the continuing development of faculty and staff, “In administration, as in the academic disciplines and in the professions, we must be receptive to the need for lifelong learning. Each member of the senior leadership group should work within his or her own organizational unit to create opportunities and expectations for developing its faculty and staff” (University-C, Management Philosophy: III Professional Development section).

This concept of lifelong learning also is evident in the mission of NCAP-C, although the actual term is not used. In its twofold mission, as stated in the online course guide, the non-credit program “offers gifted children and adolescents the opportunity to realize their highest potential as leaders of the next generation of performing artists. In addition, it provides an education in music and dance to all members of the community who desire it, regardless of age, professional intention, or previous training” (NCAP-C website, 2009-2010, course catalog). The second part of the mission suggests that students of any age or skill level are offered the opportunity to develop skills in music or dance throughout their lives for their own enjoyment or to pursue a career in the arts which is almost identical to the mission statements of the NCAPs at University-A and University-B. Also noted in NCAP-C’s on-line catalog is the Adult and Continuing Education (ACE) program. Designed for adults seeking enrichment in the arts, the purpose of ACE is “to build a community of lifelong learners who both appreciate and practice the creative arts,” (NCAP-C website, 2009-2010, Course Catalog), which also echoes the mission of its parent research university.

Range of Programs

The range of programs offered by each of the three NCAPs is listed in each program’s course catalog and also is available on the corresponding websites. Although all three shared some offerings like private music lessons, there are some variations in the types of programs provided.

Programs – NCAP-A Offerings

NCAP-A provides affordable arts instruction to more than 1,700 students annually, as reported in the preliminary survey for this study. From the brightly colored course guides one learns that University-A's NCAP is unique in that it provides educational experiences in all four arts discipline— visual arts, music, dance, and theater to community members of the surrounding urban area. Offerings include private lessons, classes, and workshops in all of the arts, serving children and adults of all ages and all ability levels starting from one year of age.

Page two of the course guide briefly explains that University-A's NCAP also serves as a lab school providing graduate and undergraduate students from the four schools or departments in the College of the Arts with a hands-on experience to develop and hone their teaching skills. During the fall and spring semesters, private lessons and small group instruction are provided in all of the arts as well as classes and workshops in a wide variety of arts disciplines. Some examples of offerings for children include: Workshops in art – drawing, painting, sculpture, ceramics and crafts; workshops in dance – creative dance for pre-schoolers and older children, and hip-hop; theater workshops – creative drama for pre-schoolers and older children, and play building; and music workshops – music for babies and parents, toddlers and parents, a string project for young students at varying levels of proficiency. For older students, 15 years and up, there are classes in advanced drawing, painting, photography, water color, modern dance, ballroom dancing, Latin salsa, guitar, keyboard skills, piano improvisation, voice, advanced play

building, introduction to film production, and introduction to Final Cut Pro editing. Ensemble experiences are also offered in hand-drumming and Brazilian *bateria*.

The summer 2009 course guide offered options for either morning or afternoon half-day sessions for two-week long camps. Children may choose from a wide variety of skills, building classes in each of the four arts disciplines, opting to pick both morning and afternoon sessions in the same art field or mixing classes from different genres.

In addition to serving the external communities, including classes designed specifically for home-schoolers (NCAP-A Course Guide, Fall 2008, p. 6), University-A's NCAP offerings are also available to university faculty, staff and students. All classes and workshops of the NCAP-A are offered at a discount to University students, faculty and family members of faculty and students (University-A, Insight, November 16, 2007, p. 5).

Programs – NCAP-B Offerings

Located in a rural area on a satellite campus, the NCAP of University-B provides affordable arts programs to over 1,000 students, employing many of the area's local artists and musicians as instructors (Di Toro, April 27, 2009, University-B field notes). As listed in the fall/spring 2008-09 brochure, NCAP-B offers instruction in music, the visual arts and theater for children and adults. Music offerings include: private instruction for children and adults in a wide variety of orchestral instruments, guitar and voice; an early childhood music program for young children ages 18 months to three years of age

who are accompanied by their parents, while three and four year olds attend classes independently; Suzuki lessons and group classes in cello and violin, starting at age four; and instrumental ensemble opportunities for children and adults in chamber music, orchestra, and guitar, and three levels of choral ensembles for children.

The fall/spring 2008-09 brochure also lists visual arts classes for young children starting at age three and their families in clay, and an Art-a-Rama class that allows pre-school children to explore drawing, water color, paint and mixed media collage along with their parents; classes entitled All Things Art are offered at two different levels, for students five to seven, and eight to ten years of age, for developing skills in drawing, painting, collage and sculpture; for older children there are classes in clay, drawing, 2-D media, and wheel throwing pottery; and for adults there are pottery and drawing classes as well as a *Raka* workshop described as “a process of firing clay to 1,800 degrees, removing it while red-hot and plunging the pot into a bed of combustibles to produce a variety of effects. . . .” (NCAP-B Brochure, Fall/Spring 2008-09, p. 5). Theater offerings include a class in songwriting, puppetry and improvisational theater for older children from grades four through eight.

As explained by the Program Manager/Director, the most popular programs offered are the day camps during the one week school breaks in February and April and during the summer. The summer camps are each a week long, with the option of half or full-day session, and are offered throughout the summer months so that children and their

parents can choose to take only one or a combination of different one-week sessions throughout the summer (Di Toro, April 27, 2009, University-B field notes).

The summer 2009 brochure provides information for all of the summer offerings. For children in kindergarten through second grade there are two one-week options called Morning Arts that consist of classes in a combination of music and art activities. The summer school Arts Explorers Program for children in grades one through six offers two options: Art Through the Senses, a collection of five different classes each focusing on a different sense and Multi-Arts, which “focuses on integrating several arts into a single project” (NCAP-B Brochure, Summer 2009, p. 2). On page three of the summer brochure information can be found the weeklong art workshops in drawing and 2-D media, wheel pottery, jewelry, and puppet acting for children in grades five through eight, while for high school students, a Week of Jazz Workshop offered as a weeklong, all-day workshop can be found on page four.

In addition to the day camps, private music lessons and a variety of classes in music and art are offered for pre-school age children and their parents as well as pottery classes for adults. Unique to this program is an annual fundraising event called Pottery Sale Fundraiser in which community professional artists, faculty and students alike donate handmade pots that are displayed to be sold. Lunch is served for all who attend, creating a sense of community, and all proceeds benefit the NCAP’s scholarship fund (NCAP-B Brochure, Fall/Spring 2008-09, p. 5).

Programs – NCAP-C Offerings

As one of the nation's oldest community arts program, University-C's NCAP serves over 2,300 students in its urban community. As part of a conservatory within a large research university, it shares a number of faculty members with its parent institution (NCAP-C, Fall/Spring 2008-09 Course Catalog, pp. 50-60). As is evident from its extensive course catalog of over 70 pages, University-C's NCAP provides individual music instruction and numerous group classes in music and dance to students of all ages and all skill levels.

Music instruction, in addition to individual lessons in orchestral instruments, composition, computer music, guitar, jazz, piano, theory, and voice, also includes classes for children starting from two months of age through nine years in the Early Childhood Music Program, which consists of six levels of age-appropriate music development classes; classes for small group instruction, such as repertoire classes for string students of all ages and skill levels who are also enrolled in individual lessons; for brass students, three different ensemble classes – brass chamber music, trombone ensemble and trumpet ensemble; small chamber music ensembles for strings and woodwinds; nine different levels of guitar classes and ensembles from Pre-Twinkle Guitar for Young Children starting at age four to two levels of *Guitarchestra* for 9 to 12 year olds to classes or workshops for beginner, classical or steel string guitar for older children through adults; five different keyboard classes such as Keyboard Class for Non-Pianists, Four Hands: Sight-Reading for Pianists, and Piano for Young People (formerly Suzuki Piano); various

levels of performance classes for strings players with minimum daily time requirements for practicing, beginning with Suzuki violin classes for five-year-olds and older, with three levels of string ensembles for adults; theory classes for children through adults; and voice classes in sight singing and opera. Large ensemble performance opportunities include a youth orchestra program consisting of two levels – Youth Orchestra and Young Artists Orchestra – and a children’s choral program consisting of three choirs — Training Choir, Choristers, and Chamber Singers (NCAP-C, Fall/Spring 2008-09 Course Catalog, pp.23-49).

The dance program at NCAP-C is also extensive, with classes for young beginners and beginner adult dancers as well as varying levels of ballet classes for the serious dancer. For young dancers there are the Creative Dance and Introduction to Ballet classes. In the Pre-Professional Training Program there are 10 levels within two divisions: Division One includes beginners and elementary levels (three levels), and Division Two includes more advanced levels of ballet and contemporary dance focus classes (seven levels). The required minimum number of weekly classes increases as a student advances through the various levels (NCAP-C, Fall/Spring 2008-09 Course Catalog, pp 16-21).

Special summer camps are also offered in addition to shortened sessions of some of the music and dance classes offered throughout the Fall and Spring semesters. The philosophy, as stated by the Dean of the NCAP-C in her welcoming message, is that “returning students are able to maintain the continuity of their musician/dance studies

while new students are able to receive an introduction to the discipline of their choice” (NCAP-C, Summer 2009 Course Catalog, inside cover). Single as well as multiple-week camps that are offered include a Chamber Camp for Strings for grades 5 through 12, Camp Allegro for young string players, and a Voice Intensive Camp for junior and senior high students,

Answering the demand for “non-credit education in culture and the arts” for adults, University-C provides educational opportunities “to build a community of lifelong learners who both appreciate and practice the creative arts” through the Adult and Continuing Education program (NCAP-C, Fall/Spring 2008-09 Course Catalog, p 9). Some of the classes for adults include Ballroom Dancing, Beginner Guitar Class, four levels of Adult Violin classes, Introduction to Musicianship and Adult Play-In sessions for piano and string players, Tai Chi Chuan, Basics of Singing, and Opera 101. In addition to the Adult and Continuing Education program, the NCAP and its conservatory also host an Elder Hostel program designed for adults 55 and over. This program offers a variety of classes offered in one-week sessions and includes attendance at local performances related to the classes. “In order to immerse themselves totally in the program, most participants...stay right on campus” (NCAP-C, Fall/Spring 2008-09 Course Catalog, p 13).

NCAP-C, like that of NCAP-B, serves not only the external local community but also the faculty and students from other colleges within the University (Di Toro, April 17, 2009, University-C field notes). As explained by the Vice Provost, faculty members

receive partial tuition remission for credit classes as well as non-credit class for themselves and their children (Di Toro, field notes).

CHAPTER 5

DISCUSSION OF RESULTS

This final chapter includes a summary of the findings based on the research question and its three sub-questions. A discussion of the literature and the findings of this study is also included. Finally, recommendations for university administrators interested in improving the effectiveness of their NCAPs are provided, concluding with recommendations for future research.

Summary of Findings

A summary of the findings is based on the research question: How are NCAPs perceived by the research universities to which they belong as well as by various stakeholders? To answer this question, it is necessary to discuss the three sub-questions, presenting the views of each of the NCAPs.

Sub-Question One

What are the benefits that research universities and other stakeholders derive from non-credit community arts programs?

The stakeholders in this study were placed into three categories:

1. The university, including its administration, faculty, and students
2. The community, which includes not only those who attend the NCAP, but also others in the surrounding neighborhoods that are served by the NCAP
3. The local arts community.

The format for this discussion will be to view the perceived benefits to each of the three types of stakeholders from the perspective of those stakeholders at each of the three institutions visited.

Perceived Benefits to the University

The data collected from the interviews of the various stakeholders indicated that the NCAPs may benefit their respective universities by helping to:

1. Fulfill their mission of providing high quality education and opportunities for service through community engagement
2. Enhance the relationship between the university and the community
3. Provide additional income for the parent institution.

University-A: Perspective of parent institution and NCAP stakeholders. The important role that the NCAP plays in fulfilling the two main aspects of University-A's mission of quality education and community engagement was most evident in speaking with administrators from all levels within the institution. The fact that the NCAP serves as a lab school for graduate and some undergraduate students in all arts disciplines – music, dance, theater, visual art, media, and film – illustrates the important impact of this non-credit program in working together with the faculty and students of the College of the Arts to provide meaningful hands-on experiences for college students. A teacher from the local public school who was interviewed saw the lab school setting as very valuable for college students, providing them with first-hand experience to prepare them for their

responsibilities for planning and teaching in their own classrooms. The Director of the NCAP explained that the college students who participate in this lab school setting have the opportunity to work with the staff of the NCAP as well as with their professors, who serve as mentors. The Dean of the College of the Arts found the lab school experience to be the single most important *raison d'être* of the NCAP.

The President's vision for University-A and its community was well understood by all. Serving as one of his "pillars" in the development of the New American University, he envisions community engagement as a way to educate as many citizens of their state as possible by providing quality arts education at an affordable price. The parent who was interviewed found the arts education experience for her son and herself to be superior to other programs in the area and was quite pleased with the reasonable cost. The Vice Provost sees the NCAP not only as a way to bring fine arts to the community, but also as a place "where you grow audiences for the arts." All stakeholders interviewed agreed that participation in the NCAP often provided community members their first experience at University-A. In this capacity the NCAP not only enhances the relationship between the community and the university, but also it helps to enhance the university's reputation and visibility within the community. The Associate Dean agreed that the NCAP was instrumental in enhancing the reputation of the university and building a stronger relationship with the community, particularly through the many dance classes offered to adults. These adult students who take classes at NCAP-A in salsa, ballroom dancing, and hip-hop demonstrate the skills learned at NCAP-A by going to dance clubs

throughout the city, networking with other adults who also may be seeking high quality instruction.

In the area of providing additional income, the NCAP Director saw her role as that of an entrepreneur working to find funds for various projects that would engage university students through the non-credit program.

University-B: Perspective of parent institution and NCAP stakeholders. The stakeholders at the other state research university, University-B, also see the NCAP as a means for fulfilling the university's mission; however, not to the extent of University-A stakeholders, particularly in the area of the education of its own college students. Unlike University-A, the offerings of the NCAP at University-B are limited to classes in music, visual arts, private music instruction, and some opportunities in theater. Through the efforts of the Program Manager/Director of the NCAP, a few graduate students of the School of Music participate as instructors at the non-credit program located at a satellite campus. The Registrar explained that since the School of Music provides music lessons only to those enrolled in one of their degree programs, the NCAP provides non-music majors with the opportunity to develop their musical or artistic skills for their own enjoyment. The Director of the Center for Continuing Studies sees the NCAP as a source for supplying talented young students for its college degree programs, while the Vice Provost felt that the program provides "the kinds of arts education that children are not going to get in public or other schools." She likewise believed that this program also gives young students the "interest and skills that will last their whole life," thus providing the foundations of lifelong learning. The Vice Provost said that the university

demonstrated its commitment to all of their non-credit programs by seeing that these “offerings have the highest standards” through the Center for Continuing Studies. The Center was a result of restructuring that had taken place four years prior to this study, placing all non-credit programs within its jurisdiction rather than having them function as integral parts of their discipline-related colleges within the university; however, the Center for Continuing Studies that formerly had college status under the leadership of a Dean was reduced to a center led by a Director.

The Director of the Center for Continuing Studies stated that she felt that their non-credit programs helped to fulfill the university’s mission to serve all of the citizens of the state. Likewise, the Program Manager/Director of the NCAP sees his program as helping to fulfill the university’s “mission of outreach” as well as serving as the “first experience” of University-B for many members of the community. He further explained that his program is one way in which the resources of the state research university are shared with its citizens. The university faculty member interviewed, who also participates as a student at the NCAP, felt strongly that their state university had an obligation to serve the people of the state and found that what their university was providing was small in relationship to other public universities.

The Program Manager/Director of NCAP-B suggests that their program also has the potential to assist the university in its mission for research. He suggests that there are

several “faculty and graduate students who are interested in music research and the [NCAP] is poised to be a perfect lab situation for many types of research.”

The Director of the Center for Continuing Studies explained that all non-credit programs at University-B are required to be self-supporting. In addition, the Registrar of the NCAP explained that the Center for Continuing Studies also pays a surcharge to the University from revenues brought in by the various non-credit and credit programs that it oversees.

University-C: Perspective of parent institution and NCAP stakeholders. Like the two public state universities in this study, the private research university’s NCAP serves to fulfill its university’s mission in the areas of quality education and service to the community. Originally founded to provide talented youth for its conservatory, the NCAP is well known throughout the local area for its quality music and dance education for all ranges of ages and levels of ability. Regarding hands-on opportunities for university students, there had been no mention of providing teaching experience for graduate students from the conservatory; however, students from all over the university are welcome to develop their artistic talents by participating in lessons and classes at the NCAP. Since one of the benefits that the university offers its employees is a tuition discount for either credit or non-credit classes, many university faculty and staff bring their children to participate in the music and dance classes offered by the NCAP.

All interviewees agreed that with a long history of outstanding service to the community, the NCAP is widely recognized as a high quality program within the city community that is now attached to a private research university. The research university also enjoys an excellent reputation, particularly in the areas of science and medicine. It became apparent that, although the University executive administrator had limited knowledge of the extent of the arts education offerings provided by NCAP-C, all other stakeholders interviewed, including the grandmother of two young children in the program, understood the important role such a program played in fulfilling the community outreach portion of the university's mission. A particular area in which NCAP-C is working to enhance the relationship between the university and the community is its Music Teacher Mentoring Project. One NCAP-C faculty member who serves as a lead mentor in the Music Teacher Mentoring Project explained that this program was created to assist music teachers in the local public school system. Faculty members of University-C's NCAP serve as mentors, offering suggestions and teaching sample lessons.

The Dean of the Conservatory felt that NCAP-C also has the potential to serve its own university by providing access to a population that may aid university faculty members doing research related to their fields of science and medicine. She explained that currently there is a doctor interested in the effects that jazz improvisation has on the brain. The jazz students that participate in NCAP-C could be instrumental in providing vital cognitive research in the future.

The Manager of Business Operations explained that another perceived benefit to the university is that the NCAP brings in additional revenues that the university “wouldn’t normally have generated” by serving only college-age students. As a non-credit program, the NCAP is required to pay a surcharge on all revenues, which goes directly to the university.

Perceived Benefits to the Community

The benefits to the community as perceived by the stakeholders interviewed for this study include:

1. High quality arts education
2. A share in the resources of their corresponding research university
3. Access to the research university.

University-A: Perspective of parent institution and NCAP stakeholders. At University-A, all stakeholders agreed that NCAP-A offers community members an opportunity to obtain high quality arts education for people of all ages and all ranges of ability. In addition, the Director of Community Engagement views the arts education that this program provides as part of a “total wellness” for community members, giving people a choice of “things to do for relaxation” or for “personal growth.” Community members coming to the campus are able to take advantage of classes taught in first-rate facilities by talented graduate students who work with the staff of NCAP-A and their college professors. The Associate Dean of the College of the Arts said that he felt another benefit to the community is the availability of performance opportunities for members of the community who participate in the Mariachi ensemble and various dance ensembles.

The Vice Provost said that he felt the arts can change people's lives, and that through their NCAP the university is able to provide arts education to community members. This program welcomes those who would not otherwise be able to take advantage of the resources of their state university. The Director of NCAP-A confirmed this idea and added that their program brings people to the "university their entire lives, developing an allegiance to it." And finally, the teacher from the local public school who brings her students to NCAP-A each week for classes in the various arts disciplines hopes that the experience will lead her students to "start thinking about the possibility of higher education."

University-B: Perspective of parent institution and NCAP stakeholders. University-B's NCAP is perceived by all to benefit the local community by providing a high quality arts education taught by professional artists and musicians, including adjunct faculty from the university's College of Fine Arts. The Program Manager/Director of NCAP-B suggests that the program brings "the greater resources of the university, which is the faculty and the artistic resources, to share them with the people who pay taxes that support the university." One of the program's music teachers describes NCAP-B "like an arts academy" or "magnet school," providing high quality arts education as well as performance opportunities to community members of all ages and levels of ability. In addition, faculty members often give recitals that are free and open to the public, providing another vehicle for bringing the arts to the community, and at the same time, bringing the community to the university located in a region of the state with very few

arts opportunities. Working with the School of Music and the large performance venue on the main campus, the NCAP helps to facilitate professional level performances that are also open to the local community.

University-C: Perspective of parent institution and NCAP stakeholders. The NCAP of University-C also provides high quality arts instruction in music and dance to community members of all ages and abilities, as noted in their course catalog. The Dean of the Conservatory explained that their music programs and pre-professional dance program prepare serious young musicians and dancers for entrance into degree programs at schools across the country or, in the case of dance, for careers in professional dance companies. For over a century, the NCAP has offered high quality music instruction in orchestral instruments, voice, and piano. The Dean of the NCAP explained that piano lessons are by far their most popular type of individual instruction. Community members attending the school are able to share a valuable university resource, its faculty, as some of the NCAP faculty members are also conservatory faculty. The Vice Provost hopes that coming to NCAP-C at this major research university may “raise the level of aspirations” for young people that encounter other talented youths with a “seriousness of purpose.” Like University-B, University-C’s students of all ages and abilities have the opportunity to perform in recitals or, for young members, participate in instrumental or choral ensembles. Another benefit to the community is through NCAP-C’s Music Teacher Mentoring Program, which provides assistance to music teachers in the local school district. In addition, the Director of the Institute explained that through the mentoring

program, talented youths are offered free music instruction at the NCAP from funds obtained “from foundations through private philanthropy.”

Perceived Benefits to the Local Arts Community

The perceived benefits that the NCAPs provide their local arts communities are varied. They include:

1. Offering employment to local musicians and artists who enjoy sharing their skills in the classroom
2. Providing a connection between the university and its local musicians and artists through workshops that further develop their skills
3. Creating a sense of community for local musicians and artists through employment, performances and art exhibits.

University-A: Perspective of parent institution and NCAP stakeholders.. Employment is a benefit to the local arts community surrounding University-A. Although the bulk of instruction in NCAP-A is provided by university students, the Vice Provost explained that some classes are taught by local artists in the various arts disciplines. The Director of NCAP-A reported that many of the local artists are also alumni/ae of the University. A local theater company started by several University-A alumni hires graduate students to help with the theater company’s workshops for young people. The NCAP-A Director also explained that their program offers workshops and classes that may benefit local artists by providing instruction that further develops their arts skills. NCAP-A also has a presence in the city’s local arts festival, providing arts activities for children.

University-B: Perspective of parent institution and NCAP stakeholders. The stakeholders of the NCAP at University-B felt that this program helps to provide employment to local musicians and artists. In addition, the Director of the Center for Continuing Studies stated that

Musicians and artists alike learn a lot about their craft, of how they do their art, how they play their music, how they create their pieces, from teaching about how to do that. You learn so much more about your own self as a musician from teaching. It's really a good way to develop themselves as musicians and as artists by engaging in teaching.

The Director of the Center for Continuing Studies further explained that this non-credit program offers local artists a community of fellow artists “from whom to get ideas and to share experiences.” It also provides local artists with performance opportunities as well as vehicles for exhibiting their works, thus bringing them recognition within the community.

University-C: Perspective of parent institution and NCAP stakeholders. The Dean of the Conservatory in University-C said that their NCAP “has trained so many young people in large numbers to appreciate, if not to participate fully in the arts,” thus impacting the local arts organizations in the communities where they now live. The Director of the Institute added that he feels that both NCAP-C and the Conservatory provide critical support to the local arts organizations in the form of future members. The Dean of the NCAP and the faculty member both explained that their program collaborated with other local arts organizations to support an outreach music program to community children

called OrchKids. The Dean of NCAP-C explained that they also have developed relationships with local arts organizations. For example, they occasionally provide young musicians to perform for certain functions at the local art museum.

Sub-Question Two

What are the important variables that determine the status of each of the non-credit programs?

The variables observed through this study, which determine the status of each of the NCAPs include:

1. History of the program
2. Physical location
3. University affiliation of the non-credit program's administrator
4. Level of support provided by the parent institution.

A comparison of the four categories of variables observed through this study to determine the status of each of the NCAP is provided in Table 6.

Table 6.

Comparison of 4 categories of variables that determine status of each NCAP.

	NCAP	A	B	C
1.	Established as	Community engagement	Suzuki string program	Feeder school for conservatory
	Yrs. of Operation	4 yrs	27 years	115 years
	Institutional Organization	College of Arts – Univ. College	Center for CS – Provost	Music Institute – Provost
	Enrollment	2,703	2,170	3,450
	Arts Disciplines Offered	4 arts disciplines - music, visual arts, dance, theater	3 arts disciplines - music, visual arts, theater	2 arts disciplines music, dance
2.	Facilities	Shared / 1 site	Dedicated space / 1 site (satellite)	Shared / 4 sites
	Location	Urban	Rural	Urban
3.	Admin. Leader	Director	Program Manager	Dean
	University Affiliation of NCAP Leader	Peer w/dept. chairs, serves on U. committees	Peer w/other non-credit program leaders	Peer w/conservatory dean, serves on U. committees
4.	Faculty	TA / local artists	Local artists / few university faculty	Shared faculty/local artists
	Staff on PI Budget Other Shared Resources	All 3 full-time staff	1 full-time staff	
		Marketing	Marketing	
		Design/develop materials	Share design costs	
		Technology	Technology	
				HR benefits

University-A: Perspective of parent institution and NCAP stakeholders. Although in existence for less than four years, NCAP-A was designed and funded to help fulfill the state university’s mission to educate as many of the citizens of its state as possible.

Located in four different sections of a large metropolitan area, it has the potential to reach

many members from the surrounding communities. Probably the most important variable is the university affiliation of the NCAP's Director. Designated as an equal partner with the directors and chairs of the different schools within the College of the Arts, she meets weekly with her peers to discuss how the non-credit program can best serve their college's students and faculty. She also is appointed by the Dean at various times to represent the College on university committees. Finally, the NCAP at University-A is supported in a variety of ways by the university as well as by the College of the Arts. The Dean of the college explained that NCAP-A is part of the college's budget, which covers the salaries of the three administrative staff members through state funds. The university supports the program by providing the facilities, as well as assistance with marketing and designing and developing written materials, such as brochures and a website. According to the Associate Dean, their goal is to have the revenues brought in by the NCAP one day cover the salaries of the three full-time staff members.

Perspective of University-B and its NCAP stakeholders. The NCAP of University-B was initiated as a Suzuki string program by a faculty member of the School of Music almost three decades ago. Over the years the program developed to meet the arts education needs of the local community and to provide additional employment for adjunct music faculty. Originally operating on the main campus, the program was moved to a satellite campus approximately a 10-minute drive from the university's main campus. Although the satellite campus is in a lovely rural setting with dedicated space and ample free parking, it is removed from the university setting. Being part of the Center for Continuing Studies

rather than an arts-related academic department also seems to limit the university affiliation of NCAP-B's Program Manager/Director. Although the Program Manager/Director is quite active in committees within the Center for Continuing Studies, meeting regularly with directors of other non-credit programs, he lacks any collegial status within the arts-related academic department that could provide opportunities for collaboration. These factors made the staff members feel that the university perceived NCAP-B as only a peripheral program, increasing their feeling of being treated as the "stepchild." University-B's financial commitment to its NCAPs as voiced by the Vice Provost appears to be minimal, as the university seems slow in responding to requests from the Program Manager/Director of NCAP-B to maintain the facilities it provides to the program. Coming to NCAP-B for music lessons or arts classes is often the first experience that community members have with their state university. NCAP-B's current facilities at the satellite campus looked more like cabins and were sub-standard in comparison with buildings on the university's main campus. It was encouraging to learn from the Director of the Center for Continuing Studies that University-B has plans to renovate the facilities at the satellite campus, including those used by NCAP-B.

University-C: Perspective of parent institution and NCAP stakeholders. Initially, the NCAP of University-C was established as a feeder school for the Conservatory with which it merged to form the Institute. About 30 years ago, when it was experiencing financial difficulties, the Institute, including NCAP-C and the Conservatory, was absorbed by University-C. Well-established in the community for over a century, this

program has a reputation for providing quality music and dance programs to people of all ages and levels of ability. NCAP-C shares space with the Conservatory and also has a presence in three other locations, making it widely accessible to the community. Although it does not have a physical presence on the main campus of University-C, shuttle service is provided between the Institute and the main campus for university students. By sharing resources with the Conservatory such as classroom, studios, rehearsal and performance spaces, and even some faculty members, there is a sense of integration with the collegiate program. The fact that both academic leaders of the Conservatory and NCAP-C are referred to as Deans demonstrates the collegiate status of the non-credit program administrative leader. The Dean of NCAP-C meets regularly with the Dean of the Conservatory and serves on committees within the Institute and University-C. Because of the university's decentralized structure, the Institute functions independently, much like any other college within University-C; and, like other colleges, NCAP-C's full-time staff members receive the same benefits provided by the University. The Director of the Institute is supportive of the activities of the NCAP, performing at times as an accompanist for some of their events.

Sub-Question Three

How are these non-credit community arts programs that are imbedded within research universities sustained?

All stakeholders agreed that their non-credit programs are self-supporting, but other means of support are necessary to sustain these programs. These included some form of support from the parent institutions and external funding.

NCAP-A. The NCAP of University-A appeared to receive the most support from its parent institution. The College of the Arts provided the initial set-up cost for this non-credit program, which helps the university in fulfilling its mission to provide high quality education for its students while reaching out to the community to provide educational opportunities for its state's citizens. NCAP-A shares several resources with the College of the Arts, such as classrooms, studio space, and various equipment. The three staff members are compensated through the College budget. Additional assistance is provided by the University for facilities, technology support, marketing, and the designing of printed materials and the website. The University and the College also demonstrate support by considering the Director of NCAP-A as an equal partner with the directors and chairs within the College. External funding in the form of grants, such as the 21st Century Grant for after school education programs, is pursued by the Director of the NCAP for various projects that benefit university students who teach in a lab school setting within the program.

NCAP-B. The NCAP within University-B is self-supporting and receives no funds from the University. The program is within the Center for Continuing Studies, which is also self-supporting and must return a portion of its revenues to the University. University-B provides the buildings at the satellite campus for the NCAP's use. The Arts Coordinator/Program Assistant explained that the program receives support from the Center for Continuing Studies in the form of marketing and collaborates with other university departments for advertising. The program's Registrar felt that the ability to

send news blasts throughout the University community to announce their various class offerings may be viewed as a form of support. The Director of the Center for Continuing Studies stated that there is a plan to renovate the satellite campus eventually, which would include the facilities for the NCAP. Although not asked specifically, no mention was made of any external funding for this program.

NCAP-C. Beginning as an independent community arts school, the NCAP embedded with University-C also is self-supporting. It shares facilities with the Conservatory as well as some faculty members. Because of the university's decentralized organization, the Vice Provost explained that there are "fewer central resources as an institution." The program does receive support from University-C in the form of services through Human Resources for benefits, healthcare, tuition discounts for full-time staff, and technology support. The Dean of NCAP-C has worked with the Director of the Institute in obtaining external funding for the Music Teacher Mentoring Program for assisting music teachers in the public school system, as well as for the Tuned-In project, which provides music education for talented youths within the public schools.

Summarizing the answers to the three sub-questions provides the answer to the main research question: How are NCAPs perceived by the administration of the research universities to which they belong, as well as by various stakeholders?

In answering the first sub-question, the data collected from interviewing the various stakeholders indicated that the NCAPs are perceived to benefit their

corresponding universities, communities, and local arts community. Stakeholders at all three institutions shared the view that these programs help to fulfill their respective universities' mission of providing high quality education and service to the community. This perception was stronger in the university administration from the two state institutions, University-A and University-B, than that of University-C. University-A and its NCAP demonstrated the strongest example of community engagement, while all stakeholders across the three programs felt NCAPs enhance the relationship with the community, and provide additional income for the parent institution.

The benefits to the community as perceived by the stakeholders interviewed include high quality arts education, a share in the resources of their corresponding research university, and access to the research university. Again these views were voiced by each of the non-credit programs although the perceived benefit of sharing the resources of the university with the community was held more important in the two programs in state institutions. The perception of the university representative at University-C was that the mission of their school focused more on teaching and research rather than on service to the community.

The perceived benefits received by the local arts community through the NCAP are three-fold. The first benefit, employment, provides not only financial support, but also an opportunity to teach their skills to others. The second benefit provided by the NCAP is a connection between the university and the local arts community through workshops

offered to further develop their skills. And finally, these programs foster a sense of community for local musicians and artists, with opportunities for performance and exhibition of their works, bringing them in contact with the greater community.

The important variables observed during this study as indicated by the second sub-question include the history of each NCAP, its physical location, university affiliation of the non-credit program's administrator, and the level of support provided by the parent institution. Although longevity served as a good indicator of a successful program, the location of the program within the university, whether on the main campus or a satellite campus, didn't seem to have as much impact as the university affiliation of the NCAP's administrative leader. For faculty and staff in the programs that functioned as an integral part of their arts-related departments there seemed to be less of a sense of marginality than for those whose program was part of a center for continuing studies. All three programs were required to be self-supporting by their parent institutions and each received some form of support, whether benefits received by staff members that were similar to that of other university employees, or technological and marketing support for their programs. Again, University-A's non-credit program seemed to receive the strongest support from its parent institution, including financial support from its college to establish the program and for compensating the three full-time staff members.

In answering the third sub-question, the data collected confirm that these programs are self-supporting. From the various stakeholders it was apparent that in addition to tuition revenue, external funding is necessary for the sustainability of these

programs. The administrative leaders of NCAP-A and NCAP-C currently receive funding to support specific projects that benefit their university students and their communities.

Discussion of the Literature

The results of this study of NCAPs embedded in research universities confirm many of the points presented in the literature regarding lifelong learning and continuing education. These topics were explored due to the dearth of research in the area of NCAPs. The particular aspects under discussion include the *purpose* of continuing education programs and the *relationship* between continuing education programs and their parent institutions, as seen from the perspective of the parent institution administration and the various stakeholders of the NCAP at three research universities.

Purpose of Continuing Education

From the literature, the purpose of continuing education is that it:

1. Promotes lifelong learning (Quigley, 1989; Shoemaker, 1998)
2. Introduces the community to the university as well as increases their access (Freedman, 1987; Quigley, 1989; Shoemaker, 1998)
3. Provides services to the community predominantly to the nontraditional learner (Brown, 2002)
4. Provides income to their parent institutions through their entrepreneurship (Bash, 2003; Freedman, 1987).

These qualities are easily recognized in the NCAPs that are part of this study.

Promote lifelong learning. It is evident from this study that the students of NCAP have the opportunity to learn arts skills that they can continue to develop throughout their lives. This corroborates Longworth and Davies' definition of lifelong learning as "the development of human potential through a continuously supportive process, which stimulates and empowers individuals to acquire all the knowledge, values, skills, and understanding they will require throughout their lifetimes and to apply them with confidence, creativity and enjoyment in all roles, circumstances, and environments" (as cited in Maehl, 2002, para. 3). Also apparent from the interviews and the course catalogs is that the majority of the classes and programs offered by the NCAPs is designed primarily for children – infants through high school age.

The stakeholders interviewed expressed the view that the lessons, classes, and workshops offered through these programs help to instill in young students an appreciation for the arts through the development of artistic and musical skills. Furthermore, these programs provide children with a positive outlet for creativity that they can pursue throughout their lives. The administrative leaders of all three programs felt that there is a need to develop more offerings for the adult population, particularly those approaching retirement age. Such programs can help improve a person's quality of life by providing purpose, enrichment, and self-development (Rosenstone, 2004; Ruud, 1997; Vettickal, 1980).

Community's introduction to the University. NCAPs, like other continuing education programs, may be a community member's first introduction to the university (Quigley, 1989). As stated by Grubb et al., "Non-credit programs allow them [community members] to 'get their feet wet' or provides a 'first step into college'; there are 'no grades, no pressures,' reducing the anxiety these students have about college" (Grubb et al., 2003, p. 223). The parents, grandmother, and public school teacher who were interviewed found this to be true. By providing children and adults with high quality arts programs, these stakeholders perceived that the NCAP can have a positive impact on the community members' view of the university (Freedman, 1987). One person at University-B, the Administrative Assistant, felt that the community's introduction to the university could be improved by providing the NCAP with better facilities.

Access to the University. The administrative leaders of University-A and its NCAP believe in the vision of their university president that part of their University's mission is to educate as many of the state's citizens as possible. All NCAP-A stakeholders interviewed agree that the NCAP helps to fulfill this goal of providing community members access to the university through quality arts education offerings. The perception of the NCAP administrative leaders and faculty members interviewed at the other two sites is that the NCAPs are well suited to help fulfill their university's mission of service to the community, increasing the nontraditional learner's access to the resources of the university. Although the university administrator from University-C felt that the service portion of their university mission was secondary to teaching and

research, the university administrator at University-B seemed to understand that the NCAP helps to provide access through service to the community. This perception may have been influenced by her personal experience with the non-credit program, as her daughter had participated in that program at one time.

Service to the community. External stakeholders of NCAP-A agreed that the NCAP provides high quality arts education to community members at a reasonable cost. They seem to understand that this access also provides the young people who attend these programs with a glimpse of university life. In addition to quality arts education, other services provided to the community through the NCAPs include improving one's quality of life by providing a balance, a sense of meaning, and coherence in one's life (Ruud, 1997) through participation in the arts. Additional service includes providing opportunities for employment of local artists in various arts disciplines, as was most evident at the NCAP of University-B and to a lesser extent at NCAP-A.

Income through entrepreneurship. Sobel's definition of entrepreneurship as "the process of discovering new ways of combining resources" (Sobel, n. d. para. 1), suggests the applicability of the theory of entrepreneurship to the topic of the NCAP within research universities. Because NCAPs, like continuing education programs, need to be profitable and are flexible in responding quickly to their communities' educational needs, they have much in common with Clark's concept of the "entrepreneurial university" (Gjerding, Wilderom, Cameron, Taylor, & Scheunert, 2006, p. 84). Not receiving a

budget from their respective universities, these programs need to generate their own revenue. One way in which the administrative leaders of these three programs seem to accomplish this is by using their programs' resources in combination with those of their parent institutions to create arts education opportunities for members of their university community and those of the surrounding neighborhoods. Being innovative (Kets de Vries, 1977), listening to what community members want and need (Shoemaker, 1998), and being flexible to meet these needs by offering services at times and locations that are convenient for them (Bash, 2003) are characteristics of an entrepreneur that are displayed by the NCAP leaders in this study. The NCAP-A Director's decision to provide fun arts-related activities at the city's arts festival was an innovative way to provide a service to the community while also advertising their program. At University-B, the Program Manager/Director and his staff help parents by providing creative outlets for their children during spring break. The arts classes offered by the NCAP-B during the one-week spring break also serve as an affordable introduction to other offerings requiring a longer time commitment. The NCAP at University-C demonstrates flexibility by offering classes at four different locations throughout the city in the late afternoons and evenings on weekdays and during the day on Saturdays. Seeking "new and changing sources of funding" (Gjerding et al., 2006, p. 85), as the 21st Century Grant acquired by NCAP-A and NCAP-C's grant to establish the Music Teacher Mentoring Program, is what Clark observed was one of the organizational pathways to an entrepreneurial university (as cited in Gjerding et al., 2006).

Relationship between Continuing Education Programs and Their Parent Institutions

From the literature on the relationship between non-credit continuing education programs and their parent institutions, Fleming (1987) and Quigley (1989) found that those engaged in the administration of continuing education programs frequently share the feeling of marginality, isolation, and of being second-class citizens in the higher education setting. Their findings seem to apply, to some extent, to the NCAP at University-B, but not significantly in the case of University-A and University-C. The main difference between University-B's program and that of the other two institutions may have to do with its placement within the Center of Continuing Studies, while the other two NCAPs function within their discipline-related academic department, as suggested by Ohlinger (1989). Another possible explanation for this feeling of marginality may have to do with the role the administrative leader of the NCAP plays within the college, department, and university. In his brief written for the NASM, Jay (1988) advocated that the NCAP leader be viewed as a peer with collegiate administrators (as cited in Alexander, 1997). From this study it was apparent that at the two institutions where university administrators recognize these programs as a means to enhance the educational experience of university students as well as to serve as the university's arm into the community, a feeling of partnership replaces that of marginality and isolation.

Implications for Practice

As a result of this study and in conjunction with reviewing literature closely associated with continuing education programs, there are several implications for practical application that can provide insight for NCAP leaders as well as key university administrators. In the following paragraphs is a discussion of the characteristics that appear to be the most significant in developing a successful and effective NCAP, which serves its parent institution and the greater community.

First and foremost, a high quality product is required for any NCAP to be successful. The quality of the instruction greatly depends upon the faculty of these programs, whether they be graduate students, university faculty, or local musicians and artists (Wendrich, 1978 as cited in Alexander, 1998). The administrative leader of a NCAP, as an entrepreneur, develops something “not generally done” as Schumpeter puts it (as cited in Kets de Vries, 1977, p. 37). By utilizing the facilities, faculty, university reputation, technology, and marketing support of the university in combination with the non-credit program’s customer-service skills and flexibility to respond quickly to the needs of the community and the university the NCAP can increase access and revenues, enhance its own reputation and that of its university, and assist in fulfilling its parent institution’s mission to provide quality arts education to university students and to the larger, more diverse external community population.

Much time, effort, and resources of the NCAP are spent attending to the business side of running the program – collecting fees, processing registrations, maintaining business transactions, and making a profit – a burden that is not often experienced by an academic department. Providing business services to non-credit programs for handling registrations, billing, and payments through a center for continuing education or the university bursar's office would reduce the burden of bureaucratic red tape (Clutter, 1999; Ratchford, 1993). This would allow administrative leaders and staff members of NCAPs more time to develop programs that address the needs of university students and the external community.

A possible solution for reducing the NCAP's sense of marginality may be to integrate the program into its arts-related department, as suggested by Ohlinger (1969). Through this integration the NCAP may receive support in the form of recognition of the services the program provides the university and the community, assistance with technology, and, as suggested by Clutter (1999), access to marketing and development resources of the university. A personal observation made while researching non-credit programs at a variety of institutions was that it was very difficult to locate these programs on university websites. Creating a comprehensive listing and brief description of all continuing education programs on the university home page along with a link to each continuing education program's website may provide easy access, a kind of "one-stop-shopping" for perspective students/clients. As Ratchford (1993) advocates, "funding from a host of external sources must be aggressively pursued" (Ratchford, 1993, p. 69).

External funding is essential for providing scholarships to financially needy students and creating innovative programs. The efforts of the leader of a NCAP in procuring external funding may be greatly enhanced with assistance from the university's development office.

Another positive characteristic of a successful NCAP is forming collaborations with community partners. Creating partnerships with such groups as professional arts organizations, area schools, artists of various arts disciplines, and local businesses can help with program development by keeping the "pulse of the community" (Bash, 2003).

The final recommendation, and the one most critical to the sustainability of these NCAPs, is based on a new theory that emerged while examining the relationship between the NCAP and its parent institution, the research university. The two NCAPs that seemed most successful, operated as part of their related arts college (NCAP at University-A) or conservatory (NCAP at University-C). The working title for this new theory is the "Organizational Integration Theory." From this study, integrating these non-credit programs within their discipline-related academic college or department (Ohlinger, 1969) appears necessary to form a partnership between the faculty and staff of the credit and non-credit programs. By working in collaboration, these partners will have greater opportunities for:

- Sharing the findings of the latest arts education research
- Identifying the needs of the undergraduate and graduate students as well as the external community

- Identifying new research possibilities
- Developing lab school situations in order to better fulfill the university's mission to teach, to conduct research, and to serve the university and its external community.

To have a greater impact on a larger population and to foster university entrepreneurship, this integration needs to go beyond the confines of the immediate college or department by establishing ad hoc partnerships with other disciplines (e.g. science, psychology, medicine) within the greater university community, as suggested by Walker (1980) (as cited in Knapper & Cropley, 2000). Through these multiple-integrations, it is anticipated that each individual program, department, and college will enjoy greater recognition within the university as well as within the external community-at-large, creating a win-win situation for all involved.

From this study, another element equally important to integrating non-credit programs into their credit-bearing counterparts and essential for their success is recognizing the administrative leader of the NCAP as a peer with collegiate administrators. Alexander (1997) cited an NASM briefing paper by Jay (1988), which advocates that the NCAP “director be an equal member of whatever senior management group . . . exists at the particular college/university” (Alexander, 1997, p.29). Regarding the status of the NCAP director, Jay further recommends that “only in this way can the ‘director’ be an effective advocate, properly deal with internal and external management issues, and ultimately be able to develop and nurture the curriculum of the Preparatory

unit” (as cited in Alexander, 1997, p. 29) Through active participation on collegiate committees, a NCAP administrative leader may gain a better understanding of the needs of faculty colleagues and their students in order to assist in finding possible solutions. Greater communication between college faculty members and the NCAP administrative leader can foster opportunities for collaboration.

The data from this study of three NCAPs suggest that, with the proper support, a NCAP may increase its effectiveness in providing quality arts education and creating a sense of community for those interested in the arts. Likewise, it may better serve to fulfill its university’s mission of providing quality education and community engagement while serving as a true ambassador for its parent institution.

Recommendations for Future Research

This study serves as an initial step towards better understanding of the purpose of the NCAP and its role within the research university. It provides insight into the perceived benefits these programs provide their universities and community members, as well as the variables that contribute to their status and sustainability; however, more research is necessary if we want to discover how these programs can better serve their parent institutions and, ultimately, society at large. Some recommendations for future research include an in-depth case study of a successful NCAP within a research university, a longitudinal study, and a quantitative study of all 14 NCAPs embedded within research universities.

Before conducting an in-depth case study, a survey may be distributed to the 14 National Guild of Community Schools of the Arts members that are NCAPs embedded within research universities to determine an appropriate program. The survey may obtain data that focuses on the financial status, the number of students of NCAPs, the relationship between the program and its parent institution, its function within the institutional organization, and the involvement of the NCAP administrative leader with collegiate and university administration and faculty. The case study should consist of a larger sampling of stakeholders of the NCAP and the university than this study, and also include alumni and donors of the NCAP, as well as members of local arts organizations. In addition, round table discussions could be arranged between the university administration and that of the NCAP. Topics for discussion may include: how the NCAP can further assist to fulfill the mission of its parent institution, and what are the ways in which the NCAP can work together with its parent institution to increase the number of community members served. In this way, a determination can be made of the variables that help to produce a successful program. These results may be distributed through the National Guild of Community Schools of the Arts (recently renamed the National Guild for Community Arts Education) to its membership of 409 schools to serve as a guide for administrators of other community arts programs.

Another consideration for a case study would be one that tests the new Organizational Integration Theory that emerged from this study. As a longitudinal case

study, it could examine a NCAP that had not previously been a part of its arts related college, and whose administrative leader was not considered a peer with the department heads/chairs of the arts related college before and after the intervention of integrating the NCAP within the arts-related collegiate department. This may be done in conjunction with a control study of another NCAP where no intervention has been instituted for a comparative case study.

To provide the much needed research on this topic of NCAPs embedded in research universities, a comprehensive quantitative study of all 14 NGCSA members that are NCAPs within research universities could be implemented. For more accurate reporting, it may be suggested that each school be visited or key administrators be contacted by phone. Collecting data in the following areas may be considered: staff, faculty, students being served, financial status, particularly the percentage of income used to cover instructional costs, operational costs, revenue returned to the university, and the profit margin, as well as the percentage of income from tuition, contributions, and grants, also the range of the programs offered, and the support received from parent institutions. Statistical analysis of such data may provide a better understanding of the relationship between the NCAP, its parent institution, and the community that may be applicable to other non-credit or continuing education programs within research universities.

Future research in the area of continuing education programs will help these programs meet the challenge set by the 2006 Association for Continuing Higher Education Proceedings: “Continuing Education has the opportunity to be a ‘beacon’ in

defining the American universities' and colleges' social and economic mission" (ACHE, 2006, p. 11). By working together, non-credit continuing education programs and degree-granting programs can help institutions of higher education become our society's centers for lifelong learning.

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APPENDICES

Appendix A

Barbara Di Toro
SurveyMonkey

Distributed by

Non-Credit Community Schools of the Arts Survey - 2009

I. Contact Information

This section of the survey is for collecting contact information about your non-credit community arts program and your parent institution.

1. Name of non-credit community arts program _____

2. Name of administrative leader responsible for the daily running of your non-credit community arts program: _____

3. Administrative leader's title (Director, Dean, Associate Dean, etc.):

4. Non-credit community arts program leader's contact information

Daytime phone: _____

email: _____

5. Name of parent institution(s)

College: _____

University: _____

6. Name of college/university administrator to whom the non-credit program administrative leader reports: _____

7. The title of the college/university administrator named above (Provost, Deputy Provost, Dean, etc.): _____

8. College/University administrator's contact information

Daytime phone: _____

Email: _____

II. About your non-credit community arts program

The following questions refer to your specific non-credit community arts program.

9. The answers for this survey are based on information from:

- 2007-2008
- 2006-2007
- 2005-2006
- Other (please specify) _____

10. How many years has your non-credit community arts program been in operation?

11. Where is your main facility located in relation to your parent institution? Choose all that apply.

- On the main campus
- In space dedicated for your program
- In space shared with parent institution
- Satellite or branch campus of your parent institution
- Off campus/rented facility - part of your budget
- Off campus - part of parent institution budget
- Other (please specify) _____

12. Where is your main facility located? Choose only one.

- Urban area
- Suburban area
- Rural area

13. How many site locations does your program have in all?

14. How many students are enrolled in your non-credit community arts program?

Children (under 18 yrs.): _____

Adults(18 or over): _____

Total number: _____

15. What is the total number of registrations taken annually in your non-credit community arts program? _____

III. Faculty and Administrative Staff

The questions in this section refer to your administrative staff and faculty.

16. How many years has the current non-credit community arts program administrative leader been in this leadership position? _____

17. What is the highest degree completed by the non-credit community arts program leader?

- Associates
- Bachelors
- Masters
- Doctorate
- Other (please specify)

18. How many faculty members are in your non-credit community arts program? Number on the non-credit community arts program budget:

_____ Number contributed by parent institution: _____

_____ Total number of faculty: _____

19. How many of your faculty members are considered:

- Independent contractors
- Adjunct, part-time
- Non-tenured
- Tenure track/tenured
- Full-time
- Part-time

20. How many administrative staff members are: On the non-credit community arts program budget?

_____ On the parent institution budget? _____

21. How many non-credit community arts program administrative staff members are considered:

Full-time: _____

Part-time: _____

Student workers: _____

Volunteers: _____

Compensated by parent institution: _____

Other: _____

22. Does your non-credit community arts program have:
Faculty Council? (yes or no)

How many members? _____

23. Does your non-credit community arts program have:
Board or Advisory Council? (yes or no)

How many members? _____

IV. Financial aspects of your non-credit community arts program

The following questions refer to your annual budget. If exact figures are not possible, please give an approximate amount or percentage depending on the question.

24. What is your non-credit community arts program annual budget?

Total Budget: _____

Total Revenue: _____

Tuition: _____

Contributions: _____

Grants: _____

Annual fundraising/appeal: _____

Endowments (annual yield): _____

Total Expenditures: _____

Instructional: _____

Administrative: _____

Operating: _____

25. What percentage of contributions is allotted for:

Scholarships _____

Special projects _____

General operation _____

26. How is financial responsibility for satellite locations handled? (Choose only one.)

___ Part of non-credit community arts program budget

___ Part of college/university budget

___ Partnership exchange

___ Other (please specify) _____

27. Registration/tuition for your non-credit community arts program is collected:

___ Through the non-credit community arts program

___ Through the college/university bursar's office

___ Other (please specify) _____

28. Your registration data information is collected:

Independently from your parent institution

___ As part of the college/university's database system

___ Other (please specify) _____

29. Who is responsible for your non-credit community arts program's development? (contributions, grants, etc.) Choose all that apply.

___ Non-credit community arts program administrative leader

___ College/university administrative leader

___ College/university development office

___ Other (please specify) _____

V. Your parent institution

Refer to the Carnegie Foundation Classification for the following 2 questions:

<http://www.carnegiefoundation.org/classifications/>

[Select "Lookup & Listings," then "Institution Lookup;" use "Alphabetical Index" and click on beginning letter of your college/university. Finally, click on the name of your institution for complete information.]

30. How is your parent institution of higher education categorized? Check all that apply.

- State College/University
- State Related
- Land Grant
- Public
- Private
- Community College
- Conservatory
- For-Profit
- Two-year
- Four-year
- Other (please specify) _____

31. What is the "basic" classification of your college/university?

- Assoc/Pub-R-S: Associate's-Public Rural-serving Small
 - Assoc/Pub-R-M: Associate's-Public Rural-serving Medium
 - Assoc/Pub-R-L: Associate's-Public Rural-serving Large
 - Assoc/Pub-S-SC: Associate's-Public Suburban-serving Single Campus
 - Assoc/Pub-S-MC: Associate's-Public Suburban-serving Multicampus
 - Assoc/Pub-U-SC: Associate's-Public Urban-serving Single Campus
 - Assoc/Pub-U-MC: Associate's-Public Urban-serving Multicampus
 - Assoc/Pub-Spec: Associate's-Public Special Use
 - Assoc/PrivNFP: Associate's-Private Not-for-profit
 - Assoc/PrivFP: Associate's-Private For-profit
 - Assoc/Pub2in4: Associate's-Public 2-year Colleges under Universities
 - Assoc/Pub4: Associate's-Public 4-year, Primarily Associate's
 - Assoc/PrivNFP4: Associate's-Private Not-for-profit 4-year, Primarily Associate's
 - Assoc/PrivFP4: Associate's-Private For-profit 4-year, Primarily Associate's
 - Bac/A&S: Baccalaureate Colleges-Arts & Sciences
 - Bac/Diverse: Baccalaureate Colleges-Diverse Fields
 - Bac/Assoc: Baccalaureate/Associate's CollegesRU/VH: Research Universities (very high research activity)
 - Master's/L: Master's Colleges and Universities (larger programs)
 - Master's/M: Master's Colleges and Universities (medium programs)
 - Master's/S: Master's Colleges and Universities (smaller programs)
 - RU/VH: Research Universities (very high research activity)
- (Continues on following page.)

- RU/H: Research Universities (high research activity)
- DRU: Doctoral/Research Universities
- Spec/Faith: Theological seminaries, Bible colleges, and other faith-related institutions
- Spec/Medical: Medical schools and medical centers
- Spec/Health: Other health profession schools
- Spec/Engg: Schools of engineering
- Spec/Tech: Other technology-related schools
- Spec/Bus: Schools of business and management
- Spec/Arts: Schools of art, music, and design
- Spec/Law: Schools of law
- Spec/Other: Other special-focus institutions
- Tribal: Tribal Colleges

VI. Relationship between your non-credit community arts program and its parent institution

The following questions refer to the relationship between your non-credit community arts program and your parent institution(s).

32. Your non-credit community arts program functions as part of: (Choose only one.)

- College of Music
- College of Dance
- College of Art
- College of Theater
- Continuing Education
- University College
- Other (please specify) _____

33. Your non-credit community arts program is well known within the our college or department.

- Strongly agree
- Somewhat agree
- Neutral
- Somewhat disagree
- Strongly disagree
- Comment _____

34. Your non-credit community arts program is well known within the local external community.

- Strongly agree
- Somewhat agree
- Neutral
- Somewhat disagree
- Strongly disagree
- Comment _____

35. The college/university understands the purpose of your non-credit arts program.

- Strongly agree
- Somewhat agree
- Neutral
- Somewhat disagree
- Strongly disagree
- Comment _____

36. The college/university appreciates and values your non-credit community arts program.

- Strongly agree
- Somewhat agree
- Neutral
- Somewhat disagree
- Strongly disagree

Comment _____

37. Your non-credit community arts program is valued by the neighboring external community.

- Strongly agree
- Somewhat agree
- Neutral
- Somewhat disagree
- Strongly disagree

Comment _____

38. Your non-credit community arts program is valued by the local arts community.

- Strongly agree
- Somewhat agree
- Neutral
- Somewhat disagree
- Strongly disagree

Comment _____

39. The college/university sees your non-credit community arts program as contributing to its mission.

- Strongly agree
- Somewhat agree
- Neutral
- Somewhat disagree
- Strongly disagree

Comment _____

40. The college/university views your non-credit program as contributing to its mission because your program provides: (Choose all that apply.)

- Future students
- Positive community relations
- Income/revenue
- Opportunity for lifelong learning
- Other (please specify) _____

41. In general, you are optimistic about the future of your non-credit community arts program.

Strongly agree

Somewhat agree

Neutral

Somewhat disagree

Strongly disagree

Comment _____

Appendix B

The Results of the Preliminary Survey

The results of the preliminary survey were used to help select the three NCAPs for the comparative case study. Based on the results of the preliminary survey, 14 were determined to be non-credit programs within research universities, which are the focus of this study. Of the 14, only ten program administrators returned fully completed surveys, and it is the survey results of these 10 programs that are presented here. Each of the 10 NCAPs is identified by a letter of the alphabet, A through J, with the letters A, B, and C assigned to the three schools visited for the case study.

Years of Operation and Facilities

The number of years that each of the 10 NCAPs embedded within a research university was in operation ranged from only a few months to 115 years. The reason the three NCAPs were selected was that they represented three distinct stages of development: The second newest NCAP (the newest program was only two months old and was unable to provide sufficient data for the survey), a program in the middle range, and the oldest program, as shown in Figure 1.

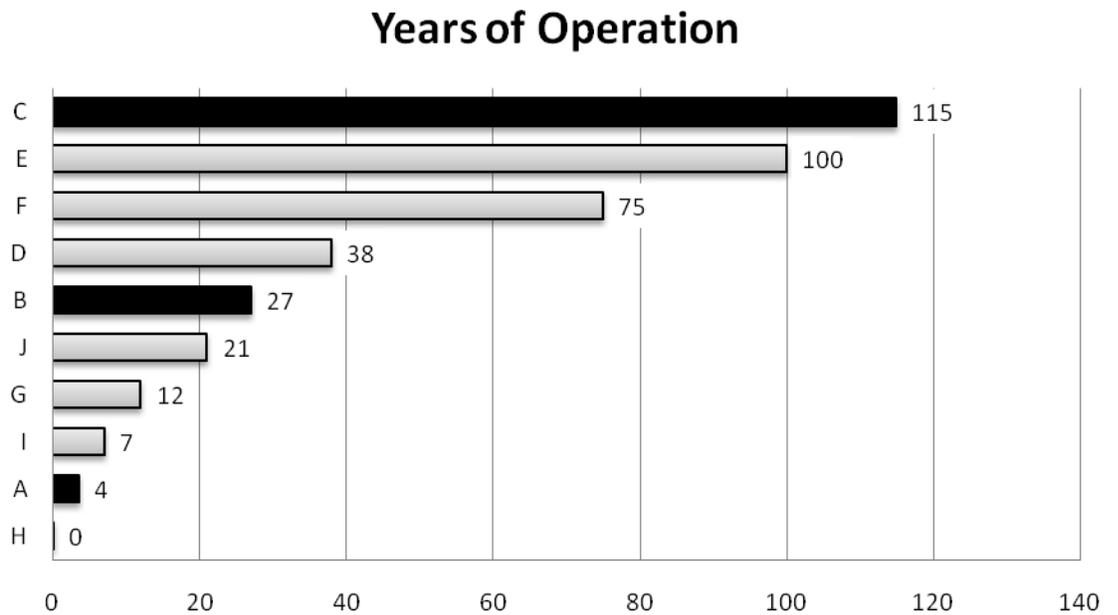


Figure 1. Years of operation of the 10 NCAPs.

All of the NCAP administrative leaders reported the number of sites their individual programs operated, as well as whether they had dedicated space or shared facilities with other departments. The number of sites ranged from one to six locations. With the exception of Program A and Program I, the other NCAPs reflect a correlation between the number of years of operation and the number of site locations with the oldest program having the highest number of site locations and the younger programs having only one location. Regarding facilities, four of the NCAPs had use of space dedicated for their program while five were provided with space that was shared with their college, conservatory, or school. University-A’s NCAP used space that was both dedicated as well as shared. Once again, programs at University-A, University-B, and University-C were chosen as being representative in the use of facilities and number of sites.

Descriptive data on the type of facilities and the number of sites of the ten NCAPs are contained in Table 7.

Table 7.
Type of facilities, dedicated or shared, and the number of sites

NCAP/University	# of Sites	Facilities
A	4	dedicated/shared/satellite/off campus
B	1	dedicated at satellite
C	6	shared/dedicated/satellites*
D	3	dedicated
E	4	shared
F	2	dedicated/shared
G	1	shared
H	1	shared
I	4	dedicated/off campus
J	1	shared
<i>*information from website</i>		

Research University Location and Category

The next criteria taken into consideration through the preliminary survey were the location and category of the research university. As reported in the survey, all but two of the universities were located in urban areas. University-B and University I, the two exceptions, were located in a rural and suburban area respectively. At first it was thought that it might be of interest to visit a program found in each different type of location, urban, suburban, and rural. After some consideration, however, it was decided to forgo the suburban location in favor of visiting University C's NCAP in an urban location because of its long history. As one of the oldest NCAPs, it should provide insight into what contributes to a successful program.

Number of Student Registrations/Budget

The next set of criteria examined were the total number of student registrations and the total budget for each of the non-credit programs. The number of registrations refers not to a student head count, but rather to the total number of seats registered during the year for all courses or lessons offered. The total budget for each program was then divided by the total number of registrations to obtain the budget average per registration. The three programs chosen for visitation fell at the extreme ends of the range of these amounts as well as at the middle, similar in pattern to the years of operation as illustrated in Table 8.

Table 8.
Average cost of student registrations based on the total annual budget divided by the total number of registrations per year

University	Annual Budget	# of Registrations	Average Cost
A	\$550,000	2,703	204
J	265,000	1,225	216
H	274,200	1,200	229
I	265,924	1,000	266
B	589,654	2,170	272
G	88,000	276	319
E	1,000,000	1,800	556
D	839,000	1,183	709
C	2,650,955	3,450	768
F	unavailable	470	?

Names of Non-credit Community Arts Programs

The names of the individual NCAPs varied as to whether their titles included the name of the parent institution. As reported in the preliminary survey, the names fell within four categories: contained the name of the university (B, F, J), contained the name of the college/school/conservatory (A, C, G, H), contained the names of both the college/conservatory/school and the university (D, E) and a name that did not include the name of a parent institution (I). The decision to select schools A, B, and C is further affirmed and illustrated in Figure 2 as the three represent the two largest categories regarding the NCAPs – those whose names contain their college/conservatory/school’s name (A, C) and those whose names contain their university’s name (B).

NCAP names as related to Parent Institutions

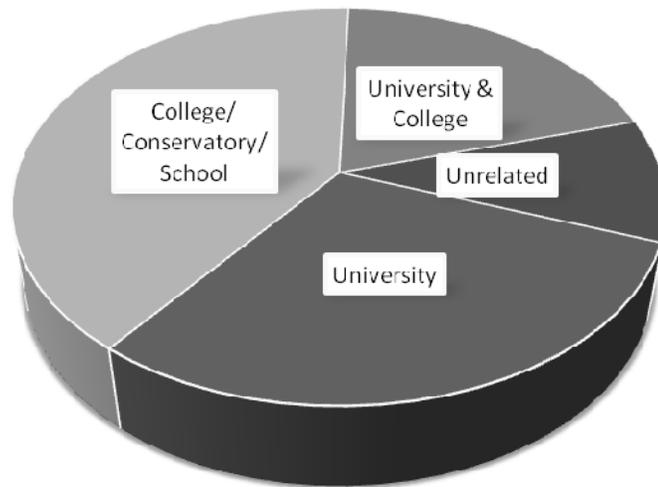


Figure 2. Names of NCAP as related to parent institutions.

Organizational Hierarchy

The hierarchical systems for each institution provided the most variations. The survey revealed that NCAPs function as part of each of the following: university college (A), continuing education (B), college of music (D), school of music (F), school of the arts (H), college of visual and performing arts (I) and a school of fine arts (G), while two functioned as part of a conservatory (C, E) and one functioned as part of a school of music within a college of fine arts (J). Since some surveys indicated that the NCAPs were part of a school of music or school of arts, it was not clear whether these schools were a sub-organization of a college within their university or whether they functioned as a sub-organization within the university. To clarify the organizational hierarchy, it was necessary to check each university's website.

After checking each university's website, it was found that only one NCAP (J) reported to a school of music that was part of a college of fine arts within a research university. The other non-credit program that reported to a school of fine arts (G) was confirmed through its website to actually be part of the music department within the school of fine arts. The program that was part of a university college (A) functioned within a college of fine arts but received financial support through the university college. The three programs chosen for visitation represent three different hierarchical systems: Program-A, functioning within a college of fine arts, reports to the University College of its larger parent institution, Program-B functioning as part of Continuing Education at a state research university, and Program-C functioning along with its conservatory as part

of an institute within a private research university. Closer study of these three NCAPs and their constituents provided a wide range of perspectives for the case study.

Relationship

To gain insight as to the relationship between the parent institutions and the NCAP, seven of the survey questions (numbers 33 through 39) ask about various aspects of this relationship. The questions include how well the non-credit program is known within its department or college (33), and within the local external community (34); how well the University understood the purpose of the NCAP (35); whether the NCAP is valued by the parent institution (36), local community (37), or local arts community (38); and whether the University sees the NCAP contributing to its mission (39, 40). A sample of the preliminary survey can be found in Appendix A. As the survey was completed by the administrative leader of each of the NCAP, the answers reflect only their perspective and do not provide insight as to the views of the parent institution administration. The quality of the relationship was determined by taking the average score of the seven questions based on a 5-points system.

Points were assigned as follows:

- 5 = Strongly agree
- 4 = Somewhat agree
- 3 = Neutral
- 2 = Somewhat disagree
- 1 = Strongly disagree

Each NCAP received a relationship score following this process. Scores above 4.5 were determined to be “very good,” those between 4.0 and 4.5 “good,” between 3 and 4 “fair” and below 3 “poor.” While no NCAP and its parent institution received a score

below 3.25, as shown in Figure 4, the three chosen for visitation held scores of 4.75 (University-A), 4.12 (University-B), and 4.42 (University-C). It should be noted that the score for University-C was based on the average of only six answers as one of the seven questions was left unanswered.

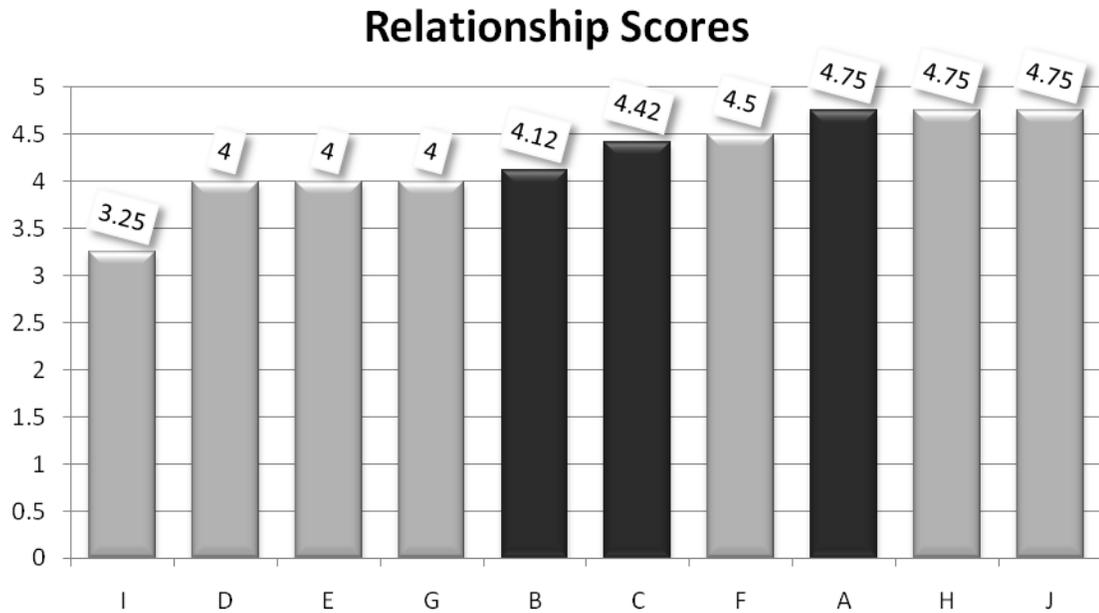


Figure 3. Summary of scores illustrating the relationship between NCAP and parent institution.

Additional data, such as information regarding the faculty, staff, NCAP administrative leader’s degree and years of leadership, and the presence of an advisory board or faculty council, were also collected through the preliminary survey. These findings did not play a major role in determining the three programs for case study but helped to confirm the choices that were made. Table 9 shows the total number of staff members (full and part-time) and the number of staff that are compensated through the university budget.

Table 9.
 NCAP staff compensated by the parent institution (PI)

NCAP	Faculty	Staff
C	103	12 full-time + 3 part-time + 1 student worker
E	125	2 full-time + 8 part-time + 3 student workers
G	30	1 full-time + 6 part-time
J	52*	1 full-time + 2 part-time
F	20	1 full-time + 3 part-time
H	37	2 full-time + 8 part-time + 3 student workers
D	76*	3 full-time + 4 part-time
B	70	3 full-time + 1 part-time + 3 student workers
I	51	2 full-time + 2 part-time + 2 student workers
A	not reported	3 full-time + 2 student workers
	* 1 compensated by PI	

As seen in Table 3, all but two NCAPs (C and E) have a minimum of one staff member compensated through the parent institution budget. The NCAP at University-A has all staff members compensated by its parent institution while no staff members of University-C's NCAP are compensated by the university or college/conservatory. NCAP-B represents a middle ground with almost half of its staff being compensated by the parent institution. Regarding those programs that had either a faculty council or an advisory board, there were six programs that had either of these groups, evenly divided, with the remaining four having neither a faculty council nor an advisory board. The three programs chosen for the case study represent one from each of these categories as illustrated in Table 10. Data

regarding the number of faculty, the administrative leader's years as leader, and the leader's education did not influence the decision process for determining the three programs for the case study.

Table 10.
 NCAP with an advisory board or faculty council

Board/Council	NACP			
Advisory Board	A	G	J	
Faculty Council	C	D	E	
N/A	B	F	H	I

Appendix C

CONSENT FORM

Principal Investigator: Dr. Corrinne Caldwell
Department: Temple University, College of Education
Educational Leadership and Policy Studies
1301 Cecil B. Moore Ave., 254 Ritter Hall
Philadelphia, PA 19122
Contact information: (215) 204-6174
corrinne.caldwell@temple.edu
Student Investigator: Barbara S. Di Toro
Contact Information: (215) 204-2087 or (267) 626-7138
bdi@temple.edu
Project Title: Non-credit community arts programs: A comparative case study of three
programs within research universities

We are currently engaged in a study of non-credit community arts programs. You are being asked to participate in this study because of your interest and/or involvement in your local non-credit community arts program.

To help us gain further insights into this area we ask you to meet with the investigator for an interview and discussion which will take approximately 45 to 60 minutes.

The data you will provide will be recorded anonymously and your participation and anything you say during the session will be held in the strictest confidence. The recorded interview and discussion will be transcribed for later analysis by the investigator.

We welcome questions about the experience at any time. Your participation in this study is on voluntary basis, and you may refuse to participate at any time without consequence or prejudice.

Questions about your rights as a research subject may be directed to Mr. Richard Throm, Office of the Vice President for Research, Institutional Review Board, Temple University, 3400 N. Broad Street, Philadelphia, PA, 19140, (215) 707-8757.

Non-credit community arts programs: A comparative case study of three programs within research universities

Signing your name below indicates that you have read and understand the contents of this Consent Form and that you agree to take part in this study.

Participant's Signature Date

Investigator's Signature Date

Appendix D

Permission to Audiotape

Principal Investigator: Dr. Corrinne Caldwell
Department: Temple University, College of Education
Educational Leadership and Policy Studies
1301 Cecil B. Moore Ave., 254 Ritter Hall
Philadelphia, PA 19122
Contact information: (215) 204-6174
corrinne.caldwell@temple.edu
Student Investigator: Barbara S. Di Toro
Contact Information: (215) 204-2087 or (267) 626-7138
bdi@temple.edu
Project Title: Non-credit community arts programs: A comparative case study of three programs within research universities

I give Barbara Di Toro permission to audiotape me. This audiotape will be used only as a part of a research project, Non-credit community arts programs: A comparative case study of three programs within research universities.

I have already given written consent for my participation in this research project and I am aware that my name will not be used at any time. The researcher has permission to use the tapes for up to twenty-four months from the date of recording.

I understand that the recording of our interview and discussion will be subjected to analysis by the researcher. The recordings will not be labeled with my name. I also understand that the recording of our interview and discussion will be transcribed by the researcher. The transcription and audiotape(s) will be kept in a safe place and at no time be labeled with my name.

I agree to be audio taped during the time period of the interview session lasting approximately 45 to 60 minutes and understand that I will not be paid for being audio taped or for the use of the audiotapes.

I understand that I can withdraw my permission at any time. Upon my request, the audiotape(s) will no longer be used. This will not affect my relationship with Barbara Di Toro.

Non-credit community arts programs: A comparative case study of three programs within research universities

Permission to Audiotape - Page 2 of 2

If I want more information about the audiotape(s), or if I have questions or concerns at any time, I can contact:

Principal Investigator: Dr. Corrinne Caldwell

Department: Temple University, College of Education
Educational Leadership and Policy Studies
1301 Cecil B. Moore Ave., 254 Ritter Hall
Philadelphia, PA 19122

Contact information: (215) 204-6174
corrinne.caldwell@temple.edu

Student Investigator: Barbara S. Di Toro

Contact Information: (215) 204-2087 or (267) 626-7138
bdi@temple.edu

This form will be placed in my records and a copy will be kept by the person named above. A copy will be given to me upon signing.

Participant: _____

Investigator: _____

Date: _____

Appendix E

Field Notes for Non-Credit Community Arts Programs – Barbara Di Toro

1. School: _____ Date: _____

2. Physical setting:

3. Participants:

4. Activities / Interaction:

5. Conversation:

6. Subtle Factors:

7. Researcher behavior:

Appendix F

Table 11. Stakeholders interviewed at each site

Stakeholder Type	University A	University B	University C
University Admin	Vice President/ Exec. Vice Provost	Vice Provost of Undergraduate Ed/ Regional Campus Admin	Vice Provost/Dean, Undergraduate Ed
Intermediate Admin	Director of Community Engagement	Director, Center for Continuing Studies	Institute Director
College/Conservatory Admin	Dean, College of the Arts		Dean, Conservatory
College/Conservatory Admin	Associate Dean, College of the Arts		Manager, Business Operations
NCAP Admin	Director	Program Manager/Director	Dean, NCAP
NCAP Admin	Assistant Director	Program Assistant/ Arts Coordinator	
NCAP Admin	Program Coordinator	Registrar	
NCAP Admin		Administrative Assistant	
Faculty	Local Public School Music Teacher	NCAP Guitar Teacher	NCAP Early Childhood Music Teacher
Faculty		University Faculty*	
Parent	Parent/Student	*Parent/Student (same person as above)	Grandparent
Total Interviewed	9	8	7

Appendix G

Barbara Di Toro

Date _____

Interview Protocol for

NON-CREDIT COMMUNITY ARTS PROGRAMS: A COMPARATIVE CASE STUDY OF THREE PROGRAMS WITHIN RESEARCH UNIVERSITIES

Interview Protocol

1. What is your position at ___ University?
 - a. How long have you been in this position?
 - b. How does it relate to the non-credit community arts program, the ___?
2. How do you see the non-credit community arts program, ___, relate to the mission of ___ University?
 - a. Would you consider it part of lifelong learning/continuing education?
 - b. How do non-credit community arts programs help to fulfill their University's mission?
3. How would you describe the ___, the non-credit community arts program here at ___ University?
 - a. How long has the program been in operation?
 - b. What is the annual budget?
 - c. How is the ___ (non-credit community arts program) supported?
 - i. Financially
 - ii. Other ways

4. What are the benefits of having a non-credit community arts program such as ____ at a Research University like ____ State?
 - a. To the university
 - b. To the community
 - c. To the local arts community
5. What would you say is the future of non-credit community arts programs at Research Universities?
 - a. How might they be sustained?

Dissertation Main Question:

How are non-credit community arts programs perceived by the administration of research universities to which they belong as well as by various stakeholders?"

Sub-questions:

4. What are the benefits that research universities and other stakeholders derive from non-credit community arts?
5. What are the important variables that determine the status of each of the non-credit programs?
6. How are these non-credit programs that are imbedded within research universities sustained?