Academic & Student Affairs Committee

December 5, 2019

Roaden University Center, Room 282

AGENDA

I. Call to Order and Roll Call

II. Approval of Minutes

III. Policy 204 (Faculty Appointments)

IV. Policy 225 (New Academic Programs)

V. Policy 271 (General Graduate Degree Requirements)

VI. Policy 1200 (Undergraduate Admission Requirements)

VII. Letter of Notification for Bachelor of Science in Fine Arts

VIII. Other Business

IX. Adjournment

BOARD OF TRUSTEES
ACADEMIC AND STUDENT AFFAIRS COMMITTEE MEETING
September 24, 2019
Roaden University Center, Room 282

MINUTES

AGENDA ITEM 1 – ROLL CALL, CALL TO ORDER, OPENING COMMENTS

The Academic and Student Affairs Committee met on September 24, 2019, in Roaden University Center, Room 282. Chair Rose called the meeting to order at 8:30 a.m.

Chair Rose asked Kae Carpenter, Secretary, to call the roll. The following members were present:

- Trudy Harper
- Barry Wilmore
- Mason Hilliard
- Rhedona Rose

Tennessee Tech faculty, staff, and members of the public were also in attendance.

AGENDA ITEM II – APPROVAL OF MINUTES

Chair Rose asked if there were any recommendations or changes to the minutes. With no recommendations or changes, Trustee Wilmore moved that the Committee approve the June 20th Academic and Student Affairs Committee Minutes as presented. Trustee Hilliard seconded the motion. The motion carried unanimously.

AGENDA ITEM III – PROVOST UPDATE

Provost Bruce shared updates regarding ongoing initiatives and activities, focusing on student centeredness, student success, and professional development. Provost Bruce provided examples of leadership development workshops held throughout the year, as well as information regarding the proposed Center for Advancing Faculty Excellence (CAFÉ), an outcome of the strategic plan working group recommendations. Provost Bruce also shared

information with the Board regarding Preview Day preparations, the Provost's Advisory Committee, and her participation in the Tennessee Higher Education Commission (THEC) Leadership and Innovation Fellows program.

AGENDA ITEM IV – ENROLLMENT UPDATE

Dr. Brandon Johnson shared updated enrollment numbers, full-time equivalent numbers, and many ongoing activities in Enrollment Management. Dr. Johnson shared their freshman focused activity, enhancing the communication to prospective students, inquiries and admits through website behavior engagement, predictive modeling, and student messaging and marketing. Dr. Johnson also shared information with the Board regarding a restructuring of high school visit expectations and a restructuring of campus visits and Preview Day.

AGENDA ITEM V – UPDATE ON DIVERSITY INITIATIVES

Vice President for Student Affairs, Marc Burnett, shared updates regarding diversity initiative, including the establishment of a Chief Diversity Officer position and a Director of Multicultural Affairs. Vice President Burnett shared information regarding the continuation of a fundraising campaign to establish scholarships for diverse/underrepresented students, which has reached $1.1 million of $2 million goal, as well as the establishment of an Admissions position to focus specifically on enrollment efforts for diverse/underrepresented populations within our region. Vice President Burnett stated that these efforts are in line with the strategic goals outlined in the Student Diversity Strategic Plan.

AGENDA ITEM VI – OTHER BUSINESS

There was no other business.

AGENDA ITEM VII – ADJOURNMENT

There being no further business, the meeting adjourned at 9:34 a.m.

Approved,

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Rhedona Rose, Chair

Agenda Item Summary

Date: December 5, 2019

Agenda Item III: Policy 204 (Faculty Appointments)

☐ **Review** ☒ **Action** ☐ **No action required**

PRESENTER(S): Provost Bruce

PURPOSE & KEY POINTS: The purpose of this policy is to establish the criteria and processes regarding faculty appointments at Tennessee Tech. Revisions were made for clarification of lecturer and instructor positions.

Tennessee Technological University
Policy No. 204

Faculty Appointments

Effective Date: January 1, 2020~~July 1, 2017~~

Policy No: 204
Policy Name: Faculty Appointments

I. Purpose

The purpose of this policy is to establish the criteria and processes regarding faculty appointments at Tennessee Tech.

II. Review

This policy will be reviewed every four years or whenever circumstances require review, whichever is earlier, by the Provost, with recommendations for revision presented to the Academic Council, the University Assembly, and the Board of Trustees.

III. Policy

The types of faculty appointments at Tennessee Tech include tenure-track, tenure, lecturer, clinical-track, research-track, and temporary appointments.

A. Tenure-Track Appointments
1. Tenure-track appointments are appointments for full-time faculty with academic rank and may be for the academic or fiscal year.
2. Tenure-track appointments are for faculty who are employed in a probationary period of employment prior to consideration for tenure.
3. Tenure-track appointments shall not include any right to permanent or continuous employment, shall not create any manner of legal right, interest, or expectancy of renewal or any other type of appointment, and shall be subject to annual renewal by the institution.

B. Tenure Appointments
1. Tenure appointments are appointments of full-time faculty who have been awarded tenure by the Tennessee Tech Board of Trustees pursuant to the provisions of TTU Policy 205 (Faculty Tenure).
2. To protect academic freedom, tenure appointments include the assurance of continued employment for the academic year for an indefinite period, subject to expiration, relinquishment, or termination of tenure as provided in TTU Policy 205 (Faculty Tenure).
3. Such appointments do not include assurance of continued employment at any specified salary or position, or employment during summer sessions or inter-session.

C. Lecturer Appointments
1. Lecturer appointments are full-time faculty appointments at the rank of Lecturer, Senior Lecturer, or Master Lecturer.
2. Lecturer appointments are normally set for a fixed three-year ~~period,~~period; however, contracts may be set for a period ranging from two to six years depending on the specific needs of the position as documented by the hiring department. Lecturer appointments are non-tenurable, and are automatically

renewed year to year within the contract period given~~renewable based on~~ satisfactory annual performance reviews.

3. Faculty in this classification participate in the academic programs primarily by providing instructional services.

D. Clinical-Track Appointments.

1. Clinical-track appointments are full-time faculty appointments that are non-tenurable, renewable appointments for fixed terms; permit promotion in rank; and are ~~permit conversion of the appointment to tenure-track at any time prior to, but not later than, the expiration of the first three-year term,~~ dependent~~ing~~ on funding availability and faculty performance.
2. Faculty in this classification participate in the academic programs by providing professional services, by exposing students to their professional expertise, and by directing students' educational experiences in clinical/professional settings where the faculty members practice.
3. Clinical-track appointments may be supported, in whole or in part, by appropriated funds or funding from grants or contracts, from clinical practice or clinical/professional facilities, or from other sources.

E. Research-Track Appointments

1. Research-track appointments are full-time faculty appointments, are non-tenurable, renewable appointments for fixed terms; permit promotion in rank; and are ~~permit conversion of the appointment to tenure-track at any time prior to, but no not later than, the expiration of the first three-year term,~~ dependent~~ing~~ on funding availability and faculty performance.
2. Faculty in this classification participate in the academic programs by conducting independent research projects and by mentoring students involved in the research process.
3. Research-track appointments may be supported, in whole or in part, by appropriated funds or funding from grants or contracts, or other sources.

F. Temporary Instructor Appointments

1. Temporary Instructor appointments are for a specific purpose and for a time that is appropriate for that purpose. Temporary Instructor appointments may be terminated according to the terms of the contract of employment or appointment. ~~Ordinarily, temporary appointments should be used only for adjunct or part-time faculty, faculty employed to replace regular faculty on leave of absence, and faculty employed pursuant to grants or for projects funded in whole or in part by non-appropriated funds.~~
2. ~~In addition, t~~Temporary Instructor appointments may be used for faculty employed on the basis of state-appropriated funds in academic departments/units where the permanent and continued need for the position has not been established, provided that such appointments normally should not exceed one full~~three~~ academic year. A temporary instructor may be reappointed for a second

academic year upon approval by the Provost.

~~3. After that, the position can be re-advertised, and the instructor can apply again and be hired if he/she is the best candidate.~~

1. Adjunct faculty appointments are temporary, non-tenurable, part-time appointments based on demand each semester for instructional needs only.
2. Reappointments of adjunct faculty are made on a semester to semester basis as needed.
3. Adjunct faculty may not teach more than a total of ten (10) credit hours per semester in all departments. They may not work as temporary administrative professional or clerical and support employees at the same time as their adjunct appointment.
4. Adjunct faculty are not eligible for employment benefits such as insurance benefits, annual and sick leave, holiday pay, retirement credit, or longevity credit.

IV. Interpretation

The Provost or his/her designee has the final authority to interpret the terms of this policy.

V. Citation of Authority

T.C.A. § 49-8-301(a)

VI. Approved by:

Academic Council:	April 12, 2017, November 13, 2019
University Assembly:	April 19, 2017, November 20, 2019
Board of Trustees:	June 1, 2017, December 5, 2019

Tennessee Technological University
Policy No. 204

Faculty Appointments

Effective Date: January 1, 2020

Policy No: 204
Policy Name: Faculty Appointments

I. Purpose

The purpose of this policy is to establish the criteria and processes regarding faculty appointments at Tennessee Tech.

II. Review

This policy will be reviewed every four years or whenever circumstances require review, whichever is earlier, by the Provost, with recommendations for revision presented to the Academic Council, the University Assembly, and the Board of Trustees.

III. Policy

The types of faculty appointments at Tennessee Tech include tenure-track, tenure, lecturer, clinical-track, research-track, and temporary appointments.

A. Tenure-Track Appointments
1. Tenure-track appointments are appointments for full-time faculty with academic rank and may be for the academic or fiscal year.
2. Tenure-track appointments are for faculty who are employed in a probationary period of employment prior to consideration for tenure.
3. Tenure-track appointments shall not include any right to permanent or continuous employment, shall not create any manner of legal right, interest, or expectancy of renewal or any other type of appointment, and shall be subject to annual renewal by the institution.

B. Tenure Appointments
1. Tenure appointments are appointments of full-time faculty who have been awarded tenure by the Tennessee Tech Board of Trustees pursuant to the provisions of TTU Policy 205 (Faculty Tenure).
2. To protect academic freedom, tenure appointments include the assurance of continued employment for the academic year for an indefinite period, subject to expiration, relinquishment, or termination of tenure as provided in TTU Policy 205 (Faculty Tenure).
3. Such appointments do not include assurance of continued employment at any specified salary or position, or employment during summer sessions or inter-session.

C. Lecturer Appointments
1. Lecturer appointments are full-time faculty appointments at the rank of Lecturer, Senior Lecturer, or Master Lecturer.
2. Lecturer appointments are normally set for a fixed three-year period; however, contracts may be set for a period ranging from two to six years depending on the specific needs of the position as documented by the hiring department. Lecturer appointments are non-tenurable, and are automatically renewed year to year

within the contract period given satisfactory annual performance reviews.

3. Faculty in this classification participate in the academic programs primarily by providing instructional services.

D. Clinical-Track Appointments.

1. Clinical-track appointments are full-time faculty appointments that are non-tenurable, renewable appointments for fixed terms; permit promotion in rank; and are dependent on funding availability and faculty performance.
2. Faculty in this classification participate in the academic programs by providing professional services, by exposing students to their professional expertise, and by directing students' educational experiences in clinical/professional settings where the faculty members practice.
3. Clinical-track appointments may be supported, in whole or in part, by appropriated funds or funding from grants or contracts, from clinical practice or clinical/professional facilities, or from other sources.

E. Research-Track Appointments

1. Research-track appointments are full-time faculty appointments, are non-tenurable, renewable appointments for fixed terms; permit promotion in rank; and are dependent on funding availability and faculty performance.
2. Faculty in this classification participate in the academic programs by conducting independent research projects and by mentoring students involved in the research process.
3. Research-track appointments may be supported, in whole or in part, by appropriated funds or funding from grants or contracts, or other sources.

F. Temporary Instructor Appointments

1. Temporary Instructor appointments are for a specific purpose and for a time that is appropriate for that purpose. Temporary Instructor appointments may be terminated according to the terms of the contract of employment or appointment.
2. Temporary Instructor appointments may be used for faculty employed on the basis of state-appropriated funds in academic departments/units where the permanent and continued need for the position has not been established, provided that such appointments normally should not exceed one full academic year. A temporary instructor may be reappointed for a second academic year upon approval by the Provost.

G. Adjunct Faculty Appointments

1. Adjunct faculty appointments are temporary, non-tenurable, part-time appointments based on demand each semester for instructional needs only.
2. Reappointments of adjunct faculty are made on a semester to semester basis as needed.
3. Adjunct faculty may not teach more than a total of ten (10) credit hours per semester in all departments. They may not work as temporary administrative professional or clerical and support employees at the same time as their

adjunct appointment.

4. Adjunct faculty are not eligible for employment benefits such as insurance benefits, annual and sick leave, holiday pay, retirement credit, or longevity credit.

IV. Interpretation

The Provost or his/her designee has the final authority to interpret the terms of this policy.

V. Citation of Authority

T.C.A. § 49-8-301(a)

VI. Approved by:

Academic Council:	April 12, 2017, November 13, 2019
University Assembly:	April 19, 2017, November 20, 2019
Board of Trustees:	June 1, 2017, December 5, 2019

Agenda Item Summary

Date: December 5, 2019

Agenda Item IV: Policy 225 (New Academic Programs)

☐ **Review** ☒ **Action** ☐ **No action required**

PRESENTER(S): Provost Bruce

PURPOSE & KEY POINTS: This policy establishes an approval process for new academic programs at Tennessee Tech, consistent with the corresponding policy (A1.0) of the Tennessee Higher Education Commission. Revisions were made to reflect the changes made to the corresponding THEC policy.

Tennessee Technological University
Policy No. 225

New Academic Programs

Effective Date: January 1, 2018

Policy No: 225
Policy Name: New Academic Programs
Revised Date: January 1, 2020

I. Purpose

This policy establishes an approval process for new academic programs at Tennessee Tech, consistent with the corresponding policy (A1.0) of the Tennessee Higher Education Commission.

II. Review

This policy will be reviewed every three years or whenever circumstances require review, whichever is earlier, by the Senior Associate Provost or the Associate Provost, with recommendations for revision presented to the Academic Council, University Assembly, and the Board of Trustees.

III. Policy/Procedure

A. Tennessee Tech hereby adopts THEC policy A1.0 (New Academic Programs: Approval Process), as may be amended from time to time.

B. THEC has the statutory responsibility to review and approve new academic programs. As outlined in THEC Policy A1.0, the process in developing a new academic program in excess of 24 semester credit hours includes the following essential steps:

1. Letter of Notification (LON)
2. Evaluation of LON
3. New Academic Program Proposal (NAPP)
4. External Judgment
5. Post-External Judgment and THEC Action
6. Institutional Governing Board
7. Commission Action

C. Any proposals for new academic programs made pursuant to this policy must also comply with TTU Policy 221 (Substantive Change).

D. Preparation and Submission of Letter of Notification

1. Upon consideration by the academic unit, college and Provost's Office to develop a new academic program, the academic unit The academic unit requesting the new academic program shall prepare a Letter of Notification (LON) that includes .
   1. a.) To seek initial approval from the college dean and the Provost's Office, the academic unit requesting the new academic program must address questions on the Tennessee Tech "New Program Proposals Check List" (posted in the Provost's Office website).all items listed on *THEC LON Checklist.*
      a. The LON must address the criteria for review as outlined in THEC Policy 1.0, Section 1.0.2A1 and 1.0.2A2 a

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~~a.~~**b.** The LON must include a feasibility study ~~This includes the THEC required feasibility study~~ that addresses the following criteria:

1) Student Interest for the proposed academic program
2) Local and Regional Need/Demand
3) Employer Need/Demand
4) Future Sustainable Need/Demand

c. The feasibility study shall be conducted by people with expertise in economics/labor analysis outside the academic unit. The academic unit can contact the Office of the Provost for assistance. ~~Following the initial approval, the academic unit requesting the new academic program shall prepare a LON and include all required items on the "THEC Letter of Notification Checklist" for new academic programs. The LON must address the criteria for review as outlined in THEC Policy A1.0.~~

d. The academic unit shall send the LON to the college dean and the Provost's Office for review and approval.

Commented [OB1]: Is the capitalization here following some official LON form?

Commented [SH2]: Yes, that's right.

2. The Provost's Office will send the approved LON to the Tennessee Tech Board of Trustees (Board) for review and approval.
3. After the Board's approval, the Provost's Office will submit to THEC the LON with the following documents for the proposed new academic program:
   - **a.** Tennessee Tech Cover Form with appropriate signatures
   - **b.** The Feasibility Study
   - **c.** A letter from the Tennessee Tech President signifying support from the Board
   - **d.** Timeline for development and implementation
   - ~~a.~~**e.** THEC Financial Projection Form

E. Upon receiving THEC's approval of the Letter of Notification, the academic unit requesting the new program shall prepare a New Academic Program Proposal (NAPP). A New Academic Program Proposal must undergo institutional ~~and governing board~~ approval processes at Tennessee Tech.

1. The NAPP should complement the LON by addressing the following criteria in the NAPP Checklist (THEC A1.0):
   - **a.** Curriculum
   - **b.** Academic Standards
   - **c.** Program Enrollment and Graduates
   - ~~c.~~**d.** Equity
   - ~~d.~~**e.** Administrative Structure
   - ~~e.~~**f.** Faculty Resources
   - ~~f.~~**g.** Library and Information Technology Resources
   - ~~g.~~**h.** Support Resources
   - ~~h.~~**i.** Facilities and Equipment
   - ~~i.~~**j.** Marketing and Recruitment

~~j.~~k. Assessment/Evaluation
~~k.~~l. Accreditation
~~l.~~m. Funding

2. An academic unit requesting a new academic program must submit the NAPP to the following offices/committees, as appropriate, for review and approval within Tennessee Tech:
   a. Departmental faculty
   b. College curriculum committee and College dean or his/her designee
   c. University Curriculum Committee (if undergraduate level) or Graduate Studies Executive Committee (if graduate level)
   d. Academic Council
   e. Provost and Vice President for Academic Affairs

~~3. The Provost's Office will send the approved NAPP to the Board for review and~~ with appropriate signatures to THEC for review and approval.
~~Upon THEC approval, the Provost's Office will submit the NAPP to the Board of Trustees for approval~~

F. External Judgment
1. External consultants may be required for baccalaureate and graduate programs. THEC staff will determine if a review by an external authority is required before framing a recommendation to the Commission.
2. The unit and college requesting the new program will be asked to propose a list of potential external reviewers. Individuals used in the development stage as external consultants may not serve as external reviewers. The criteria for potential external reviewers are outlined in THEC Policy A1.0.
3. THEC will notify Tennessee Tech or the Board of the selected reviewer(s) and provide a list of questions for the external reviewer(s) to address during the review. Tennessee Tech may add questions to the THEC review questions.
4. Reviewer(s) must provide concurrently a written report in response to the questions to Tennessee Tech and THEC staff within 30 days of the site visit.
5. Tennessee Tech will be responsible for inviting the external reviewer(s), all scheduling, expenses, and contracting with the external reviewers.

G. Post-External Judgment and THEC Action
1. Within 30 days of receipt of the external review, Tennessee Tech must propose to THEC solutions for all issues identified by the reviewer(s).
2. Based on the proposed revisions, THEC will choose one of three determinations:
   a. Support
   b. Not support
   c. Defer Support

   The description of each action is outlined in THEC A1.0.

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Commented [OB3]: Should this be c. (and the rest relabeled)?

Commented [SH4]: b. includes college and dean

H. Institutional Governing Board Action

1. Upon determination by THEC that a proposed academic program will be supported for approval by the THEC Commission, the Provost's Office will submit the NAPP to the Board of Trustees for approval.
2. After Board approval, the Provost's office will submit the record of board approval to THEC and submit a request to THEC Executive Director that the proposed program be placed on the earliest possible Commission agenda.

IV. Interpretation

The Provost or his/her designee has the final authority to interpret the terms of this policy.

V. Citation of Authority for Policy

T.C.A. § 49-8-203(a)(1)(B)

THEC Policy A1.0 (New Academic Program: Approval Process); THEC Letter of Notification (LON) Checklist and New Academic Program Proposal (NAPP) Checklist

Approved by:

Academic Council:	November 15, 2017; November 13, 2019
University Assembly:	November 29, 2017; November 20, 2019
Board of Trustees:	December 11, 2017; December 5, 2019

Tennessee Technological University
Policy No. 225

New Academic Programs

Effective Date: January 1, 2018

Policy No: 225
Policy Name: New Academic Programs
Revised Date: January 1, 2020

I. Purpose

This policy establishes an approval process for new academic programs at Tennessee Tech, consistent with the corresponding policy (A1.0) of the Tennessee Higher Education Commission.

II. Review

This policy will be reviewed every three years or whenever circumstances require review, whichever is earlier, by the Senior Associate Provost or the Associate Provost, with recommendations for revision presented to the Academic Council, University Assembly, and the Board of Trustees.

III. Policy/Procedure

A. Tennessee Tech hereby adopts THEC policy A1.0 (New Academic Programs: Approval Process), as may be amended from time to time.

B. THEC has the statutory responsibility to review and approve new academic programs. As outlined in THEC Policy A1.0, the process in developing a new academic program in excess of 24 semester credit hours includes the following essential steps:

1. Letter of Notification (LON)
2. Evaluation of LON
3. New Academic Program Proposal (NAPP)
4. External Judgment
5. Post-External Judgment and THEC Action
6. Institutional Governing Board
7. Commission Action

C. Any proposals for new academic programs made pursuant to this policy must also comply with TTU Policy 221 (Substantive Change).

D. Preparation and Submission of Letter of Notification

1. The academic unit requesting the new academic program shall prepare a Letter of Notification (LON) that includes all items listed on *THEC LON Checklist.*
   - **a.** The LON must address the criteria for review as outlined in THEC Policy 1.0, Section 1.0.2A1 and 1.0.2A2 a
   - **b.** The LON must include a feasibility study that addresses the following criteria:
     1) Student Interest for the proposed academic program
     2) Local and Regional Need/Demand
     3) Employer Need/Demand
     4) Future Sustainable Need/Demand

c. The feasibility study shall be conducted by people with expertise in economics/labor analysis outside the academic unit. The academic unit can contact the Office of the Provost for assistance.

d. The academic unit shall send the LON to the college dean and the Provost's Office for review and approval.

2. The Provost's Office will send the approved LON to the Tennessee Tech Board of Trustees (Board) for review and approval.

3. After the Board's approval, the Provost's Office will submit to THEC the LON with the following documents for the proposed new academic program:

a. Tennessee Tech Cover Form with appropriate signatures

b. The Feasibility Study

c. A letter from the Tennessee Tech President signifying support from the Board

d. Timeline for development and implementation

e. THEC Financial Projection Form

E. Upon receiving THEC's approval of the Letter of Notification, the academic unit requesting the new program shall prepare a New Academic Program Proposal (NAPP). A New Academic Program Proposal must undergo institutional approval processes at Tennessee Tech.

1. The NAPP should complement the LON by addressing the following criteria in the NAPP Checklist (THEC A1.0):

a. Curriculum

b. Academic Standards

c. Program Enrollment and Graduates

d. Equity

e. Administrative Structure

f. Faculty Resources

g. Library and Information Technology Resources

h. Support Resources

i. Facilities and Equipment

j. Marketing and Recruitment

k. Assessment/Evaluation

l. Accreditation

m. Funding

2. An academic unit requesting a new academic program must submit the NAPP to the following offices/committees, as appropriate, for review and approval within Tennessee Tech:

a. Departmental faculty

b. College curriculum committee and College dean or his/her designee

c. University Curriculum Committee (if undergraduate level) or Graduate Studies Executive Committee (if graduate level)

d. Academic Council

e. Provost and Vice President for Academic Affairs

3. The Provost's Office will send the approved NAPP and a TTU Cover Letter with appropriate signatures to THEC for review and approval.

F. External Judgment

1. External consultants may be required for baccalaureate and graduate programs. THEC staff will determine if a review by an external authority is required before framing a recommendation to the Commission.

2. The unit and college requesting the new program will be asked to propose a list of potential external reviewers. Individuals used in the development stage as external consultants may not serve as external reviewers. The criteria for potential external reviewers are outlined in THEC Policy A1.0.

3. THEC will notify Tennessee Tech or the Board of the selected reviewer(s) and provide a list of questions for the external reviewer(s) to address during the review. Tennessee Tech may add questions to the THEC review questions.

4. Reviewer(s) must provide concurrently a written report in response to the questions to Tennessee Tech and THEC staff within 30 days of the site visit.

5. Tennessee Tech will be responsible for inviting the external reviewer(s), all scheduling, expenses, and contracting with the external reviewers.

G. Post-External Judgment and THEC Action

1. Within 30 days of receipt of the external review, Tennessee Tech must propose to THEC solutions for all issues identified by the reviewer(s).

2. Based on the proposed revisions, THEC will choose one of three determinations:

a. Support

b. Not support

c. Defer Support

The description of each action is outlined in THEC A1.0.

H. Institutional Governing Board Action

1. Upon determination by THEC that a proposed academic program will be supported for approval by the THEC Commission, the Provost's Office will submit the NAPP to the Board of Trustees for approval.
2. After Board approval, the Provost's office will submit the record of board approval to THEC and submit a request to THEC Executive Director that the proposed program be placed on the earliest possible Commission agenda.

IV. Interpretation

The Provost or his/her designee has the final authority to interpret the terms of this policy.

V. Citation of Authority for Policy

T.C.A. § 49-8-203(a)(1)(B)

THEC Policy A1.0 (New Academic Program: Approval Process); THEC Letter of Notification (LON) Checklist and New Academic Program Proposal (NAPP) Checklist

Approved by:

Academic Council:	November 15, 2017; November 13, 2019
University Assembly:	November 29, 2017; November 20, 2019
Board of Trustees:	December 11, 2017; December 5, 2019

Agenda Item Summary

Date: December 5, 2019

Agenda Item V: Policy 271 (General Graduate Degree Requirements)

☐ **Review** ☒ **Action** ☐ **No action required**

PRESENTER(S): Provost Bruce

PURPOSE & KEY POINTS: This policy describes graduate program requirements and procedures for Tennessee Tech academic units and graduate students. Minor revisions were made to provide clarity and allow students to be alerted sooner if they are at risk of dropping below a 3.0 GPA.

Tennessee Technological University

Policy No. 271

General Graduate Degree Requirements

Effective Date: July 1, 2017

Policy No.: 271
Policy Name: General Graduate Degree Requirements
Date Revised: January 1, 2020

I. Purpose

This policy describes graduate program requirements and procedures for Tennessee Tech academic units and graduate students.

II. Review

This policy will be reviewed every four years or whenever circumstances require review, whichever is earlier, by the Dean of the College of Graduate Studies, with recommendations for revision presented to the Graduate Studies Executive Committee, Academic Council, University Assembly, and the Board of Trustees.

III. Definitions

A. Academic Course Levels
  1. UG - any course taken at the undergraduate level.
  2. GR - any course taken at the certificate, master's degree, and post-master's certificate level.
  3. ED - any course taken at the specialist degree level.
  4. DR –any course taken at the doctoral degree level.

B. Academic Standing – designation of progress to degree based upon the Cumulative GPA.

C. Attempted Hours – the total number of all Graduate Courses taken that hold a Credit Hour value.

D. Background Course – courses taken prior to or during enrollment in the current graduate program that are listed on the graduate student's Program of Study. These courses are not used to calculate the Graduate Program Cumulative GPA for awarding the final degree and/or certificate.

E. Comprehensive Exam – an assessment used to ensure a graduate student has a grasp of a broad sample of his/her discipline, and/or will test a graduate student in his/her narrower selected areas of specialty within the discipline.

F. Credit Hour – a numerical value assigned to each Graduate Course that can range from one (1) to nine (9) hours per the Graduate Course description.

G. Cumulative GPA – an indicator of a graduate student's total academic progress to date at Tennessee Tech, which is used in determining Academic Standing, financial aid eligibility, and, when applicable, it will be inclusive of all graduate level transfer credit prior to spring 2015. The Cumulative GPA is determined by dividing the total Quality Points earned by the cumulative GPA Hours for all semesters.

H. Current GPA – an indicator of a graduate student's current semester academic progress at Tennessee Tech. The Current GPA is determined by dividing the total Quality Points earned by the total GPA Hours in a semester.

I. Earned Hours – the total number of Credit Hours of all Graduate Courses taken that hold a Credit Hour value and where Grades earned are assigned with Quality Points and/or where Grades are earned with an S- Satisfactory or SP – Satisfactory Progress.

J. Good Academic Standing – a designation for a graduate student with a 3.0 Current GPA and Cumulative GPA or higher.

K. Grade – an alphabetical value assigned to a course as an indication of a graduate student's final quality of work and/or progress, which may be derived from a combination of factors, as determined by the Graduate Course syllabus requirements.

L. Grade Point Average (GPA) – a measure of a graduate student's academic achievement at Tennessee Tech. Only Graduate Courses in which a Quality Points value are used to calculate the GPA.

M. GPA Hours –the total number of all earned Graduate Courses taken that hold a Credit Hour value and assigned a Grade earned with a Quality Points value.

N. Graduate Course – a course taken at the 5000, 6000, or 7000 level.

O. Graduate Program Cumulative GPA– an indicator of a graduate student's total academic progress in his/her Program of Study used to determine eligibility to award his/her graduate program degree or certificate. The Graduate Program Cumulative GPA is determined by dividing the total Quality Points earned by the total hours for all degree related courses listed on the Program of Study.

P. Mandatory or Pre-requisite Course – any course that is required or necessary as a prior condition before taking an advanced course or prior to enrollment in a graduate program. These courses are not used to calculate the Graduate Program Cumulative GPA for awarding the final degree or certificate.

Q. Non-degree Course –any course taken by a non-degree graduate student and not used to earn a graduate certificate or degree.

R. Program of Study – a written declaration that entails a narrative description and summary of course requirements for the graduate student's certificate or degree program.

S. Quality Points (QP) –a numerical value assigned to the Grade earned for a Graduate Course. The Quality Point value assigned to each Grade is:

1. Four (4) QP – for a Grade of A
2. Three (3) QP – for a Grade of B
3. Two (2) QP – for a Grade of C
4. One (1) QP – for a Grade of D

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5. Zero (0) QP – are assigned for a Grade of F – Failure, NF –Never Attended Fail, IF – Incomplete Fail, X – Absent from examination, U – Unsatisfactory, and WF – Withdrew Failing.

The following assigned Grades are excluded from Current GPA and Cumulative GPA calculations. I – Incomplete, AU – Audit, W – Withdrew Passing, S – Satisfactory, SP – Satisfactory Progress, NR – Not Reported and NP – No Progress.

IV. Policy

A. Program requirements for certificates, master's, post-master's certificate, specialist, and doctoral programs are defined by the college and department offering the graduate program.

B. Some college and department graduate programs may have requirements for continuation or graduation in addition to the minimum requirements set forth in this policy. It is the graduate student's responsibility to be familiar with specific requirements found in his/her college and department program information.

C. All graduate programs will administer one or more Comprehensive Exam(s) as an indicator of degree progression as defined by the graduate program.

~~**D.** Credit used to satisfy the requirements of one degree or certificate cannot be used to satisfy the requirements of another degree or certificate.~~

~~E.~~D. Tennessee Tech will evaluate a request for transfer credits as described in Tennessee Tech Policy 283 (Transfer Credit).

~~F.~~E. A graduate student must be in Good Academic Standing to maintain graduate student status. Some graduate programs may require a graduate student to have a higher Cumulative GPA to maintain graduate student status in that program. In order to graduate with a degree from Tennessee Tech, a student must have a minimum Cumulative GPA of 3.0. Some degree programs may require the student to have a higher Cumulative GPA to graduate.

~~G.~~F. Graduate Courses

1. Graduate students will earn graduate credit for a 4000/5000 level course based upon additional work defined by the course syllabus.
2. A course taken at the 4000 level may not be taken later at the 5000 level without written permission from the departmental chairperson, college dean, and the Dean of the College of Graduate Studies designee.
3. At least seventy percent of the Graduate Course credit to be counted toward a master's degree must be at the 6000 level or above (with the exception of those programs that fall under state-wide numbering schemes, specifically TNeCampus, MPS, MSN, DNP 5000 level courses.).

4. At least fifteen (15) graduate Credit Hours must be taken at the 7000 level for a specialist degree, unless written approval is granted by the graduate student's advisory committee, department chair, and the Dean of the College of Graduate Studies designee.
5. No Graduate Course below 6000 level will be counted toward a specialist degree unless written approval is granted by the graduate student's advisory committee, department chair, and the Dean of the College of Graduate Studies designee.
~~6. A non-degree graduate student subsequently admitted into a graduate program may use up to nine (9) previously earned graduate Credit Hours toward the graduate program, upon approval from the graduate student's advisory committee.~~
6. A non-degree graduate student subsequently admitted into a graduate program may submit previously earned graduate credit hours to the program department for review. The department will determine, at their sole discretion, and in accordance with SACSCOC Accreditation Standard 3.6.3, the number of credit hours it will accept towards such a degree.

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7. All graduate coursework is part of the graduate transcript and all Grades earned are part of the Cumulative GPA. This applies to all Graduate Courses completed, even if the Graduate Courses are not part of the degree requirements.
8. A graduate student must achieve a Grade of at least "C" on all Graduate Courses taken, including those taken for non-degree purposes, Background Courses, Mandatory or Pre-requisite Courses, licensure, certification, endorsement, or personal enrichment.
9. A graduate student must achieve a Grade of at least "C" for all undergraduate courses listed on the Program of Study. All courses will appear at each respective Academic Course Level on the graduate student's transcript.
10. Tennessee Tech reserves the right to change Graduate Course numbers and Graduate Course descriptions, or to decline to offer the Graduate Course as described when circumstances warrant such action.
11. Tennessee Tech will grant credit toward a graduate program for any Graduate Course in which a graduate student earns a Grade of A, B, C, S, or SP toward the final approved Program of Study, unless otherwise required by a specific program. Tennessee Tech, however, will not accept more than six (6) Credit Hours of "C" earned toward any graduate program.
12. A graduate student may appeal an assigned Grade through Tennessee Tech Policy 218 (Grade Appeals Policy).

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G. Probation and Dismissal

Commented [OB1]: This goes from "F" to "H". Is section "G" missing or do things need to be re-lettered?

1. Probation

a) When a graduate student has a Cumulative GPA of less than 3.0 but not less than 2.0 at the end of a semester, he/she will be placed in probationary Academic Standing.

b) Any graduate student placed in probationary Academic Standing at the end of a semester must return to Good Academic Standing by the end of the next enrolled semester.

2. Dismissal

a) A graduate student will be dismissed from his/her graduate program if any one of the following conditions occurs:

(i) The graduate student's Current GPA or Cumulative GPA falls below 2.0.

(ii) The graduate student fails to achieve Good Academic Standing by the end of the next enrolled semester following a semester that the graduate student was placed in probationary Academic Standing.

(iii) The graduate student earns two Grades of "F", or equivalent, in any course presented as part of the required graduate program hours.

(iv) The graduate student has two consecutive semesters of "NP - No Progress" in thesis or dissertation Graduate Courses.

(v) The graduate student fails to meet program-specific requirements.

(vi) The graduate student does not successfully pass all examinations for admission to candidacy as required by his/her graduate program.

(vii) A graduate student fails to submit to the College of Graduate Studies the committee-signed certificate of approval page by the end of the following semester in which the graduate student successfully passed his/her defense.

b) A graduate student who has been dismissed for unsatisfactory performance may request reinstatement through the appeal procedures in Tennessee Tech Policy 281(Graduate Student Dismissal, Reinstatement, and Appeal Procedures).

H. Course Repetition

1. A course repetition is required for all Graduate Courses in which a Grade of D, U, X, IF, F, WF, or NF is earned. Both the original Grade and the Grade for the repetition will be counted in the Cumulative GPA.

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2. Each graduate program in which Graduate Course repetition is permitted is limited to one (1) repetition per Graduate Course.
3. The cumulative Graduate Course repetition cannot exceed nine (9) Credit Hours in any graduate program.
4. Some Graduate Courses that share the same prefix and number are permitted to be taken more than once for credit and are not considered as repetition due to the change in Graduate Course material. These types of Graduate Courses are noted in Course Descriptions.

I. Grade of "I"

1. An instructor may assign an "I" Grade when a graduate student's performance has been satisfactory but for reasons beyond the graduate student's control he/she has not been able to complete the Graduate Course requirements within the allotted time.
2. When a Grade of "I" is assigned, the graduate student will not be required to register for the Graduate Course again but must complete the original course requirements with the original instructor, if applicable.
3. Upon approval from the instructor, the graduate student has up to one calendar year or until the time of graduation, whichever comes first, to remove the "I".
4. Completion of a Graduate Course with a Grade of "I" does not count toward enrollment hours.
5. The "I" is excluded from the calculation of the graduate students Current GPA and Cumulative GPA until a Grade is earned.
6. If the "I" is not removed within the established time limits, it is automatically changed to a Grade of "IF".
7. The Grade of "IF" will remain on the student's academic record permanently and will be included in the Cumulative GPA.

J. Course Loads

1. Nine (9) Credit Hours in the fall or spring semester constitute a full load for a graduate student.
2. During the summer semester, a full load is six (6) hours, taken in the 1st term, 2nd term, or a combination of both terms.
3. The maximum permissible load is sixteen (16) hours per semester, inclusive of all credits earned at all institutions.
4. Tennessee Tech Policy 274 (Graduate Assistantship), describes Graduate Course load limits for graduate assistants.
5. Tennessee Tech Policy 240 (Full Course of Study Requirements for International Students), describes Graduate Course load minimums for international graduate students.

K. Time limits

1. Time limits shall be computed from and include the first semester in which credit applied to the degree is earned at Tennessee Tech.
2. All Graduate Courses earned toward a graduate program must be taken within the applicable time limit unless they can be validated pursuant to the course validation procedures.
3. A graduate student in a master's, post master's, or specialist program must complete all requirements within six (6) consecutive years.
4. A graduate student in a doctoral program must complete all requirements within eight (8) consecutive years.

~~**L. Banking Hours**~~

~~Graduate students may earn credit for a related advanced degree following the banking course procedures.~~

~~M.~~ Second Master's Degree

A graduate student holding an earned master's degree from Tennessee Tech or an accredited institution may qualify for a second master's degree by completion of graduate work approved by the graduate student's advisory committee, provided:

1. If the graduate student has previously earned a master's degree at Tennessee Tech then a minimum of twenty-one (21) semester hours taken at Tennessee Tech must be completed for a thesis second master's degree or twenty-four (24) semester hours if non-thesis.
2. If the graduate student has not previously earned a master's degree at Tennessee Tech, a minimum of twenty-four (24) semester hours taken at Tennessee Tech must be completed for a thesis second master's degree or twenty-seven (27) semester hours if non-thesis.
3. The graduate student successfully completes all requirements prescribed in the specified graduate program.

~~N.~~L. Major

1. A graduate student must declare a major as part of the graduate admissions process.
2. The graduate student may change the major area of study only if the department of the new major admits the graduate student. The graduate student is responsible for submitting the request for change of major to the College of Graduate Studies.

~~O.~~M. Advisory Committee Formation , Qualifications, and Responsibilities

All requirements related to advisory committee responsibility as defined in Tennessee Tech Policy 282 (Graduate Faculty Appointment and Responsibilities Policy) must be met, except as provided in this section;

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1. Unless a specific graduate program has direct oversight by a standing advisory committee, all graduate programs must follow the committee formation requirements.
2. The graduate student, in consultation with the departmental chairperson or graduate student's academic advisor, will determine the formation of the graduate student's advisory committee as part of the Program of Study.
   - **a)** A minimum of three (3) advisory committee members is required for a master's or specialist degree program.
   - **b)** A minimum of four (4) advisory committee members is required for a doctoral program in Education.
   - **c)** A minimum of five (5) advisory committee members is required for a doctoral programs in Engineering and Environmental Sciences.
3. The graduate student's advisory committee members shall represent each of the areas in which the graduate student expects to study, with two (2) members having background in the major area. The graduate student must have at least one (1) committee member with adequate background and research interests in the area in which the student has proposed a research objective.
4. A faculty member has the prerogative of accepting or relinquishing an appointment on a graduate student's advisory committee.
5. Professionals who are not employed by Tennessee Tech may serve as a consultant on a graduate student's committee if appointed pursuant to Policy 282 (Graduate Faculty Appointment and Responsibilities). ~~upon approval from the graduate student's committee members. Consultants are allowed to participate in all committee meetings, oral examinations, and theses/dissertation defenses, but are not allowed to vote on any matter.~~ ~~Refer to TTU Policy 282 for a complete listing of graduate faculty responsibilities.~~
6. Approval Requirements;
   - **a)** Three (3) positive votes, or seventy-five percent positive votes, whichever is greater, is required from the advisory committee members of a graduate student pursuing a master's or specialist degree.
   - **b)** A minimum eighty percent positive votes is required from the advisory committee members of a graduate student pursuing a doctoral degree in Engineering or Environmental Sciences.
   - **c)** Unanimous advisory committee vote is required for a graduate student pursuing a doctoral degree in Education.
7. The graduate student is responsible for submitting to the College of Graduate Studies any change of advisory committee.

~~P.~~N. **Program of Study**

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1. The graduate student must file his/her proposed Program of Study, with the College of Graduate Studies
   a) before the end of the semester in which nine (9) Credit Hours will be earned as a graduate student in a master's or post master's program, or
   b) before the end of the semester in which fifteen (15) Credit Hours will be earned as a graduate student in a specialist or doctoral program.

Failure to submit the Program of Study will result in a registration hold.

2. All required Background Courses, Mandatory, or Pre-requisite Courses must appear on the graduate student's Program of Study.
3. A graduate student who needs to add and/or delete any course(s) on his/her Program of Study due to non-academic performance reasons must submit a substitution form or, if needed, a revised Program of Study to the College of Graduate Studies.
4. A graduate student who needs to add and/or delete any course(s) on his/her Program of Study due to academic performance reasons must submit a substitution form or, if needed, a revised Program of Study, along with an advisory committee memo to the College of Graduate Studies stating the justification to add and/or remove the course(s) from the Program of Study.

~~Q.~~O. Admission to Candidacy

Prior to requesting admission to candidacy, a graduate student must meet the applicable criteria;

1. Master's Degree and Post Master's Certificate
   a) Achieve full standing in his/her graduate program,
   b) Complete nine (9) Credit Hours of Graduate Courses, and
   c) Have a 3.0 Cumulative GPA.
2. Specialist Degree
   a) Achieve full standing in his/her graduate program,
   b) Complete fifteen (15) Credit Hours of Graduate Courses,
   c) Have a 3.0 Cumulative GPA, and
   d) Must pass any examination that may be required by his/her graduate program.
3. Doctoral Degree
   a) A graduate student must complete approximately eighty percent of the graduate coursework in his/her Program of Study,
   b) Have a 3.0 Cumulative GPA, and
   c) Must pass all parts of the Comprehensive Exam.

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Specific graduate programs may allow the graduate student a second attempt to pass any examination that may be required by his/her graduate program. No more than two attempts to achieve admission to candidacy will be permitted.

~~R.~~P. Thesis/Dissertation or Non-thesis Requirements and Procedures

1. When a thesis is required in a graduate student's Program of Study, ~~Tennessee Tech will not count~~ no fewer than ~~more than~~ six (6) Credit Hours ~~of for~~ Graduate Course 6990 (master's thesis) will be counted towards the degree unless otherwise specified by the department.
2. Required doctoral dissertation Credit Hours are set by the college that confers the doctorate degree.
3. Only Grades of SP- Satisfactory Progress and NP-No Progress shall be used to indicate a graduate student's progress in a thesis or dissertation Graduate Course.
4. Non-degree students are not eligible to register for a thesis or dissertation Graduate Course.
5. A graduate student must register for at least one (1) Graduate Course appropriate to the graduate student's degree objective in order to have access to computer equipment, laboratories, library, and other Tennessee Tech facilities and resources, even if the graduate student is working in absentia on research, a thesis, or dissertation.
6. A graduate student pursuing a thesis track master's or dissertation doctorate program will be required to participate in a formal defense of his/her thesis or dissertation.
   - **a)** Prior to scheduling the thesis/dissertation defense, the graduate student must submit the thesis or dissertation certificate of approval page to the College of Graduate Studies for format review and approval.
   - **b)** The graduate student is responsible for scheduling his/her thesis or dissertation defense with his/her advisory committee to allow enough time to submit the defense results to the College of Graduate Studies by the College of Graduate Studies calendar deadline to ensure graduation eligibility.
   - **c)** A graduate student's thesis or dissertation defense is open to the public.
   - **d)** All of the graduate student's advisory committee members are required to attend the thesis or dissertation defense.
   - **e)** Failure to submit the graduate student's thesis or dissertation defense results to the College of Graduate Studies by the posted deadline on the College of Graduate Studies calendar will result in the graduate student's ineligibility to graduate.

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7. The College of Graduate Studies requires all graduate students to follow the Guide to the Preparation of Theses and Dissertations.
8. The College of Graduate Studies will review the graduate student's thesis or dissertation for formatting to ensure the thesis or dissertation adheres to the Guide to the Preparation of Theses and Dissertations. The College of Graduate Studies will not review the paper's content, spelling, or accuracy of the citation.
9. Once the graduate student's signed advisory committee certificate of approval page has been submitted to the College of Graduate Studies, the graduate student must submit the thesis or dissertation into the electronic publication system ProQuest. The thesis or dissertation must be submitted by the deadline posted on the College of Graduate Studies calendar, absent good cause, or it will result in the graduate student's ineligibility to graduate.
10. The graduate student's failure to complete the thesis or dissertation review and formatting process with the College of Graduate Studies by the posted deadline on the College of Graduate Studies calendar will result in the graduate student's ineligibility to graduate.
11. Most non-thesis graduate programs and some thesis graduate programs require that the graduate student successfully pass a Comprehensive Exam conducted by his/her advisory committee at or near the completion of his/her graduate program. Failure to submit the Comprehensive Exam results by the posted deadline on the College of Graduate Studies calendar will result in the graduate student's ineligibility to graduate.
12. Some non-thesis graduate programs have a capstone course or project course in which the final course completion is used in place of the Comprehensive Examination.

~~S.~~Q. Graduation

1. Application for Graduation
   - **a)** In addition to satisfying all degree requirements, a candidate for a degree must file an application for graduation by the deadline posted on the College of Graduate Studies calendar for the semester in which the degree is expected to be conferred.
   - **b)** If a graduate student applies for graduation but fails to satisfy graduation requirements and/or withdraws from graduation, the graduate student must reapply for graduation.
   - **c)** A graduate student must be enrolled for a Graduate Course approved by the graduate advisor during the semester in which the degree is awarded unless all requirements have been completed by the last day to register for the following semester.
   - **d)** Degrees are conferred at the end of each semester.

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2. Graduation Requirements

a) All degree requirements as defined by this policy and by each specific program must be met by the deadlines posted on the College of Graduate Studies calendar in the semester for which the degree will be awarded.

b) Transcripts from other universities used as transfer credit on a Program of Study must be received no later than two (2) weeks after the graduate student's commencement date.

3. Commencement/ PhD Hooding

a) There will not be a commencement ceremony for those graduating in August. Graduate students who wish to participate will be allowed to return to Tennessee Tech for the December commencement ceremony.

b) Graduate students may participate in only one commencement ceremony for each degree earned at Tennessee Tech.

c) Certificate and post-master's certificate graduate students do not participate in commencement.

d) No doctoral degree candidate is permitted to participate in commencement until all requirements for the degree are successfully completed.

V. Interpretation

The Dean of the College of Graduate Studies or his/her designee has final authority to interpret the terms of this policy.

VI. Citation of Authority for Policy

T.C.A. § 49-8-203(a)(1)(B)

Approved by:

Graduate Studies Executive Committee:	November 1, 2016; July 1, 2019
Academic Council:	November 9, 2016
University Assembly:	November 16, 2016
Board of Trustees:	June 15, 2017

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Tennessee Technological University

Policy No. 271

General Graduate Degree Requirements

Effective Date: July 1, 2017

Policy No.: 271
Policy Name: General Graduate Degree Requirements
Date Revised: January 1, 2020

I. Purpose

This policy describes graduate program requirements and procedures for Tennessee Tech academic units and graduate students.

II. Review

This policy will be reviewed every four years or whenever circumstances require review, whichever is earlier, by the Dean of the College of Graduate Studies, with recommendations for revision presented to the Graduate Studies Executive Committee, Academic Council, University Assembly, and the Board of Trustees.

III. Definitions

A. Academic Course Levels
  1. UG - any course taken at the undergraduate level.
  2. GR - any course taken at the certificate, master's degree, and post-master's certificate level.
  3. ED - any course taken at the specialist degree level.
  4. DR –any course taken at the doctoral degree level.

B. Academic Standing – designation of progress to degree based upon the Cumulative GPA.

C. Attempted Hours – the total number of all Graduate Courses taken that hold a Credit Hour value.

D. Background Course – courses taken prior to or during enrollment in the current graduate program that are listed on the graduate student's Program of Study. These courses are not used to calculate the Graduate Program Cumulative GPA for awarding the final degree and/or certificate.

E. Comprehensive Exam – an assessment used to ensure a graduate student has a grasp of a broad sample of his/her discipline, and/or will test a graduate student in his/her narrower selected areas of specialty within the discipline.

F. Credit Hour – a numerical value assigned to each Graduate Course that can range from one (1) to nine (9) hours per the Graduate Course description.

G. Cumulative GPA – an indicator of a graduate student's total academic progress to date at Tennessee Tech, which is used in determining Academic Standing, financial aid eligibility, and, when applicable, it will be inclusive of all graduate level transfer credit prior to spring 2015. The Cumulative GPA is determined by dividing the total Quality Points earned by the cumulative GPA Hours for all semesters.

H. Current GPA – an indicator of a graduate student's current semester academic progress at Tennessee Tech. The Current GPA is determined by dividing the total Quality Points earned by the total GPA Hours in a semester.

I. Earned Hours – the total number of Credit Hours of all Graduate Courses taken that hold a Credit Hour value and where Grades earned are assigned with Quality Points and/or where Grades are earned with an S- Satisfactory or SP – Satisfactory Progress.

J. Good Academic Standing – a designation for a graduate student with a 3.0 Current GPA and Cumulative GPA or higher.

K. Grade – an alphabetical value assigned to a course as an indication of a graduate student's final quality of work and/or progress, which may be derived from a combination of factors, as determined by the Graduate Course syllabus requirements.

L. Grade Point Average (GPA) – a measure of a graduate student's academic achievement at Tennessee Tech. Only Graduate Courses in which a Quality Points value are used to calculate the GPA.

M. GPA Hours –the total number of all earned Graduate Courses taken that hold a Credit Hour value and assigned a Grade earned with a Quality Points value.

N. Graduate Course – a course taken at the 5000, 6000, or 7000 level.

O. Graduate Program Cumulative GPA– an indicator of a graduate student's total academic progress in his/her Program of Study used to determine eligibility to award his/her graduate program degree or certificate. The Graduate Program Cumulative GPA is determined by dividing the total Quality Points earned by the total hours for all degree related courses listed on the Program of Study.

P. Mandatory or Pre-requisite Course – any course that is required or necessary as a prior condition before taking an advanced course or prior to enrollment in a graduate program. These courses are not used to calculate the Graduate Program Cumulative GPA for awarding the final degree or certificate.

Q. Non-degree Course –any course taken by a non-degree graduate student and not used to earn a graduate certificate or degree.

R. Program of Study – a written declaration that entails a narrative description and summary of course requirements for the graduate student's certificate or degree program.

S. Quality Points (QP) –a numerical value assigned to the Grade earned for a Graduate Course. The Quality Point value assigned to each Grade is:

1. Four (4) QP – for a Grade of A
2. Three (3) QP – for a Grade of B
3. Two (2) QP – for a Grade of C
4. One (1) QP – for a Grade of D

5. Zero (0) QP – are assigned for a Grade of F – Failure, NF –Never Attended Fail, IF – Incomplete Fail, X – Absent from examination, U – Unsatisfactory, and WF – Withdrew Failing.

The following assigned Grades are excluded from Current GPA and Cumulative GPA calculations. I – Incomplete, AU – Audit, W – Withdrew Passing, S – Satisfactory, SP – Satisfactory Progress, NR – Not Reported and NP – No Progress.

IV. Policy

A. Program requirements for certificates, master's, post-master's certificate, specialist, and doctoral programs are defined by the college and department offering the graduate program.

B. Some college and department graduate programs may have requirements for continuation or graduation in addition to the minimum requirements set forth in this policy. It is the graduate student's responsibility to be familiar with specific requirements found in his/her college and department program information.

C. All graduate programs will administer one or more Comprehensive Exam(s) as an indicator of degree progression as defined by the graduate program.

D. Tennessee Tech will evaluate a request for transfer credits as described in Tennessee Tech Policy 283 (Transfer Credit).

E. A graduate student must be in Good Academic Standing to maintain graduate student status. Some graduate programs may require a graduate student to have a higher Cumulative GPA to maintain graduate student status in that program. In order to graduate with a degree from Tennessee Tech, a student must have a minimum Cumulative GPA of 3.0. Some degree programs may require the student to have a higher Cumulative GPA to graduate.

F. Graduate Courses

1. Graduate students will earn graduate credit for a 4000/5000 level course based upon additional work defined by the course syllabus.
2. A course taken at the 4000 level may not be taken later at the 5000 level without written permission from the departmental chairperson, college dean, and the Dean of the College of Graduate Studies designee.
3. At least seventy percent of the Graduate Course credit to be counted toward a master's degree must be at the 6000 level or above (with the exception of those programs that fall under state-wide numbering schemes, specifically TNeCampus, MPS, MSN, DNP 5000 level courses.).

4. At least fifteen (15) graduate Credit Hours must be taken at the 7000 level for a specialist degree, unless written approval is granted by the graduate student's advisory committee, department chair, and the Dean of the College of Graduate Studies designee.
5. No Graduate Course below 6000 level will be counted toward a specialist degree unless written approval is granted by the graduate student's advisory committee, department chair, and the Dean of the College of Graduate Studies designee.
6. A non-degree graduate student subsequently admitted into a graduate program may submit previously earned graduate credit hours to the program department for review. The department will determine, at their sole discretion, and in accordance with SACSCOC Accreditation Standard 3.6.3, the number of credit hours it will accept towards such a degree.
7. All graduate coursework is part of the graduate transcript and all Grades earned are part of the Cumulative GPA. This applies to all Graduate Courses completed, even if the Graduate Courses are not part of the degree requirements.
8. A graduate student must achieve a Grade of at least "C" on all Graduate Courses taken, including those taken for non-degree purposes, Background Courses, Mandatory or Pre-requisite Courses, licensure, certification, endorsement, or personal enrichment.
9. A graduate student must achieve a Grade of at least "C" for all undergraduate courses listed on the Program of Study. All courses will appear at each respective Academic Course Level on the graduate student's transcript.
10. Tennessee Tech reserves the right to change Graduate Course numbers and Graduate Course descriptions, or to decline to offer the Graduate Course as described when circumstances warrant such action.
11. Tennessee Tech will grant credit toward a graduate program for any Graduate Course in which a graduate student earns a Grade of A, B, C, S, or SP toward the final approved Program of Study, unless otherwise required by a specific program. Tennessee Tech, however, will not accept more than six (6) Credit Hours of "C" earned toward any graduate program.
12. A graduate student may appeal an assigned Grade through Tennessee Tech Policy 218 (Grade Appeals Policy).

G. Probation and Dismissal

1. Probation

a) When a graduate student has a Cumulative GPA of less than 3.0 but not less than 2.0 at the end of a semester, he/she will be placed in probationary Academic Standing.

b) Any graduate student placed in probationary Academic Standing at the end of a semester must return to Good Academic Standing by the end of the next enrolled semester.

2. Dismissal

a) A graduate student will be dismissed from his/her graduate program if any one of the following conditions occurs:

(i) The graduate student's Current GPA or Cumulative GPA falls below 2.0.

(ii) The graduate student fails to achieve Good Academic Standing by the end of the next enrolled semester following a semester that the graduate student was placed in probationary Academic Standing.

(iii) The graduate student earns two Grades of "F", or equivalent, in any course presented as part of the required graduate program hours.

(iv) The graduate student has two consecutive semesters of "NP - No Progress" in thesis or dissertation Graduate Courses.

(v) The graduate student fails to meet program-specific requirements.

(vi) The graduate student does not successfully pass all examinations for admission to candidacy as required by his/her graduate program.

(vii) A graduate student fails to submit to the College of Graduate Studies the committee-signed certificate of approval page by the end of the following semester in which the graduate student successfully passed his/her defense.

b) A graduate student who has been dismissed for unsatisfactory performance may request reinstatement through the appeal procedures in Tennessee Tech Policy 281(Graduate Student Dismissal, Reinstatement, and Appeal Procedures).

H. Course Repetition

1. A course repetition is required for all Graduate Courses in which a Grade of D, U, X, IF, F, WF, or NF is earned. Both the original Grade and the Grade for the repetition will be counted in the Cumulative GPA.

2. Each graduate program in which Graduate Course repetition is permitted is limited to one (1) repetition per Graduate Course.

3. The cumulative Graduate Course repetition cannot exceed nine (9) Credit Hours in any graduate program.
4. Some Graduate Courses that share the same prefix and number are permitted to be taken more than once for credit and are not considered as repetition due to the change in Graduate Course material. These types of Graduate Courses are noted in Course Descriptions.

I. Grade of "I"

1. An instructor may assign an "I" Grade when a graduate student's performance has been satisfactory but for reasons beyond the graduate student's control he/she has not been able to complete the Graduate Course requirements within the allotted time.
2. When a Grade of "I" is assigned, the graduate student will not be required to register for the Graduate Course again but must complete the original course requirements with the original instructor, if applicable.
3. Upon approval from the instructor, the graduate student has up to one calendar year or until the time of graduation, whichever comes first, to remove the "I".
4. Completion of a Graduate Course with a Grade of "I" does not count toward enrollment hours.
5. The "I" is excluded from the calculation of the graduate students Current GPA and Cumulative GPA until a Grade is earned.
6. If the "I" is not removed within the established time limits, it is automatically changed to a Grade of "IF".
7. The Grade of "IF" will remain on the student's academic record permanently and will be included in the Cumulative GPA.

J. Course Loads

1. Nine (9) Credit Hours in the fall or spring semester constitute a full load for a graduate student.
2. During the summer semester, a full load is six (6) hours, taken in the 1st term, 2nd term, or a combination of both terms.
3. The maximum permissible load is sixteen (16) hours per semester, inclusive of all credits earned at all institutions.
4. Tennessee Tech Policy 274 (Graduate Assistantship), describes Graduate Course load limits for graduate assistants.
5. Tennessee Tech Policy 240 (Full Course of Study Requirements for International Students), describes Graduate Course load minimums for international graduate students.

K. Time limits

1. Time limits shall be computed from and include the first semester in which credit applied to the degree is earned at Tennessee Tech.
2. All Graduate Courses earned toward a graduate program must be taken within the applicable time limit unless they can be validated pursuant to the course validation procedures.
3. A graduate student in a master's, post master's, or specialist program must complete all requirements within six (6) consecutive years.
4. A graduate student in a doctoral program must complete all requirements within eight (8) consecutive years.

Second Master's Degree

A graduate student holding an earned master's degree from Tennessee Tech or an accredited institution may qualify for a second master's degree by completion of graduate work approved by the graduate student's advisory committee, provided:

1. If the graduate student has previously earned a master's degree at Tennessee Tech then a minimum of twenty-one (21) semester hours taken at Tennessee Tech must be completed for a thesis second master's degree or twenty-four (24) semester hours if non-thesis.
2. If the graduate student has not previously earned a master's degree at Tennessee Tech, a minimum of twenty-four (24) semester hours taken at Tennessee Tech must be completed for a thesis second master's degree or twenty-seven (27) semester hours if non-thesis.
3. The graduate student successfully completes all requirements prescribed in the specified graduate program.

L. Major

1. A graduate student must declare a major as part of the graduate admissions process.
2. The graduate student may change the major area of study only if the department of the new major admits the graduate student. The graduate student is responsible for submitting the request for change of major to the College of Graduate Studies.

M. Advisory Committee Formation , Qualifications, and Responsibilities

All requirements related to advisory committee responsibility as defined in Tennessee Tech Policy 282 (Graduate Faculty Appointment and Responsibilities Policy) must be met, except as provided in this section;

1 . Unless a specific graduate program has direct oversight by a standing advisory committee, all graduate programs must follow the committee formation requirements.

2. The graduate student, in consultation with the departmental chairperson or graduate student's academic advisor, will determine the formation of the graduate student's advisory committee as part of the Program of Study.
   - **a)** A minimum of three (3) advisory committee members is required for a master's or specialist degree program.
   - **b)** A minimum of four (4) advisory committee members is required for a doctoral program in Education.
   - **c)** A minimum of five (5) advisory committee members is required for a doctoral programs in Engineering and Environmental Sciences.
3. The graduate student's advisory committee members shall represent each of the areas in which the graduate student expects to study, with two (2) members having background in the major area. The graduate student must have at least one (1) committee member with adequate background and research interests in the area in which the student has proposed a research objective.
4. A faculty member has the prerogative of accepting or relinquishing an appointment on a graduate student's advisory committee.
5. Professionals who are not employed by Tennessee Tech may serve as a consultant on a graduate student's committee if appointed pursuant to Policy 282 (Graduate Faculty Appointment and Responsibilities).
6. Approval Requirements;
   - **a)** Three (3) positive votes, or seventy-five percent positive votes, whichever is greater, is required from the advisory committee members of a graduate student pursuing a master's or specialist degree.
   - **b)** A minimum eighty percent positive votes is required from the advisory committee members of a graduate student pursuing a doctoral degree in Engineering or Environmental Sciences.
   - **c)** Unanimous advisory committee vote is required for a graduate student pursuing a doctoral degree in Education.
7. The graduate student is responsible for submitting to the College of Graduate Studies any change of advisory committee.

N. Program of Study

1. The graduate student must file his/her proposed Program of Study, with the College of Graduate Studies
   - **a)** before the end of the semester in which nine (9) Credit Hours will be earned as a graduate student in a master's or post master's program, or
   - **b)** before the end of the semester in which fifteen (15) Credit Hours will be earned as a graduate student in a specialist or doctoral program.

Failure to submit the Program of Study will result in a registration hold.

2. All required Background Courses, Mandatory, or Pre-requisite Courses must appear on the graduate student's Program of Study.
3. A graduate student who needs to add and/or delete any course(s) on his/her Program of Study due to non-academic performance reasons must submit a substitution form or, if needed, a revised Program of Study to the College of Graduate Studies.
4. A graduate student who needs to add and/or delete any course(s) on his/her Program of Study due to academic performance reasons must submit a substitution form or, if needed, a revised Program of Study, along with an advisory committee memo to the College of Graduate Studies stating the justification to add and/or remove the course(s) from the Program of Study.

O. Admission to Candidacy

Prior to requesting admission to candidacy, a graduate student must meet the applicable criteria;

1. Master's Degree and Post Master's Certificate
   - **a)** Achieve full standing in his/her graduate program,
   - **b)** Complete nine (9) Credit Hours of Graduate Courses, and
   - **c)** Have a 3.0 Cumulative GPA.
2. Specialist Degree
   - **a)** Achieve full standing in his/her graduate program,
   - **b)** Complete fifteen (15) Credit Hours of Graduate Courses,
   - **c)** Have a 3.0 Cumulative GPA, and
   - **d)** Must pass any examination that may be required by his/her graduate program.
3. Doctoral Degree
   - **a)** A graduate student must complete approximately eighty percent of the graduate coursework in his/her Program of Study,
   - **b)** Have a 3.0 Cumulative GPA, and
   - **c)** Must pass all parts of the Comprehensive Exam.

Specific graduate programs may allow the graduate student a second attempt to pass any examination that may be required by his/her graduate program. No more than two attempts to achieve admission to candidacy will be permitted.

P. Thesis/Dissertation or Non-thesis Requirements and Procedures

1. When a thesis is required in a graduate student's Program of Study, no fewer than six (6) Credit Hours of Graduate Course 6990 (master's thesis) will be counted towards the degree unless otherwise specified by the department
2. Required doctoral dissertation Credit Hours are set by the college that confers the doctorate degree.

3. Only Grades of SP- Satisfactory Progress and NP-No Progress shall be used to indicate a graduate student's progress in a thesis or dissertation Graduate Course.
4. Non-degree students are not eligible to register for a thesis or dissertation Graduate Course.
5. A graduate student must register for at least one (1) Graduate Course appropriate to the graduate student's degree objective in order to have access to computer equipment, laboratories, library, and other Tennessee Tech facilities and resources, even if the graduate student is working in absentia on research, a thesis, or dissertation.
6. A graduate student pursuing a thesis track master's or dissertation doctorate program will be required to participate in a formal defense of his/her thesis or dissertation.
   - **a)** Prior to scheduling the thesis/dissertation defense, the graduate student must submit the thesis or dissertation certificate of approval page to the College of Graduate Studies for format review and approval.
   - **b)** The graduate student is responsible for scheduling his/her thesis or dissertation defense with his/her advisory committee to allow enough time to submit the defense results to the College of Graduate Studies by the College of Graduate Studies calendar deadline to ensure graduation eligibility.
   - **c)** A graduate student's thesis or dissertation defense is open to the public.
   - **d)** All of the graduate student's advisory committee members are required to attend the thesis or dissertation defense.
   - **e)** Failure to submit the graduate student's thesis or dissertation defense results to the College of Graduate Studies by the posted deadline on the College of Graduate Studies calendar will result in the graduate student's ineligibility to graduate.
7. The College of Graduate Studies requires all graduate students to follow the Guide to the Preparation of Theses and Dissertations.
8. The College of Graduate Studies will review the graduate student's thesis or dissertation for formatting to ensure the thesis or dissertation adheres to the Guide to the Preparation of Theses and Dissertations. The College of Graduate Studies will not review the paper's content, spelling, or accuracy of the citation.

9. Once the graduate student's signed advisory committee certificate of approval page has been submitted to the College of Graduate Studies, the graduate student must submit the thesis or dissertation into the electronic publication system ProQuest. The thesis or dissertation must be submitted by the deadline posted on the College of Graduate Studies calendar, absent good cause, or it will result in the graduate student's ineligibility to graduate.

10. The graduate student's failure to complete the thesis or dissertation review and formatting process with the College of Graduate Studies by the posted deadline on the College of Graduate Studies calendar will result in the graduate student's ineligibility to graduate.

11. Most non-thesis graduate programs and some thesis graduate programs require that the graduate student successfully pass a Comprehensive Exam conducted by his/her advisory committee at or near the completion of his/her graduate program. Failure to submit the Comprehensive Exam results by the posted deadline on the College of Graduate Studies calendar will result in the graduate student's ineligibility to graduate.

12. Some non-thesis graduate programs have a capstone course or project course in which the final course completion is used in place of the Comprehensive Examination.

Q. Graduation

1. Application for Graduation

a) In addition to satisfying all degree requirements, a candidate for a degree must file an application for graduation by the deadline posted on the College of Graduate Studies calendar for the semester in which the degree is expected to be conferred.

b) If a graduate student applies for graduation but fails to satisfy graduation requirements and/or withdraws from graduation, the graduate student must reapply for graduation.

c) A graduate student must be enrolled for a Graduate Course approved by the graduate advisor during the semester in which the degree is awarded unless all requirements have been completed by the last day to register for the following semester.

d) Degrees are conferred at the end of each semester.

2. Graduation Requirements

a) All degree requirements as defined by this policy and by each specific program must be met by the deadlines posted on the College of Graduate Studies calendar in the semester for which the degree will be awarded.

b) Transcripts from other universities used as transfer credit on a Program of Study must be received no later than two (2) weeks after the graduate student's commencement date.

3. Commencement/ PhD Hooding

a) There will not be a commencement ceremony for those graduating in August. Graduate students who wish to participate will be allowed to return to Tennessee Tech for the December commencement ceremony.

b) Graduate students may participate in only one commencement ceremony for each degree earned at Tennessee Tech.

c) Certificate and post-master's certificate graduate students do not participate in commencement.

d) No doctoral degree candidate is permitted to participate in commencement until all requirements for the degree are successfully completed.

V. Interpretation

The Dean of the College of Graduate Studies or his/her designee has final authority to interpret the terms of this policy.

VI. Citation of Authority for Policy

T.C.A. § 49-8-203(a)(1)(B)

Approved by:

Graduate Studies Executive Committee:	November 1, 2016; July 1, 2019
Academic Council:	November 9, 2016
University Assembly:	November 16, 2016
Board of Trustees:	June 15, 2017

Agenda Item Summary

Date: December 5, 2019

Agenda Item VI: Policy 1200 (Undergraduate Admission Requirements)

☐ **Review** ☒ **Action** ☐ **No action required**

PRESENTER(S): Provost Bruce

PURPOSE & KEY POINTS: This policy creates uniform requirements for domestic undergraduate admission to Tennessee Tech. Revisions to this policy were made to reflect the undergraduate admission requirements already approved at Academic Council and the Tennessee Tech Board of Trustees.

Tennessee Technological University
Policy No. 1200

Undergraduate Admission Requirements

Effective Date: July 1, 2017

Policy No.: 1200
Policy Name: Undergraduate Admission Requirements for Domestic Students
Revised Date: January 1, 2020

I. Purpose

This policy creates uniform requirements for domestic undergraduate admission to Tennessee Tech.

II. Review

This policy will be reviewed every four years or whenever circumstances require review, whichever is earlier, by the Vice President for Enrollment Management and Career Placement, with recommendations for revision presented to the Academic Council, University Assembly, and the Board of Trustees.

III. Policy

~~**A.** Tennessee Tech will establish and publish on its website requirements for the admission of domestic undergraduates. The current definitions and requirements can be found on the Admission Requirements page.~~
Domestic first-time freshmen prospective students under the age of 21 who earn a 2.5 or higher High School Cumulative Grade Point Average (HS CGPA) on a 4.0 scale, 17 or higher Composite ACT (or SAT equivalence), and 15 or higher on all ACT sub-scores (or SAT equivalence), or who ~~have~~ earned a 3.0 or higher HS CGPA (on 4.0 scale) are admissible. Prospective students who do not meet the above criteria will be reviewed individually through a holistic ~~approach~~ review.

B. Domestic transfer prospective students who earn 2.00 or higher GPA in the last full-time semester or, if part-time students, who earn 2.00 or higher GPA in the last 12 hours, and who have a 2.00 or higher overall GPA are admissible. Tennessee Tech will determine GPAs following TTU Policy 264 (Grades, Grading, and Examinations) and will include in its calculation grades from all previous coursework except developmental courses at all institutions.

C. Other definitions and admission requirements can be found on the Admissions webpage.

D. Prior to attending classes, new students must comply with TTU Policy 360 (~~Immunization Policy for New Full-Time Students~~ Student Immunizations and Screenings).

E. Tennessee Tech shall assign each student a residency classification using TTU Policy 253 (Residency Classification).

F. Tennessee Tech may charge a one-time non-refundable application fee.

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Commented [OB1]: Is "holistic approach" the appropriate and officially accepted "vague" term, and we can leave it at that?

Commented [JB2]: That is the term that the Admissions and Credits Committee presented and it is also common with the admission profession. There is an entire document outlining what "holistic" means that will be presented in support of this policy – but the holistic explanation/details will not be part of the policy. If approved, it will be managed by the Admissions and Credits Committee on behalf of the Academic Council.

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Commented [OB3]: Does "at all institutions" refer to all previous coursework of developmental courses (or both)? Is there another way to state this to make that reference clearer? Should "at all institutions" come before "except"?

Commented [WJ4R3]: Should it read: "…and will include in its calculation grades from previous coursework from all institutions attended. Developmental courses will not be included in the calculation."

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G. A student may appeal Tennessee Tech's admission decision regarding Undergraduate Admission by providing a written statement with supporting documentation to the Vice President of Enrollment Management and Career Placement within 15 calendar days, absent good cause, of receipt of that decision. The Vice President will issue a written decision within 30 calendar days, absent good cause, after the student has provided all supporting documentation. The decision of the Vice President is final.

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IV. Interpretation

The Vice President for Enrollment Management and Career Placement or his/her designee has the final authority to interpret the terms of this policy.

V. Citation of Authority for Policy

T.C.A. § 49-8-203(a)(4)

Approved by:

Academic Council:	September 7, 2016
University Assembly:	November 6, 2016
Board of Trustees:	June 15, 2017

Tennessee Technological University
Policy No. 1200

Undergraduate Admission Requirements

Effective Date: July 1, 2017

Policy No.: 1200
Policy Name: Undergraduate Admission Requirements for Domestic Students
Revised Date: January 1, 2020

I. Purpose

This policy creates uniform requirements for domestic undergraduate admission to Tennessee Tech.

II. Review

This policy will be reviewed every four years or whenever circumstances require review, whichever is earlier, by the Vice President for Enrollment Management and Career Placement, with recommendations for revision presented to the Academic Council, University Assembly, and the Board of Trustees.

III. Policy

A. Domestic first-time freshmen prospective students under the age of 21 who earn a 2.5 or higher High School Cumulative Grade Point Average (HS CGPA) on a 4.0 scale, 17 or higher Composite ACT (or SAT equivalence), and 15 or higher on all ACT sub-scores (or SAT equivalence), or who earn a 3.0 or higher HS CGPA (on 4.0 scale) are admissible. Prospective student who do not meet the above criteria will be reviewed individually through a holistic view.

B. Domestic transfer prospective students who earn 2.00 or higher GPA in the last full-time semester or, if part-time students, who earn 2.00 or higher GPA in the last 12 hours, and who have a 2.00 or higher overall GPA are admissible. Tennessee Tech will determine GPAs following TTU Policy 264 (Grades, Grading, and Examinations) and will include in its calculation grades from all previous coursework except developmental courses at all institutions.

C. Other definitions and admission requirements can be found on the Admissions webpage.

D. Prior to attending classes, new students must comply with TTU Policy 360 (Student Immunizations and Screenings).

E. Tennessee Tech shall assign each student a residency classification using TTU Policy 253 (Residency Classification).

F. Tennessee Tech may charge a one-time non-refundable application fee.

G. A student may appeal Tennessee Tech's admission decision regarding Undergraduate Admission by providing a written statement with supporting documentation to the Vice President of Enrollment Management and Career Placement within 15 calendar days,

absent good cause, of receipt of that decision. The Vice President will issue a written decision within 30 calendar days, absent good cause, after the student has provided all supporting documentation. The decision of the Vice President is final.

IV. Interpretation

The Vice President for Enrollment Management and Career Placement or his/her designee has the final authority to interpret the terms of this policy.

V. Citation of Authority for Policy

T.C.A. § 49-8-203(a)(4)

Approved by:

Academic Council:	September 7, 2016; September 11, 2019
University Assembly:	November 6, 2016; November 20, 2019
Board of Trustees:	June 15, 2017

Agenda Item Summary

Date: December 5, 2019

Agenda Item VII: Letter of Notification: B.S. in Fine Arts

☐ **Review** ☒ **Action** ☐ **No action required**

PRESENTER(S): Provost Bruce

PURPOSE & KEY POINTS: The purpose of this degree is to provide additional educational opportunities and graduation pathways for students wishing to major in art or music in an accredited, regionally accessible program. The program being proposed is a Bachelor of Science in Fine Arts. This title is intended to reflect a contemporary, wide-ranging and interdisciplinary arts approach, preparing students for numerous potential directions in visual art, craft, design, music or other fields of study.

Letter of Notification

Date of Submission: November 05, 2019

Institution: Tennessee Technological University

Title of Program: Bachelor of Science in Fine Arts

CIP Code:

Academic Liaison:

Wendy Mullen
Director
School of Music
TN Tech University
Campus Box 5045
1150 N. Dixie Ave
Cookeville, TN 38505
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Kimberly Winkle
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Proposed implementation date: Fall 2020

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Name of Proposed Program:

Bachelor of Science in Fine Arts:
Studio Arts concentration
Music concentration

CIP Code:
50.0901/ 50.0799

Proposed Implementation Date:
Fall 2020

Academic Program Liaison (APL) name and contact information:

Prof. Kimberly Winkle, Director
School of Art, Craft & Design
Tennessee Tech University
kwinkle@tntech.edu
931.372.6301

Dr. Wendy Mullen
School of Music
Tennessee Tech University
wmullen@tntech.edu
931-372-3161

Background concerning academic program development

We seek to add the BS degree to expand degree offerings. This new degree will provide opportunities for students who wish to acquire a liberal arts degree while also having a meaningful fine arts experience. In addition, it will serve transfer students and/or students not wishing or unable to complete the requirements of the rigorous professional BFA or BM degree which has little curricular flexibility; thus, we anticipate higher student retention and enrollment as a result of the additional degree offerings.

Our current BFA and BM professional degrees do not allow transfer students opportunity to complete the degree requirements in two years due to the strict and abundant course requirements. We are interested in establishing Tennessee Transfer Pathway agreements with State community colleges; the new proposed academic degree programs would accommodate these TTP agreements while offering opportunity for transfer students to have a meaningful fine arts experience while earning a degree within the two-year time period. In addition, we feel these proposed academic programs will have great appeal to non-traditional and veteran prospective students, who historically have often found the professional BFA and BM degrees curricula too restrictive for their interest and purpose. This degree allows students to choose either art or music and then have flexibility within the degree to add guided electives to shape the degree.

The School of Art, Craft & Design is a NASAD (National Association of Schools of Art and Design) department and the School of Music is a NASM department (National Association of Schools of Music); the proposed Bachelor of Science degrees will

meet both University and NASAD/NASM standards to ensure our continued accreditation.

Purpose and Nature of Degree:

The purpose of this degree is to provide additional educational opportunities and graduation pathways for students wishing to major in art or music in an accredited, regionally accessible program. The program being proposed is a Bachelor of Science in Fine Arts. This title is intended to reflect a contemporary, wide-ranging and interdisciplinary arts approach, preparing students for numerous potential directions in visual art, craft, design, music or other fields of study.

The flexible curriculum inherent in the BS program will balance out the rigid curriculum of our existing professional BFA and BM degrees. The learned skills in the BS program can lead to career development as an artist or musician, in broader career fields or preparation for advanced study. Every art, design or music practitioner today must have a capacity to function across the boundaries of existing specializations and the ability to interact effectively in a team involving a range of specialists. This program provides students with broad knowledge of a variety of artforms and practices thus aiding in their future career success while developing their ability to better navigate the ever increasing interdisciplinarity of today's arts career landscape.

This degree program will develop broad comprehension and build competencies with a set of practical artistic and production skills alongside increased liberal arts education. In addition, the inherent curricular flexibility allows students the option to pursue a minor, which will allow students opportunities to further direct their studies in areas that will better serve their research, future career or educational goals. Unlike an Interdisciplinary Studies degree, which focuses on two primary areas of study, the BS in studio arts or music will allow a student opportunity to complete a suite of courses to support their individual creative, research and career goals with the primary focus remaining on either music or art. As such, our proposed BS in Fine Arts should not pose threat to the existing Bachelor of Art in Interdisciplinary Studies at TN Tech University; they are unique programs from one another.

We seek to add the BS degree to expand degree offerings that better serve a growing portion of our student population as we experience increase of transfer students and/or students not wishing or unable to complete the requirements of the rigorous professional BFA or BM degrees which has little curricular flexibility; thus, we anticipate higher student retention as a result of the additional degree offering. Additionally, the liberal arts focus of this degree better mirrors the interdisciplinary model of today's career landscape resulting in enhanced employment viability.

Alignment with the State Master Plan and Institutional Mission and Strategic Plan:

In accordance with the State Master Plan for higher education (2015-2025) and its overriding function, the proposed Bachelor of Science in fine arts will increase degree production and allow for more timely degree completion due to the program's liberal arts nature. This degree will have broader applicability in the workplace, thus strengthening the state's economic and workforce development. It will also serve the state's recommendation of reiterating the value of liberal arts degrees as workforce degrees.

It is believed that the addition of this degree will offer more flexible graduation pathways, which can more easily accommodate transfer students or students for whom a passion of art exists but who are not interested in or able to pursue the professional BFA or BM degree. In addition, the curricular flexibility allows completion of many courses asynchronously and non-sequentially, thus creating opportunity for completion of the degree plan in a timelier fashion; this is especially applicable to transfer students for whom completion of the BFA or BM curriculum in 2 years is not doable. The learned skills in the BS program can lead to career development as an artist or musician, in broader career fields, or preparation for advanced study.

The proposed BS in Fine Arts program supports the areas of TTU's new strategic plan, Tech tomorrow, listed below.

Goal 1: Education for Life. TTU provides education that unleashes the potential and passion within our students and prepares them for successful careers and culturally enriched lives. TTU also provides educational opportunities, programs, credentials, and degrees to fuel the lifelong learning necessary for enduring achievement.

> The liberal arts nature of this degree possesses curricular flexibility that has potential to meet the needs and interests of all types of students at different phases of their undergraduate academic career, while also providing a meaningful and rigorous arts education.

Goal 2: Innovation in all We Do. TTU innovates in all we do, embracing and deploying our technological foundation in our education, research, service and stewardship.

> The new degree program will afford students opportunity to expand and apply their art practices with other disciplines. The degree curriculum possesses the flexibility to encourage and allow meaningful study in other disciplines outside of the College of Fine Arts to foster cross-disciplinary inquiry, dialogue and innovation in unique ways.

Goal 3: Exceptional Stewardship. Tennessee Tech is committed to optimizing resources and continuously improving effectiveness, efficiency and return on investment for students.

> The proposed new degree program will not require additional resources for the School of Art, Craft & Design or the School of Music to implement a

meaningful, rigorous and relevant curriculum that meets SACSCOC, NASAD, and NASM standards. It is expected that the new degree program will aid in both recruitment and retention while maintaining consistent departmental operating costs. No additional facilities or significant equipment is required or anticipated for this degree.

Goal 4: Engagement for Impact. Tennessee Tech fosters partnerships with government, business, and non-profit organizations to advance economic and workforce development, create and disseminate knowledge, serve the public good, and generate cultural impact.

This liberal arts degree will have broad applicability for graduates entering the workforce, allowing students to combine their study of the arts with another area of focus (minor) and electives. Thus, providing opportunities for students to tailor their education to their needs, interest or to strengthen their employability. With the inherent curricular flexibility, students have better opportunity to develop partnerships in the community to gain meaningful and useful experiences in order to better prepare themselves for entrance into the workplace.

Institutional capacity to deliver the proposed academic program:

Due to the broad scope of the proposed Bachelor of Science in Fine Arts degree, no additional faculty, space or significant equipment will be needed in order to successfully implement the curriculum. While our current BFA and BM degrees are healthy, some of our courses in music and art are not currently at full enrollment capacity. Therefore, we are able to accommodate additional students who are interested in pursuing the Bachelor of Science degree. As the proposed degree program experiences growth, we will employ the teaching assistance of local qualified artists and musicians in our region to offer additional course sections of existing courses. Beyond implementing a new marketing and promotion program to include the new degree, there are no other costs associated with the new degree. The proposed academic programs places primary emphasis on the process of art making (studio arts and music performance), which is unique compared to all other programs at Tennessee Tech University. Thus, it will not pose a threat to enrollment in pre-existing majors/programs at TN Tech University. The large elective body of courses will support departments campus wide. The interdisciplinary nature of the degree holds potential for course development and collaboration in key areas such as technology, business, management, language, history, engineering and marketing. It is our strong desire to create opportunities for cross-disciplinary collaborative agreements across campus as it will benefit our students, our program and the University and mimic the interdisciplinarity of today's work environment.

Program enrollments used in the financial projections are shown in the following table.

FTE Enrollment Projections

Year	2020-2021	2021-2022	2022-2023	2023-2024	2024-2025
Year 1	8	6	6	6	1
Year2		8	8	6	6
Year 3			8	6	6
Year 4				8	6
Year 5					11
Total # enrolled	8	14	20	26	30

See attached THEC Financial Projection form for estimated revenues and expenses. Appendix C.

Existing Programs Offered at Public and Private Tennessee Institutions:

Based on current THEC Academic Program Inventory for TN Board of Regents and UT systems, there are two Bachelor of Science in Studio Arts degrees offered, which have similarities to this proposed program: CIP Code 50.0701
http://thec.ppr.tn.gov/THECSIS/Research/Research.aspx?TabID=API+Search

Middle Tennessee State University: BS Visual Arts
Tennessee State University: BS Studio Art

Likewise, there are two Bachelor of Science in Music degrees offered with have similarities to this prosed program: CIP Code 50.0901]
http://thec.ppr.tn/gov/THECSIS/Research/Research.aspx?TabIS=API+Search
Austin Peay State University: BS Music
Tennessee State University: BS Music

While these programs are offered at public institutions within a 100-mile radius of TTU, the institutions are considerably different from TTU in scale and culture. Thus, it is believed that these programs/institutions will not present competition or have adverse effect on enrollment or retention of students in the proposed Bachelor of Science at Tennessee Tech University.

As illustrated below, the Bachelor of Science degree program has proven to be effective at increasing enrollment and graduation rates at the Universities that offer the degree program.

Degrees Awarded: Art and Music

Institution	2018-2019	2017-2018	2016-2017	TOTAL
MTSU (art)	20	16	7	43
TSU (art)	15	14	6	35
TSU (music)	10	13	15	38
APSU (music)	4	10	2	16

Curricular comparison: Art

	Studio or related area	Art/Design History	General Studies	Electives	Minor Courses	Total Number of Units
TTU	39 credits	12	41	28 (*13 if minor is pursued)	0 or *15 minor is optional	121
MTSU	27 credits	12	41	22-25	15-18	120
TSU	48-51	12-15	42	12-15	0	120

Curricular comparison: Music

	Lessons or related area	Music History and theory	General Studies	Electives	Minor Courses	Total Number of Units
TTU	21 credits	15	41	28	15	120
APSU	25 credits	12	41	22-25	15-18	120
TSU	21	26	42	31	0	120

Feasibility Study:

Introduction:
An external feasibility study was commissioned by the School of Art, craft & Design and completed by Tennessee Tech University faculty members from the College of Business: Dr. Ferdinand DiFurio, Dr. Steve Isbell, and Ms. Yolunda Nabors. Surveys of current students, alumni and employers were distributed in spring 2019. All surveys were administered using Qualtrics software with respondent anonymity and the option to not participate. The survey responses show good support of the decision to develop a Bachelor of Science in Fine Arts. The complete feasibility survey and results are found in Appendix 1

The School of Art Craft and Design Feasibility Study for the Bachelor of Science in Studio Art: (Appendix 1A)

The School of Art, Craft and Design in the College of Fine Arts at Tennessee Tech is submitting a proposal for a Bachelor of Science in Studio Art. The degree is intended to give students an education in essential art skills along with a wider range of skills for a diversified marketplace.

This feasibility study will assess the proposed degree program in the following areas, as outlined in the THEC guidelines: student interest, local and regional demand/need, employer need/demand, future sustainable need/demand, and in some cases, a section for external research. In some cases, there may be an unavoidable overlap of information provided across the regional and employer demand. This is because the demand for labor, whether regional or state-level, can be understood to be generated by firms.

Potential Student Interest

Survey Overview
This report summarizes the results of a survey instrument used to assess student interest of the proposed degree program. The survey instrument was constructed to parallel standard surveys used by higher education institutions to appraise students' attractiveness to a potential degree program. In accordance with the Tennessee Higher Education Commission (THEC) approval process of new academic programs, the School of Art, Craft, and Design has employed Tennessee Tech University (TTU) College of Business faculty to collect and summarize prospective student interest data as a part of a feasibility study. The results from the survey instrument, in compilation with other report information, will be used to determine the program's potential.

Survey Methods
The survey was distributed to current TTU undergraduates majoring in Art. The undergraduate students were separated into two groups. Students classified as

freshman, sophomore, and junior were surveyed separately as group one and senior level undergraduates as group two. The online survey

instrument was developed using Qualtrics, "a powerful and multifaceted on-line data collection/survey tool". The survey was administered via email invitation to students from March 27, 2019 through April 5, 2019. During this period, recipients were reminded of the survey and encouraged to participate.

Each survey group received the same survey instrument. The following description which was sent to all students.

"The School of Art, Craft & Design is in the process of gaining approval to offer a Bachelor of Science in Studio Art degree. This liberal arts degree would require the core art courses (2D Design, 3D design, Drawing, etc.), general education courses, plus several elective hours. With these electives, students could pursue a minor in another area of study, or apply them to additional art courses in their area of

interest. The degree will be an option for new students and also an option for current students who decide they do not want to pursue the professional Bachelor of Fine Arts degree (excluding Art Education), but who want a degree in art. The Bachelor of Science affords significant curricular flexibility and students' culminating experience will be a group exhibition instead of a solo exhibition (glass, metals, clay, fibers, wood, painting). Note: the current Bachelor of Fine Arts degree will continue, as usual. The proposal is to add a different degree option for students who are interested in an alternative to the BFA."

The survey questions were designed to gauge student interest in the proposed degree program.

Questions addressed key areas of importance such as students' strength of interest, potential date of enrollment, and the benefits of the program to the students' future endeavors. Demographic information was collected and students were permitted to share their viewpoint of the program in an open-ended question format.

Description of Sample

Current undergraduates of Art were invited to participate in the survey. Of the 75 freshman, sophomore, and juniors surveyed, 34 responded for a 45.33% response rate. Thirty-two of the fifty- seven undergraduate seniors yielded response rate of 56.14%. The table below summarizes the data collected from survey instrument.[2]

Results

The response rates of both groups were satisfactory for the purpose of this study. The questionnaire required students to select an answer choice to proceed to the next question. The questionnaire contained 8 questions. Seven questions were multiple choice and the eighth question was open-ended. The survey began with the question, "[h]ave you read the description of the proposed Bachelor of Science Degree in Studio Art?" The purpose of the question was to ensure that all participants understood the proposed program and could informatively answer the questions that followed. If the student was not aware of the program description, he/she was given the option to review it before continuing the survey. The description was reviewed by all but one Art student before continuing to answer the questionnaire.

Approximately 9.63% freshman-junior respondents signaled high interest in the start-up of this program offering with 45.16% having moderate interest. Twenty-three percent of respondent's desire to enroll in the program immediately if the program commenced in Fall 2019. When students were asked if the proposed degree program better aligned with their future endeavors than currently offered

degree programs, 0% selected "definitely yes" and 47.06% selected "probably yes", while 11.76% indicated the degree program did not better align with future ventures. Twenty-nine percent of seniors estimated enrolling in the program immediately if offered. Approximately 17.65% of senior respondents consider the proposed degree program to be better aligned with their future careers than the presently offered degree program. The table in APPENDIX 1 displays the results of each survey question.

Local and Regional Need/Demand

Undergraduate degrees provide general market skills that can be used in many different occupations, and make the acquisition of specific skills easier and more efficient once a graduate is hired by an employer. It is quite common for college graduates to find employment in occupations that are seemingly unrelated to their undergraduate major. This is not an indication of a slack in demand, of excess supply of specific degree holders, or a mistake in the choice of major. It is the normal operation of a dynamic labor market that allocates available skills to employers who demand those skills.

We use the 2017 Integrated Public Use Microdata Series (IPUMS) database from the American Community Survey of the Bureau of Labor and Statistics (BLS).4 Most BLS data are in the form of aggregated tables. IPUMS data are at the individual level. This allows for the construction of customized tables that can accommodate specific comparisons of interrelated variables.

Tennessee residents who hold an undergraduate degree in art find employment in many diverse occupations. Table 1 shows the top six occupations of Tennessee art majors, and compares to US art majors. The occupational distribution of Tennessee art majors is very similar to that of art majors in the rest of the US.

Table 1: Common Occupations for Art Majors	TN Art Majors	USA Art Majors
Arts, Design, Entertainment, Sports, and Media Occupations	31.9	29.8
Education, Training, and Library Occupations	10.6	8.7
Sales and Related Occupations	10.5	10.7
Management, Business, Science, and Arts Occupations	9.4	11.9
Office and Administrative Support Occupations	7.2	9.5
Computer and Mathematical Occupations	4.1	4.3

Table 2 reports summary statistics on the distribution of earnings of art majors in Tennessee and compares it to the distributions of US art majors, Tennessee workers in general, and all US workers. The average annual earnings of art majors in Tennessee, regardless of current occupation is $44549. This is 86% of the mean earnings of US art majors. Since Tennessee workers overall earn 87% of all US workers, this is a reflection of the regional wage differences in the US, and not of a deficiency in pay for art majors in Tennessee.

Note also that the standard deviation of the earnings of Tennessee art majors is very similar to that of US art majors, though the interquartile range (third quartile minus first quartile) is much larger for US art majors. This is likely because the US Art major earnings distribution is more positively skewed.

Table 2: Earnings Distribution Comparisons	TN Art Majors	US Art Majors	TN Workers	US Workers
mean	44549	51698	39634	45499
median	35000	40000	29000	31000
std deviation	53389	52260	49403	56281
1st quartile	20000	22000	13300	14700
3rd quartile	53000	65000	50000	57000

Employer Need/Demand

In this section, focus is placed on assessing the employment opportunities and job outlook for the proposed Bachelor's degree in Art. The following section presents data and information obtained from the BLS and related sources. As mentioned earlier, there may be some overlap of information across the regional demand section and here. This is because labor markets do not treat these headings as mutually exclusive. In addition, regional demand and employer exhibit a dependent nature.5

A student may seek the Bachelor of Science in Studio Art to establish a "career in art, a broader career, or preparation for advanced study" (Winkle, Kimberly, LON, p. 4). Particular occupations in the marketplace, as defined by the Bureau of Labor and Statistics, that may accommodate the proposed degree are broad and diverse. Government statistics are available based on occupations that are directly, or indirectly related to the Arts. Although this information is valuable, it lacks the insight on where art majors are finding employment along with other critical aspects in the marketplace.

Snapshot

There are several occupational headings under the Occupational Outlook Handbook in the BLS related to studio arts. The following subheadings are: Art Directors, Craft and Fine Artists, Fashion Designers, Floral Designers, Graphic Designers, Industrial Designers, Interior Designers, and Multimedia Artists and Animators.

In order to analyze the potential market for a bachelor's degree in Studio Arts, it is useful to focus on a single, or few similar occupations as defined by the BLS. And although a degree in Studio Arts will likely broaden the career choices for students, there may be a select number of occupational definitions that fit better than others. Based on the descriptions in the Sub-headings, this section follows Crafts and Fine Artists. The description reads "Craft and fine artists use a variety of materials and techniques to create art for sale and exhibition. Craft artists create handmade objects, such as pottery, glassware, textiles, and other objects that are designed to be functional. Fine Artists, including painters, sculptors, and illustrators, create original works of art for their aesthetic value, rather than for a functional one".

Summary information for the Crafts and Fine Artists reports a median annual salary for the nation of $49,160, a number of jobs for 2016 in the nation of 53,400, and a projected growth rate from 2016 to 2026 of 6%. The BLS also offers a description of what duties this occupation fulfills, along with titles commonly used for these

professions. Some of these include, but are not limited to Cartoonists, Ceramic Artists, Furniture Makers, and Jewelry Artists.

The work environment for Craft and Fine Artists describes a detailed breakdown of the reported 53,400 jobs nationally as 1) Fine artists, including painters, sculptors, and illustrators at 28,000 2) Artists and related workers, all other at 12,800, and Craft Artists at 12,500. The largest employers nationally are as follows: Self employed (55%), Independent artists, writers and performers (11%), Federal government (7%), Motion picture and sound (3%), and Personal care services (2%).

Job Outlook

The job outlook for Craft and Fine Artists, as proposed by the BLS, is largely dependent on business cycles in the economy. Most of the goods and services provided by workers in this occupation are likely to be sensitive to economic downturns. The BLS reports that during an economic downturn, spending on these goods and services may be disproportionally lower than other goods. This is primarily due to these goods and services demonstrating an income elasticity greater than 1.6 Therefore, the demand for labor, which is a derived demand emanating from the output market, will also be sensitive.

The BLS also proposes that in a competitive marketplace, gaining monetary success may only come to the few that, in addition to having artistic skills, attain marketability in the economy. Regardless, the proposed degree in Studio Arts is likely to supply the average student with a balanced set of skills with the potential to thrive in the marketplace.7

Employment projections for Craft and Fine Artists for the nation from 2016 to 2026 are as follows (percent changes in parentheses):

Craft and fine artists: 53,400 to 56,500 (6%)
Craft artists: 12,500 to 13,100 (4%)
Fine artists, painters and sculptors: 28,000 to 29,900 (7%)
Artists and related 12,800 to 13,500 (5%)

When examining the employment by industry, the breakdown of which sectors are accepting these sub-occupations is provided Table 3 below summarizes briefly these results.

Table 3: Employment by Industry	Top employment sectors
Craft artists	Self-employed, Arts, Entertainment, and Recreation, Manufacturing
Fine artists, painters and sculptors	Self-employed, information sector, Independent artists, writers, and performers
Artists and related	Self-employed, Government

Similar occupations to Craft and Fine Artists are listed as Archivists, Curators, and Museum Workers, Art Directors, Fashion Designers, Graphic Designers, Industrial Designers, Jewelers and Precious Stone and Metal Workers, Multimedia Artists and Animators, Photographers, and Woodworkers. These occupations may represent potential employment for the degree holder in Studio Arts or networking opportunities.

There are other resources highlighted in the BLS repository. These include the National Association of Schools of Art and Design, American Craft Council, New York Foundation for the Arts, The Association of Medical Illustrators, National Assembly of State Arts Agencies, and the National Endowment for the Arts.
The American Craft Council, for example, offers a wide array of resources for the degree holder in Studio Arts. Some of these include Craft Museums in the U.S., National and Regional Craft Organizations, Schools with Craft Workshop and Courses, and State Arts and Crafts Councils.

Industry Profiles
Under the Occupational Employment Statistics for the classification for Craft Artists (27-1012), industry profiles are provided. Sectors hiring the most Craft Artists are Independent Artists, Writers and Performers, Mineral Manufacturing, Performing Arts Companies, Motion Picture and Video companies, and Electronic Shopping and Mail-Order Houses. The same sectors are listed as having the highest concentration of Craft Artists are listed with the addition of Museums, Historical Sites, and Similar Institutions. Finally, the top paying sectors for Craft Artists are Advertising, Public Relations, Motion Picture and Video Industries, Management of Companies and Enterprises, Colleges, Universities, and Professional Schools, and Performing Arts Companies. One can observe that a few industries, particularly in the top paying, are outside of the traditional career paths of fine arts.8 These include Advertising and Public Relations along with Management of Companies and Enterprises.

The top paying sectors for Craft Artists, as listed previously, report annual mean wages in the table below:

Table 4: Mean wages of Top Paying Industries of Craft Artists	Annual Salary
Advertising, Public Relations, and Related Services	$64,950
Motion Picture and Video Industries	56,600
Management of Companies and Enterprises	52,800
Colleges, Universities, and Professional Schools	46,390
Performing Arts Companies	44,050

A measure of industry-intensity for employment in art-related occupations, location quotients are presented here. A location quotient that is greater than one "indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average". The location quotients for the major metropolitan areas in TN for Arts, Design, Entertainment, Sports, and Media Occupations are reported below. It is evident that the middle part of the state generates the highest concentration of industry representation.

Knoxville:	.75
Nashville Davidson Murfreesboro Franklin:	1.18
Memphis	.58
Chattanooga	.78
Johnson City	.52

The information presented in this study will be used in a summary analysis that follows this document. Labor market conditions in conjunction with the analysis presented here will be used to make recommendations on the short and long run viability of this proposed degree in the marketplace.

Summary and Viability

Degree holders in the proposed Bachelor's degree in Studio Art may experience greater flexibility in the marketplace compared to more narrowly focused art degrees. Although students choosing to fine-tune their skills in the arts, such as painting, sculpting, and craft-making, may benefit from a university education in those fields, job prospects may be highly-dependent on overall economic conditions. This is due to the specific, albeit highly-skilled, nature of the discipline.

During an economic downturn, the demand for arts and crafts commodities may subside, at times dramatically, as incomes fall.1 But the broader set of skills in the proposed Bachelors degree in Studio Arts may offer the degree holder more career alternatives to navigate an unstable economy. As outlined in the Letter of Notification, the degree will be designed "to build competency with a set of practical artistic and production skills" (Winkle, LON).

The findings in the IPUMs data support this broader flexibility of the proposed degree in Studio Art. As mentioned in the Regional Demand section, individuals often find jobs in a diverse range of occupations that may be outside their chosen field of study. For Tennessee art majors, this is especially true as the most common occupations are in areas such as education, sales, management, computers and mathematics.

When consideration is given to "where the art major finds employment" versus "whether art majors are finding jobs in art-related fields," the earnings of art majors across diverse occupations is competitive. The mean and median earnings for art majors in TN remain in-line with, and sometimes surpass, earnings of other workers for the state and nation (Table 2: Earnings Distribution Comparisons).
The outcome of the survey for the proposed degree in Studio Arts shows mixed results across student classification years. However, when the survey accounts for seniors close to graduation, there appears to be a healthy interest in enrollment if the degree were offered. Seniors may offer a unique perspective as they are able to compare their experiences in an existing program to a hypothetical proposed degree.

Although it is difficult to forecast the short and long-run viability of a degree in Studio Arts, the general belief is that this degree may offer more flexibility and resistance to business cycles compared to related art degrees. Short-run fluctuations in the economy along with the traditional challenges associated with frictional unemployment may place strain on degree holders as they seek an ideal work setting. But due to the broader flexibility that this proposed degree offers, they are likely to find stable positions that utilize their artistic skills in a productive capacity. Overall, it is believed that the proposed degree in Studio Art may become more viable in the long run.

School of Music Bachelor of Science Bachelor of Fine Arts Feasablity Study

Potential Student Interest
Current undergraduates of Music were invited to participate in the survey. Of the 80 freshman, sophomore, and juniors surveyed, 34 responded for a 42.5% response rate. Twenty-three of the forty-four undergraduate seniors yielded response rate

of 52.27%. The response rates of both groups were satisfactory for the purpose of this study.

The questionnaire contained 8 questions. Approximately 40.63% freshman-junior respondents signaled high interest in the start-up of this program offering, with 64% of these students desiring to enroll in the program immediately if the program commenced in Fall 2019. When students were asked if the proposed degree program better aligned with their future endeavors than currently offered degree programs, 36% selected "definitely yes" and 32% selected "probably yes", while 16% indicated the degree program did not better align with future ventures.

Due to the nature of the questionnaire, this study thought it best to identify the current status of senior-level students, as the likelihood of attending and interest in the newly proposed program could be affected by the proximity to graduation. Seventeen percent of senior-level respondents were very interested in the program, and 34.78% moderately interested. Fifty percent of seniors estimated enrolling in the program immediately if offered. Approximately 16.67% of senior respondents consider the proposed degree program to be better aligned with their future careers than the presently offered degree program.

Local and Regional Need/Demand

Undergraduate degrees provide general market skills that can be used in many different occupations, and make the acquisition of specific skills easier and more efficient once a graduate is hired by an employer. It is quite common for college graduates to find employment in occupations that are seemingly unrelated to their undergraduate major. This is not an indication of a slack in demand, of excess supply of specific degree holders, or a mistake in the choice of major. It is the normal operation of a dynamic labor market that allocates available skills to employers who demand those skills.

We use the 2017 Integrated Public Use Microdata Series (IPUMS) database from the American Community Survey of the BLS. Most BLS data are in the form of aggregated tables. IPUMS data are at the individual level. This allows for the construction of customized tables that can accommodate specific comparisons of interrelated variables.

Tennessee residents who hold an undergraduate degree in music find employment in many diverse occupations. Table 1 shows the top six occupations of Tennessee music majors. Note that musicians would be classified as "Arts, Design, Entertainment, Media", indicating that very few (14.2%) music majors become employed as musicians. This is very close to the proportion in the US population (14.7%). More Tennessee music majors are in education than are

employed as musicians. Also note that the last four occupations in Table 1 are all business-related occupations, so that we could conclude that over one-third (37.9%) end up in business. The occupational distribution of Tennessee music majors is very similar to that of US music majors, though more Tennessee majors end up in business, and fewer in education.

Table1: Top Occupations for TN Music Majors (in percent)

Occupation:	TN Music	USA Music Majors
Education, Training,	20.6	30.0
Arts, Design, Entertainment, Media	14.2	14.7
Management, Business,	13.9	11.1
Office and Administrative Support	11.8	9.4
Sales and Related	6.9	6.7
Business Operations	5.3	3.5

Table 2 reports statistics on the distribution of earnings of music majors in Tennessee and compares it to the distributions of US music majors, Tennessee workers in general, and all US workers.

Table 2: Earnings Distributions Comparisons

	TN Music	US Music	All TN	All US
mean	47166	50989	39634	45499
median	36000	40000	29000	31000
std	55499	57600	49403	56281
1st quartile	19000	18000	13300	14700
3rd	56000	65000	50000	57000

The average annual earnings of music majors in Tennessee, regardless of current occupation, is $47166. This is substantially less than average of $50989 for all music majors in the US. This likely is the result of differences in real earnings across all occupations in the US, as evidenced by comparing the average earnings of all Tennessee workers to the average earnings of all US workers. Tennessee's music

majors earn 93% of US music majors' earnings, while all Tennessee workers earn only 87% of all US workers' earnings.

The differences in the dispersion of earnings is also of interest. The variation of earnings of Tennessee music majors is about the same as that of US music majors, and all US workers. But the variation of all Tennessee workers is the smallest of the four. Although the standard deviation and first quartile of Tennessee music majors is very close to that of US music majors, the third quartile is much lower for Tennessee music majors. This indicates that the distribution of US music majors is more positively-skewed.

Whatever the differences in mean earnings, the biggest comparative difference that Tennessee music majors has is in the age-earnings profile. Typically, we observe that as workers age, their earnings increase, reaching a peak somewhere in the 50s to early 60s, and then decline. Table 3 shows the average earnings at various age groups.

Table 3: Mean Earnings by Age Group

Age	TN Music	US Music	All TN	All US Workers
Less than	27862	27106	18995	21397
30-50	57452	56323	45331	53088
50-65	55032	64268	52304	58854
Over 65	40050	47937	40895	43773

The age-earnings profile of US music majors, all Tennessee workers, and all US workers all follow the usual profile. But Tennessee music majors' earnings peak earlier, and decline much more rapidly, than the comparison groups. This may imply that while younger Tennessee music majors enjoy the same earnings as the national average, future earnings may not increase as fast.

Employer need/demand

In this section, focus is placed on assessing the employment opportunities and job outlook for the proposed Bachelor's degree in Music. The following section presents data and information obtained from the BLS and related sources. We investigate data from the BLS and related sources, such as location quotients, state and area data, and salary to gain a big picture view of music occupations. As mentioned earlier, there may be some overlap of information across the

regional demand section and here. This is because labor markets do not treat these headings as mutually exclusive. In addition, regional demand and employer exhibit a dependent nature.

A student may seek the Bachelor of Science in Music to fulfill a desire for a liberal arts education and/or to obtain a "generalist" degree in music (Mullen, Wendy, LON). Particular occupations in the marketplace, as defined by the Bureau of Labor and Statistics, that may accommodate the proposed degree are broad and diverse. Government statistics are available based on occupations that are directly, or indirectly related to music. Although this information is valuable, it lacks the insight on where music majors are finding employment along with other critical aspects in the marketplace. Therefore, this study includes alternative data from IPUM (discussed in an earlier section) that investigates questions not be addressed by the BLS.

Table 4: OES Occupational Descriptions

Headings	Nt'l mean hourly wage
Musicians, Singers, and Related Workers	34.11
Music Directors and Composers	29.56
Musicians and Singers	35.86
Entertainers and Performers, Sports and Related Workers, All Other	23.15

The BLS includes information on occupations under the Occupational Outlook Handbook database (Handbook). It is not definitively clear how this information coincides with the Occupation Economic Statistics (OES). Because of this, this section will analyze select occupations from this database as part of the feasibility study. Under the aggregated category entitled Entertainment and Sports Occupations, the following sub-occupations are listed: Actors, Athletes and Sports Competitors, Coaches and Scouts, Dancers and Choreographers, Music Directors and Composers, Musicians and Singers, and Producers and Directors.
We focus on the OES occupational category "Music Directors and Composers" as a baseline reference. This occupation cross-lists many jobs that a music major can attain, such as music adapters, music arrangers, music conductors, and music copyists.
The entry level of education required for this occupation is a Bachelor's degree (no field specified), and the number of jobs nationally listed at 74,800. The job outlook and employment change forecasted nationally for the period 2016-2026 is 6% and 4,300 respectively.

The BLS provides information on the job description for Music Directors and composers. Some of the select descriptions of directors include "select musical arrangement and compositions to be performed for live audiences or recording, direct rehearsals to prepare performances and recording, and meet with potential donors and attend fundraisers". Composers "write original music that orchestras, bands, and other musical groups perform, meet with orchestras, musical groups, and other who are interested in commissioning a piece of music, and work with musicians to record their music".

The job outlook reported by the BLS for music directors and composers is expected to be consistent with the average growth for all occupations. However, the BLS report suggests the market may realize some resistance from competition in the labor market along with funding challenges for performance venues and the arts in general.

The BLS reports 74,800 jobs nationally for Music directors and composers in 2016, and projects 79,100 jobs for 2026. Extended data is available in an Employment by Industry excel file. The reader can observe where Music directors and composers are finding employment. A relatively large share of employment is held at educational institutions, self-employment, and Religious, grantmaking, civic, professional, and similar organizations. When this outcome should be coupled with the information in IPUM section 3.4 that reveals "music" majors are also finding employment in several, seemingly unrelated occupations.

To answer the question of "Which employers hire music majors and related?" the work environment provided by the BLS can be explored. The BLS reports the largest of employers of music directors and composers as listed in Table 5. Also listed in the table are annual average wages for Music directors and composers by the top paying employers.

Table 5: Employers of Music Directors and Composers

Headings	% of total	Pay of Music Directors and composers by top
Religious, grantmaking, civic, professional, and similar organizations	56%	$40,560
Self-employed workers	26	N/A
Elementary and Secondary schools: state, local and private	12	$54,690
Performing arts companies	3	$53,870

4.2 Location Quotients

As a way of assessing industry-intensity for employment in music-related occupations, location quotients are investigated. Location quotients provide a measure of the employment concentration for a particular job. An quotient of greater than one "indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average."

The location quotients for the state of TN for Music Directors and Composers, Musicians and Singers, Entertainers and Performers, Sports and Related Workers are 1.24, 2.60, and 1.00 respectively is listed in Tennessee. There are likely geographical areas throughout the state that offer above average employment in music-related sectors that may explain the magnitudes of these indices. It is well known that in parts of Tennessee, the share of employment in sectors related to music composition, song writing, record producing, and supporting occupations is relatively high compared to other parts of the country.

4.3 State and Area data

State and Area data for Music Directors and composers can be obtained via the OES database that links from the Occupational Handbook. In the state of TN, there are a reported 390 jobs under Music directors and composers for May of 2017.

The annual mean wage is provided by state for the period May 2017. A map is provided below that compares regions of U.S. There are clusters of high-salary states in the Northeast region with a scattered distribution of relatively high-salary states throughout the nation.

Tennessee does not report data for this map.

The BLS provides additional information for State and Area within an external research site entitled Projections Central. Short-term Occupational Projections for Music directors and composers in TN from 2018 – 2020 are estimated to go from 1,630 in 2018 to 1,670 in 2020, representing a 2.5% change with an annual average number of jobs available at 180 Long-term occupational projections for Music directors and composers in TN from 2016 to 2026 are estimated to go from 1,640 in 2016 to 1,790 in 2026, representing a 9.1% change (vs. 5.7% for the nation), with an annual average number of jobs available at 180.

4.4 Industry Profiles

An Industry Profile, which is a list of employers that hire the most (as measured in levels) for this occupation of Music Directors and Composers, includes Elementary and Secondary Schools, Religious Organizations, Performing Arts Companies,

Colleges, Universities, and Professional Schools, Independent Artists, Writers, and Performers. Industries with the highest concentration of jobs for Music Directors and Composers include Religious Organizations, Performing Arts Companies, Sound Recording Industries, Independent Artists, Writers, and Performers, and Motion Picture and Video Industries. The top paying industries include Independent Artists, Writers and Performers, Sound Recording Industries, Performing Arts Companies, Promoters of Performing Arts, Sports, and Similar Events, and Junior Colleges.

For Musicians and Singers, the Industry Profiles for the most employers, highest concentration of jobs, and top paying sectors are similar to those listed for the previously listed Music Directors and Composers. There are a few exceptions for this occupational definition: Promoters of Performing Arts, Sports and Similar events are among the highest employers (levels) unique to this definition, and Local Government, excluding schools and hospitals are listed among the top paying sectors.

For Entertainers and Performers, many of the same occupations listed as the most employers (levels), highest share of jobs, and top paying industries are cross-listed with the other occupations listed previously. Some that are unique for Entertainers and Performers, et al. include Traveler Accommodation, Independent Artists, Writers, and Performers, and Drinking Places for highest employers, highest share of employers and top paying sectors respectively
The BLS provides information on similar occupations to Music directors and composers, many of which could accommodate degree holders of the proposed bachelor's degree in music. These include Actors, Dancers and Chorcographers, High School teachers ($59,170), Kindergarten and elementary school teachers ($56,900), Middle School teachers ($57,720), Musicians and Singers, Postsecondary Teachers ($76,000), Producers and Directors ($71,620), and Writers and Authors ($61,820).

External Research
There is additional information provided by the BLS that is external to the government's database. These resources include the National Association of Schools of Music, Future of Music Coalition, Music Composers and Arrangers, Music Directors, and Music Directors and Composers.

The National Association of Schools of Music (NASM) was started in 1924 and states in its purpose to "advance the course of music in American life and especially in higher education, to establish and maintain threshold standards for the education of musicians, while encouraging both diversity and excellence,

and provide a national forum for the discussion of issues related to these purposes" (NASM).

A record of job listings for this organization reveals the following:
o Position of Accreditation Assistant
o Position of Editorial and Programming Assistant

It is important to point out that these positions require and/or state as preferable a college degree in the arts and/or a degree in performing arts. These are a few examples of how the proposed Bachelor's
degree in Music may help students seeking these positions in the Arts Industry.
The Future of Music Coalition offers several resources to those in the music industry. A particular research project conducted by this group is Money from Music Quizzes. The study stresses the need for musicians to understand the fiscal aspects of the music industry along with copyright laws, licenses and agreements. The marketplace for these services may accommodate the degree holder in Music.

As part of providing more information for the music major in the marketplace, the BLS provides another alternative resource. The Career Outlook reference, which provides information on "careers for music lovers," is briefly summarized here.

Within the field of music, there are many jobs to filled that support the performance component. These jobs are also likely to accommodate a degree holder with a Bachelor's degree in Music. The BLS highlights Broadcast and sound engineer technicians along with music teachers. In terms of assessing the employment outlook, the BLS points out that obtaining reliable data on wages and employers is difficult since careers in music are broad and diverse. Many occupations within music have different titles and are indirectly related. For this reason, predicting where the music major will find employment is not clear. However, the broad-based skills.

Summary analysis and potential viability
Since labor market conditions, particularly labor demand, are dependent on the output market, some discussion of what music produces is helpful. Degree holders in music may pursue careers that generate music-related goods and services. On a spectrum, these goods and services may be relatively income elastic within a certain range, implying that individuals are likely to increase their quantity demanded for them by proportionally more than some initial rise in income. This may be the case during an economic expansion, or conversely, in an economic contraction. This makes goods and services related to music particularly vulnerable to business cycles. As a result, the demand for labor, which is derived from the demand for the output good, may also be sensitive.

However, the results in the feasibility study show that music majors find employment in fields seemingly unrelated to their specialty. Individuals pursuing these alternative career paths may gain some degree of immunity to economic downturns, offering those employed with a layer of job security.

The analysis performed using the IPUMs database suggest unique and dynamic labor market conditions for the music major. In TN, music majors find employment in seemingly unrelated occupations such as education, business, sales and administrative support. A significant share (over one-third) find employment in business-related occupations. Also, the path of lifetime earnings for TN music majors appears to stagnate in a worker's later years when compared to national trends.The survey results for the proposed degree in Music show that close to a majority share of freshmen-junior level students expressed a high interest in the program, while over a majority share indicated they would enroll in the program.

Because business cycles, or fluctuations in real GDP around the long-run trend, are considered short run phenomenon, the viability of the music degree in the short run maybe uncertain. As degree holders find new employment opportunities resulting from structural shifts in the economy, they may settle into jobs that are less vulnerable to economic swings. As a result, the proposed music degree may become more viable in the long run.

After reviewing both reports of feasibility studies, particularly considering factors such as degree demand and the need for a flexible, market ready degree, the College of Fine Arts determined to pursue with a single undergraduate degree, Bachelor of Science in Fine Arts. The proposed degree will meet needs of students who are interested in BS in music or BS in studio arts by allowing students to gain breadth in a chosen program along with tailoring the degree to the market needs. The enrollment in the proposed program will provide a good student mass and ensure the program productivity and sustainability without putting a financial strain on the College or either School.

The complete feasibility survey and results are available in Appendix 1. Other evidence of need and future sustainability are provided by the letters of support from industry employers, alumni and current students, which be found in Appendix 2.

Program cost/revenues:

The School of Art, Craft & Design and the School of Music will utilize resources presently available to develop, launch and support the new proposed program; no additional faculty, space or significant equipment will be needed initially in order to successfully implement the curriculum. While our current BFA, BM are healthy, some of our courses are not currently at full enrollment capacity, thus we are able to accommodate additional students who are interested in pursuing the Bachelor of Science degree in our current course offerings. As the proposed degree programs experience growth, we will employ the teaching assistance of local qualified individuals in our region to offer additional course sections of existing courses in existing studios/classrooms, as needed. Program revenues will support the salary of any additional adjunct faculty and needed equipment. As such, beyond implementing a new marketing and promotion program to include the new academic program, there are no other costs associated with the new degree. Our annual NASAD and NASM accreditation fees will not be affected by the expected growth in the program. The program will be supported via program revenues.

Enrollment and Financial Projections for Both combined

	Year 1	Year 2	Year 3	Year 4	Year 5
Expenses	$1250	$4950	$4950	$5100	$5100
Tuition/fees (in-state)	$71,472 (8 FTE students)	$125,076 (14 FTE students)	$178,680 (20 FTE students)	$232,284 (26 FTE students)	$268,620 (30 FTE students)
SAC&D SCF	$2400	$3360	$4800	$6240	$7200
Net Profit	**$72,672**	**$ 123,486**	**$ 178,530**	**$233, 424**	**$ 268,620**

Revenues include: *Based on in-state tuition
-Tuition/fees: $4,467/student per semester at 12 credit hour enrollment x 2 semesters = $8934/year/student

-School of Art, Craft & Design and School of Art specialized course fees: 12 credit hours (6 hours/semester) x $20/per student = $240 a student per year.

EXPENSES:

	Marketing/Promo	Add Adjunct	Supplies	Equipment	Total
Year 1	$1250	0	0		$1250
Year 2	$750	$2100	$100	$2000	$4950
Year 3	$750	$2100	$100	$2000	$4950

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Year 4	$750	$4200	$150		$5100
Year 5	$750	$4200	$150		$5100

Expenses are expected to be supported with proposed program revenues.

References:

Master Plan for Tennessee Postsecondary Education 2015-2025
https://www.tn.gov/content/dam/tn/thec/bureau/research/other-research/master-plan/MasterPlanSummary.pdf

Tennessee Tech Strategic Plan 2019: Tech Tomorrow
https://www.tntech.edu/strategic

Appendix 1- Feasibility Studies

Appendix 1 A- Bachelor of Science in Studio Art

Appendix 1B- Bachelor of Science in Music

Appendix 1 A- Bachelor of Science in Studio Art

Feasibility Study
Bachelor of Science in Studio Art

1. Introduction

The School of Art, Craft and Design in the College of Fine Arts at Tennessee Tech is submitting a proposal for a Bachelor of Science in Studio Art. The degree is intended to give students an education in essential art skills along with a wider range of skills for a diversified marketplace.

This feasibility study will assess the proposed degree program in the following areas, as outlined in the THEC guidelines: student interest, local and regional demand/need, employer need/demand, future sustainable need/demand, and in some cases, a section for external research. In some cases, there may be an unavoidable overlap of information provided across the regional and employer demand. This is because the demand for labor, whether regional or state-level, can be understood to be generated by firms.

2. Potential Student Interest

2.1 Survey Overview

This report summarizes the results of a survey instrument used to assess student interest of the proposed degree program. The survey instrument was constructed to parallel standard surveys used by higher education institutions to appraise students' attractiveness to a potential degree program. In accordance with the Tennessee Higher Education Commission (THEC) approval process of new academic programs, the School of Art, Craft, and Design has employed Tennessee Tech University (TTU) College of Business faculty to collect and summarize prospective student interest data as a part of a feasibility study. The results from the survey instrument, in compilation with other report information, will be used to determine the program's potential.

2.2 Survey Methods

The survey was distributed to current TTU undergraduates majoring in Art. The undergraduate students were separated into two groups. Students classified as freshman, sophomore, and junior were surveyed separately as group one and senior level undergraduates as group two. The online survey instrument was developed using Qualtrics, "a powerful and multifaceted on-line data collection/survey tool".[1] The survey was administered via email invitation to students from March 27, 2019 through April 5, 2019. During this period, recipients were reminded of the survey and encouraged to participate. Each survey group received the same survey instrument. The following description which was sent to all students.

"The School of Art, Craft & Design is in the process of gaining approval to offer a Bachelor of Science in Studio Art degree. This liberal arts degree would require the core art courses (2D Design, 3D design, Drawing, etc.), general education courses, plus several elective hours. With these electives, students could pursue a minor in another area of study, or apply them to additional art courses in their area of

[1] https://www.tntech.edu/institute/services/qualtrics-software

interest. The degree will be an option for new students and also an option for current students who decide they do not want to pursue the professional Bachelor of Fine Arts degree (excluding Art Education), but who want a degree in art. The Bachelor of Science affords significant curricular flexibility and students' culminating experience will be a group exhibition instead of a solo exhibition (glass, metals, clay, fibers, wood, painting). Note: the current Bachelor of Fine Arts degree will continue, as usual. The proposal is to add a different degree option for students who are interested in an alternative to the BFA."

The survey questions were designed to gauge student interest in the proposed degree program. Questions addressed key areas of importance such as students' strength of interest, potential date of enrollment, and the benefits of the program to the students' future endeavors. Demographic information was collected and students were permitted to share their viewpoint of the program in an open-ended question format.

2.3 Description of Sample

Current undergraduates of Art were invited to participate in the survey. Of the 75 freshman, sophomore, and juniors surveyed, 34 responded for a 45.33% response rate. Thirty-two of the fifty-seven undergraduate seniors yielded response rate of 56.14%. The table below summarizes the data collected from survey instrument.[2]

2.4 Results

The response rates of both groups were satisfactory for the purpose of this study. The questionnaire required students to select an answer choice to proceed to the next question. The questionnaire contained 8 questions. Seven questions were multiple choice and the eighth question was open-ended. The survey began with the question, "[h]ave you read the description of the proposed Bachelor of Science Degree in Studio Art?" The purpose of the question was to ensure that all participants understood the proposed program and could informatively answer the questions that followed. If the student was not aware of the program description, he/she was given the option to review it before continuing the survey. The description was reviewed by all but one Art student before continuing to answer the questionnaire.

Approximately 9.63% freshman-junior respondents signaled high interest in the start-up of this program offering with 45.16% having moderate interest. Twenty-three percent of respondents desire to enroll in the program immediately if the program commenced in Fall 2019. When students were asked if the proposed degree program better aligned with their future endeavors than currently offered degree programs, 0% selected "definitely yes" and 47.06% selected "probably yes", while 11.76% indicated the degree program did not better align with future ventures.

Due to the nature of the questionnaire, this study thought it best to identify the current status of senior-level students, as the likelihood of attending and interest in the newly proposed program could be affected by the proximity to graduation. Approximately 17% of senior-level respondents were very interested in the program, and 40% moderately interested. Twenty-nine percent of seniors estimated enrolling in the program immediately if offered. Approximately 17.65% of senior respondents consider

[2] Approximately 4 undergraduate freshman, sophomore, junior participants and 2 seniors partially completed the survey; however, their inputs are retained in the results.

the proposed degree program to be better aligned with their future careers than the presently offered degree program. The table below displays the results of each survey question.

Student Interest Survey Results for Proposed Degree Program in Art: Bachelor of Science Degree in Studio Art

Identify your current academic status	Freshman, Sophomore, Junior Count	Freshman, Sophomore, Junior Respondents %	Senior Count	Senior Respondents %
Freshman	9	26.47	N/A	N/A
Sophomore	12	35.29	N/A	N/A
Junior	13	38.24	N/A	N/A
First Semester Senior	N/A	N/A	15	46.88
Second Semester Senior	N/A	N/A	9	28.13
Senior Status For More Than 2 Semesters	N/A	N/A	8	25
Have you read the description of the proposed Bachelor of Science Degree in Studio Art which was enclosed in the email with the link to this survey?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Yes	20	58.82	23	74.19
No, but I would like to review the description	13	38.24	8	25.81
No, and I would not like to review the description	1	2.94	0	0
To what extent are you interested in pursuing studies toward a Bachelor of Science Degree in Studio Art if offered at Tennessee Tech University?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Very	3	9.68	5	16.67
Moderately	14	45.16	12	40
Not at all	14	45.16	13	43.33
Is a Bachelor of Science Degree in Studio Art better aligned with your future endeavors than currently offered degree programs?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Definitely yes	0	0	3	17.65
Probably yes	8	47.06	5	29.41
Might or might not	7	41.18	4	23.53
Probably not	2	11.76	5	29.41
Definitely not	0	0	0	0
How soon would you enroll in the proposed Bachelor of Science Degree in Studio Art if one were to be established in Fall 2019?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Immediately	4	23.53	5	29.41
1 year	N/A	N/A	4	23.53
2 years	4	23.53	3	17.65
3 years	2	11.76	N/A	N/A
Not at all	7	41.18	5	29.41
If this program moves forward, would you like to be kept informed?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Yes	22	73.33	24	80
No	8	26.67	6	20

Student Reponses to Open-Ended Survey Question: "If you would like to share other thoughts as it pertains to your interest in the proposed degree program, please do so below"[3]

Freshman, sophomore, Junior Reponses:

- I'm not sure how a Bachelor of Science helps the program in a meaningful way. If we were to gain a Bachelor of Science path, would the BFA path for Art be converted into a Bachelor of Art program? I don't see how adding this other degree path enhances the College of Fine Arts.
- I really like the idea of this degree and hope it is made possible for future students. I am very far into my degree so I will not change, but if this degree was possible when I started I would have done it
- I don't think it would help me personally but I think it's a good idea for other students who's situations better fit this degree.
- I might not be the most interested in this program, but I really do want to see this kove forward for other students who may wish to pursue an alternate degree in art. I want to make sure art is available to every in anyway way possible!
- I would just want to know more about the flexibility that it mentioned and the differences. And which degree is more beneficial to my career.

Senior Responses:

- I think a Bachelor of Science in Studio Art would be an excellent option for future students. As a senior, I do not have a need for the option as of right now, but I think it would be a great offering for future students.
- I'm excited that this might open more options for future students.
- I believe this Degree would be very flexible for incoming students and transfer students as it still offers experience in the arts, but doesn't force a student into a direct line of study.
- I am not personally interested in the program but I feel that it could be a great fit for others. This program would be great for those who are not quite sure what exactly they want to do.
- I support the idea, because the only studio art (with exception of craft) is painting and digital. I think the BS in Art could be very open for possibilities, interpretation. (Sculpture, and various types of medias other than what we already offer.)
- I am nearing graduation, but wished this was an option from the start! Even though this program is open to mixed media, having the flexibility to fully engage in other concentrations is difficult to fit into a full program. I feel that the direction of this potential program would offer a valuable experience for students, equip them for unique opportunities, and create a wider draw for the program
- As a transfer students from a liberal arts college - the class requirements more align with what I have already worked on.

[3] Note, student responses were not altered to prevent misinterpretation of viewpoint.

3. Local and Regional Need/Demand

Undergraduate degrees provide general market skills that can be used in many different occupations, and make the acquisition of specific skills easier and more efficient once a graduate is hired by an employer. It is quite common for college graduates to find employment in occupations that are seemingly unrelated to their undergraduate major. This is not an indication of a slack in demand, of excess supply of specific degree holders, or a mistake in the choice of major. It is the normal operation of a dynamic labor market that allocates available skills to employers who demand those skills.

Table 1: Common Occupations for Art Majors	TN Art Majors	USA Art Majors
Arts, Design, Entertainment, Sports, and Media Occupations	31.9	29.8
Education, Training, and Library Occupations	10.6	8.7
Sales and Related Occupations	10.5	10.7
Management, Business, Science, and Arts Occupations	9.4	11.9
Office and Administrative Support Occupations	7.2	9.5
Computer and Mathematical Occupations	4.1	4.3

We use the 2017 Integrated Public Use Microdata Series (IPUMS) database from the American Community Survey of the Bureau of Labor and Statistics (BLS).[4] Most BLS data are in the form of aggregated tables. IPUMS data are at the individual level. This allows for the construction of customized tables that can accommodate specific comparisons of interrelated variables.

Tennessee residents who hold an undergraduate degree in art find employment in many diverse occupations. Table 1 shows the top six occupations of Tennessee art majors, and compares to US art majors. The occupational distribution of Tennessee art majors is very similar to that of art majors in the rest of the US.

Table 2 reports summary statistics on the distribution of earnings of art majors in Tennessee and compares it to the distributions of US art majors, Tennessee workers in general, and all US workers. The average annual earnings of art majors in Tennessee, regardless of current occupation is $44549. This is 86% of the mean earnings of US art majors. Since Tennessee workers overall earn 87% of all US workers, this is a reflection of the regional wage differences in the US, and not of a deficiency in pay for art majors in Tennessee.

Table 2: Earnings Distribution Comparisons	TN Art Majors	US Art Majors	TN Workers	US Workers
mean	44549	51698	39634	45499
median	35000	40000	29000	31000
std deviation	53389	52260	49403	56281
1st quartile	20000	22000	13300	14700
3rd quartile	53000	65000	50000	57000

Note also that the standard deviation of the earnings of Tennessee art majors is very similar to that of US art majors, though the interquartile range (third quartile minus first quartile) is much larger for US art majors. This is likely because the US Art major earnings distribution is more positively skewed.

[4] Steven Ruggles, Sarah Flood, Ronald Goeken, Josiah Grover, Erin Meyer, Jose Pacas, and Matthew Sobek. IPUMS USA: Version 9.0 [dataset]. Minneapolis, MN: IPUMS, 2019. https://doi.org/10.18128/D010.V9.0

4. Employer need/demand

In this section, focus is placed on assessing the employment opportunities and job outlook for the proposed Bachelor's degree in Art. The following section presents data and information obtained from the BLS and related sources. As mentioned earlier, there may be some overlap of information across the regional demand section and here. This is because labor markets do not treat these headings as mutually exclusive. In addition, regional demand and employer exhibit a dependent nature.[5]

A student may seek the Bachelor of Science in Studio Art to establish a "career in art, a broader career, or preparation for advanced study" (Winkle, Kimberly, LON, p. 4). Particular occupations in the marketplace, as defined by the Bureau of Labor and Statistics, that may accommodate the proposed degree are broad and diverse. Government statistics are available based on occupations that are directly, or indirectly related to the Arts. Although this information is valuable, it lacks the insight on where art majors are finding employment along with other critical aspects in the marketplace.

4.1 Snapshot

There are several occupational headings under the Occupational Outlook Handbook in the BLS related to studio arts. The following subheadings are: Art Directors, Craft and Fine Artists, Fashion Designers, Floral Designers, Graphic Designers, Industrial Designers, Interior Designers, and Multimedia Artists and Animators (Arts and Design, Sub-headings, Appendix B).

In order to analyze the potential market for a bachelor's degree in Studio Arts, it is useful to focus on a single, or few similar occupations as defined by the BLS. And although a degree in Studio Arts will likely broaden the career choices for students, there may be a select number of occupational definitions that fit better than others. Based on the descriptions in the Sub-headings, this section follows Crafts and Fine Artists (Arts and Design, Sub-headings, Appendix B). The description reads "Craft and fine artists use a variety of materials and techniques to create art for sale and exhibition. Craft artists create handmade objects, such as pottery, glassware, textiles, and other objects that are designed to be functional. Fine Artists, including painters, sculptors, and illustrators, create original works of art for their aesthetic value, rather than for a functional one" (Arts and Design, Sub-headings, Appendix B).

Summary information for the Crafts and Fine Artists reports a median annual salary for the nation of $49,160, a number of jobs for 2016 in the nation of 53,400, and a projected growth rate from 2016 to 2026 of 6% (Craft and Fine Artists, Summary, Appendix B). The BLS also offers a description of what duties this occupation fulfills, along with titles commonly used for these professions (Craft and Fine Artists, Summary, Appendix B). Some of these include, but are not limited to Cartoonists, Ceramic Artists, Furniture Makers, and Jewelry Artists.

The work environment for Craft and Fine Artists describes a detailed breakdown of the reported 53,400 jobs nationally as 1) Fine artists, including painters, sculptors, and illustrators at 28,000 2) Artists and related workers, all other at 12,800, and Craft Artists at 12,500 (Craft and Fine Artists, Work Enviro, Appendix B). The largest employers nationally are as follows: Self employed (55%), Independent artists, writers and performers (11%), Federal government (7%), Motion picture and sound (3%), and Personal care services (2%).

[5] DiFurio, Ferdinand. Feasibility Study on Music.

For this occupation of Craft and Fine Artists, the BLS points out that colleges and universities offer degree programs in studio arts along with other fundamental subjects for students in English and Sciences (Craft and Fine Artists, How to Become One, Appendix B).

Using the BLS Occupational Outlook Handbook to research pay, the reader should understand these figures represent Craft and Fine Artists, and therefore not every other related field. The median annual wage was $49,160 in 2017 (Craft and Fine Artists, Pay, Appendix B). When one looks at the pay offered by the top employers for this occupation in 2017, the breakdown is as follows: Federal government ($82,380), Motion picture and sound ($64,010), Independent Artists, writers, and performers ($42,030), and Personal care services ($40,260).

4.2 Job Outlook

The job outlook for Craft and Fine Artists, as proposed by the BLS, is largely dependent on business cycles in the economy (Craft and Fine Artists, Job Outlook, Appendix B). Most of the goods and services provided by workers in this occupation are likely to be sensitive to economic downturns. The BLS reports that during an economic downturn, spending on these goods and services may be disproportionally lower than other goods. This is primarily due to these goods and services demonstrating an income elasticity greater than 1.[6] Therefore, the demand for labor, which is a derived demand emanating from the output market, will also be sensitive.

The BLS also proposes that in a competitive marketplace, gaining monetary success may only come to the few that, in addition to having artistic skills, attain marketability in the economy (Craft and Fine Artists, Job Outlook, Appendix B). Regardless, the proposed degree in Studio Arts is likely to supply the average student with a balanced set of skills with the potential to thrive in the marketplace.[7]

Employment projections for Craft and Fine Artists for the nation from 2016 to 2026 are as follows (percent changes in parentheses):

Craft and fine artists:	53,400 to 56,500 (6%)
Craft artists:	12,500 to 13,100 (4%)
Fine artists, painters and sculptors:	28,000 to 29,900 (7%)
Artists and related	12,800 to 13,500 (5%)

When examining the employment by industry, the breakdown of which sectors are accepting these sub-occupations is provided (Craft and Fine Artists, Employment by Industry projections, excel tables, Appendix B). Table 3 below summarizes briefly these results.

Table 3: Employment by Industry	Top employment sectors
Craft artists	Self-employed, Arts, Entertainment, and Recreation, Manufacturing
Fine artists, painters and sculptors	Self-employed, information sector, Independent artists, writers, and performers
Artists and related	Self-employed, Government

Similar occupations to Craft and Fine Artists are listed as Archivists, Curators, and Museum Workers, Art Directors, Fashion Designers, Graphic Designers, Industrial Designers, Jewelers and

[6] Often referred to as "luxury goods," these goods are those that experience a proportionally greater drop in quantity demanded from an initial fall in income, all else held constant.

[7] Economic theory is unique in its ability to view the viability of an event, or endeavor, as being measured in both monetary and nonmonetary forms. An understanding of this become especially important for the Arts. It is likely that, more so than other majors, students seeking this degree are motivated by nonmonetary factors. A case can be made that this particular motivation may bring success in nontraditional ways, many not measured here, during their careers.

Precious Stone and Metal Workers, Multimedia Artists and Animators, Photographers, and Woodworkers (Craft and Fine Artists, Similar Occupations, Appendix B). These occupations may represent potential employment for the degree holder in Studio Arts or networking opportunities.

There are other resources highlighted in the BLS repository (Craft and Fine Artists, More Resources, Appendix B). These include the National Association of Schools of Art and Design, American Craft Council, New York Foundation for the Arts, The Association of Medical Illustrators, National Assembly of State Arts Agencies, and the National Endowment for the Arts.

The American Craft Council, for example, offers a wide array of resources for the degree holder in Studio Arts (Craft and Fine Artists, Craft Council, Appendix B). Some of these include Craft Museums in the U.S., National and Regional Craft Organizations, Schools with Craft Workshop and Courses, and State Arts and Crafts Councils.

4.3 Industry Profiles

Under the Occupational Employment Statistics for the classification for Craft Artists (27-1012), industry profiles are provided (Craft Artists, IP, Appendix B). Sectors hiring the most Craft Artists are Independent Artists, Writers and Performers, Mineral Manufacturing, Performing Arts Companies, Motion Picture and Video companies, and Electronic Shopping and Mail-Order Houses. The same sectors are listed as having the highest concentration of Craft Artists are listed with the addition of Museums, Historical Sites, and Similar Institutions. Finally, the top paying sectors for Craft Artists are Advertising, Public Relations, Motion Picture and Video Industries, Management of Companies and Enterprises, Colleges, Universities, and Professional Schools, and Performing Arts Companies. One can observe that a few industries, particularly in the top paying, are outside of the traditional career paths of fine arts.[8] These include Advertising and Public Relations along with Management of Companies and Enterprises.

The top paying sectors for Craft Artists, as listed previously, report annual mean wages in the table below:

Table 4: Mean wages of Top Paying Industries of Craft Artists	Annual Salary
Advertising, Public Relations, and Related Services	$64,950
Motion Picture and Video Industries	56,600
Management of Companies and Enterprises	52,800
Colleges, Universities, and Professional Schools	46,390
Performing Arts Companies	44,050

A measure of industry-intensity for employment in art-related occupations, location quotients are presented here. A location quotient that is greater than one "indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average" (LQ, Arts Appendix B).[9] The location quotients for the major

[8] Various state and area data for Craft Artists are not available under the Industry Profile repository in the BLS.
[9] The BLS provides a definition of a location quotient as: "The location quotient is the ratio of the area concentration of occupational employment to the national average concentration. A location quotient greater than one indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average." The value of the LQ is listed for TN.
https://www.bls.gov/oes/current/oes272041.htm#(9)

metropolitan areas in TN for Arts, Design, Entertainment, Sports, and Media Occupations are reported below (LQ, Arts, Appendix B). It is evident that the middle part of the state generates the highest concentration of industry representation.

Knoxville:	.75
Nashville Davidson Murfreesboro Franklin:	1.18
Memphis	.58
Chattanooga	.78
Johnson City	.52

The information presented in this study will be used in a summary analysis that follows this document. Labor market conditions in conjunction with the analysis presented here will be used to make recommendations on the short and long run viability of this proposed degree in the marketplace.

Appendix A: Survey Instrument

Student Interest Survey Results for Proposed Degree Program in Art: Bachelor of Science Degree in Studio Art

Identify your current academic status	Freshman, Sophomore, Junior Count	Freshman, Sophomore, Junior Respondents %	Senior Count	Senior Respondents %
Freshman	9	26.47	N/A	N/A
Sophomore	12	35.29	N/A	N/A
Junior	13	38.24	N/A	N/A
First Semester Senior	N/A	N/A	15	46.88
Second Semester Senior	N/A	N/A	9	28.13
Senior Status For More Than 2 Semesters	N/A	N/A	8	25
Have you read the description of the proposed Bachelor of Science Degree in Studio Art which was enclosed in the email with the link to this survey?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Yes	20	58.82	23	74.19
No, but I would like to review the description	13	38.24	8	25.81
No, and I would not like to review the description	1	2.94	0	0
To what extent are you interested in pursuing studies toward a Bachelor of Science Degree in Studio Art if offered at Tennessee Tech University?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Very	3	9.68	5	16.67
Moderately	14	45.16	12	40
Not at all	14	45.16	13	43.33
Is a Bachelor of Science Degree in Studio Art better aligned with your future endeavors than currently offered degree programs?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Definitely yes	0	0	3	17.65
Probably yes	8	47.06	5	29.41
Might or might not	7	41.18	4	23.53
Probably not	2	11.76	5	29.41
Definitely not	0	0	0	0
How soon would you enroll in the proposed Bachelor of Science Degree in Studio Art if one were to be established in Fall 2019?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Immediately	4	23.53	5	29.41
1 year	N/A	N/A	4	23.53
2 years	4	23.53	3	17.65
3 years	2	11.76	N/A	N/A
Not at all	7	41.18	5	29.41
If this program moves forward, would you like to be kept informed?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Yes	22	73.33	24	80
No	8	26.67	6	20

Appendix B: References with Graphics BS in Studio Arts

Arts and Design, Sub-headings
https://www.bls.gov/ooh/arts-and-design/home.htm

Occupational Outlook Handbook > Arts and Design >

EN ESPAÑOL PRINTER-FRIENDLY

Arts and Design Occupations

Employment of arts and design occupations is projected to grow 4 percent from 2016 to 2026, slower than the average for all occupations, adding about 33,700 new jobs. More workers will be needed to meet the growing demand for animation and visual effects in video games, movies, television, and on smartphones, as well as to help create visually appealing and effective layouts of websites and other media platforms. Other arts and design workers are employed in industries that are projected to decline, however, including publishing, manufacturing, and floral shops.

The median annual wage for arts and design occupations was $45,250 in May 2017, which was higher than the median annual wage for all occupations of $37,690.

	OCCUPATION	JOB SUMMARY	ENTRY-LEVEL EDUCATION	2017 MEDIAN PAY
	Art Directors	Art directors are responsible for the visual style and images in magazines, newspapers, product packaging, and movie and television productions. They create the overall design of a project and direct others who develop artwork and layouts.	Bachelor's degree	$92,500
	Craft and Fine Artists	Craft and fine artists use a variety of materials and techniques to create art for sale and exhibition. Craft artists create handmade objects, such as pottery, glassware, textiles, and other objects that are designed to be functional. Fine artists, including painters, sculptors, and illustrators, create original works of art for their aesthetic value, rather than for a functional one.	See How to Become One	$49,160
	Fashion Designers	Fashion designers create original clothing, accessories, and footwear. They sketch designs, select fabrics and patterns, and give instructions on how to make the products they design.	Bachelor's degree	$67,420
	Floral Designers	Floral designers, also called florists, cut and arrange live, dried, and silk flowers and greenery to make decorative displays. They also help customers select flowers, containers, ribbons, and other accessories.	High school diploma or equivalent	$26,350
	Graphic Designers	Graphic designers create visual concepts, using computer software or by hand, to communicate ideas that inspire, inform, and captivate consumers. They develop the overall layout and production design for various applications such as advertisements, brochures, magazines, and corporate reports.	Bachelor's degree	$48,700
	Industrial Designers	Industrial designers develop the concepts for manufactured products, such as cars, home appliances, and toys. They combine art, business, and engineering to make products that people use every day. Industrial designers consider the function, aesthetics, production costs, and usability of products when developing new product concepts.	Bachelor's degree	$65,970
	Interior Designers	Interior designers make interior spaces functional, safe, and beautiful by determining space requirements and selecting decorative items, such as colors, lighting, and materials. They read blueprints and must be aware of building codes and inspection regulations, as well as universal accessibility standards.	Bachelor's degree	$51,500
	Multimedia Artists and Animators	Multimedia artists and animators create animation and visual effects for television, movies, video games, and other forms of media.	Bachelor's degree	$70,530

Last Modified Date: Friday, April 13, 2018

Craft and Fine Artists, Summary
https://www.bls.gov/ooh/arts-and-design/craft-and-fine-artists.htm

Occupational Outlook Handbook > Arts and Design >

EN ESPAÑOL | PRINTER-FRIENDLY

Craft and Fine Artists

Summary | What They Do | Work Environment | How to Become One | Pay | Job Outlook | State & Area Data | Similar Occupations | More Info

Summary

Quick Facts: Craft and Fine Artists	
2017 Median Pay	$49,160 per year $23.64 per hour
Typical Entry-Level Education	See How to Become One
Work Experience in a Related Occupation	None
On-the-job Training	Long-term on-the-job training
Number of Jobs, 2016	53,400
Job Outlook, 2016-26	6% (As fast as average)
Employment Change, 2016-26	3,100

What Craft and Fine Artists Do

Craft and fine artists use a variety of materials and techniques to create art for sale and exhibition. Craft artists create handmade objects, such as pottery, glassware, textiles, and other objects that are designed to be functional. Fine artists, including painters, sculptors, and illustrators, create original works of art for their aesthetic value, rather than for a functional one.

Work Environment

Many artists work in fine-art studios or commercial art studios located in office buildings, warehouses, or lofts. Others work in private studios in their homes. Some artists share studio space, where they also may exhibit their work.

How to Become a Craft or Fine Artist

Craft and fine artists improve their skills through practice and repetition. Most fine artists earn a bachelor's or master's degree in fine arts in order to improve their skills and job prospects.

Pay

The median annual wage for craft and fine artists was $49,160 in May 2017.

Job Outlook

Overall employment of craft and fine artists is projected to grow 6 percent from 2016 to 2026, about as fast as the average for all occupations. Employment growth for artists depends in large part on the overall state of the economy and whether people are willing to spend money on art, because people usually make art purchases when they can afford to spend the money.

State & Area Data

Explore resources for employment and wages by state and area for craft and fine artists.

Similar Occupations

Compare the job duties, education, job growth, and pay of craft and fine artists with similar occupations.

More Information, Including Links to O*NET

Learn more about craft and fine artists by visiting additional resources, including O*NET, a source on key characteristics of workers and occupations.

Craft and Fine Artists, Duties
https://www.bls.gov/ooh/arts-and-design/craft-and-fine-artists.htm#tab-2

What Craft and Fine Artists Do

Craft and fine artists use a variety of materials and techniques to create art for sale and exhibition. Craft artists create handmade objects, such as pottery, glassware, textiles, and other objects that are designed to be functional. Fine artists, including painters, sculptors, and illustrators, create original works of art for their aesthetic value, rather than for a functional one.

Craft and fine artists use a variety of materials and techniques to create art for sale and exhibition.

Duties

Craft and fine artists typically do the following:

- Use techniques such as knitting, weaving, glassblowing, painting, drawing, and sculpting
- Develop creative ideas or new methods for making art
- Create sketches, templates, or models to guide their work
- Select which materials to use on the basis of color, texture, strength, and other qualities
- Shape, join, or cut materials for a final product
- Use visual techniques, such as composition, color, space, and perspective, to produce desired artistic effects
- Develop portfolios highlighting their artistic styles and abilities to show to gallery owners and others interested in their work
- Display their work at auctions, craft fairs, galleries, museums, and online marketplaces
- Complete grant proposals and applications to obtain financial support for projects

Artists create objects that are beautiful, thought provoking, and sometimes shocking. They often strive to communicate ideas or feelings through their art.

Craft artists work with many different materials, including ceramics, glass, textiles, wood, metal, and paper, to create unique pieces of art, such as pottery, quilts, stained glass, furniture, jewelry, and clothing. Many craft artists also use fine-art techniques—for example, painting, sketching, and printing—to add finishing touches to their products.

Fine artists typically display their work in museums, in commercial or nonprofit art galleries, at craft fairs, in corporate collections, on the Internet, and in private homes. Some of their artwork may be commissioned (requested by a client), but most is sold by the artist or through private art galleries or dealers. The artist, gallery, and dealer together decide in advance how much of the proceeds from the sale each will keep.

Most craft and fine artists spend their time and effort selling their artwork to potential customers and building a reputation. In addition to selling their artwork, many artists have at least one other job to support their craft or art careers.

Some artists work in museums or art galleries as art directors or as archivists, curators, or museum workers, planning and setting up exhibits. Others teach craft or art classes or conduct workshops in schools or in their own studios. For more information on workers who teach art classes, see the profiles on kindergarten and elementary school teachers, middle school teachers, high school teachers, career and technical education teachers, and postsecondary teachers.

Craft and Fine Artists, Work Enviro
https://www.bls.gov/ooh/arts-and-design/craft-and-fine-artists.htm#tab-3

Work Environment

About this section

Craft and fine artists held about 53,400 jobs in 2016. Employment in the detailed occupations that make up craft and fine artists was distributed as follows:

Fine artists, including painters, sculptors, and illustrators	28,000
Artists and related workers, all other	12,800
Craft artists	12,500

The largest employers of craft and fine artists were as follows:

Self-employed workers	55%
Independent artists, writers, and performers	11
Federal government, excluding postal service	7
Motion picture and sound recording industries	3
Personal care services	2

Many artists work in fine art or commercial art studios located in office buildings, warehouses, or lofts.

Many artists work in fine-art studios or commercial art studios located in office buildings, warehouses, or lofts. Others work in private studios in their homes. Some artists share studio space, where they also may exhibit their work.

Studios are usually well lit and ventilated. However, artists may be exposed to fumes from glue, paint, ink, and other materials. They may also have to deal with dust or other residue from filings, splattered paint, or spilled cleaning and other fluids. Artists often wear protective gear, such as breathing masks and goggles, in order to remain safe from exposure to harmful materials. Ceramic and glass artists must use caution when they operate equipment and tools that can get very hot, such as kilns.

Work Schedules

Most craft and fine artists work full time, although part-time and variable work schedules are also common. Many hold another job in addition to their work as an artist. During busy periods, artists may work additional hours to meet deadlines.

<- What They Do | How to Become One ->

Craft and Fine Artists, How to Become One
https://www.bls.gov/ooh/arts-and-design/craft-and-fine-artists.htm#tab-4

About this section

How to Become a Craft or Fine Artist

Craft and fine artists improve their skills through practice and repetition. Most fine artists earn a bachelor's or master's degree in fine arts in order to improve their skills and job prospects.

Education gives artists an opportunity to develop their portfolio, which is a collection of an artist's work that demonstrates his or her styles and abilities.

Education

Most fine artists pursue postsecondary education to earn degrees that can improve their skills and job prospects. A formal educational credential is typically not needed for anyone to be a craft artist. However, it is difficult to gain adequate artistic skills without some formal education. High school classes such as art, shop, and home economics can teach prospective craft artists some of the basic skills they will need, such as drawing, woodworking, and sewing.

A large number of colleges and universities offer bachelor's and master's degrees in fine arts. In addition to offering studio art and art history, postsecondary programs may include core subjects, such as English, marketing, social science, and natural science. Independent schools of art and design also offer postsecondary education programs, which can lead to a certificate in an art-related specialty or to an associate's, bachelor's, or master's degree in fine arts.

In 2016, the National Association of Schools of Art and Design (NASAD) accredited approximately 352 postsecondary institutions with programs in art and design. Most of these schools award a degree in art.

Medical illustrators must have a demonstrated artistic ability and a detailed knowledge of human and animal anatomy, living organisms, and surgical and medical procedures. They usually need a bachelor's degree that combines art and premedical courses. Medical illustrators may choose to get a master's degree in medical illustration. Three accredited schools offer this degree in the United States.

Education gives artists an opportunity to develop their portfolio, which is a collection of an artist's work that demonstrates his or her styles and abilities. Portfolios are essential, because art directors, clients, and others look at them when deciding whether to hire an artist or to buy the artist's work. In addition to compiling a physical portfolio, many artists choose to create a portfolio online so that potential buyers and clients can view their work on the Internet.

Those who want to teach fine arts at public elementary or secondary schools usually must have a teaching certificate in addition to a bachelor's degree. For more information on workers who teach art classes, see the profiles on kindergarten and elementary school teachers, middle school teachers, high school teachers, career and technical education teachers, and postsecondary teachers.

Training

Craft and fine artists improve their skills through practice and repetition. They can train in several ways other than—or in addition to—formal schooling. Craft and fine artists can train with simpler projects before attempting something more ambitious.

Some artists learn on the job from more experienced artists. Others attend noncredit classes or workshops or take private lessons, which may be offered in artists' studios or at community colleges, art centers, galleries, museums, or other art-related institutions.

Craft and Fine Artists, Pay
https://www.bls.gov/ooh/arts-and-design/craft-and-fine-artists.htm#tab-5

Pay

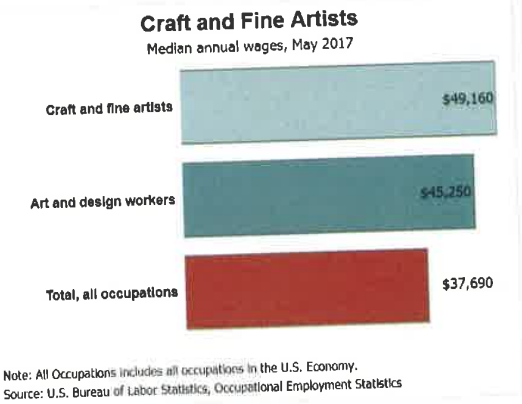
The median annual wage for craft and fine artists was $49,160 in May 2017. The median wage is the wage at which half the workers in an occupation earned more than that amount and half earned less. The lowest 10 percent earned less than $22,630, and the highest 10 percent earned more than $101,120.

Median annual wages for craft and fine artists in May 2017 were as follows:

Artists and related workers, all other	$63,540
Fine artists, including painters, sculptors, and illustrators	49,520
Craft artists	34,940

In May 2017, the median annual wages for craft and fine artists in the top industries in which they worked were as follows:

Federal government, excluding postal service	$82,380
Motion picture and sound recording industries	64,010
Independent artists, writers, and performers	42,030
Personal care services	40,260



Earnings for self-employed artists vary widely. Some charge only a nominal fee while they gain experience and build a reputation for their work. Those artists who are well established can earn more than salaried artists.

Most craft and fine artists work full time, although part-time and variable work schedules are also common. In addition to pursuing their work as an artist, many hold another job because it may be difficult to rely solely on income earned from selling paintings or other works of art. During busy periods, artists may work long hours to meet deadlines.

Job Outlook ->

<- How to Become One

Craft and Fine Artists, Job Outlook
https://www.bls.gov/ooh/arts-and-design/craft-and-fine-artists.htm#tab-6

Craft and Fine Artists

Job Outlook

About this section

Overall employment of craft and fine artists is projected to grow 6 percent from 2016 to 2026, about as fast as the average for all occupations.

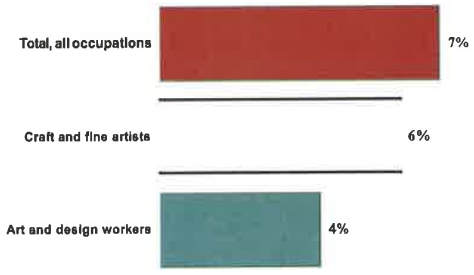
Employment growth for artists depends in large part on the overall state of the economy and whether people are willing to spend money on art, because people usually make art purchases when they can afford to spend the money. During good economic times, people and businesses are interested in buying more artwork; during economic downturns, they generally buy less. However, there is always some demand for art by private collectors and museums.

Job growth for craft and fine artists may be limited by the sale of inexpensive, machine-produced items designed to look like handmade American crafts. A continued interest in locally made products and crafted goods will likely offset some of these employment losses.

Illustrators and cartoonists who work in publishing may see their job opportunities decline as traditional print publications lose ground to other media forms. However, new opportunities are expected to arise as the number of electronic magazines and other Internet-based publications continues to grow.

Craft and Fine Artists

Percent change in employment, projected 2016-26



Note: All Occupations includes all occupations in the U.S. Economy.
Source: U.S. Bureau of Labor Statistics, Employment Projections program

Job Prospects

Competition for jobs as craft and fine artists is expected to be strong because there are more qualified candidates than available jobs. Competition is likely to grow among independent or self-employed artists, given that many of them sell their work in the same online marketplaces. In addition, competition among artists for the privilege of having their work shown in galleries is expected to remain intense.

Because the demand for artwork depends on consumers having extra income to spend, many of these artists will find that their income changes alongside the overall economy. Only the most successful craft and fine artists receive major commissions for their work.

Despite the competition, studios, galleries, and individual clients are always on the lookout for artists who display outstanding talent, creativity, and style. Talented individuals who have developed a mastery of artistic techniques and marketing skills are likely to have the best job prospects.

Employment projections data for craft and fine artists, 2016-26

Occupational Title	SOC Code	Employment, 2016	Projected Employment, 2026	Change, 2016-26 Percent	Change, 2016-26 Numeric	Employment by Industry
Craft and fine artists		53,400	56,500	6	3,100	
Craft artists	27-1012	12,800	13,300	4	500	
Fine artists, including painters, sculptors, and illustrators	27-1013	28,000	29,900	7	1,900	
Artists and related workers, all other	27-1019	12,600	13,300	6	700	

SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program

Craft and Fine Artists, Employment by Industry projections, excel tables

Employment by industry, occupation, and percent distribution, 2016 and projected 2026
27-1012 Craft artists

(Employment in thousands)
Industries with fewer than 50 jobs, confidential data, or poor quality data are not displayed

Sort Order	Industry Code	Industry Title	2016 Employment	2016 Percent of industry	2016 Percent of occupation	2026 Employment	2026 Percent of industry	2026 Percent of occupation	Percent change	Emp ch
1	TE1000	Total employment	12.6	0.0	100.0	13.1	0.0	100.0	4.3	
2	TE1100	Self-employed workers	7.5	0.1	59.9	7.8	0.1	59.8	4.1	
3	TE1200	Total wage and salary employment	5.0	0.0	40.1	5.2	0.0	40.2	4.6	
4	31-330	Manufacturing	1.2	0.0	9.3	1.1	0.0	8.2	-8.8	
5	327000	Nonmetallic mineral product manufacturing	0.7	0.2	5.3	0.6	0.2	4.6	-9.1	
6	327100	Clay product and refractory manufacturing	0.4	1.1	3.4	0.4	1.1	2.9	-9.3	
7	327200	Glass and glass product manufacturing	0.2	0.3	1.7	0.2	0.3	1.5	-9.2	
8	339000	Miscellaneous manufacturing	0.3	0.0	2.3	0.3	0.0	2.0	-6.1	
9	339900	Other miscellaneous manufacturing	0.3	0.1	2.3	0.3	0.1	2.0	-6.1	
10	339910	Jewelry and silverware manufacturing	0.1	0.2	0.4	0.0	0.2	0.3	-28.8	
11	420000	Wholesale trade	0.1	0.0	1.1	0.1	0.0	1.1	4.7	
12	44-450	Retail trade	0.4	0.0	2.9	0.4	0.0	3.0	8.5	
13	4445R0	Retail trade, except motor vehicle and parts dealers, food and beverage stores, and general merchandise stores	0.4	0.0	2.8	0.4	0.0	2.9	8.5	
14	442000	Furniture and home furnishings stores	0.2	0.0	1.3	0.2	0.0	1.4	8.5	
15	510000	Information	0.3	0.0	2.4	0.4	0.0	2.7	17.9	
16	512000	Motion picture and sound recording industries	0.3	0.1	2.4	0.3	0.1	2.7	18.2	
17	512100	Motion picture and video industries	0.3	0.1	2.4	0.3	0.1	2.7	18.2	
18	540000	Professional, scientific, and technical services	0.4	0.0	2.8	0.4	0.0	2.9	7.1	
19	541000	Professional, scientific, and technical services	0.4	0.0	2.8	0.4	0.0	2.9	7.1	
20	541400	Specialized design services	0.1	0.0	0.6	0.1	0.1	0.6	8.1	
21	560000	Administrative and support and waste management and remediation services	0.1	0.0	1.0	0.1	0.0	1.0	4.7	
22	561000	Administrative and support services	0.1	0.0	1.0	0.1	0.0	1.0	4.7	
23	610000	Educational services; state, local, and private	0.1	0.0	0.6	0.1	0.0	0.7	12.6	

Employment by industry, occupation, and percent distribution, 2016 and projected 2026
27-1013 Fine artists, including painters, sculptors, and illustrators

(Employment in thousands)
Industries with fewer than 50 jobs, confidential data, or poor quality data are not displayed

Sort Order	Industry Code	Industry Title	2016 Employment	2016 Percent of industry	2016 Percent of occupation	2026 Employment	2026 Percent of industry	2026 Percent of occupation	Percent change	Emplo cha
1	TE1000	Total employment	28.0	0.0	100.0	29.9	0.0	100.0	6.6	
2	TE1100	Self-employed workers	16.4	0.2	58.6	17.1	0.2	57.3	4.1	
3	TE1200	Total wage and salary employment	11.6	0.0	41.4	12.8	0.0	42.7	10.2	
4	31-330	Manufacturing	1.1	0.0	4.0	1.1	0.0	3.5	-5.5	
5	327000	Nonmetallic mineral product manufacturing	0.4	0.1	1.3	0.3	0.1	1.1	-9.4	
6	327200	Glass and glass product manufacturing	0.3	0.4	1.1	0.3	0.4	0.9	-9.2	
7	339000	Miscellaneous manufacturing	0.3	0.1	1.1	0.3	0.1	1.0	-0.4	
8	339900	Other miscellaneous manufacturing	0.3	0.1	1.0	0.3	0.1	1.0	-0.9	
9	420000	Wholesale trade	0.2	0.0	0.6	0.2	0.0	0.6	-7.0	
10	424000	Merchant wholesalers, nondurable goods	0.1	0.0	0.5	0.1	0.0	0.4	-12.8	
11	424100	Paper and paper product merchant wholesalers	0.1	0.1	0.4	0.1	0.1	0.3	-15.3	
12	44-450	Retail trade	0.5	0.0	1.7	0.6	0.0	1.9	17.8	
13	4445R0	Retail trade, except motor vehicle and parts dealers, food and beverage stores, and general merchandise stores	0.4	0.0	1.6	0.5	0.0	1.7	18.2	
14	453000	Miscellaneous store retailers	0.3	0.0	1.2	0.4	0.0	1.3	19.7	
15	453900	Other miscellaneous store retailers	0.3	0.1	1.2	0.4	0.1	1.3	19.7	
16	454000	Nonstore retailers	0.1	0.0	0.2	0.1	0.0	0.2	19.3	
17	510000	Information	2.0	0.1	7.2	2.3	0.1	7.7	13.5	
18	511000	Publishing industries (except Internet)	0.9	0.1	3.2	0.9	0.1	3.1	3.4	
19	511100	Newspaper, periodical, book, and directory publishers	0.4	0.1	1.4	0.3	0.1	1.1	-16.3	
20	511110	Newspaper publishers	0.1	0.1	0.3	0.1	0.1	0.2	-34.4	
21	511200	Software publishers	0.5	0.1	1.8	0.6	0.1	2.0	18.6	
22	512000	Motion picture and sound recording industries	1.0	0.2	3.6	1.2	0.3	4.0	18.2	
23	512100	Motion picture and video industries	1.0	0.2	3.6	1.2	0.3	4.0	18.2	
24	519000	Other information services	0.1	0.0	0.4	0.2	0.0	0.6	49.7	

Employment by industry, occupation, and percent distribution, 2016 and projected 2026

27-1019 Artists and related workers, all other

(Employment in thousands)

Industries with fewer than 50 jobs, confidential data, or poor quality data are not displayed

Industry			2016			2026				
Sort Order	Code	Title	Employment	Percent of industry	Percent of occupation	Employment	Percent of industry	Percent of occupation	Percent change	Empl cha
1	TE1000	Total employment	12.8	0.0	100.0	13.5	0.0	100.0	5.5	
2	TE1100	Self-employed workers	5.5	0.1	42.8	5.7	0.1	42.3	4.1	
3	TE1200	Total wage and salary employment	7.3	0.0	57.2	7.8	0.0	57.7	6.5	
4	31-330	Manufacturing	0.1	0.0	0.6	0.1	0.0	0.5	-8.4	
5	424100	Paper and paper product merchant wholesalers	0.2	0.1	1.3	0.1	0.1	1.0	-15.3	
6	44-450	Retail trade	0.3	0.0	2.3	0.4	0.0	2.7	20.1	
7	4445R0	Retail trade, except motor vehicle and parts dealers, food and beverage stores, and general merchandise stores	0.3	0.0	2.2	0.3	0.0	2.5	20.5	
8	48-490	Transportation and warehousing	0.1	0.0	0.7	0.1	0.0	0.8	25.9	
9	510000	Information	0.4	0.0	2.8	0.4	0.0	3.0	12.7	
10	511000	Publishing industries (except Internet)	0.1	0.0	0.8	0.1	0.0	0.7	-3.5	
11	512000	Motion picture and sound recording industries	0.2	0.1	1.8	0.3	0.1	2.0	18.2	
12	512100	Motion picture and video industries	0.2	0.1	1.8	0.3	0.1	2.0	18.2	
13	540000	Professional, scientific, and technical services	0.7	0.0	5.7	0.8	0.0	5.9	7.7	
14	541000	Professional, scientific, and technical services	0.7	0.0	5.7	0.8	0.0	5.9	7.7	
15	541400	Specialized design services	0.1	0.1	0.7	0.1	0.1	0.7	8.1	
16	541500	Computer systems design and related services	0.2	0.0	1.6	0.2	0.0	1.8	19.6	
17	541600	Management, scientific, and technical consulting services	0.1	0.0	0.4	0.1	0.0	0.5	25.4	
18	541800	Advertising, public relations, and related services	0.3	0.1	2.5	0.3	0.1	2.4	4.1	
19	560000	Administrative and support and waste management and remediation services	0.1	0.0	0.6	0.1	0.0	0.6	0.0	
20	561000	Administrative and support services	0.1	0.0	0.6	0.1	0.0	0.6	0.0	
21	561300	Employment services	0.1	0.0	0.6	0.1	0.0	0.5	0.1	
22	610000	Educational services; state, local, and private	0.4	0.0	3.2	0.5	0.0	3.5	13.6	
23	611000	Educational services; state, local, and private	0.4	0.0	3.2	0.5	0.0	3.5	13.6	

Craft and Fine Artists, Similar Occupations
https://www.bls.gov/ooh/arts-and-design/craft-and-fine-artists.htm#tab-8

OOH HOME | OCCUPATION FINDER | OOH FAQ | OOH GLOSSARY | A-Z INDEX | OOH SITE MAP | EN ESPAÑOL

OCCUPATIONAL OUTLOOK HANDBOOK

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Craft and Fine Artists

EN ESPANOL PRINTER-FRIENDLY

Summary | What They Do | Work Environment | How to Become One | Pay | Job Outlook | State & Area Data | Similar Occupations | More Info

Similar Occupations

About this section

This table shows a list of occupations with job duties that are similar to those of craft and fine artists.

	OCCUPATION	JOB DUTIES	ENTRY-LEVEL EDUCATION	2017 MEDIAN PAY
	Archivists, Curators, and Museum Workers	Archivists appraise, process, catalog, and preserve permanent records and historically valuable documents. Curators oversee collections of artwork and historic items and may conduct public service activities for an institution. Museum technicians and conservators prepare and restore objects and documents in museum collections and exhibits.	See How to Become One	$47,360
	Art Directors	Art directors are responsible for the visual style and images in magazines, newspapers, product packaging, and movie and television productions. They create the overall design of a project and direct others who develop artwork and layouts.	Bachelor's degree	$92,500
		Fashion designers create original clothing, accessories, and footwear. They sketch designs, select fabrics and patterns, and give instructions on how to make the products they design.	Bachelor's degree	$67,420
	Graphic Designers	Graphic designers create visual concepts, using computer software or by hand, to communicate ideas that inspire, inform, and captivate consumers. They develop the overall layout and production design for various applications such as advertisements, brochures, magazines, and corporate reports.	Bachelor's degree	$48,700
	Industrial Designers	Industrial designers develop the concepts for manufactured products, such as cars, home appliances, and toys. They combine art, business, and engineering to make products that people use every day. Industrial designers consider the function, aesthetics, production costs, and usability of products when developing new product concepts.	Bachelor's degree	$65,970
	Jewelers and Metal Workers	Jewelers and precious stone and metal workers design, construct, adjust, repair, appraise and sell jewelry.	High school diploma or equivalent	$37,960
	Multimedia Artists and Animators	Multimedia artists and animators create animation and visual effects for television, movies, video games, and other forms of media.	Bachelor's degree	$70,530
	Photographers	Photographers use their technical expertise, creativity, and composition skills to produce and preserve images that tell a story or record an event.	High school diploma or equivalent	$32,490
	Woodworkers	Woodworkers manufacture a variety of products such as cabinets and furniture, using wood, veneers, and laminates. They often combine and incorporate different materials into wood.	High school diploma or equivalent	$30,850

State & Area Data

SUGGESTED CITATION:

Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*, Craft and Fine Artists, on the Internet at [illegible] (visited March 21, 2019).

Craft Artists, IP
https://www.bls.gov/oes/current/oes271012.htm

Occupational Employment Statistics

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Occupational Employment and Wages, May 2018

27-1012 Craft Artists

Create or reproduce hand-made objects for sale and exhibition using a variety of techniques, such as welding, weaving, pottery, and needlecraft.

National estimatesfor this occuRfiliQD
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National estimates for this occupationIIIR

Employment esti mate and mean wage estimates for this occupation:

Employment (1)	Employment RSE (J)	Mean hourly wage	Mean annual wage (2)	Wa e RSE g CU
3,980	8.3 %	$19.47	$40,490	2.3%

Percentile wage estimates for this occupation:

Percentile	100/o	25 0/o	50 0/o (Median)	75 0/o	900/o
Hourly Wage	$10.24	$12.50	$16.46	$23.42	$33.23
Annual Wage (2)	$21,310	$25,990	$34,240	$48,720	$69,110

Industry profile for this occupation: IIIR

Industries with the highest published employment and wages for this occupation are provided. For a list of all industries with employment in this occupation, see the Create Customized Tables function.

Industries with the highest levels of employment in this occupation:

I ndustr y	Emplo yment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage en
Ind.e12:enden t Acti ,...wrtters, aod PelT.Qrmers	1, 4 90	2.86	$18.51	$38,500
Nonmetallic Mineral Pro ;hJ!:t Manufal:turing	510	0.12	$17.88	$37,180
g_f,fil_Qillllllilli	220	07	$21.18	$44,050
Motion Pict1re and Idea Indiistries	150	0.04	$27.21	$56,600
Electrooic ShoRRing and ail-Qrder ttouses	110	0.03	(a)	(II)

I ndustries with the highest concentration of employment in this occupation:

Industry	Employm ent (1)	Percent of industry employment	Hourly mean wage	Annual mean wage(2)
Ind.eR:en den t Acti , and Performers	1,490	2.86	$18.51	$38,500
Performing na.ni.es	220	0.17	$21.18	$44,050
Nonmetallic inerni PrQduct aoufacturiog	510	0.12	$17.88	$37,180
, tlisto rical Sites, and Similar Institutions	110	0.06	$20.35	$42,320
olioo eicture and Video In dustries	150	0.04	$27.21	$56,600

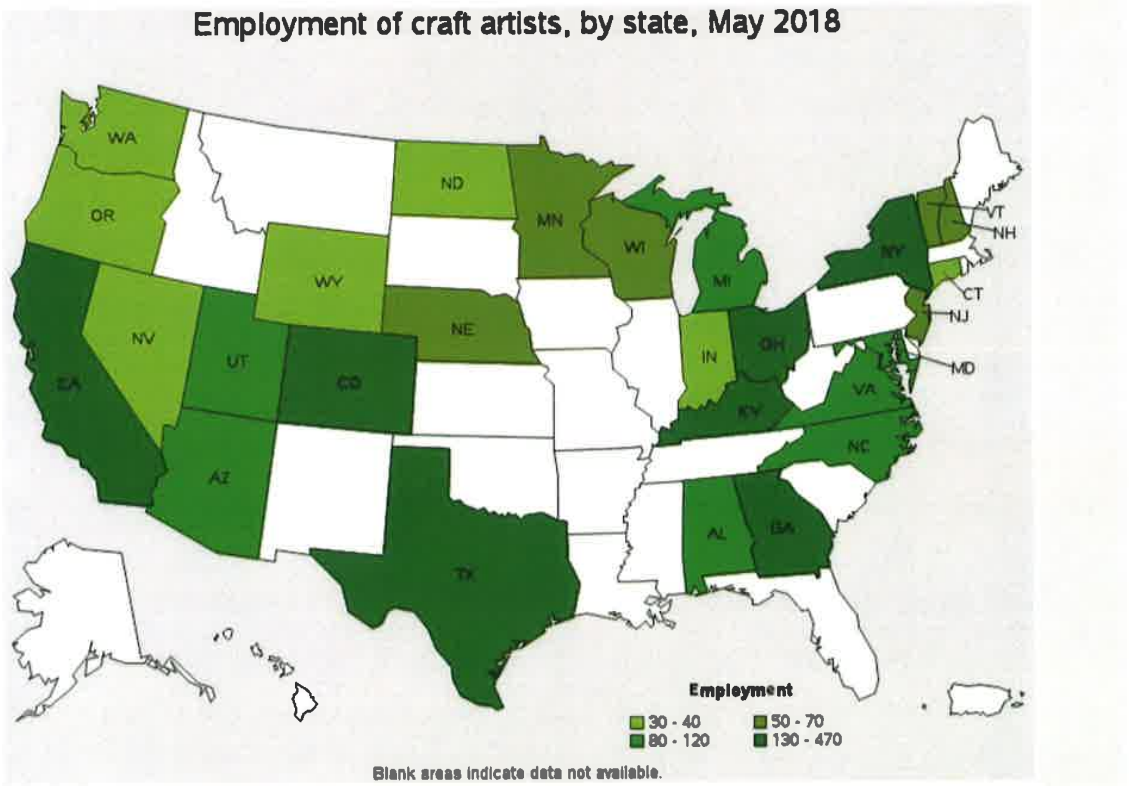
Top paying industries for this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Advertising, Public Relations, and Related Services	80	0.02	$31.23	$64,950
Motion Picture and Video Industries	150	0.04	$27.21	$56,600
Management of Companies and Enterprises	40	(7)	$25.38	$52,800
Colleges, Universities, and Professional Schools	70	(7)	$22.30	$46,390
Performing Arts Companies	220	0.17	$21.18	$44,050

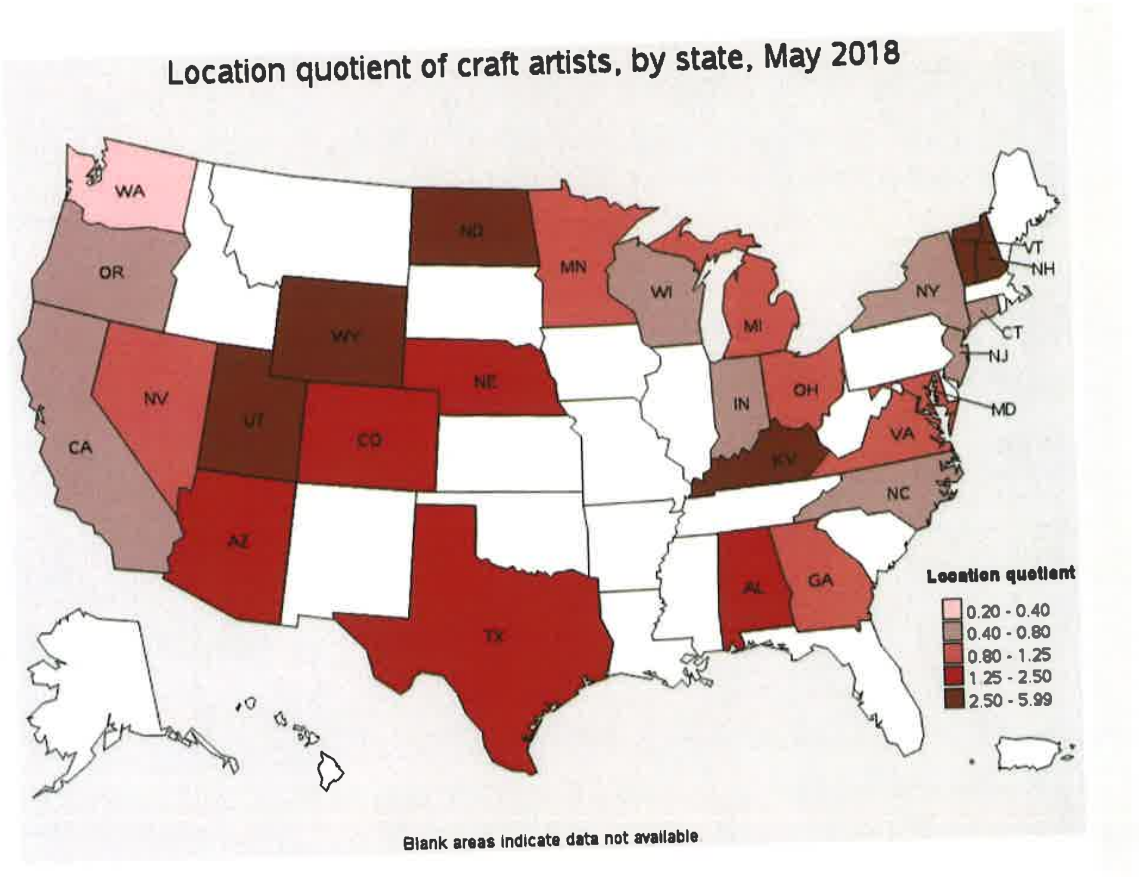
Geographic profile for this occupation: Top

States and areas with the highest published employment, location quotients, and wages for this occupation are provided. For a list of all areas with employment in this occupation, see the Create Customized Tables function.

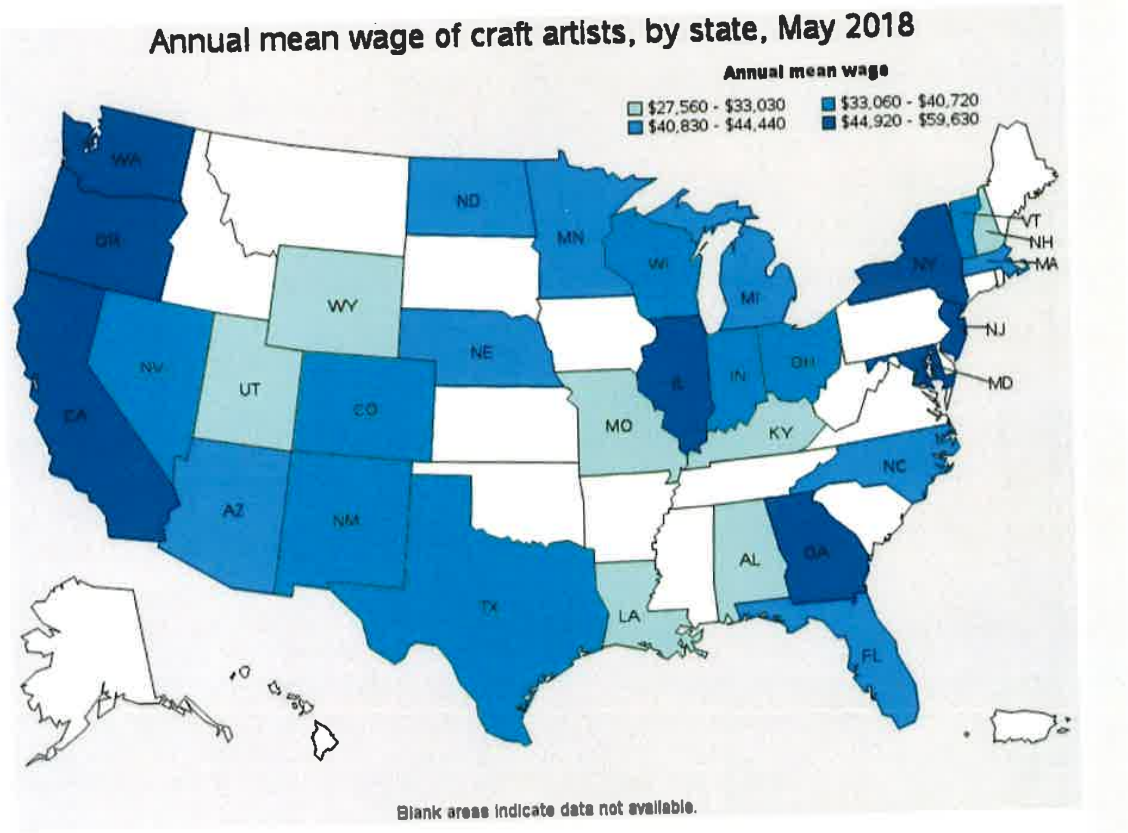
CraftArtists, IP
DataN/AforTN



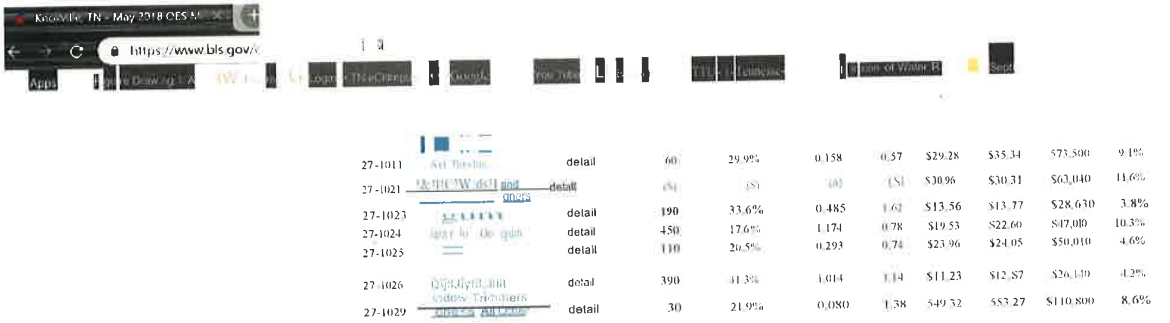
Craft Artists, IP
Data N/A for TN



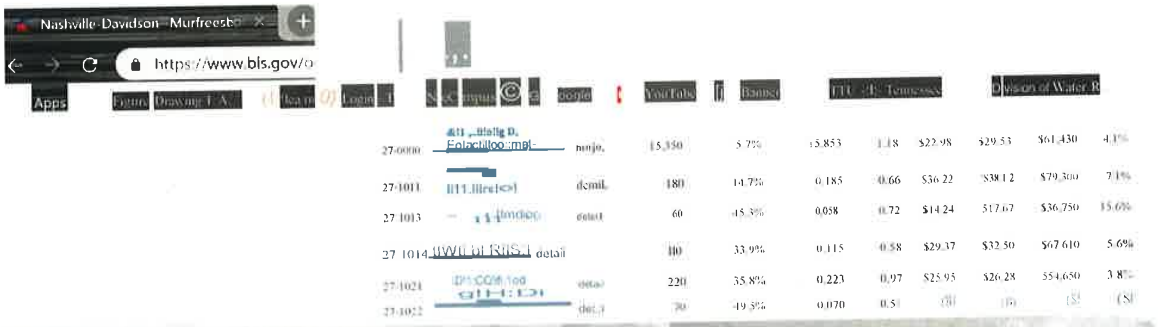
Craft Artists, IP
Data N/A for TN



LQ, Arts
Knoxville, Nashville Davidson Murfreesboro Franklin, Memphis, Chattanooga, and Johnson City



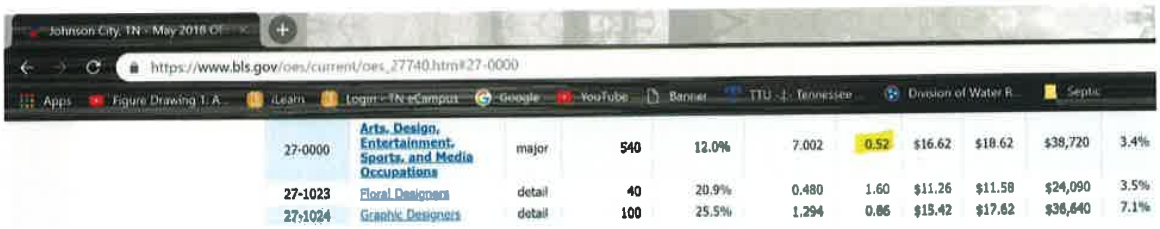
27-1011		detail	60	29.9%	0.158	0.57	$29.28	$35.34	$73,500	9.1%
27-1021		detail	(S)	(S)	(S)	(S)	$30.96	$30.31	$63,040	11.6%
27-1023		detail	190	33.6%	0.485	1.62	$13.56	$13.77	$28,630	3.8%
27-1024		detail	450	17.6%	1.174	0.78	$19.53	$22.60	$47,010	10.3%
27-1025		detail	110	20.5%	0.293	0.74	$23.96	$24.05	$50,010	4.6%
27-1026		detail	390	31.3%	1.014	1.14	$11.23	$12.87	$26,130	4.2%
27-1029		detail	30	21.9%	0.080	1.38	$49.32	$53.27	$110,800	8.6%



27-0000		major	15,350	5.7%	15,853	1.18	$22.98	$29.53	$61,430	4.1%
27-1011		detail	180	14.7%	0.185	0.66	$36.22	$38.12	$79,300	7.1%
27-1013		detail	60	45.3%	0.058	0.72	$14.24	$17.67	$36,750	15.6%
27-1014		detail	110	33.9%	0.115	0.58	$29.37	$32.50	$67,610	5.6%
27-1021		detail	220	35.8%	0.223	0.97	$25.93	$26.28	$54,650	3.8%
27-1022		detail	30	49.5%	0.070	0.51	(S)	(S)	(S)	(S)

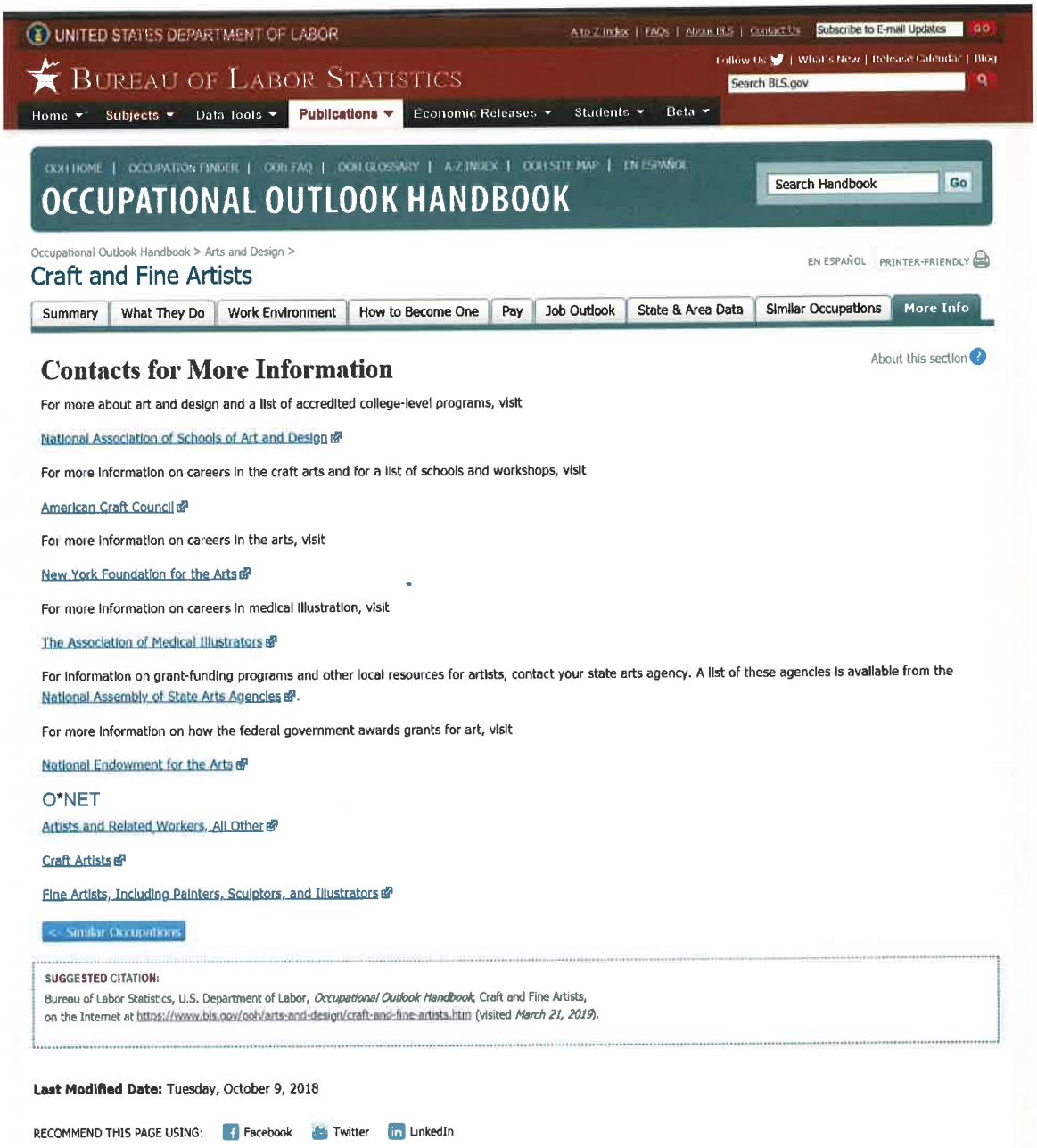
Occupation code	Occupation title (click on the occupation title to view its profile)	Level	Employment	Employment RSE	Employment per 1,000 jobs	Location quotient	Median hourly wage	Mean hourly wage	Annual mean wage	Mean wage RSE
27-0000		major	4,850	5.7%	7.787	0.58	$19.37	$22.65	$47,110	4.0%
27-1011		detail	40	23.2%	0.063	0.23	$35.34	$43.91	$91,330	8.9%
27-1013		detail	(S)	(S)	(S)	(S)	$33.39	$27.23	$56,640	20.3%
27-1014		detail	30	24.9%	0.051	0.26	$25.74	$27.18	$56,530	5.4%
27-1021		detail	80	47.0%	0.124	0.54	$22.90	$24.84	$51,670	8.4%
27-1023		detail	130	17.4%	0.206	0.69	$10.40	$11.78	$24,500	8.5%
27-1024		detail	710	13.4%	1.143	0.76	$22.55	$24.57	$51,110	3.9%

Occupation code	Occupation title (click on the occupation title to view its profile)	Level	Employment	Employment RSE		Location quotient	wage	wage	mean wage	wage RSE
27-0000		major	2,590	10.1%	10,527	0.78	$19.73	$23.22	$48,300	3.8%
27-1011		detail	40	24.8%	0.148	0.53	$39.95	$40.04	$83,290	10.4%
27-1013		detail	30	41.1%	0.125	1.55	$22.32	$24.84	$51,670	16.3%
27-1021		detail	50	27.3%	0.222	0.97	$23.43	$24.82	$51,630	4.9%
27-1023		detail	70	16.5%	0.295	0.99	$12.05	$12.38	$25,750	6.1%
27-1024		detail	320	12.2%	1.28)	0.85	$20.38	$21.44	$44,590	4.5%



27-0000	Arts, Design, Entertainment, Sports, and Media Occupations	major	540	12.0%	7.002	0.52	$16.62	$18.62	$38,720	3.4%
27-1023	Floral Designers	detail	40	20.9%	0.480	1.60	$11.26	$11.58	$24,090	3.5%
27-1024	Graphic Designers	detail	100	25.5%	1.294	0.86	$15.42	$17.62	$36,640	7.1%

Craft and Fine Artists, More Resources
https://www.bls.gov/ooh/arts-and-design/craft-and-fine-artists.htm#tab-9



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OCCUPATIONAL OUTLOOK HANDBOOK

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Craft and Fine Artists

Summary | What They Do | Work Environment | How to Become One | Pay | Job Outlook | State & Area Data | Similar Occupations | More Info

Contacts for More Information

For more about art and design and a list of accredited college-level programs, visit

National Association of Schools of Art and Design

For more information on careers in the craft arts and for a list of schools and workshops, visit

American Craft Council

For more information on careers in the arts, visit

New York Foundation for the Arts

For more information on careers in medical illustration, visit

The Association of Medical Illustrators

For information on grant-funding programs and other local resources for artists, contact your state arts agency. A list of these agencies is available from the National Assembly of State Arts Agencies.

For more information on how the federal government awards grants for art, visit

National Endowment for the Arts

O*NET

Artists and Related Workers, All Other

Craft Artists

Fine Artists, Including Painters, Sculptors, and Illustrators

SUGGESTED CITATION:
Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*, Craft and Fine Artists, on the Internet at https://www.bls.gov/ooh/arts-and-design/craft-and-fine-artists.htm (visited *March 21, 2019*).

Last Modified Date: Tuesday, October 9, 2018

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Craft and Fine Artists, Craft Council
https://craftcouncil.org/resources

Home

Resources

Craft Museums in the United States

View museums that collect and exhibit contemporary craft.

National and Regional Craft Organizations

Find contact information for an organization near you.

Schools with Craft Workshops and Courses

These schools offer workshops or courses in craft in a broad sample of mediums. Some of these schools may also offer degree or certificate programs in craft arts. Course catalogues are available through the scho ols' websites. For further information on art / craft degrees and programs in your communit y, visit your public library. You can also browse searchable listings of all college and university programs through Peterson's Education and Career Center .

State Arts and Crafts Councils

State arts councils are an excellent source of information on grants and other funding opportunities. Local craft organizations often have information regarding workshop s, exhib it io ns, local craft shows, and networking opportunities for artists.

Summary and Viability

Degree holders in the proposed Bachelor's degree in Studio Art may experience greater flexibility in the marketplace compared to more narrowly focused art degrees. Although students choosing to fine-tune their skills in the arts, such as painting, sculpting, and craft-making, may benefit from a university education in those fields, job prospects may be highly-dependent on overall economic conditions. This is due to the specific, albeit highly-skilled, nature of the discipline.

During an economic downturn, the demand for arts and crafts commodities may subside, at times dramatically, as incomes fall.[1] But the broader set of skills in the proposed Bachelors degree in Studio Arts may offer the degree holder more career alternatives to navigate an unstable economy. As outlined in the Letter of Notification, the degree will be designed "to build competency with a set of practical artistic and production skills" (Winkle, LON).

The findings in the IPUMs data support this broader flexibility of the proposed degree in Studio Art. As mentioned in the Regional Demand section, individuals often find jobs in a diverse range of occupations that may be outside their chosen field of study. For Tennessee art majors, this is especially true as the most common occupations are in areas such as education, sales, management, computers and mathematics.

When consideration is given to "where the art major finds employment" versus "whether art majors are finding jobs in art-related fields," the earnings of art majors across diverse occupations is competitive. The mean and median earnings for art majors in TN remain in-line with, and sometimes surpass, earnings of other workers for the state and nation (Table 2: Earnings Distribution Comparisons).

The outcome of the survey for the proposed degree in Studio Arts shows mixed results across student classification years. However, when the survey accounts for seniors close to graduation, there appears to be a healthy interest in enrollment if the degree were offered. Seniors may offer a unique perspective as they are able to compare their experiences in an existing program to a hypothetical proposed degree.

Although it is difficult to forecast the short and long-run viability of a degree in Studio Arts, the general belief is that this degree may offer more flexibility and resistance to business cycles compared to related art degrees. Short-run fluctuations in the economy along with the traditional challenges

[1] The assumption is that arts and crafts commodities have at the very least an income elasticity that is greater than zero, and may exhibit elasticities greater than 1 within certain ranges.

associated with frictional unemployment may place strain on degree holders as they seek an ideal work setting. But due to the broader flexibility that this proposed degree offers, they are likely to find stable positions that utilize their artistic skills in a productive capacity. Overall, it is believed that the proposed degree in Studio Art may become more viable in the long run.

General Disclaimer

Independence: The thoughts and views of the authors of this study are based on their professional judgement and were not influenced by an outside party and do not present a known conflict of interest.

The Economics: Making predictions on the viability of a new academic program in the short and long run depends on many factors, many of which are not measured in this study. Input (labor market) and output markets play a critical role in this process. For instance, it is important to understand how a new degree will affect labor markets, and thus, the nominal wage. There are also feedback effects to consider regarding how the market influences the degree.

Ideally, understanding an output or input market begins with characterizing the structure of the market along a spectrum. The four main market structures in the output market are the Monopoly, Oligopoly, Monopolistic Competition, and Perfect Competition. Similar structures exist for the input markets. This study does not include an analysis of market structure.

Although earnings in the marketplace are not the only return one receives for their talents and skills, the focus of this study is largely on the monetary aspect associated with a proposed degree program. This study places a large focus on input markets, but does not consider the wide range of nonmonetary factors that may encourage someone to seek a new degree.

The interplay between output and input markets, the timing of these markets, and economic shocks, are just some of the elements that should be accounted for in the prediction process. Overall, this makes forecasting very complex and difficult. Because these factors are not considered here, caution should be taken when considering the summary analysis in this study.

Appendix 1 B- Bachelor of Science in Music

Feasibility Study
Bachelor of Science in Music

1. Introduction

The School of Music at Tennessee Tech is submitting a proposal for a Bachelor of Science in Music. This proposed degree includes core music courses as well as electives students can choose that will help them pursue a specific career.

This feasibility study will assess the proposed degree program in the following areas, as outlined in the THEC guidelines: student interest, local and regional demand/need, employer need/demand, future sustainable need/demand, and in some cases, a section for external research. In some instances, there may be an unavoidable overlap of information provided across the regional and employer demand. This is because the demand for labor, whether regional or state-level, can be understood to be generated by firms.

2. Potential Student Interest

2.1 Survey Overview

This report summarizes the results of a survey instrument used to assess student interest of the proposed degree program. The survey instrument was constructed to parallel standard surveys used by higher education institutions to appraise students' attractiveness to a potential degree program. In accordance with the Tennessee Higher Education Commission (THEC) approval process of new academic programs, the School of Music has employed Tennessee Tech University (TTU) College of Business faculty to collect and summarize prospective student interest data as a part of a feasibility study. The results from the survey instrument, in compilation with other report information, will be used to determine the program's potential.

2.2 Survey Methods

The survey was distributed to current TTU undergraduates majoring in Music. The undergraduate students were separated into two groups. Students classified as freshman, sophomore, and junior were surveyed separately as group one and senior level undergraduates as group two. The online survey instrument was developed using Qualtrics, "a powerful and multifaceted on-line data collection/survey tool".[1] The survey was administered via email invitation to students from March 27, 2019 through April 5, 2019. During this period, recipients were reminded of the survey and encouraged to participate. Each survey group received the same survey instrument. The following description was sent to all students.

[1] https://www.tntech.edu/institute/services/qualtrics-software

"The School of Music is in the process of gaining approval to offer a Bachelor of Science in Music degree. This liberal arts degree would require the core music classes (harmony, aural skills, piano proficiency, applied study at 1 hour credit, music history, etc.), general education courses, plus several elective hours. With these electives, students could pursue a minor in another area of study, or apply them to music courses in their area of interest. The degree will be an option for new students and also an option for current students who decide they do not want to pursue music education or performance, but want a degree in music."

The survey questions were designed to gauge student interest in the proposed degree program. Questions addressed key areas of importance such as students' strength of interest, potential date of enrollment, and the benefits of the program to the students' future endeavors. Demographic information was collected and students were permitted to share their viewpoint of the program in an open-ended question format.

2.3 Description of Sample

Current undergraduates of Music were invited to participate in the survey. Of the 80 freshman, sophomore, and juniors surveyed, 34 responded for a 42.5% response rate. Twenty-three of the forty-four undergraduate seniors yielded response rate of 52.27%. The table below summarizes the data collected from survey instrument.[2]

2.4 Results

The response rates of both groups were satisfactory for the purpose of this study. The questionnaire required students to select an answer choice to proceed to the next question. The questionnaire contained 8 questions. Seven questions were multiple choice and the eighth question was open-ended. The survey began with the question, "[h]ave you read the description of the proposed Bachelor of Science Degree in Music?" The purpose of the question was to ensure that all participants understood the proposed program and could informatively answer the questions that followed. If the student was not aware of the program description, he/she was given the option to review it before continuing the survey. The description was reviewed by all Music students before continuing to answer the questionnaire.

Approximately 40.63% freshman-junior respondents signaled high interest in the start-up of this program offering, with 64% of these students desiring to enroll in the program immediately if the program commenced in Fall 2019. When students were asked if the proposed degree program better aligned with their future endeavors than currently offered degree programs, 36% selected "definitely yes" and 32% selected "probably yes", while 16% indicated the degree program did not better align with future ventures.

Due to the nature of the questionnaire, this study thought it best to identify the current status of senior-level students, as the likelihood of attending and interest in the newly proposed program could be affected by the proximity to graduation. Seventeen percent of senior-level respondents were very

[2] Approximately 1 undergraduate freshman, sophomore, junior participant and 4 seniors partially completed the survey; however, their inputs are retained in the results.

interested in the program, and 34.78% moderately interested. Fifty percent of seniors estimated enrolling in the program immediately if offered. Approximately 16.67% of senior respondents consider the proposed degree program to be better aligned with their future careers than the presently offered degree program. The table below displays the results of each survey question.

Student Interest Survey Results for Proposed Degree Program in Music: Bachelor of Science Degree in Music

Identify your current academic status	Freshman, Sophomore, Junior Count	Freshman, Sophomore, Junior Respondents %	Senior Count	Senior Respondents %
Freshman	14	41.18	N/A	N/A
Sophomore	15	44.12	N/A	N/A
Junior	5	14.71	N/A	N/A
First Semester Senior	N/A	N/A	11	44
Second Semester Senior	N/A	N/A	12	48
Senior Status For More Than 2 Semesters	N/A	N/A	2	8
Have you read the description of the proposed Bachelor of Science Degree in Music which was enclosed in the email with the link to this survey?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Yes	21	63.64	14	60.87
No, but I would like to review the description	12	36.36	9	39.13
No, and I would not like to review the description	0	0	0	0
To what extent are you interested in pursuing studies toward a Bachelor of Science Degree in Music if offered at Tennessee Tech University?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Very	13	40.63	4	17.39
Moderately	12	37.5	8	34.78
Not at all	7	21.88	11	47.83
Is a Bachelor of Science Degree in Music better aligned with your future endeavors than currently offered degree programs?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Definitely yes	9	36	2	16.67
Probably yes	8	32	3	25
Might or might not	4	16	3	25
Probably not	3	12	4	33.33
Definitely not	1	4	0	0
How soon would you enroll in the proposed Bachelor of Science Degree in Music if one were to be established in Fall 2019?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Immediately	16	64	6	50
1 year	N/A	N/A	1	8.33
2 years	5	20	0	0
3 years	0	0	N/A	N/A
Not at all	4	16	5	41.67
If this program moves forward, would you like to be kept informed?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Yes	30	93.75	14	66.67
No	2	6.25	7	33.33

Student Reponses to Open-Ended Survey Question: "If you would like to share other thoughts as it pertains to your interest in the proposed degree program, please do so below" [3]

Freshman, Sophomore, Junior Reponses:

- Sounds like a great idea for people who want to pursue music outside of education or performance purposes! I am not interested simply because I want to be a music teacher, but I believe this sounds like a great idea!
- I believe that this degree would be a great addition to the music department
- It would help me focus on other music that interests me more than the standard classical, which takes up the majority of my time. It takes a huge load off since I don't really want to do classical music for my career.
- Not everyone has a firm grasp on whether they want to teach or perform, so rather than picking one or even double majoring, a degree in Music is a great way to establish middle ground without any pressure to make a decision on that. It's a flexible degree which can later be used to refine for a graduate degree. Thanks a lot.
- I am hoping to eventually do music therapy, so this is exactly what I would like.

Senior Responses:

- A Bachelor of Music degree does not seem to present a significant opportunity for employment without pursuing Graduate school after undergraduate studies. And education degree is the most well-rounded degree you can get. The performance expectations are just as high as a performance degree, plus the knowledge, resources, and experience accumulated during the course of an education degree are so vast in scope that any field of study beyond that of an undergraduate degree is well supported by an education degree. A bachelor of science degree seems to leave an individual with less experience, less knowledge, and less resources to use after graduation. It seems, to me, like the easy way out of a music degree. "The path of least persistence".
- This would be amazing for people who want/need a degree in music but don't want to pursue education specifically. Such as, music therapy, music business, composition, etc.
- I've had a large interest in music therapy, and believe that a degree program like this would help students with interests outside specifically performance or education be able to gear classes to their independent goals, such as therapy, commercial music, business, technology, etc. It seems like the programs that were aimed toward therapy or business in the past failed because it was too small of a niche, and there weren't enough students to support entire majors dedicated to each program. This seems like a great step in the right direction, to begin building up other areas of music study for a more diverse program.
- Good opportunity for the university to further its academic program options
- It's hard enough for people to find a job with a music degree in either performance or education. (Not to mention having a music degree is a joke now a days) I think there's not a point in going in music if you aren't doing one or the other. I think music business should be the alternative. BUT there should be MUSIC business classes. Not just music classes and then business classes. You might as well minor in one or the other and it be the same thing. With a music business degree that would give students that think performance or education isn't what

[3] Note, student responses were not altered to prevent misinterpretation of viewpoint.

they want, an option of managing an orchestra, or studio, or shops. But I'm sure you all have made your decision on this other degree program already without our input anyways so..

- I think this is a terrible idea. As this degree is a comp out for people who are unable to do the normal requirements of a Ed or performance music major. I think that the school should just let people fail instead of try to keep their numbers up and create a degree that is easier for people who can not achieve the real deal. This is a step down for tech and it is a bad move.
- I think this degree will help our School of Music better recruit students interested in music composition and theory.
- I think I'm theory this is a good idea, but I do not see a good application for this degree. If an individual is interested in university teaching or music therapy, an education degree would be, from what I know and believe, much more beneficial. For those interested in doing music business, a degree we do not offer, I think it may be beneficial, but a performance or Ed degree still seems like better options. It seems to be an easier path to getting a music degree. If we're doing this so that more people have an opportunity to earn a degree, so that we can graduate more students are we focused on the quantity of students in our program, or the quality of student we produce in the program. I would like to think quality is the first priority, and that comes from requiring hard work, dedication, and providing the most well-rounded, in-depth experience possible, not create a path of least persistence.

3. Local and Regional Need/Demand

Undergraduate degrees provide general market skills that can be used in many different occupations, and make the acquisition of specific skills easier and more efficient once a graduate is hired by an employer. It is quite common for college graduates to find employment in occupations that are seemingly unrelated to their undergraduate major. This is not an indication of a slack in demand, of excess supply of specific degree holders, or a mistake in the choice of major. It is the normal operation of a dynamic labor market that allocates available skills to employers who demand those skills.

We use the 2017 Integrated Public Use Microdata Series (IPUMS) database from the American Community Survey of the BLS.[4] Most BLS data are in the form of aggregated tables. IPUMS data are at the individual level. This allows for the construction of customized tables that can accommodate specific comparisons of interrelated variables.

[4] Steven Ruggles, Sarah Flood, Ronald Goeken, Josiah Grover, Erin Meyer, Jose Pacas, and Matthew Sobek. IPUMS USA: Version 9.0 [dataset]. Minneapolis, MN: IPUMS, 2019. https://doi.org/10.18128/D010.V9.0

Tennessee residents who hold an undergraduate degree in music find employment in many diverse occupations. Table 1 shows the top six occupations of Tennessee music majors. Note that musicians

Table1: Top Occupations for TN Music Majors (in percent)

Occupation:	TN Music Majors	USA Music Majors
Education, Training, Library	20.6	30.0
Arts, Design, Entertainment, Media	14.2	14.7
Management, Business, Science/Art	13.9	11.1
Office and Administrative Support	11.8	9.4
Sales and Related Occupations	6.9	6.7
Business Operations Specialists	5.3	3.5

would be classified as ``Arts, Design, Entertainment, Media'', indicating that very few (14.2%) music majors become employed as musicians. This is very close to the proportion in the US population (14.7%). More Tennessee music majors are in education than are employed as musicians. Also note that the last four occupations in Table 1 are all business-related occupations, so that we could conclude that over one-third (37.9%) end up in business. The occupational distribution of Tennessee music majors is very similar to that of US music majors, though more Tennessee majors end up in business, and fewer in education.

Table 2 reports statistics on the distribution of earnings of music majors in Tennessee and compares it to

Table 2: Earnings Distributions Comparisons

	TN Music Majors	US Music Majors	All TN Workers	All US Workers
mean	47166	50989	39634	45499
median	36000	40000	29000	31000
std deviation	55499	57600	49403	56281
1st quartile	19000	18000	13300	14700
3rd quartile	56000	65000	50000	57000

the distributions of US music majors, Tennessee workers in general, and all US workers. The average annual earnings of music majors in Tennessee, regardless of current occupation, is $47166. This is substantially less than average of $50989 for all music majors in the US. This likely is the result of differences in real earnings across all occupations in the US, as evidenced by comparing the average earnings of all Tennessee workers to the average earnings of all US workers. Tennessee's music majors earn 93% of US music majors' earnings, while all Tennessee workers earn only 87% of all US workers' earnings.

The differences in the dispersion of earnings is also of interest. The variation of earnings of Tennessee music majors is about the same as that of US music majors, and all US workers. But the variation of all Tennessee workers is the smallest of the four. Although the standard deviation and first quartile of Tennessee music majors is very close to that of US music majors, the third quartile is much lower for Tennessee music majors. This indicates that the distribution of US music majors is more positively-skewed.

Whatever the differences in mean earnings, the biggest comparative difference that Tennessee music majors has is in the age-earnings profile. Typically, we observe that as workers age, their earnings increase, reaching a peak somewhere in the 50s to early 60s, and then decline. Table 3 shows the

Table 3: Mean Earnings by Age Group

Age Group:	TN Music Majors	US Music Majors	All TN Workers	All US Workers
Less than 30	27862	27106	18995	21397
30-50	57452	56323	45331	53088
50-65	55032	64268	52304	58854
Over 65	40050	47937	40895	43773

average earnings at various age groups. The age-earnings profile of US music majors, all Tennessee workers, and all US workers all follow the usual profile. But Tennessee music majors' earnings peak earlier, and decline much more rapidly, than the comparison groups. This may imply that while younger Tennessee music majors enjoy the same earnings as the national average, future earnings may not increase as fast.

4. Employer need/demand

In this section, focus is placed on assessing the employment opportunities and job outlook for the proposed Bachelor's degree in Music. The following section presents data and information obtained from the BLS and related sources. We investigate data from the BLS and related sources, such as location quotients, state and area data, and salary to gain a big picture view of music occupations. As mentioned earlier, there may be some overlap of information across the regional demand section and

here. This is because labor markets do not treat these headings as mutually exclusive. In addition, regional demand and employer exhibit a dependent nature.[5]

A student may seek the Bachelor of Science in Music to fulfill a desire for a liberal arts education and/or to obtain a "generalist" degree in music (Mullen, Wendy, LON). Particular occupations in the marketplace, as defined by the Bureau of Labor and Statistics, that may accommodate the proposed degree are broad and diverse. Government statistics are available based on occupations that are directly, or indirectly related to music. Although this information is valuable, it lacks the insight on where music majors are finding employment along with other critical aspects in the marketplace. Therefore, this study includes alternative data from IPUM (discussed in an earlier section) that investigates questions not be addressed by the BLS.

4.1 Snapshot

As part of gaining a big picture view, or snapshot of occupations in music, the Bureau of Labor Statistics provides data in the Occupational Employment Statistics repository (OES). After a careful review of this particular database, focus was placed on the general heading Arts, Design, Entertainment, Sports, and Media Occupations (OES Group ID Appendix B). There are several sub-occupational definitions under this description that make reference to music, such as Musicians, Singers, and Related Workers (27-2040),[6] Music Directors and Composers (27-2041), Musicians and Singers (27-2042), and Entertainers and Performers, Sports and Related Workers, All Other (27-2099) (OES Sub-Group Appendix B). However, there is no single occupation defined as "music" listed in the OES. And although the "music degree holder" may find employment in related and seemingly non-related fields, Table 4 summarizes key information for the aforementioned occupations to provide a baseline for the reader.

Table 4: OES Occupational Descriptions

Headings	Nt'l mean hourly wage
Musicians, Singers, and Related Workers	34.11
Music Directors and Composers	29.56
Musicians and Singers	35.86
Entertainers and Performers, Sports and Related Workers, All Other	23.15

The BLS includes information on occupations under the Occupational Outlook Handbook database (Handbook). It is not definitively clear how this information coincides with the Occupation Economic Statistics (OES). Because of this, this section will analyze select occupations from this database as part of the feasibility study.

[5] DiFurio, Ferdinand. Feasibility Study on Music.
[6] Detailed information was not available for this occupation, such as LQs and related employer data.

Under the aggregated category entitled Entertainment and Sports Occupations, the following sub-occupations are listed: Actors, Athletes and Sports Competitors, Coaches and Scouts, Dancers and Choreographers, Music Directors and Composers, Musicians and Singers, and Producers and Directors.

We focus on the OES occupational category "Music Directors and Composers" as a baseline reference. This occupation cross-lists many jobs that a music major can attain (Directors, Cross-list Appendix B), such as music adapters, music arrangers, music conductors, and music copyists.[7]

The 2017 annual national median pay for Music directors and composers is listed as $50,590. The entry level of education required for this occupation is a Bachelor's degree (no field specified), and the number of jobs nationally listed at 74,800. The job outlook and employment change forecasted nationally for the period 2016-2026 is 6% and 4,300 respectively (Music directors, Job Outlook, Appendix B).

The BLS provides information on the job description for Music Directors and composers. Some of the select descriptions of directors include "select musical arrangement and compositions to be performed for live audiences or recording, direct rehearsals to prepare performances and recording, and meet with potential donors and attend fundraisers" (Music Directors, Job Description, Appendix B). Composers "write original music that orchestras, bands, and other musical groups perform, meet with orchestras, musical groups, and other who are interested in commissioning a piece of music, and work with musicians to record their music" (Music Directors, Job Description, Appendix B).

The job outlook reported by the BLS for music directors and composers is expected to be consistent with the average growth for all occupations (Music directors, Job Outlook, A.4). However, the BLS report suggests the market may realize some resistance from competition in the labor market along with funding challenges for performance venues and the arts in general (Music directors, Job Outlook, Appendix B).

The BLS reports 74,800 jobs nationally for Music directors and composers in 2016, and projects 79,100 jobs for 2026. Extended data is available in an Employment by Industry excel file (Music Directors, Projections Central, Excel, Appendix B). The reader can observe where Music directors and composers are finding employment. A relatively large share of employment is held at educational institutions, self-employment, and Religious, grantmaking, civic, professional, and similar organizations (Music Directors, Projections Central, Employment by Industry, Excel, Appendix B). When this outcome should be coupled with the information in IPUM section 3.4 that reveals "music" majors are also finding employment in several, seemingly unrelated occupations.

To answer the question of "Which employers hire music majors and related?" the work environment provided by the BLS can be explored. The BLS reports the largest of employers of music directors and composers as listed in Table 5 (Music Directors, Work Enviro, Appendix B). Also listed in the

[7] The BLS cross-references the Music Professor with Post-secondary Teachers. Drama, Art, Music Teachers: Post-secondary is covered in this study briefly under the analysis using the OES repository. See section A.4.
It is also worthwhile mentioning that Music video directors and Music video producers are cross-listed with Producers and directors in general. There are several other occupations listed that could qualify as a baseline reference. However, to accommodate various resource constraints of the feasibility study, this particular choice was made. In addition, information is provided by the BLS on post-secondary teaching careers in music. However, the School of Music already offers a Music Education degree that is separate from the proposed Bachelor's degree in Music.

table are annual average wages for Music directors and composers by the top paying employers (Music Directors, Pay, Appendix B).

Table 5: Employers of Music Directors and Composers

Headings	% of total	Pay of Music Directors and composers by top employers
Religious, grantmaking, civic, professional, and similar organizations	56%	$40,560
Self-employed workers	26	N/A
Elementary and Secondary schools: state, local, and private	12	$54,690
Performing arts companies	3	$53,870

4.2 Location Quotients

As a way of assessing industry-intensity for employment in music-related occupations, location quotients are investigated. Location quotients provide a measure of the employment concentration for a particular job. An quotient of greater than one "indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average." (LQ).[8]

The location quotients for the state of TN for Music Directors and Composers, Musicians and Singers, Entertainers and Performers, Sports and Related Workers are 1.24, 2.60, and 1.00 respectively is listed in TN (LQ, Music Directors and Composers Appendix B ; LQ, Musicians and Singers ; LQ, Entertainers and Performers). There are likely geographical areas throughout the state that offer above average employment in music-related sectors that may explain the magnitudes of these indices. It is well known that in parts of Tennessee, the share of employment in sectors related to music composition, song writing, record producing, and supporting occupations is relatively high compared to other parts of the country.

4.3 State and Area data

State and Area data for Music Directors and composers can be obtained via the OES database that links from the Occupational Handbook (Music Directors, State and Area, Appendix B). In the state of TN, there are a reported 390 jobs under Music directors and composers for May of 2017.

The annual mean wage is provided by state for the period May 2017. A map is provided below that compares regions of U.S. (Music Directors, Maps, Appendix B). There are clusters of high-salary states in the Northeast region with a scattered distribution of relatively high-salary states throughout the nation.

[8] The BLS provides a definition of a location quotient as: "The location quotient is the ratio of the area concentration of occupational employment to the national average concentration. A location quotient greater than one indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average." The value of the LQ is listed for TN.
https://www.bls.gov/oes/current/oes272041.htm#(9)

Tennessee does not report data for this map. More information on the geographical distribution, metropolitan versus nonmetropolitan, of pay and employment is listed in the Appendix (Music Directors, Metro, Appendix B).

The BLS provides additional information for State and Area within an external research site entitled Projections Central. Short-term Occupational Projections for Music directors and composers in TN from 2018 – 2020 are estimated to go from 1,630 in 2018 to 1,670 in 2020, representing a 2.5% change with an annual average number of jobs available at 180 (Music Directors, Projections Central, Excel, Appendix B).[9] Long-term occupational projections for Music directors and composers in TN from 2016 to 2026 are estimated to go from 1,640 in 2016 to 1,790 in 2026, representing a 9.1% change (vs. 5.7% for the nation), with an annual average number of jobs available at 180.

4.4 Industry Profiles

An Industry Profile, which is a list of employers that hire the most (as measured in levels) for this occupation of Music Directors and Composers, includes Elementary and Secondary Schools, Religious Organizations, Performing Arts Companies, Colleges, Universities, and Professional Schools, Independent Artists, Writers, and Performers. Industries with the highest concentration of jobs for Music Directors and Composers include Religious Organizations, Performing Arts Companies, Sound Recording Industries, Independent Artists, Writers, and Performers, and Motion Picture and Video Industries. The top paying industries include Independent Artists, Writers and Performers, Sound Recording Industries, Performing Arts Companies, Promoters of Performing Arts, Sports, and Similar Events, and Junior Colleges (IP Music Directors and Composers Appendix B).

For Musicians and Singers, the Industry Profiles for the most employers, highest concentration of jobs, and top paying sectors are similar to those listed for the previously listed Music Directors and Composers (IP Musicians and Singers Appendix B). There are a few exceptions for this occupational definition: Promoters of Performing Arts, Sports and Similar events are among the highest employers (levels) unique to this definition, and Local Government, excluding schools and hospitals are listed among the top paying sectors.

For Entertainers and Performers, many of the same occupations listed as the most employers (levels), highest share of jobs, and top paying industries are cross-listed with the other occupations listed previously. Some that are unique for Entertainers and Performers, et al. include Traveler Accomodation, Independent Artists, Writers, and Performers, and Drinking Places for highest employers, highest share of employers and top paying sectors respectively (IP Entertainers and Performers Appendix B).

The BLS provides information on similar occupations to Music directors and composers, many of which could accommodate degree holders of the proposed bachelor's degree in music. These include Actors, Dancers and Choreographers, High School teachers ($59,170), Kindergarten and elementary school teachers ($56,900), Middle School teachers ($57,720), Musicians and Singers, Postsecondary Teachers ($76,000), Producers and Directors ($71,620), and Writers and Authors ($61,820).[10] (Music Directors, Projections Central, Excel, Appendix B).

[9] A short-term rate of change was not available for the nation for Music directors and composers.
[10] Figures in parentheses are 2017 Median wage reported for the occupations.

5. External Research

There is additional information provided by the BLS that is external to the government's database. These resources include the National Association of Schools of Music, Future of Music Coalition, Music Composers and Arrangers, Music Directors, and Music Directors and Composers (Music Directors, More information, Appendix B).

The National Association of Schools of Music (NASM) was started in 1924 and states in its purpose to "advance the course of music in American life and especially in higher education, to establish and maintain threshold standards for the education of musicians, while encouraging both diversity and excellence, and provide a national forum for the discussion of issues related to these purposes" (NASM). A record of job listings for this organization reveals the following:

- Position of Accreditation Assistant
- Position of Editorial and Programming Assistant

It is important to point out that these positions require and/or state as preferable a college degree in the arts and/or a degree in performing arts. These are a few examples of how the proposed Bachelor's degree in Music may help students seeking these positions in the Arts Industry (Music Directors, NASM, Appendix B)

The Future of Music Coalition offers several resources to those in the music industry. A particular research project conducted by this group is Money from Music Quizzes. The study stresses the need for musicians to understand the fiscal aspects of the music industry along with copyright laws, licenses and agreements. The marketplace for these services may accommodate the degree holder in Music (Music Directors, Future of Music Coalition, Appendix B).

As part of providing more information for the music major in the marketplace, the BLS provides another alternative resource. The Career Outlook reference, which provides information on "careers for music lovers," is briefly summarized here (Music Directors, Career Outlook, Appendix B).

Within the field of music, there are many jobs to filled that support the performance component. These jobs are also likely to accommodate a degree holder with a Bachelor's degree in Music. The BLS highlights Broadcast and sound engineer technicians along with music teachers.

In terms of assessing the employment outlook, the BLS points out that obtaining reliable data on wages and employers is difficult since careers in music are broad and diverse. Many occupations within music have different titles and are indirectly related. For this reason, predicting where the music major will find employment is not clear. However, the broad-based skillset of the music major can offer a spectrum of employment opportunities in a competitive labor market.

Summary and Viability

Since labor market conditions, particularly labor demand, are dependent on the output market, some discussion of what music produces is helpful. Degree holders in music may pursue careers that generate music-related goods and services. On a spectrum, these goods and services may be relatively income elastic within a certain range, implying that individuals are likely to increase their quantity demanded for them by proportionally more than some initial rise in income. This may be the case during an economic expansion, or conversely, in an economic contraction. This makes goods and services related to music particularly vulnerable to business cycles. As a result, the demand for labor, which is derived from the demand for the output good, may also be sensitive.

However, the results in the feasibility study show that music majors find employment in fields seemingly unrelated to their specialty. Individuals pursuing these alternative career paths may gain some degree of immunity to economic downturns, offering those employed with a layer of job security.

The analysis performed using the IPUMs database suggest unique and dynamic labor market conditions for the music major. In TN, music majors find employment in seemingly unrelated occupations such as education, business, sales and administrative support. A significant share (over one-third) find employment in business-related occupations. Also, the path of lifetime earnings for TN music majors appears to stagnate in a worker's later years when compared to national trends.

The survey results for the proposed degree in Music show that close to a majority share of freshmen-junior level students expressed a high interest in the program, while over a majority share indicated they would enroll in the program.

Because business cycles, or fluctuations in real GDP around the long-run trend, are considered short run phenomenon, the viability of the music degree in the short run maybe uncertain. As degree holders find new employment opportunities resulting from structural shifts in the economy, they may settle into jobs that are less vulnerable to economic swings. As a result, the proposed music degree may become more viable in the long run.

In summary, the viability of the proposed degree program in this study depends on several factors, several of which cannot be measured here. Labor market conditions, and how they respond to output market conditions, will dictate the demand for this proposed degree. Further, the survey results from this study may not always correlate with the actions respondents take in real life. The combination of these things add a large degree of uncertainty in forecasting the viability of the new program.

General Disclaimer

Independence: The thoughts and views of the authors of this study are based on their professional judgement and were not influenced by an outside party and do not present a known conflict of interest.

The Economics: Making predictions on the viability of a new academic program in the short and long run depends on many factors, many of which are not measured in this study. Input (labor market) and output markets play a critical role in this process. For instance, it is important to understand how a new degree will affect labor markets, and thus, the nominal wage. There are also feedback effects to consider regarding how the market influences the degree.

Ideally, understanding an output or input market begins with characterizing the structure of the market along a spectrum. The four main market structures in the output market are the Monopoly, Oligopoly, Monopolistic Competition, and Perfect Competition. Similar structures exist for the input markets. This study does not include an analysis of market structure.

Although earnings in the marketplace are not the only return one receives for their talents and skills, the focus of this study is largely on the monetary aspect associated with a proposed degree program. This study places a large focus on input markets, but does not consider the wide range of nonmonetary factors that may encourage someone to seek a new degree.

The interplay between output and input markets, the timing of these markets, and economic shocks, are just some of the elements that should be accounted for in the prediction process. Overall, this makes forecasting very complex and difficult. Because these factors are not considered here, caution should be taken when considering the summary analysis in this study.

Appendix A: Survey Instrument

Student Interest Survey Results for Proposed Degree Program in Music: Bachelor of Science Degree in Music

Identify your current academic status	Freshman, Sophomore, Junior Count	Freshman, Sophomore, Junior Respondents %	Senior Count	Senior Respondents %
Freshman	14	41.18	N/A	N/A
Sophomore	15	44.12	N/A	N/A
Junior	5	14.71	N/A	N/A
First Semester Senior	N/A	N/A	11	44
Second Semester Senior	N/A	N/A	12	48
Senior Status For More Than 2 Semesters	N/A	N/A	2	8
Have you read the description of the proposed Bachelor of Science Degree in Music which was enclosed in the email with the link to this survey?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Yes	21	63.64	14	60.87
No, but I would like to review the description	12	36.36	9	39.13
No, and I would not like to review the description	0	0	0	0
To what extent are you interested in pursuing studies toward a Bachelor of Science Degree in Music if offered at Tennessee Tech University?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Very	13	40.63	4	17.39
Moderately	12	37.5	8	34.78
Not at all	7	21.88	11	47.83
Is a Bachelor of Science Degree in Music better aligned with your future endeavors than currently offered degree programs?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Definitely yes	9	36	2	16.67
Probably yes	8	32	3	25
Might or might not	4	16	3	25
Probably not	3	12	4	33.33
Definitely not	1	4	0	0
How soon would you enroll in the proposed Bachelor of Science Degree in Music if one were to be established in Fall 2019?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Immediately	16	64	6	50
1 year	N/A	N/A	1	8.33
2 years	5	20	0	0
3 years	0	0	N/A	N/A
Not at all	4	16	5	41.67
If this program moves forward, would you like to be kept informed?	**Freshman, Sophomore, Junior Count**	**Freshman, Sophomore, Junior Respondents %**	**Senior Count**	**Senior Respondents %**
Yes	30	93.75	14	66.67
No	2	6.25	7	33.33

Appendix B: References with Graphics
BS in Music

OES Group ID: 27-0000
https://www.bls.gov/oes/current/oes_nat.htm#27-0000

Occupational Employment Statistics

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May 2017 National Occupational Employment and Wage Estimates

United States

These estimates are calculated with data collected from employers in all industry sectors in metropolitan and nonmetropolitan areas in every state and the District of Columbia.

Additional information, including the hourly and annual 10th, 25th, 75th, and 90th percentile wages, is available in the downloadable XLS file.

Major Occupational Groups (**Note**--clicking a link will scroll the page to the occupational group):

- 00-0000 All Occupations
- 11-0000 Management Occupations
- 13-0000 Business and Financial Operations Occupations
- 15-0000 Computer and Mathematical Occupations
- 17-0000 Architecture and Engineering Occupations
- 19-0000 Life, Physical, and Social Science Occupations
- 21-0000 Community and Social Service Occupations
- 23-0000 Legal Occupations
- 25-0000 Education, Training, and Library Occupations
- 27-0000 Arts, Design, Entertainment, Sports, and Media Occupations
- 29-0000 Healthcare Practitioners and Technical Occupations
- 31-0000 Healthcare Support Occupations
- 33-0000 Protective Service Occupations
- 35-0000 Food Preparation and Serving Related Occupations
- 37-0000 Building and Grounds Cleaning and Maintenance Occupations
- 39-0000 Personal Care and Service Occupations
- 41-0000 Sales and Related Occupations
- 43-0000 Office and Administrative Support Occupations
- 45-0000 Farming, Fishing, and Forestry Occupations
- 47-0000 Construction and Extraction Occupations
- 49-0000 Installation, Maintenance, and Repair Occupations
- 51-0000 Production Occupations
- 53-0000 Transportation and Material Moving Occupations

OES Sub-Group 27-0000
https://www.bls.gov/oes/current/oes_nat.htm#27-0000

Occupation code	Occupation title (click on the occupation title to view its profile)	Level	Employment	Employment RSE	Employment per 1,000 jobs	Median hourly wage	Mean hourly wage	Annual mean wage	Mean wage RSE

27-2040	Musicians, Singers, and Related Workers	broad	55,570	2.4%	0.390	$25.95	$34.11	(4)	2.0%
27-2041	Music Directors and Composers	detail	15,400	3.2%	0.108	$24.32	$29.56	$61,490	2.8%
27-2042	Musicians and Singers	detail	40,170	3.1%	0.282	$26.96	$35.86	(4)	2.4%
27-2099	Entertainers and Performers, Sports and Related Workers, All Other	detail	11,440	17.7%	0.080	$17.09	$23.15	(4)	3.0%

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OCCUPATIONAL OUTLOOK HANDBOOK

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- Music arrangers, see: Music directors and composers
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- Musicians, see: Musicians and singers
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- Music ministers, see: Music directors and composers
- Music pastors, see: Music directors and composers
- Music professors, see: Postsecondary teachers
- Music video directors, see: Producers and directors
- Music video producers, see: Producers and directors

https://www.bls.gov/ooh/a-z-index.htm#M

OES Group ID: 27-0000
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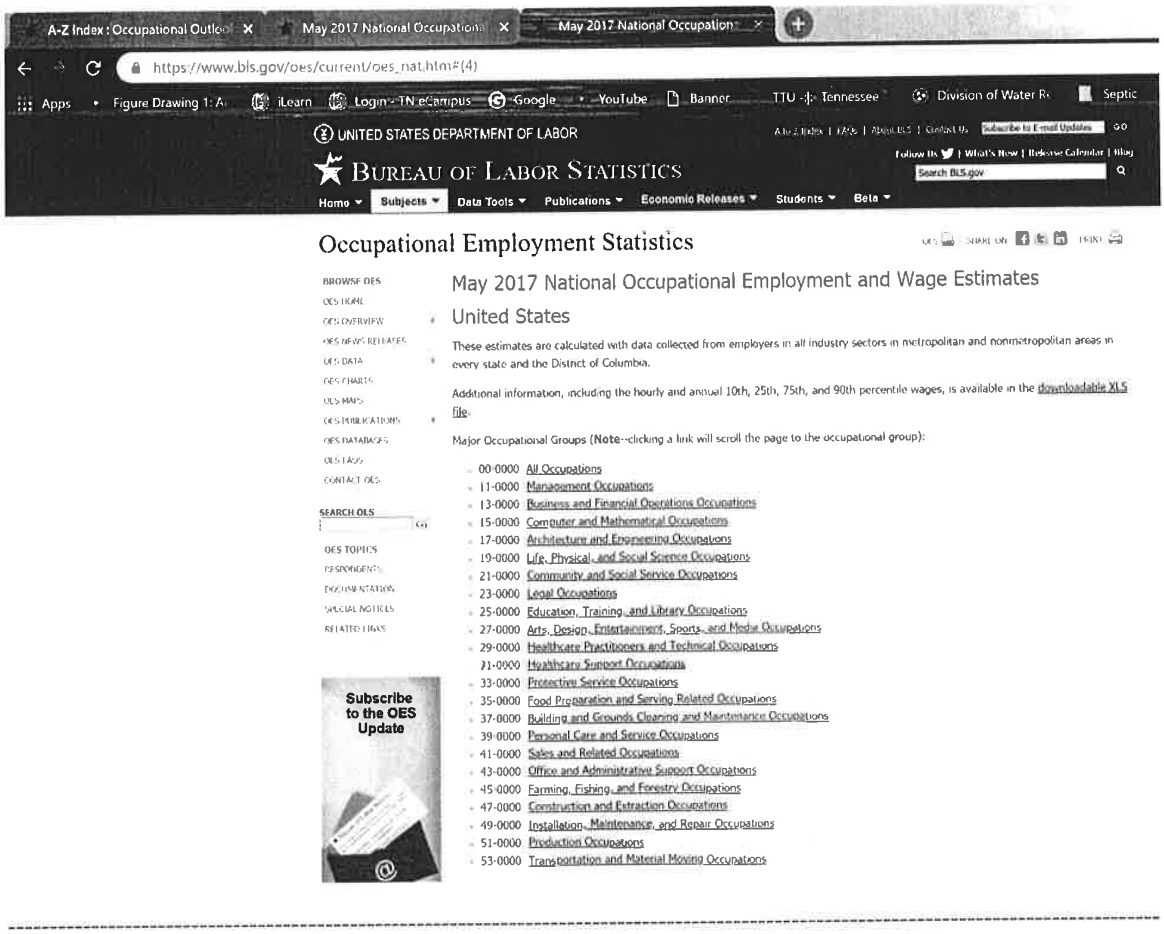

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Occupational Employment Statistics

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May 2017 National Occupational Employment and Wage Estimates

United States

These estimates are calculated with data collected from employers in all industry sectors in metropolitan and nonmetropolitan areas in every state and the District of Columbia.

Additional information, including the hourly and annual 10th, 25th, 75th, and 90th percentile wages, is available in the downloadable XLS file.

Major Occupational Groups (**Note**--clicking a link will scroll the page to the occupational group):

- 00-0000 All Occupations
- 11-0000 Management Occupations
- 13-0000 Business and Financial Operations Occupations
- 15-0000 Computer and Mathematical Occupations
- 17-0000 Architecture and Engineering Occupations
- 19-0000 Life, Physical, and Social Science Occupations
- 21-0000 Community and Social Service Occupations
- 23-0000 Legal Occupations
- 25-0000 Education, Training, and Library Occupations
- 27-0000 Arts, Design, Entertainment, Sports, and Media Occupations
- 29-0000 Healthcare Practitioners and Technical Occupations
- 31-0000 Healthcare Support Occupations
- 33-0000 Protective Service Occupations
- 35-0000 Food Preparation and Serving Related Occupations
- 37-0000 Building and Grounds Cleaning and Maintenance Occupations
- 39-0000 Personal Care and Service Occupations
- 41-0000 Sales and Related Occupations
- 43-0000 Office and Administrative Support Occupations
- 45-0000 Farming, Fishing, and Forestry Occupations
- 47-0000 Construction and Extraction Occupations
- 49-0000 Installation, Maintenance, and Repair Occupations
- 51-0000 Production Occupations
- 53-0000 Transportation and Material Moving Occupations

IP Music Directors and Composers

Industry profile for this occupation: Top

Industries with the highest published employment and wages for this occupation are provided. For a list of all industries with employment in this occupation, see the Create Customized Tables function.

Industries with the highest levels of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Elementary and Secondary Schools	6,100	0.07	$27.90	$58,030
Religious Organizations	4,430	2.29	$26.64	$55,420
Performing Arts Companies	2,500	1.97	$34.35	$71,450
Colleges, Universities, and Professional Schools	500	0.02	$32.46	$67,510
Independent Artists, Writers, and Performers	380	0.73	$34.52	$71,810

Industries with the highest concentration of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Religious Organizations	4,430	2.29	$26.64	$55,420
Performing Arts Companies	2,500	1.97	$34.35	$71,450
Sound Recording Industries	170	1.01	$34.36	$71,480
Independent Artists, Writers, and Performers	380	0.73	$34.52	$71,810
Motion Picture and Video Industries	370	0.09	(8)	(8)

Top paying industries for this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Independent Artists, Writers, and Performers	380	0.73	$34.52	$71,810
Sound Recording Industries	170	1.01	$34.36	$71,480
Performing Arts Companies	2,500	1.97	$34.35	$71,450
Promoters of Performing Arts, Sports, and Similar Events	90	0.07	$33.93	$70,570
Junior Colleges	110	0.02	$32.82	$68,270

Geographic profile for this occupation: Top

States and areas with the highest published employment, location quotients, and wages for this occupation are provided. For a list of all areas with employment in this occupation, see the Create Customized Tables function.

IP Musicians and Singers

Industries with the highest levels of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Performing Arts Companies	20,210	15.97	$38.43	(4)
Religious Organizations	9,500	4.91	$37.24	(4)
Colleges, Universities, and Professional Schools	2,330	0.08	$28.31	(4)
Promoters of Performing Arts, Sports, and Similar Events	1,520	1.08	$36.65	(4)
Elementary and Secondary Schools	1,520	0.02	$25.32	(4)

Industries with the highest concentration of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Performing Arts Companies	20,210	15.97	$38.43	(4)
Religious Organizations	9,500	4.91	$37.24	(4)
Independent Artists, Writers, and Performers	1,010	1.97	$29.25	(4)
Promoters of Performing Arts, Sports, and Similar Events	1,520	1.08	$36.65	(4)
Sound Recording Industries	180	1.07	$41.79	(4)

Top paying industries for this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Sound Recording Industries	180	1.07	$41.79	(4)
Local Government, excluding schools and hospitals (OES Designation)	340	0.01	$40.82	(4)
Performing Arts Companies	20,210	15.97	$38.43	(4)
Other Amusement and Recreation Industries	(8)	(8)	$38.05	(4)
Religious Organizations	9,500	4.91	$37.24	(4)

IP Entertainers and Performers

Industries with the highest levels of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Motion Picture and Video Industries	1,750	0.41	(8)	(8)
Performing Arts Companies	1,400	1.11	$23.15	(4)
Spectator Sports	1,150	0.81	$17.97	(4)
Independent Artists, Writers, and Performers	1,000	1.94	$31.74	(4)
Traveler Accommodation	860	0.04	$26.08	(4)

Industries with the highest concentration of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Independent Artists, Writers, and Performers	1,000	1.94	$31.74	(4)
Performing Arts Companies	1,400	1.11	$23.15	(4)
Spectator Sports	1,150	0.81	$17.97	(4)
Promoters of Performing Arts, Sports, and Similar Events	630	0.45	$16.61	(4)
Motion Picture and Video Industries	1,750	0.41	(8)	(8)

Top paying industries for this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Business, Professional, Labor, Political, and Similar Organizations	30	0.01	$33.90	(4)
Independent Artists, Writers, and Performers	1,000	1.94	$31.74	(4)
Employment Services	90	(7)	$29.54	(4)
Traveler Accommodation	860	0.04	$26.08	(4)
Drinking Places (Alcoholic Beverages)	350	0.09	$24.52	(4)

IP Art, Drama
https://www.bls.gov/oes/current/oes251121.htm

Industries with the highest levels of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Colleges, Universities, and Professional Schools	69,360	2.30	(4)	$78,610
Junior Colleges	17,910	2.43	(4)	$78,270
Other Schools and Instruction	6,920	1.62	(4)	$83,410
Technical and Trade Schools	560	0.42	(4)	$55,160
Performing Arts Companies	150	0.12	(4)	$72,970

Industries with the highest concentration of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Junior Colleges	17,910	2.43	(4)	$78,270
Colleges, Universities, and Professional Schools	69,360	2.30	(4)	$78,610
Other Schools and Instruction	6,920	1.62	(4)	$83,410
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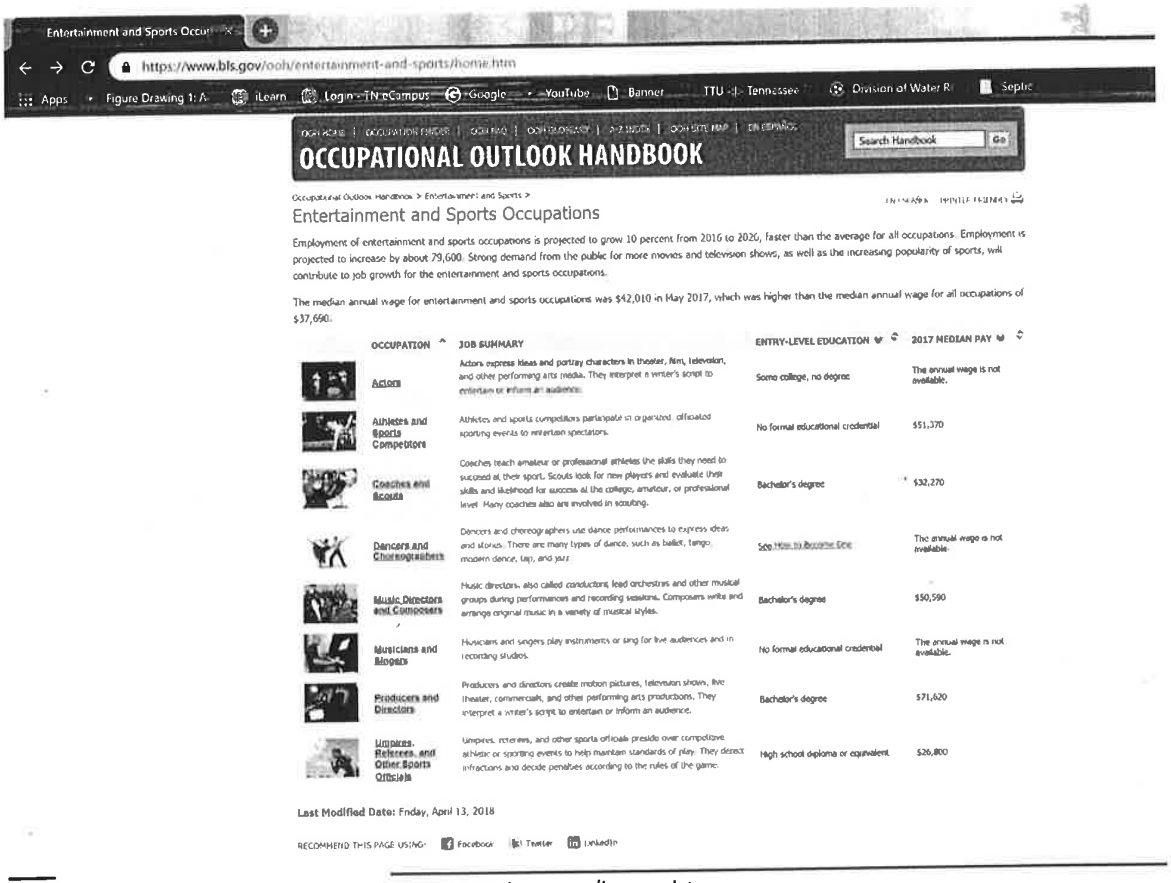

Entertainment and Sports Occu

https://www.bls.gov/ooh/entertainment-and-sports/home.htm

Apps | Figure Drawing 1: A | iLearn | Login - TN eCampus | Google | YouTube | Banner | TTU - Tennessee | Division of Water R | Septic

OCCUPATIONAL OUTLOOK HANDBOOK

Search Handbook Go

Occupational Outlook Handbook > Entertainment and Sports >

Entertainment and Sports Occupations

Employment of entertainment and sports occupations is projected to grow 10 percent from 2016 to 2026, faster than the average for all occupations. Employment is projected to increase by about 79,600. Strong demand from the public for more movies and television shows, as well as the increasing popularity of sports, will contribute to job growth for the entertainment and sports occupations.

The median annual wage for entertainment and sports occupations was $42,010 in May 2017, which was higher than the median annual wage for all occupations of $37,690.

OCCUPATION	JOB SUMMARY	ENTRY-LEVEL EDUCATION	2017 MEDIAN PAY
Actors	Actors express ideas and portray characters in theater, film, television, and other performing arts media. They interpret a writer's script to entertain or inform an audience.	Some college, no degree	The annual wage is not available.
Athletes and Sports Competitors	Athletes and sports competitors participate in organized, officiated sporting events to entertain spectators.	No formal educational credential	$51,370
Coaches and Scouts	Coaches teach amateur or professional athletes the skills they need to succeed at their sport. Scouts look for new players and evaluate their skills and likelihood for success at the college, amateur, or professional level. Many coaches also are involved in scouting.	Bachelor's degree	$32,270
Dancers and Choreographers	Dancers and choreographers use dance performances to express ideas and stories. There are many types of dance, such as ballet, tango, modern dance, tap, and jazz.	See How to Become One	The annual wage is not available.
Music Directors and Composers	Music directors, also called *conductors*, lead orchestras and other musical groups during performances and recording sessions. Composers write and arrange original music in a variety of musical styles.	Bachelor's degree	$50,590
Musicians and Singers	Musicians and singers play instruments or sing for live audiences and in recording studios.	No formal educational credential	The annual wage is not available.
Producers and Directors	Producers and directors create motion pictures, television shows, live theater, commercials, and other performing arts productions. They interpret a writer's script to entertain or inform an audience.	Bachelor's degree	$71,620
Umpires, Referees, and Other Sports Officials	Umpires, referees, and other sports officials preside over competitive athletic or sporting events to help maintain standards of play. They detect infractions and decide penalties according to the rules of the game.	High school diploma or equivalent	$26,800

Last Modified Date: Friday, April 13, 2018

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https://www.bls.gov/ooh/entertainment-and-sports/home.htm

Industries with the highest levels of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Motion Picture and Video Industries	1,750	0.41	(8)	(8)
Performing Arts Companies	1,400	1.11	$23.15	(4)
Spectator Sports	1,150	0.81	$17.97	(4)
Independent Artists, Writers, and Performers	1,000	1.94	$31.74	(4)
Traveler Accommodation	860	0.04	$26.08	(4)

Industries with the highest concentration of employment in this occupation:

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Performing Arts Companies	1,400	1.11	$23.15	(4)
Spectator Sports	1,150	0.81	$17.97	(4)
Promoters of Performing Arts, Sports, and Similar Events	630	0.45	$16.61	(4)
Motion Picture and Video Industries	1,750	0.41	(8)	(8)

Top paying industries for this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Business, Professional, Labor, Political, and Similar Organizations	30	0.01	$33.90	(4)
Independent Artists, Writers, and Performers	1,000	1.94	$31.74	(4)
Employment Services	90	(7)	$29.54	(4)
Traveler Accommodation	860	0.04	$26.08	(4)
Drinking Places (Alcoholic Beverages)	350	0.09	$24.52	(4)

IP Art, Drama
https://www.bls.gov/oes/current/oes272041.htm

Industries with the highest levels of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Colleges, Universities, and Professional Schools	69,360	2.30	(4)	$78,610
Junior Colleges	17,910	2.43	(4)	$78,270
Other Schools and Instruction	6,920	1.62	(4)	$83,410
Technical and Trade Schools	560	0.42	(4)	$55,160
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Other Schools and Instruction	6,920	1.62	(4)	$83,410
Technical and Trade Schools	560	0.42	(4)	$55,160
Performing Arts Companies	150	0.12	(4)	$72,970

Top paying industries for this occupation:

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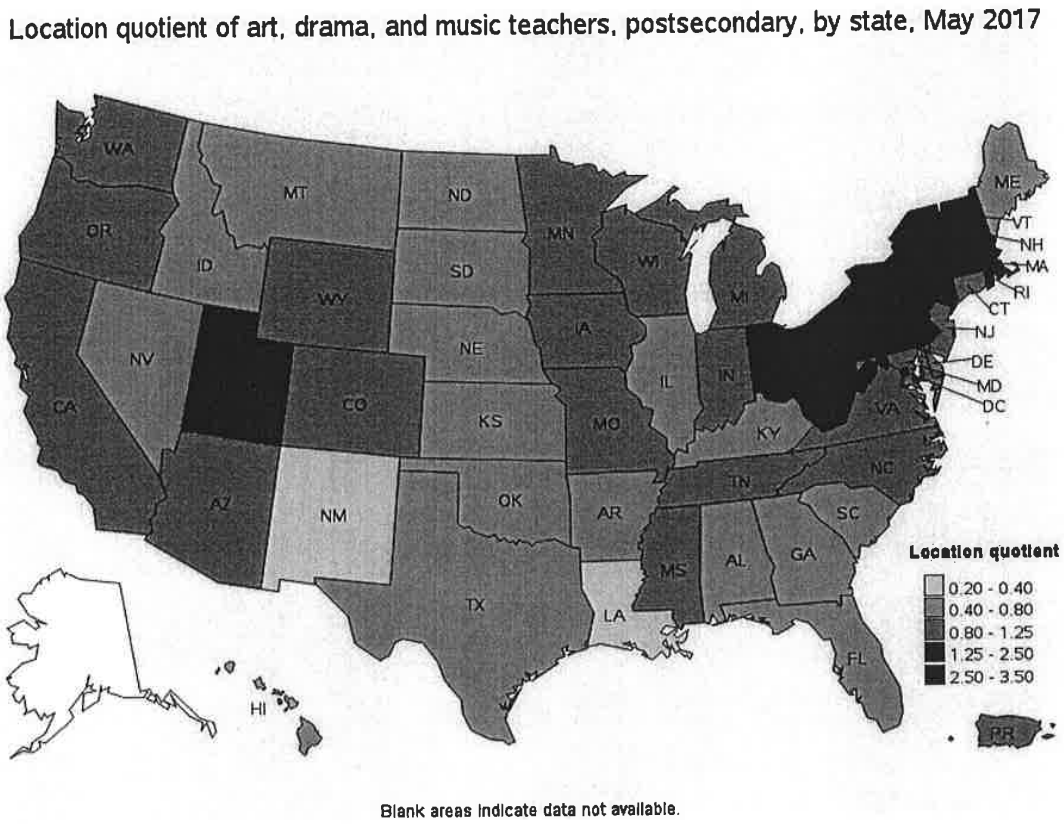
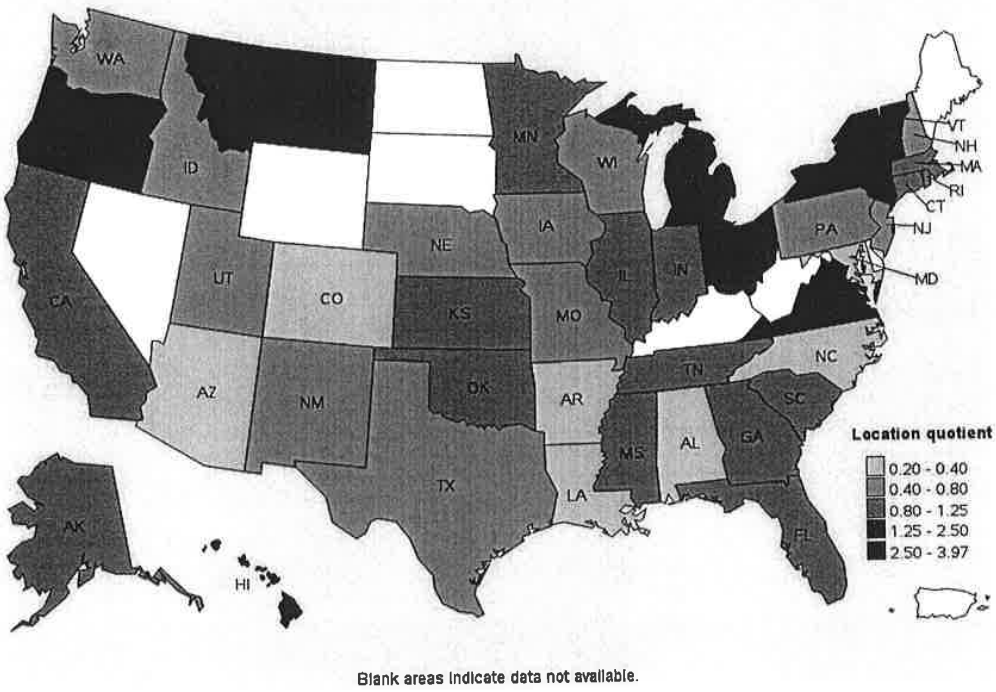
Colleges, Universities, and Professional Schools	69,360	2.30	(4)	$78,610
Junior Colleges	17,910	2.43	(4)	$78,270
Performing Arts Companies	150	0.12	(4)	$72,970
Technical and Trade Schools	560	0.42	(4)	$55,160

LQ, Art, Drama and music teachers, postsecondary



LQ, Music Directors and Composers

Location quotient of music directors and composers, by state, May 2017



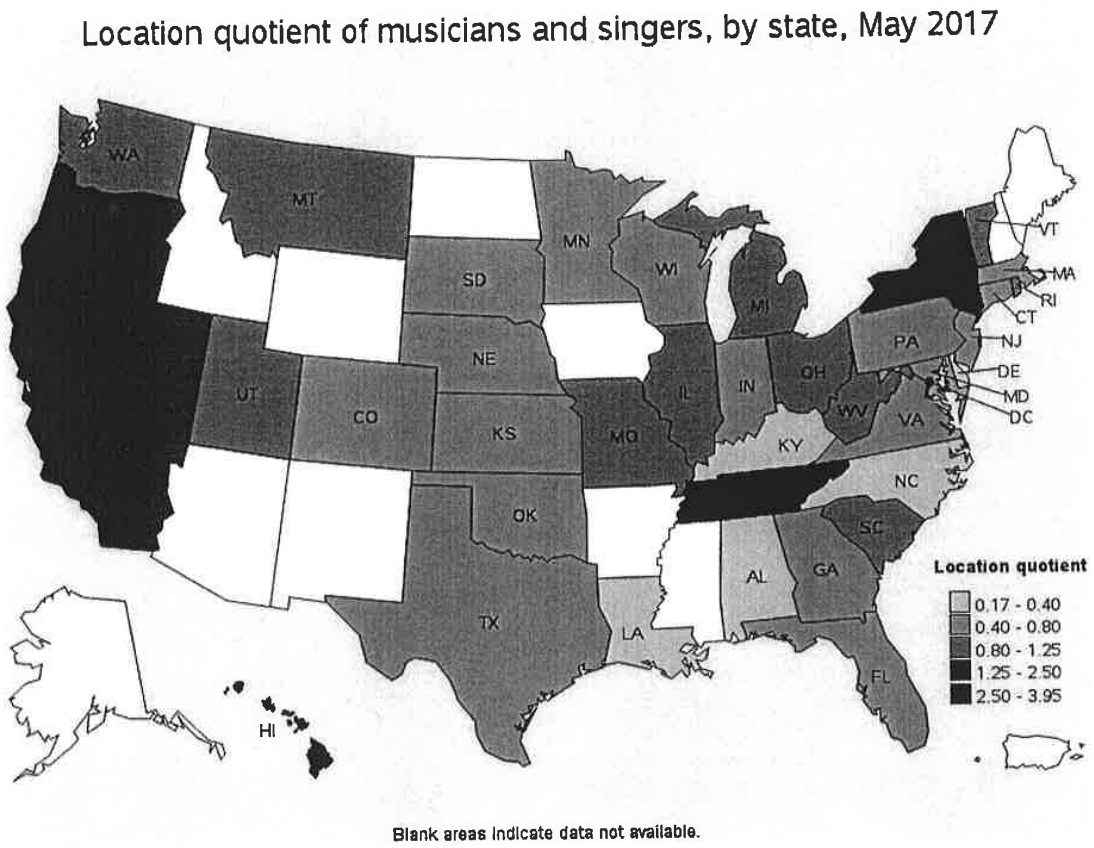
Blank areas indicate data not available.

For Music Directors:

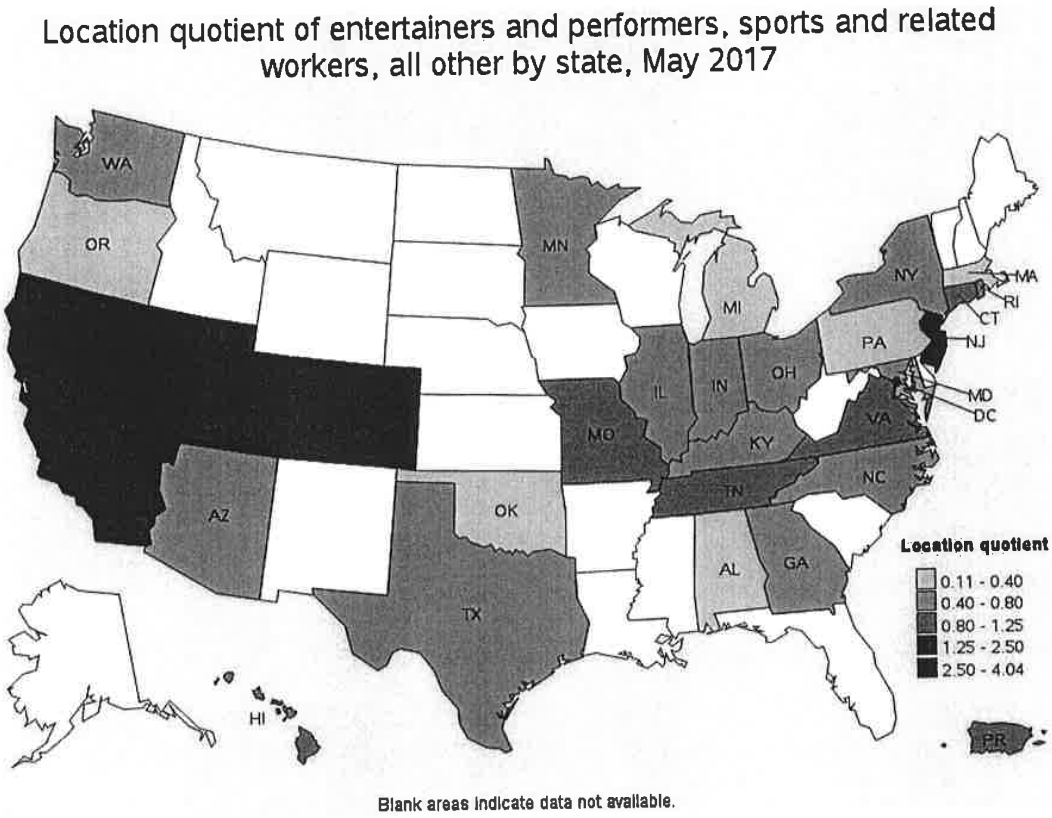
States with the highest employment level in this occupation:

State	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
New York	2,920	0.32	2.94	$37.43	$77,850
California	1,850	0.11	1.02	$29.08	$60,480
Texas	940	0.08	0.73	$27.44	$57,070
Ohio	820	0.15	1.42	$30.23	$62,870
Oregon	790	0.43	3.97	$21.50	$44,730

LQ, Musicians and Singers



LQ, Entertainers and Performers



Link to the OES
https://www.bls.gov/oes/current/oes_nat.htm#27-0000

Directors, Similar Occupation
https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-8

Occupational Outlook Handbook > Entertainment and Sports >

EN ESPAÑOL PRINTER-FRIENDLY

Music Directors and Composers

Summary | What They Do | Work Environment | How to Become One | Pay | Job Outlook | State & Area Data | **Similar Occupations** | More Info

About this section

Similar Occupations

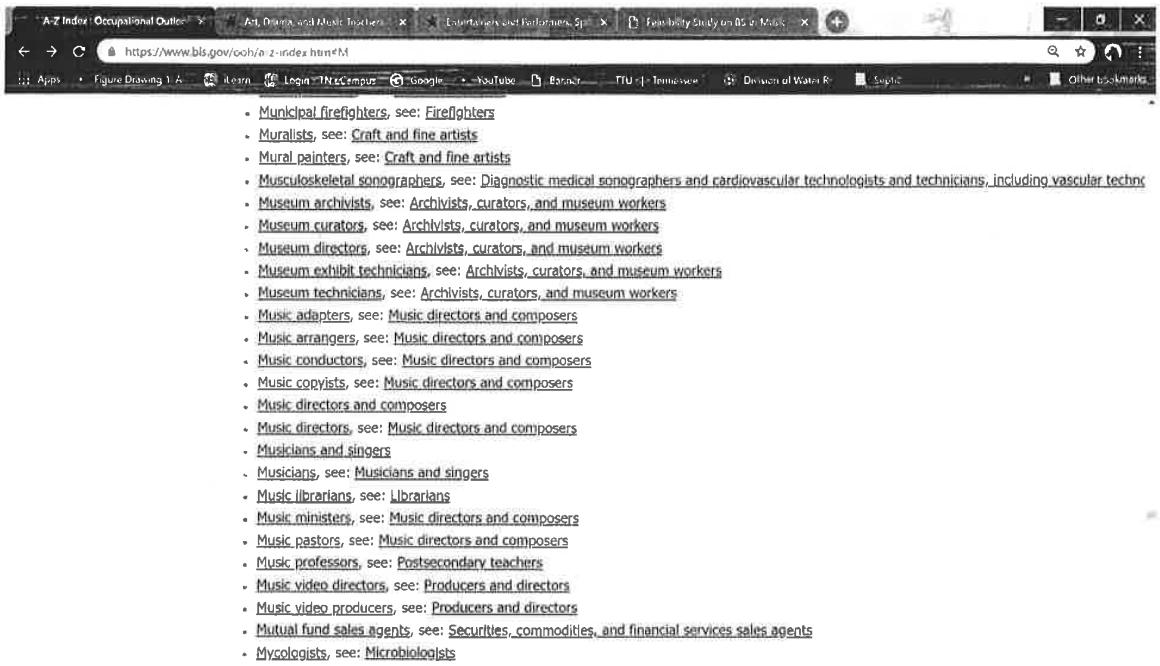
This table shows a list of occupations with job duties that are similar to those of music directors and composers.

OCCUPATION	JOB DUTIES	ENTRY-LEVEL EDUCATION	2017 MEDIAN PAY
 Actors	Actors express ideas and portray characters in theater, film, television, and other performing arts media. They interpret a writer's script to entertain or inform an audience.	Some college, no degree	The annual wage is not available.
 Dancers and Choreographers	Dancers and choreographers use dance performances to express ideas and stories. There are many types of dance, such as ballet, tango, modern dance, tap, and jazz.	See How to Become One	The annual wage is not available.
 High School Teachers	High school teachers help prepare students for life after graduation. They teach academic lessons and various skills that students will need to attend college and to enter the job market.	Bachelor's degree	$59,170
 Kindergarten and Elementary School Teachers	Kindergarten and elementary school teachers instruct young students in basic subjects, such as math and reading, in order to prepare them for future schooling.	Bachelor's degree	$56,900
 Middle School Teachers	Middle school teachers educate students, typically in sixth through eighth grades. They help students build on the fundamentals they learned in elementary school and prepare them for the more difficult curriculum they will face in high school.	Bachelor's degree	$57,720
 Musicians and Singers	Musicians and singers play instruments or sing for live audiences and in recording studios.	No formal educational credential	The annual wage is not available.
 Postsecondary Teachers	Postsecondary teachers instruct students in a wide variety of academic and technical subjects beyond the high school level. They may also conduct research and publish scholarly papers and books.	See How to Become One	$76,000
 Producers and Directors	Producers and directors create motion pictures, television shows, live theater, commercials, and other performing arts productions. They interpret a writer's script to entertain or inform an audience.	Bachelor's degree	$71,620
 Writers and Authors	Writers and authors develop written content for various types of media, including advertisements; books; magazines; movie, play, and television scripts; and blogs.	Bachelor's degree	$61,820

<- State & Area Data

More Info ->

Directors, Cross-list



- Municipal firefighters, see: Firefighters
- Muralists, see: Craft and fine artists
- Mural painters, see: Craft and fine artists
- Musculoskeletal sonographers, see: Diagnostic medical sonographers and cardiovascular technologists and technicians, including vascular techno
- Museum archivists, see: Archivists, curators, and museum workers
- Museum curators, see: Archivists, curators, and museum workers
- Museum directors, see: Archivists, curators, and museum workers
- Museum exhibit technicians, see: Archivists, curators, and museum workers
- Museum technicians, see: Archivists, curators, and museum workers
- Music adapters, see: Music directors and composers
- Music arrangers, see: Music directors and composers
- Music conductors, see: Music directors and composers
- Music copyists, see: Music directors and composers
- Music directors and composers
- Music directors, see: Music directors and composers
- Musicians and singers
- Musicians, see: Musicians and singers
- Music librarians, see: Librarians
- Music ministers, see: Music directors and composers
- Music pastors, see: Music directors and composers
- Music professors, see: Postsecondary teachers
- Music video directors, see: Producers and directors
- Music video producers, see: Producers and directors
- Mutual fund sales agents, see: Securities, commodities, and financial services sales agents
- Mycologists, see: Microbiologists

Music directors, Job Outlook
https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-6

Occupational Outlook Handbook > Entertainment and Sports >

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Music Directors and Composers

Summary | What They Do | Work Environment | How to Become One | Pay | Job Outlook | State & Area Data | Similar Occupations | More Info

Summary

Quick Facts: Music Directors and Composers	
2017 Median Pay	$50,590 per year $24.32 per hour
Typical Entry-Level Education	Bachelor's degree
Work Experience in a Related Occupation	Less than 5 years
On-the-Job Training	None
Number of Jobs, 2016	74,800
Job Outlook, 2016-26	6% (As fast as average)
Employment Change, 2016-26	4,300

What Music Directors and Composers Do

Music directors, also called *conductors*, lead orchestras and other musical groups during performances and recording sessions. Composers write and arrange original music in a variety of musical styles.

Work Environment

Most music directors work for religious organizations and schools, or are self-employed. Music directors may spend a lot of time traveling to different performances. Composers can work in offices, recording studios, or their own homes.

How to Become a Music Director or Composer

Educational and training requirements for music directors and composers vary, although most positions require related work experience. A music director or conductor for a symphony orchestra typically needs a master's degree; a choir director may need a bachelor's degree. There are no formal educational requirements for those interested in writing popular music.

Pay

The median annual wage for music directors and composers was $50,590 in May 2017.

Job Outlook

Employment of music directors and composers is projected to grow 6 percent from 2016 to 2026, about as fast as the average for all occupations. The number of people attending musical performances, such as symphonies and concerts, and theatrical performances, such as ballets and musical theater, is expected to remain steady. Despite expected growth, tough competition for jobs is anticipated because of the large number of people interested in entering this field.

State & Area Data

Explore resources for employment and wages by state and area for music directors and composers.

Similar Occupations

Compare the job duties, education, job growth, and pay of music directors and composers with similar occupations.

More Information, Including Links to O*NET

Learn more about music directors and composers by visiting additional resources, including O*NET, a source on key characteristics of workers and occupations.

https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm

Music Directors and Composers

Job Outlook

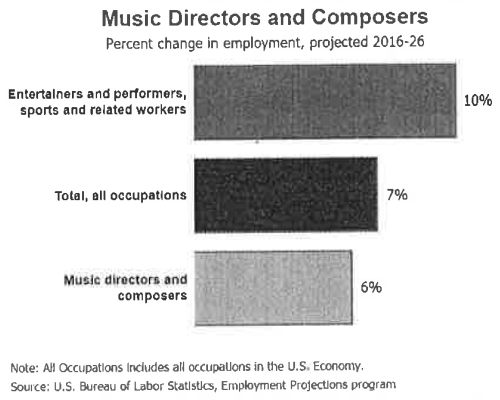
About this section

Employment of music directors and composers is projected to grow 6 percent from 2016 to 2026, about as fast as the average for all occupations.

The number of people attending musical performances, such as symphonies and concerts, and theatrical performances, such as ballets and musical theater, is expected to remain steady. Music directors will be needed to lead orchestras for concerts and musical theater performances. They also will conduct the music that accompanies ballet troupes and opera companies.

In addition, there will likely be a need for composers to write original music and arrange known works for performances. Composers will be needed as well to write film scores and music for television and commercials.

However, growth is expected to be limited because orchestras, opera companies, and other musical groups can have difficulty getting funds. Some music groups are nonprofit organizations that rely on donations and corporate sponsorships, in addition to ticket sales, to fund their work. These organizations often have difficulty finding enough money to cover their expenses. In addition, growth may be limited for music directors in schools due to struggles with school funding, and music programs may be cut.



Note: All Occupations includes all occupations in the U.S. Economy.
Source: U.S. Bureau of Labor Statistics, Employment Projections program

Job Prospects

Despite expected growth, tough competition for jobs is anticipated because of the large number of people interested in entering this field. In particular, there will be considerable competition for full-time music director and composer positions. Candidates with exceptional musical talent and dedication should have the best opportunities.

Music directors and composers may experience periods without work. During these times, they may work in other occupations, give music lessons, attend auditions, or write music.

Employment projections data for music directors and composers, 2016-26

Occupational Title	SOC Code	Employment, 2016	Projected Employment, 2026	Change, 2016-26 Percent	Change, 2016-26 Numeric	Employment by Industry
Music directors and composers	27-2041	74,800	79,100	6	4,300	xlsx

SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program

<- Pay

State & Area Data ->

Music Directors, Job Description
https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-2

About this section

What Music Directors and Composers Do

Music directors, also called *conductors*, lead orchestras and other musical groups during performances and recording sessions. Composers write and arrange original music in a variety of musical styles.

Composers write and arrange original music in a variety of musical styles.

Duties

Music directors typically do the following:

- Select musical arrangements and compositions to be performed for live audiences or recordings
- Prepare for performances by reviewing and interpreting musical scores
- Direct rehearsals to prepare for performances and recordings
- Choose guest performers and soloists
- Audition new performers or assist section leaders with auditions
- Practice conducting to improve their technique
- Meet with potential donors and attend fundraisers

Music directors lead orchestras, choirs, and other musical groups. They ensure that musicians play with one coherent sound, balancing the melody, timing, rhythm, and volume. They also give feedback to musicians and section leaders on sound and style.

Music directors may work with a variety of musical groups, including church choirs, youth orchestras, and high school or college bands, choirs, or orchestras. Some work with orchestras that accompany dance and opera companies.

Composers typically do the following:

- Write original music that orchestras, bands, and other musical groups perform
- Arrange existing music into new compositions
- Write lyrics for music or work with a lyricist
- Meet with orchestras, musical groups, and others who are interested in commissioning a piece of music
- Study and listen to music of various styles for inspiration
- Work with musicians to record their music

Composers write music for a variety of types of musical groups and users. Some work in a particular style of music, such as classical or jazz. They also may write for musicals, operas, or other types of theatrical productions.

Music Directors, Work Enviro
https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-3

Music Directors and Composers

Work Environment

About this section

Music directors and composers held about 74,800 jobs in 2016. The largest employers of music directors and composers were as follows:

Religious, grantmaking, civic, professional, and similar organizations	56%
Self-employed workers	26
Elementary and secondary schools; state, local, and private	12
Performing arts companies	3

Music directors ensure that musicians play with one coherent sound, balancing the melody, timing, rhythm, and volume.

Music directors commonly work in concert halls and recording studios, and they may spend a lot of time traveling to different performances. Composers can work in offices, recording studios, or their own homes.

Jobs for music directors and composers are found all over the country. However, many jobs are located in cities in which entertainment activities are concentrated, such as New York, Los Angeles, Nashville, and Chicago.

Work Schedules

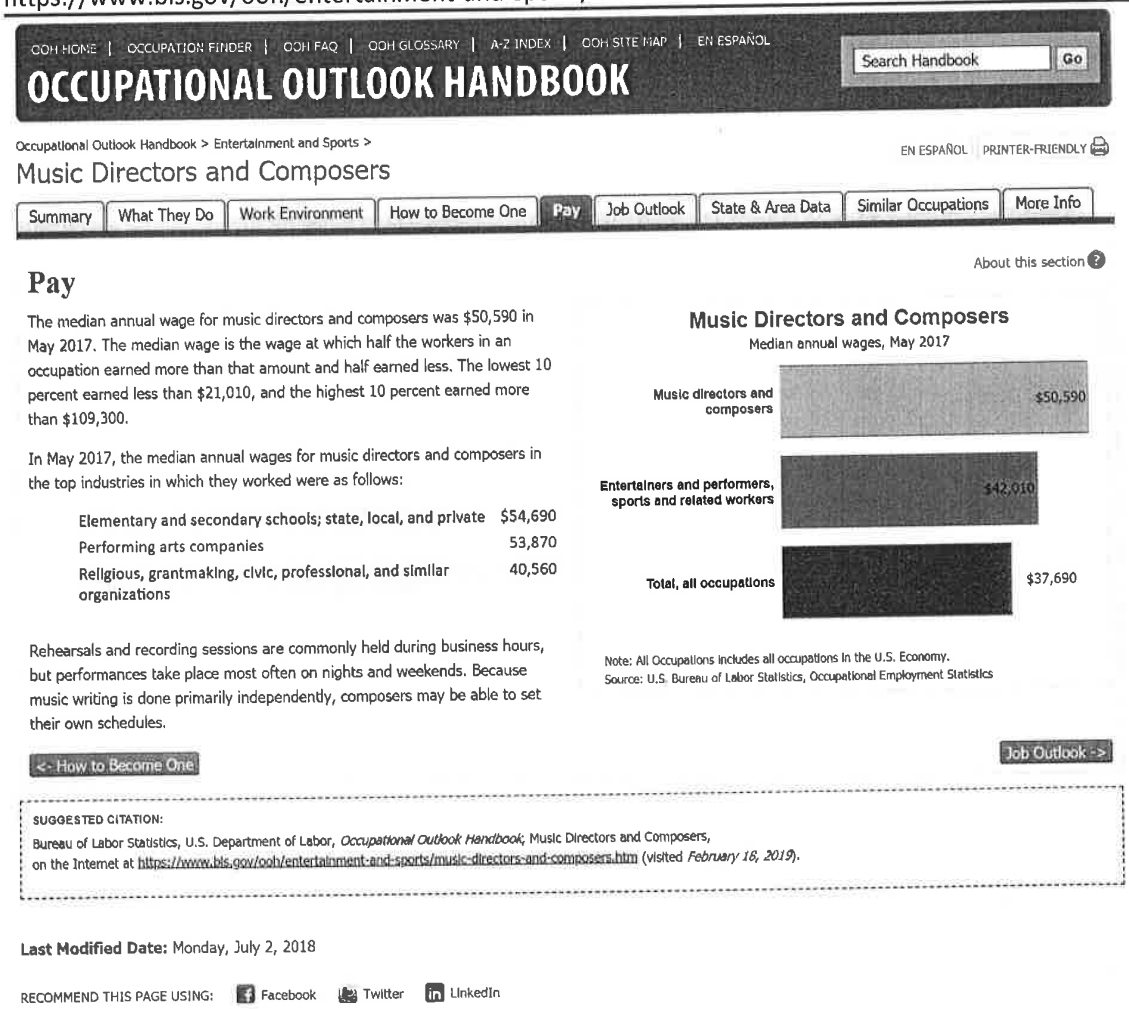
Rehearsals and recording sessions are commonly held during business hours, but performances take place most often on nights and weekends. Because music writing is done primarily independently, composers may be able to set their own schedules.

< What They Do

How to Become One >

https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-3

Music Directors, Pay
https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-5



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Music Directors and Composers

Summary | What They Do | Work Environment | How to Become One | Pay | Job Outlook | State & Area Data | Similar Occupations | More Info

About this section

Pay

The median annual wage for music directors and composers was $50,590 in May 2017. The median wage is the wage at which half the workers in an occupation earned more than that amount and half earned less. The lowest 10 percent earned less than $21,010, and the highest 10 percent earned more than $109,300.

In May 2017, the median annual wages for music directors and composers in the top industries in which they worked were as follows:

Elementary and secondary schools; state, local, and private	$54,690
Performing arts companies	53,870
Religious, grantmaking, civic, professional, and similar organizations	40,560

Rehearsals and recording sessions are commonly held during business hours, but performances take place most often on nights and weekends. Because music writing is done primarily independently, composers may be able to set their own schedules.

Music Directors and Composers

Median annual wages, May 2017

Note: All Occupations includes all occupations in the U.S. Economy.
Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics

<- How to Become One

Job Outlook ->

SUGGESTED CITATION:
Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*, Music Directors and Composers, on the Internet at https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm (visited *February 18, 2019*).

Last Modified Date: Monday, July 2, 2018

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https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-5

Music Directors, Projections Central, Excel

Long Term Occupational Projections (2016-2026)

This page allows you to sort, search and export long term projections. To sort the data click on the header of the column to sort. You can filter the data by clicking on the "Search" button at the bottom of the grid. Click the "Export - CSV" button to export the data based on the current sort and filter options. If the grid below is blank when a particular state is selected, it means that that state has not yet submitted their projections. You can go to the "Projections Site" link at the left and select individual state links for more information.

Search

Area

United States

Occupations

Motorcycle Mechanics
Multimedia Artists and Animators
Multiple Machine Tool Setters, Operators, and Tenders, Metal and Plastic
Museum Technicians and Conservators
Music Directors and Composers
Musical Instrument Repairers and Tuners

If highlighting specific occupations, please select no more than 40.

Search | Reset

Area	Title	Base	Projected	Change	% Change	Avg. Ani Openings
United States	Music Directors and Composers	74,800	79,100	4,300	5.7	7,700

http://www.projectionscentral.com/Projections/LongTerm

Long Term Occupational Projections (2016-2026)

This page allows you to sort, search and export long term projections. To sort the data click on the header of the column to sort. You can filter the data by clicking on the "Search" button at the bottom of the grid. Click the "Export - CSV" button to export the data based on the current sort and filter options. If the grid below is blank when a particular state is selected, it means that that state has not yet submitted their projections. You can go to the "Projections Site" link at the left and select individual state links for more information.

Search

Area

Tennessee

Occupations

Motorcycle Mechanics
Multimedia Artists and Animators
Multiple Machine Tool Setters, Operators, and Tenders, Metal and Plastic
Museum Technicians and Conservators
Music Directors and Composers
Musical Instrument Repairers and Tuners

If highlighting specific occupations, please select no more than 40.

Search Reset

Area	Title	Base	Projected	Change	% Change	Avg. Ani Openings
Tennessee	Music Directors and Composers	1,640	1,790	150	9.1	180

Export - CSV

Page 1 of 1 10

View 1 - 1 of 1

http://www.projectionscentral.com/Projections/LongTerm

Short Term Occupational Projections (2018-2020)

This page allows you to sort, search and export short term projections. To sort the data click on the header of the column to sort. You can filter the data by clicking on the "Search" button at the bottom of the grid. Click the "Export - CSV" button to export the data based on the current sort and filter options. If the grid below is blank when a particular state is selected, it means that that state has not yet submitted their projections. You can go to the "Projections Site" link at the left and select individual state links for more information.

Search

Area

Tennessee

Occupations

Multiple Machine Tool Setters, Operators, and Tenders, Metal and Plastic
Museum Technicians and Conservators
Music Directors and Composers
Musical Instrument Repairers and Tuners
Musicians and Singers
Natural Sciences Managers

If highlighting specific occupations, please select no more than 40.

Search Reset

Area	Title	Base	Projected	Change	% Change	Avg. Ani Openings
Tennessee	Music Directors and Compose	1,630	1,670	40	2.5	180

Export - CSV Page 1 of 1 10 View 1 - 1 of 1

Download About the numbers

http://www.projectionscentral.com/Projections/ShortTerm

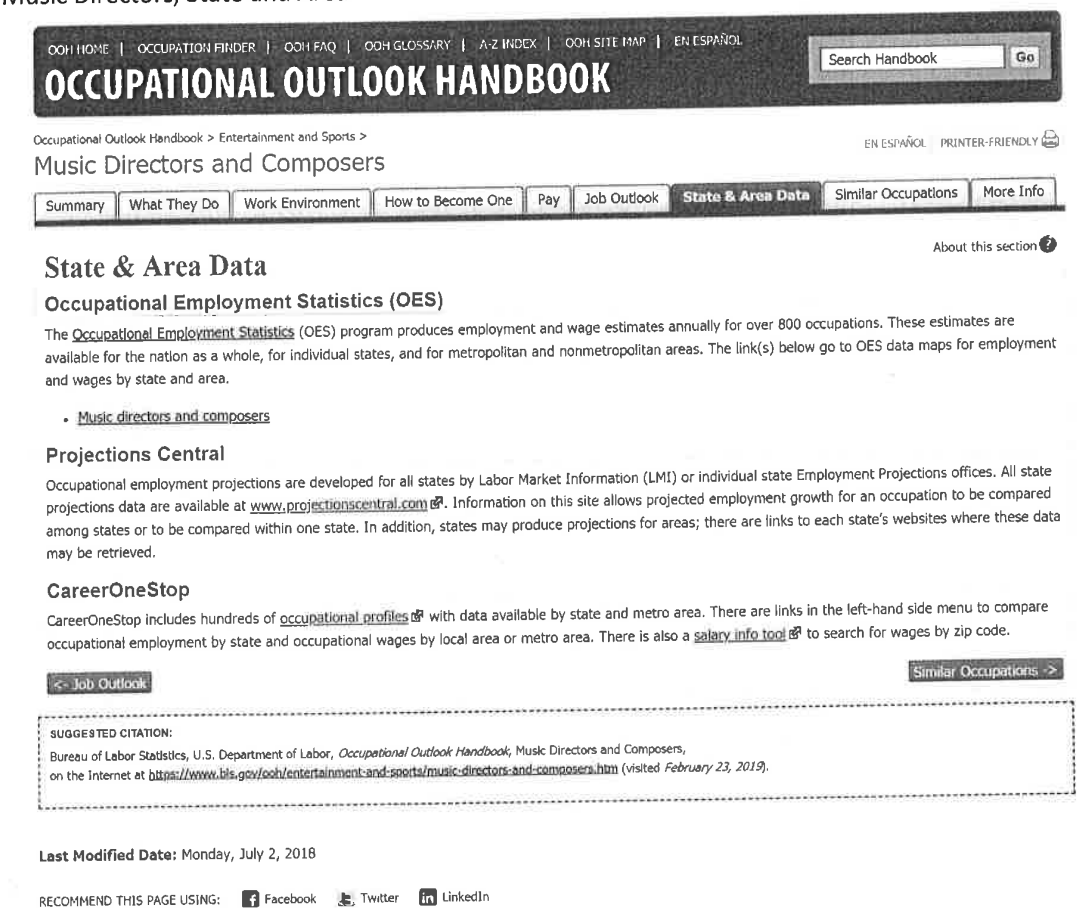
Music Directors, Projections Central, Employment by Industry, Excel

Employment by industry, occupation, and percent distribution, 2016 and projected 2026
27-2041 Music directors and composers

(Employment in thousands)
Industries with fewer than 50 jobs, confidential data, or poor quality data are not displayed

Industry			2016			2026		
Sort Order	Code	Title	Employment	Percent of industry	Percent of occupation	Employment	Percent of industry	Percent of occupation
1	TE1000	Total employment	74.8	0.0	100.0	79.1	0.0	100.0
2	TE1100	Self-employed workers	19.3	0.2	25.8	20.4	0.2	25.8
3	TE1200	Total wage and salary employment	55.6	0.0	74.2	58.7	0.0	74.2
4	510000	Information	0.7	0.0	0.9	0.7	0.0	0.9
5	512000	Motion picture and sound recording industries	0.5	0.1	0.6	0.5	0.1	0.6
6	512100	Motion picture and video industries	0.3	0.1	0.4	0.4	0.1	0.4
7	512200	Sound recording industries	0.2	1.1	0.2	0.2	1.1	0.2
8	515000	Broadcasting (except Internet)	0.2	0.1	0.2	0.1	0.1	0.2
9	515100	Radio and television broadcasting	0.2	0.1	0.2	0.1	0.1	0.2
10	515110	Radio broadcasting	0.1	0.1	0.2	0.1	0.1	0.1
11	610000	Educational services; state, local, and private	9.9	0.1	13.2	10.1	0.1	12.7
12	611000	Educational services; state, local, and private	9.9	0.1	13.2	10.1	0.1	12.7
13	611100	Elementary and secondary schools; state, local, and private	8.7	0.1	11.7	8.7	0.1	11.0
14	611105	Elementary and secondary schools; private	2.9	0.3	3.9	3.0	0.3	3.8
15	611103	Elementary and secondary schools; local	5.8	0.1	7.8	5.7	0.1	7.2
16	6112-3	Junior colleges, colleges, universities, and professional schools; state, local, and private	0.8	0.0	1.0	0.9	0.0	1.1
17	611200	Junior colleges; state, local, and private	0.1	0.0	0.2	0.1	0.0	0.2
18	611203	Junior colleges; local	0.1	0.0	0.2	0.1	0.0	0.2
19	611300	Colleges, universities, and professional schools; state, local, and private	0.6	0.0	0.9	0.7	0.0	0.9
20	611305	Colleges, universities, and professional schools; private	0.5	0.0	0.7	0.6	0.0	0.8
21	611302	Colleges, universities, and professional schools; state	0.1	0.0	0.2	0.1	0.0	0.2
22	6114-7	Other educational services; state, local, and private	0.4	0.1	0.5	0.5	0.1	0.7
23	611600	Other schools and instruction; state, local, and private	0.4	0.1	0.5	0.5	0.1	0.6
25	620000	Healthcare and social assistance	0.1	0.0	0.1	0.1	0.0	0.1	16.0
26	710000	Arts, entertainment, and recreation	3.1	0.1	4.2	3.2	0.1	4.0	1.4
27	711000	Performing arts, spectator sports, and related industries	3.1	0.7	4.2	3.2	0.7	4.0	1.3
28	711100	Performing arts companies	2.6	2.2	3.5	2.6	2.2	3.3	-0.5
29	711110	Theater companies and dinner theaters	0.3	0.5	0.4	0.3	0.5	0.4	5.1
30	7113-4	Promoters of events, and agents and managers	0.1	0.1	0.2	0.1	0.1	0.2	17.7
31	711300	Promoters of performing arts, sports, and similar events	0.1	0.1	0.2	0.1	0.1	0.2	17.7
32	711500	Independent artists, writers, and performers	0.4	0.8	0.5	0.4	0.8	0.6	7.9
33	810000	Other services (except public administration)	41.7	0.6	55.7	44.6	0.7	56.3	6.9
34	813000	Religious, grantmaking, civic, professional, and similar organizations	41.7	1.4	55.7	44.6	1.5	56.3	6.9
35	8134-9	Civic, social, professional, and similar organizations	0.1	0.0	0.1	0.1	0.0	0.1	-0.2
36	813400	Civic and social organizations	0.1	0.0	0.1	0.1	0.0	0.1	-0.2

Music Directors, State and Area



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Music Directors and Composers

Summary | What They Do | Work Environment | How to Become One | Pay | Job Outlook | State & Area Data | Similar Occupations | More Info

About this section

State & Area Data

Occupational Employment Statistics (OES)

The Occupational Employment Statistics (OES) program produces employment and wage estimates annually for over 800 occupations. These estimates are available for the nation as a whole, for individual states, and for metropolitan and nonmetropolitan areas. The link(s) below go to OES data maps for employment and wages by state and area.

- Music directors and composers

Projections Central

Occupational employment projections are developed for all states by Labor Market Information (LMI) or individual state Employment Projections offices. All state projections data are available at www.projectionscentral.com. Information on this site allows projected employment growth for an occupation to be compared among states or to be compared within one state. In addition, states may produce projections for areas; there are links to each state's websites where these data may be retrieved.

CareerOneStop

CareerOneStop includes hundreds of occupational profiles with data available by state and metro area. There are links in the left-hand side menu to compare occupational employment by state and occupational wages by local area or metro area. There is also a salary info tool to search for wages by zip code.

<- Job Outlook | Similar Occupations ->

SUGGESTED CITATION:

Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*, Music Directors and Composers, on the Internet at https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm (visited *February 23, 2019*).

Last Modified Date: Monday, July 2, 2018

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https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-7

Music Directors, Metro

Top paying metropolitan areas for this occupation:

Metropolitan area	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
Minneapolis-St. Paul-Bloomington, MN-WI	150	0.08	0.70	$52.52	$109,250
New York-Jersey City-White Plains, NY-NJ Metropolitan Division	1,590	0.24	2.20	$39.39	$81,920
Seattle-Bellevue-Everett, WA Metropolitan Division	100	0.06	0.54	$38.26	$79,590
Cleveland-Elyria, OH	190	0.19	1.73	$36.32	$75,550
Baltimore-Columbia-Towson, MD	50	0.03	0.31	$36.08	$75,050
Columbus, OH	100	0.10	0.90	$34.03	$70,780
Boston-Cambridge-Newton, MA NECTA Division	270	0.15	1.34	$33.96	$70,640
Atlanta-Sandy Springs-Roswell, GA	140	0.05	0.50	$33.80	$70,300
Indianapolis-Carmel-Anderson, IN	80	0.08	0.76	$32.75	$68,110
Oakland-Hayward-Berkeley, CA Metropolitan Division	220	0.19	1.76	$32.57	$67,740

Nonmetropolitan areas with the highest employment in this occupation:

Nonmetropolitan area	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
Southwest New York nonmetropolitan area	120	0.69	6.36	$15.35	$31,940
North Northeastern Ohio non-metropolitan area (non-contiguous)	90	0.27	2.51	$26.81	$55,770
Capital/Northern New York nonmetropolitan area	80	0.53	4.89	(8)	(8)
Central New York nonmetropolitan area	80	0.60	5.54	$20.78	$43,220
North Texas Region of Texas nonmetropolitan area	50	0.18	1.67	$26.74	$55,610

Nonmetropolitan areas with the highest concentration of jobs and location quotients in this occupation:

Nonmetropolitan area	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
Northwest Massachusetts nonmetropolitan area	30	1.16	10.73	$27.14	$56,440
Southwest New York nonmetropolitan area	120	0.69	6.36	$15.35	$31,940
Central New York nonmetropolitan area	80	0.60	5.54	$20.78	$43,220
Capital/Northern New York nonmetropolitan area	80	0.53	4.89	(8)	(8)
Southwest Kansas nonmetropolitan area	40	0.47	4.33	$25.20	$52,420

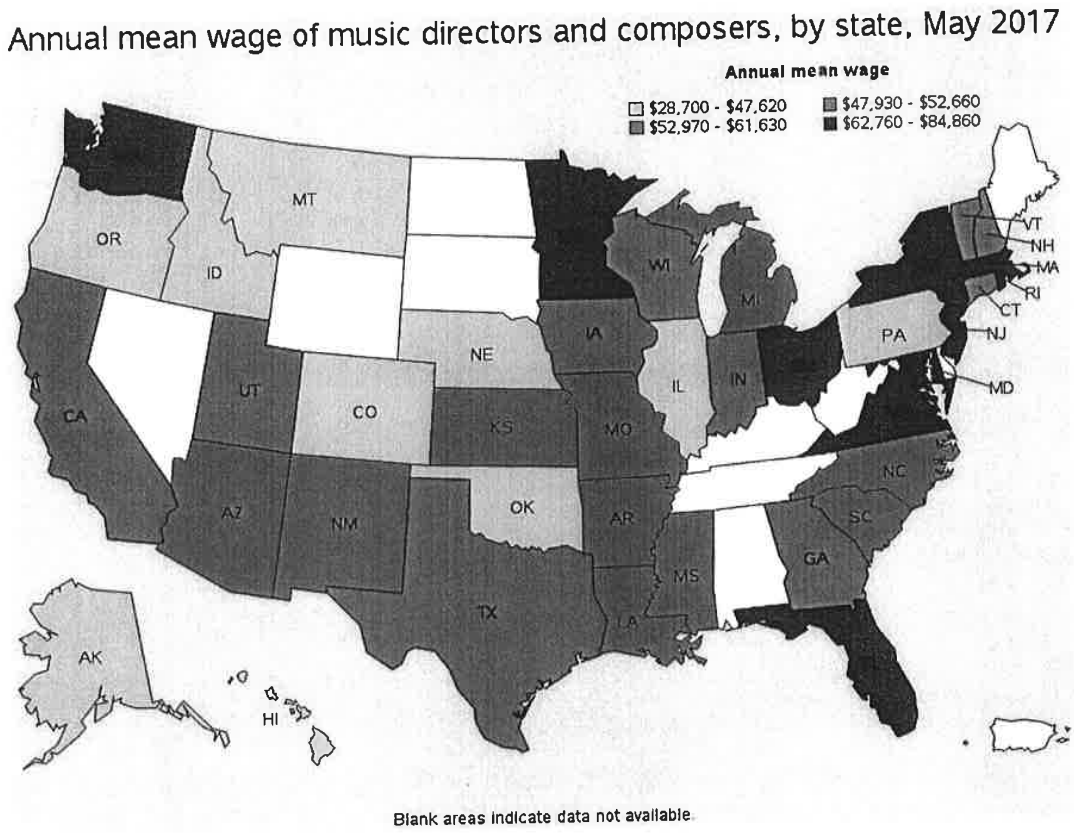
Top paying nonmetropolitan areas for this occupation:

Nonmetropolitan area	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
Coastal Plains Region of Texas nonmetropolitan area	30	0.21	1.93	$27.92	$58,070
West Texas Region of Texas nonmetropolitan area	40	0.21	1.93	$27.62	$57,450
Big Thicket Region of Texas nonmetropolitan area	40	0.39	3.60	$27.33	$56,850
Northwest Massachusetts nonmetropolitan area	30	1.16	10.73	$27.14	$56,440
North Northeastern Ohio non-metropolitan area (non-contiguous)	90	0.27	2.51	$26.81	$55,770

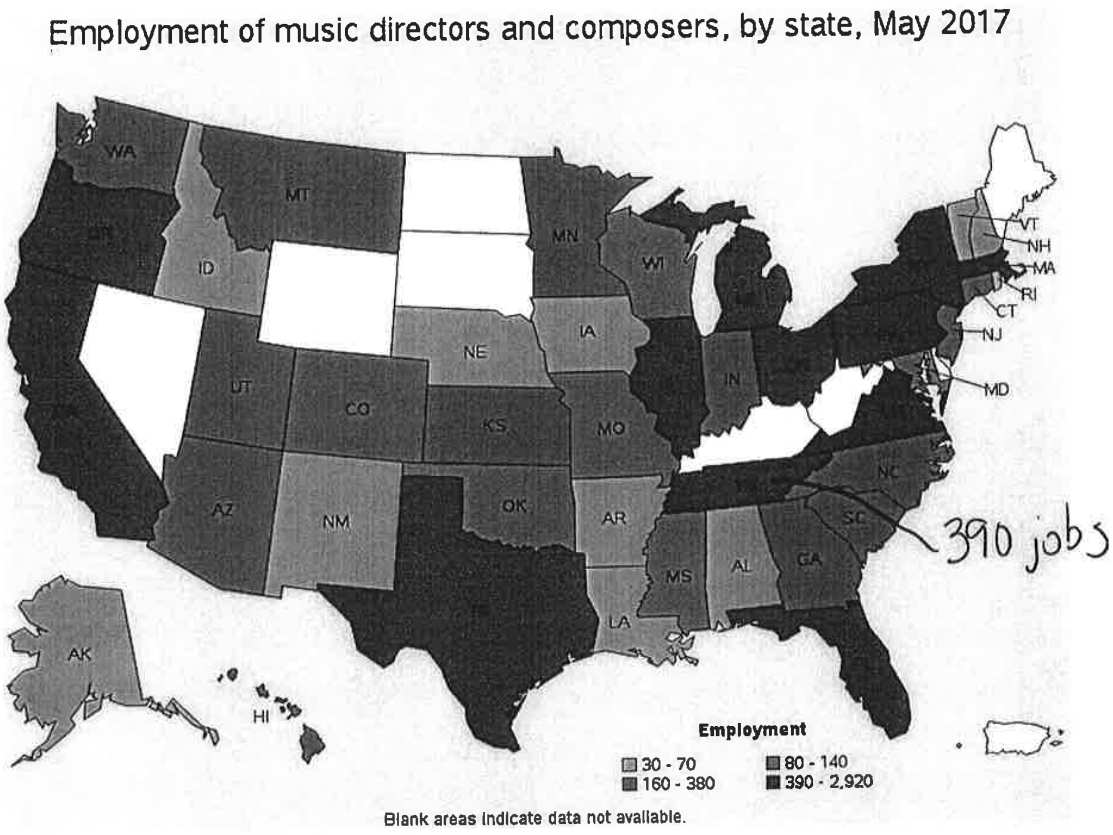
About May 2017 National, State, Metropolitan, and Nonmetropolitan Area Occupational Employment and Wage Estimates

https://www.bls.gov/oes/current/oes272041.htm#st

Music Directors, Maps

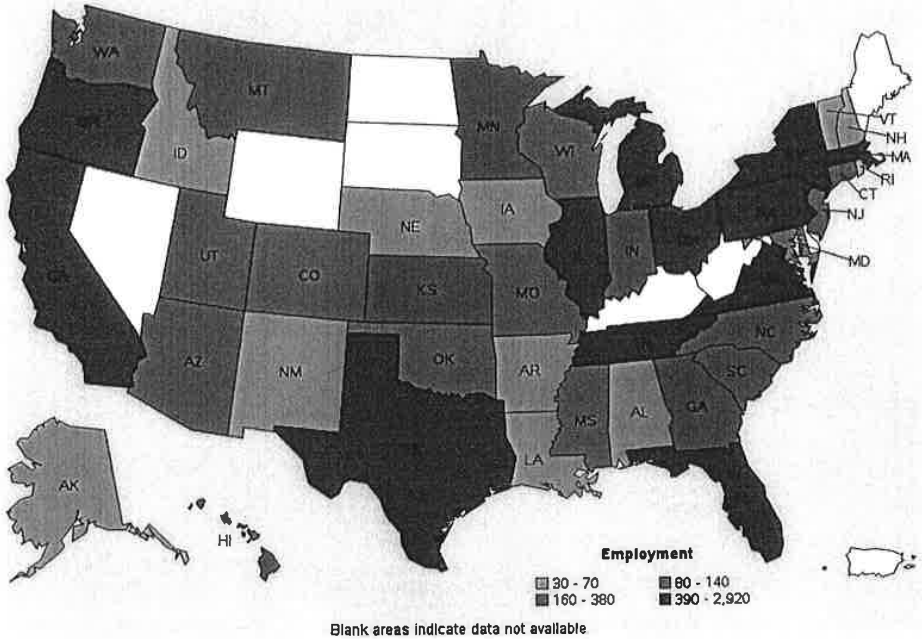


https://www.bls.gov/oes/current/oes272041.htm#st



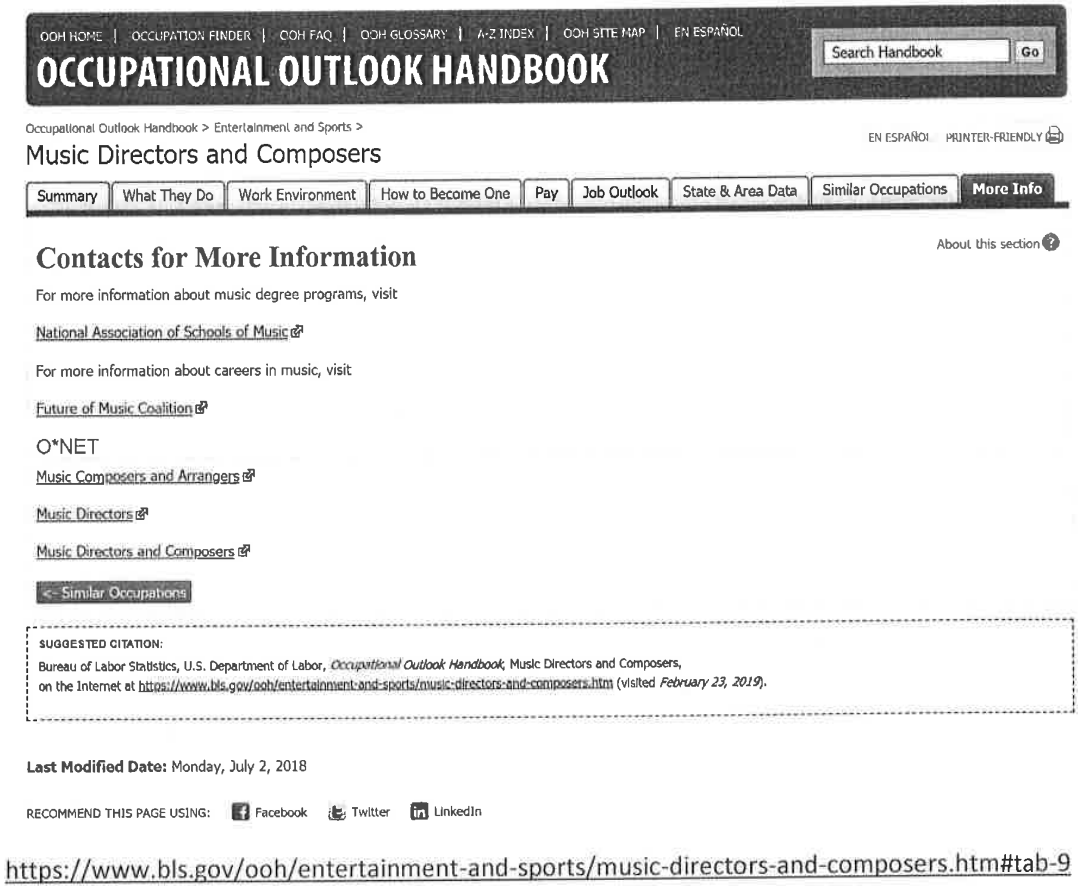
https://www.bls.gov/oes/current/oes272041.htm#st

Employment of music directors and composers, by state, May 2017



Blank areas indicate data not available

Music Directors, More information



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Music Directors and Composers

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Contacts for More Information

About this section

For more information about music degree programs, visit

National Association of Schools of Music

For more information about careers in music, visit

Future of Music Coalition

O*NET

Music Composers and Arrangers

Music Directors

Music Directors and Composers

<- Similar Occupations

SUGGESTED CITATION:

Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*, Music Directors and Composers, on the Internet at https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm (visited *February 23, 2019*).

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Music Directors, NASM

NASM NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC MENU SEARCH CART

HOME > ABOUT NASM

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PURPOSES

- Purposes
- Philosophy
- History
- Relationships with Other Organizations
- Current Notices
- Calendar
- Officers, Commissioners, and Committees
- NASM Staff
- Employment Opportunities

The National Association of Schools of Music was founded in 1924 to secure a better understanding among institutions of higher education engaged in work in music; to establish a more uniform method of granting credit; and to develop and maintain basic, threshold standards for the granting of degrees and other credentials.

The purpose of the Association as articulated in its Constitution is:

- To advance the course of music in American life and especially in higher education.
- To establish and maintain threshold standards for the education of musicians, while encouraging both diversity and excellence.
- To provide a national forum for the discussion of issues related to these purposes.

Music Directors, NASM
Editorial and Programming Assistant
https://nasm.arts-accredit.org/about/employment-opportunities/editorial-programming-assistant/

EDITORIAL AND PROGRAMMING ASSISTANT

January 21, 2019

The National Association of Schools of Music, a not-for-profit specialized accrediting association founded in 1924, headquartered in Reston, VA, is seeking a full-time (9-5, M-F) staff member. This employee will hold consistent responsibilities and duties with and among all organizations and operating entities managed by the National Office for Arts Accreditation.

The Association employs fourteen staff members in a non-smoking, studious, quiet, and busy office. Attire is business professional. The National Office is within walking distance of the Metro.

Daily responsibilities include, but are not limited to:

- Coordinate and prepare for Annual and other meeting program planning meetings including conducting research, preparing materials, and scheduling planning meeting activities.
- Create Annual and other meeting program text as informed by notes, feedback, discussion, and assignment.
- Invite, confirm, and communicate with Annual and other meeting personnel.
- Organize, manage, monitor, and maintain as current Annual and other meeting program content and personnel.
- Attend to and complete tasks associated with meeting close out.
- Write, create, edit, and proofread text and documents as assigned and in support of Association operations.
- Assist the Executive Director as assigned with daily responsibilities associated with the work of the National Office for Arts Accreditation and its constituent organizations.

Necessary Qualifications:

An undergraduate degree is required; a graduate degree is preferred. Study in an arts discipline and writing expertise are required. At least 3 years of post-collegiate professional experience is required.

Music Directors, NASM
Accreditation Assistant
https://nasm.arts-accredit.org/about/employment-opportunities/accreditation-assistant-2/

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Employment Opportunities

ACCREDITATION ASSISTANT (REPORTS)

› Purposes
› Philosophy
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› Employment Opportunities

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The Association employs fourteen staff members in a non-smoking, studious, quiet, and busy office. Attire is business professional. The National Office is within walking distance of the Metro.

Daily responsibilities include, but are not limited to:

- Manage and maintain the evaluative and consultative report submission and dissemination process.
- Manage and maintain on a daily basis the organization, processing, and filing of evaluative and consultative reports.
- Prepare and format documents and correspondence; proofread and edit various texts.
- Read, review, study, and consider accreditation materials.
- Provide assistance to individuals seeking information about Association work.
- Assist in the work of the accreditation Commissions.

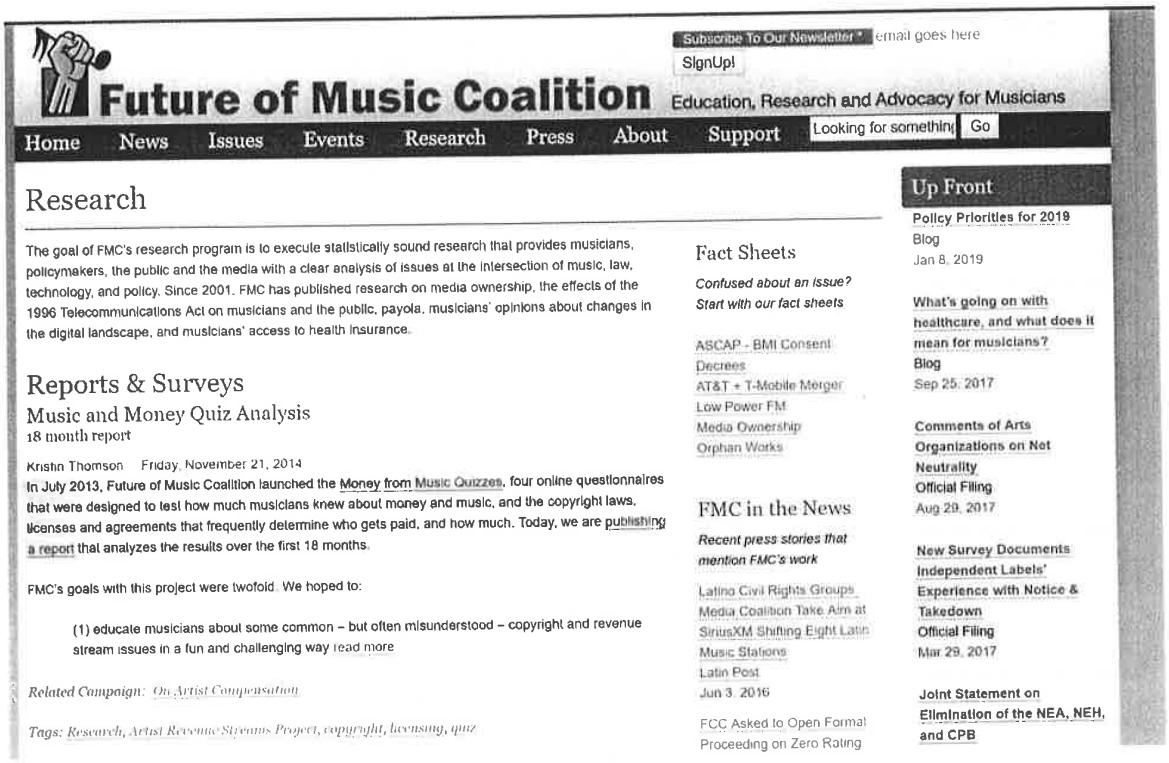
Skills required:

- Demonstrated ability to understand and work with and in complex systems
- Exceptional organizational abilities
- Advanced formatting, editing, and proofreading skills
- Outstanding written and verbal communication skills
- Excellent customer service skills; patient and instructional manner
- Proven ability to handle multiple priorities and meet deadlines
- Meticulous attention to detail
- Ability to work successfully both independently and in teams
- Advanced knowledge and demonstrated experience with Microsoft Office, FileMaker, Adobe Acrobat, and Mac operating systems

Necessary Qualifications:

An undergraduate degree in fine or performing arts is required. A graduate degree in fine or performing arts is preferred. At least 3 years of post-collegiate professional experience is required.

Music Directors, Future of Music Coalition
https://futureofmusic.org/research



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Future of Music Coalition
Education, Research and Advocacy for Musicians

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Research

The goal of FMC's research program is to execute statistically sound research that provides musicians, policymakers, the public and the media with a clear analysis of issues at the intersection of music, law, technology, and policy. Since 2001, FMC has published research on media ownership, the effects of the 1996 Telecommunications Act on musicians and the public, payola, musicians' opinions about changes in the digital landscape, and musicians' access to health insurance.

Reports & Surveys

Music and Money Quiz Analysis

18 month report

Kristin Thomson Friday, November 21, 2014

In July 2013, Future of Music Coalition launched the Money from Music Quizzes, four online questionnaires that were designed to test how much musicians knew about money and music, and the copyright laws, licenses and agreements that frequently determine who gets paid, and how much. Today, we are publishing a report that analyzes the results over the first 18 months.

FMC's goals with this project were twofold. We hoped to:

(1) educate musicians about some common – but often misunderstood – copyright and revenue stream issues in a fun and challenging way read more

Related Campaign: On Artist Compensation

Tags: Research, Artist Revenue Streams Project, copyright, licensing, quiz

Fact Sheets

Confused about an issue? Start with our fact sheets

ASCAP - BMI Consent Decrees
AT&T + T-Mobile Merger
Low Power FM
Media Ownership
Orphan Works

FMC in the News

Recent press stories that mention FMC's work

Latino Civil Rights Groups Media Coalition Take Aim at SiriusXM Shifting Eight Latin Music Stations
Latin Post
Jun 3, 2016

FCC Asked to Open Formal Proceeding on Zero Rating

Up Front

Policy Priorities for 2019
Blog
Jan 8, 2019

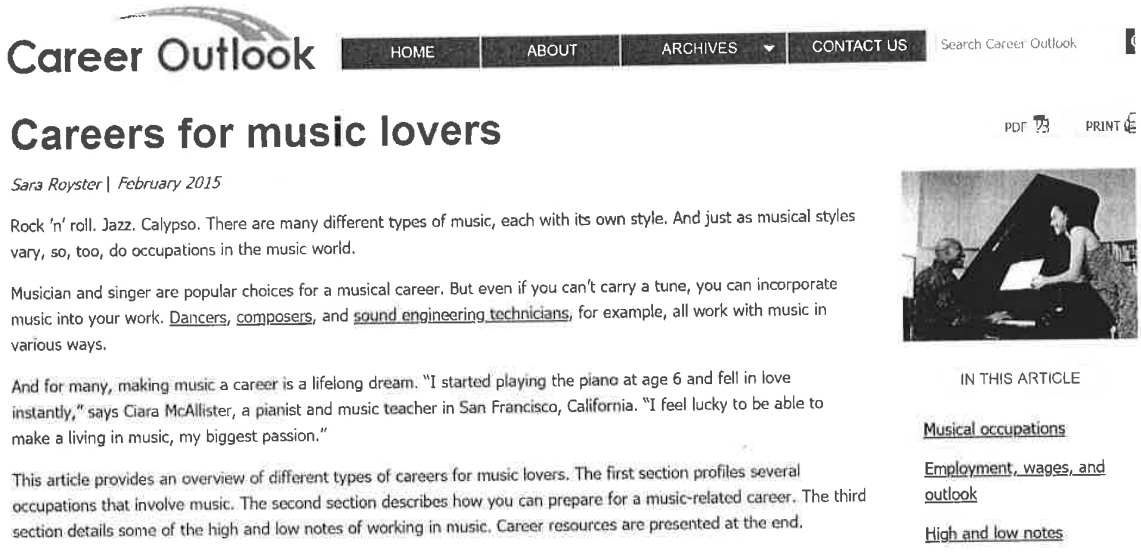
What's going on with healthcare, and what does it mean for musicians?
Blog
Sep 25, 2017

Comments of Arts Organizations on Net Neutrality
Official Filing
Aug 29, 2017

New Survey Documents Independent Labels' Experience with Notice & Takedown
Official Filing
Mar 29, 2017

Joint Statement on Elimination of the NEA, NEH, and CPB

Music Directors, Career Outlook



Career Outlook

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Careers for music lovers

Sara Royster | February 2015

Rock 'n' roll. Jazz. Calypso. There are many different types of music, each with its own style. And just as musical styles vary, so, too, do occupations in the music world.

Musician and singer are popular choices for a musical career. But even if you can't carry a tune, you can incorporate music into your work. Dancers, composers, and sound engineering technicians, for example, all work with music in various ways.

And for many, making music a career is a lifelong dream. "I started playing the piano at age 6 and fell in love instantly," says Ciara McAllister, a pianist and music teacher in San Francisco, California. "I feel lucky to be able to make a living in music, my biggest passion."

This article provides an overview of different types of careers for music lovers. The first section profiles several occupations that involve music. The second section describes how you can prepare for a music-related career. The third section details some of the high and low notes of working in music. Career resources are presented at the end.

IN THIS ARTICLE

Musical occupations
Employment, wages, and outlook
High and low notes

https://www.bls.gov/careeroutlook/2015/article/careers-for-music-lovers.htm

Employment, wages, and outlook

As a whole, music occupations do not employ many workers, according to data from the Bureau of Labor Statistics (BLS) Employment Projections (EP) program. In 2012, for example, EP data show that there were about 10,200 choreographers, about 28 percent of whom were self-employed.

BLS data from the Occupational Employment Statistics (OES) survey show that wages for music workers are generally higher than the median annual wage for all workers, which was $35,080 in May 2013. But OES data exclude the self-employed, and many music workers do not pursue music as their primary source of income.

Employment

Measuring the employment of music workers can be difficult for several reasons. Employment numbers for music-related occupations are often small. Furthermore, music is a secondary career for some workers, who may need or prefer to have another job to make a living.

And job duties in these occupations do not always relate to music. For example, some broadcast and sound engineering technicians may work on television programs, not musical performances.

Because of these challenges, it's sometimes difficult to identify music workers in BLS data. For example, BLS counts music teachers in several occupations. Music teachers in elementary, middle, or high schools are counted with other types of teachers in those schools. Private music teachers are counted with other types of self-enrichment education teachers. Only in colleges and universities—where they are counted with postsecondary arts, drama, and music teachers—is the occupation more distinct.

Workers in many music-related occupations are self-employed. EP data show that about 36 percent of musicians and singers, 29 percent of dancers, and 23 percent of music directors and composers were self-employed in 2012.

Wages

As with employment data, wage data for music workers may not always accurately reflect working conditions or total pay in these occupations. For example, OES data exclude the many self-employed who are working in music. But understanding wage data for these occupations can help to clarify how music workers earn money.

Workers in some music occupations—including musicians and singers—are usually paid by the hour and do not work year round, full-time. As a result, BLS estimates their median hourly wage, not the median annual wage. For example, musicians may be hired to work on the score of a feature film for a specific number of hours. These workers earn an hourly wage only for the duration of the project, so an annual estimate would overstate their overall wages.

In other occupations, workers may have a source of income that is not counted as part of their wages. For example, in addition to drawing a salary, music directors may also earn fees for guest engagements at other music companies.

Outlook

The job outlook that BLS projects for music occupations varies. For example, employment growth is projected to range from as fast as 24 percent for choreographers to as slow as less than 1 percent for sound engineering technicians. Employment growth in music occupations is affected by factors such as technology and the availability of funding for the arts. However, job openings are expected in all occupations because of the need to replace workers who leave or retire.

The variation in projected employment growth of music occupations between 2012 and 2022 has several different causes. For example, employment of music directors and composers is expected to grow more slowly than average because of limited funding for musical groups. In contrast, employment of choreographers is expected to grow much faster than average, as more people interested in pop culture enroll in dance schools.

The job outlook for teachers is projected to vary during the 2012–22 decade. But employment projections for most teaching occupations do not specify subject area, and music programs may be more susceptible than others to funding cuts. At the college level, music teachers are identified among postsecondary arts, drama, and music teachers, an occupation that is projected to have faster-than-average employment growth because of rising enrollment in colleges and universities.

https://www.bls.gov/careeroutlook/2015/article/careers-for-music-lovers.htm

References for OOH Table

Occupational Outlook Handbook > Entertainment and Sports >

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Music Directors and Composers

Summary | What They Do | Work Environment | How to Become One | Pay | Job Outlook | State & Area Data | Similar Occupations | More Info

Summary

Quick Facts: Music Directors and Composers	
2017 Median Pay	$50,590 per year $24.32 per hour
Typical Entry-Level Education	Bachelor's degree
Work Experience in a Related Occupation	Less than 5 years
On-the-job Training	None
Number of Jobs, 2016	74,800
Job Outlook, 2016-26	6% (As fast as average)
Employment Change, 2016-26	4,300

What Music Directors and Composers Do

Music directors, also called *conductors*, lead orchestras and other musical groups during performances and recording sessions. Composers write and arrange original music in a variety of musical styles.

Work Environment

Most music directors work for religious organizations and schools, or are self-employed. Music directors may spend a lot of time traveling to different performances. Composers can work in offices, recording studios, or their own homes.

How to Become a Music Director or Composer

Educational and training requirements for music directors and composers vary, although most positions require related work experience. A music director or conductor for a symphony orchestra typically needs a master's degree; a choir director may need a bachelor's degree. There are no formal educational requirements for those interested in writing popular music.

Pay

The median annual wage for music directors and composers was $50,590 in May 2017.

Job Outlook

Employment of music directors and composers is projected to grow 6 percent from 2016 to 2026, about as fast as the average for all occupations. The number of people attending musical performances, such as symphonies and concerts, and theatrical performances, such as ballets and musical theater, is expected to

https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-1

Musicians and Singers

Summary

Quick Facts: Musicians and Singers	
2017 Median Pay	$26.96 per hour
Typical Entry-Level Education	No formal educational credential
Work Experience in a Related Occupation	None
On-the-Job Training	Long-term on-the-job training
Number of Jobs, 2016	172,400
Job Outlook, 2016-26	6% (As fast as average)
Employment Change, 2016-26	10,400

What Musicians and Singers Do

Musicians and singers play instruments or sing for live audiences and in recording studios.

Work Environment

Musicians and singers often perform in settings such as concert halls, arenas, and clubs.

How to Become a Musician or Singer

There are no postsecondary education requirements for musicians or singers interested in performing popular music. However, many performers of classical music and opera have at least a bachelor's degree. Musicians and singers need extensive training and regular practice to acquire the skills and knowledge necessary to interpret music at a professional level.

Pay

The median hourly wage for musicians and singers was $26.96 in May 2017.

Job Outlook

Employment of musicians and singers is projected to grow 6 percent from 2016 to 2026, about as fast as the average for all occupations. Growth will be due to increases in demand for musical performances. However, there will be tough competition for jobs because of the large number of people who are interested in becoming musicians and singers.

https://www.bls.gov/ooh/entertainment-and-sports/musicians-and-singers.htm

Appendix 2: Letters of Support

ARROWMONT
school of arts and crafts

PO Box 567 • 556 Parkway • Gatlinburg, Tennessee 37738
ph: 865.436.5860 • fax: 865.430.4101 • www.arrowmont.org

June 24, 2019

To Whom It May Concern,

This is a letter of support for the School of Art, Craft and Design at Tennessee Tech University for their plans to create the additional degree of a Bachelor of Science in Studio Art. As Program Director at Arrowmont School of Arts and Crafts, I oversee many reviews and search committees for professional opportunities on campus. This includes multiple scholarship reviews, gallery and exhibition proposals, as well as applications for fellowships and residencies. Total, my committees review an estimated 200-300 applications every year. While not all of these searches take into account the applicant's education and background, our search criteria for a strong candidate remains the same regardless: the applicant presents an enthusiastic and inquisitive desire to continue their art education, and their previous life experiences demonstrates that enthusiasm. While some of those opportunities ask that the applicant have a strong body of artwork, *none* of those searches require any specific degree. We have had artists-in-residence who have had Masters of Fine and Arts and also only Bachelor of Fine Arts, but we have also had just as many with Bachelors of Art and/or Bachelors of Science, and have even had residents and fellows with no formal art degree at all. Again, for us, a quality candidate that has rich life experiences and a diverse breadth of knowledge is as valuable to us as any specific academic coursework. A degree that would give a young artist the opportunity to explore as many topics and resources as possible would certainly meet such a requirement. Therefore, I believe that a BS at Tennessee Tech would give artists the broadness of abilities that we often seek from our applicants.

It is not only scholarships, residents, and educational assistants that we search for here at Arrowmont. When I joined the staff in 2012, Arrowmont had about fifteen full-time employees; now, we have closer to thirty. I have been on the search committee for many of those new permanent positions, and have even lead the committees for the 3-4 searches in my own department. I can absolutely say that what we seek in our students, residents, and fellows also holds true for our employees. Arrowmont highly values those who have had varied and extensive experiences not only in the arts, but also in other interests and areas. While sometimes we do suggested recommended degrees for certain positions, A Bachelor of Science that reveals a job applicant's breadth would be an asset to their resume and experience.

With small liberal art colleges as well as art schools currently closing around us, any higher education institution in Tennessee that gives young artists the best possible tools and practice for a career in the arts is a boon to our state and region. As the Program Director at Arrowmont, I wholeheartedly support Tennessee Tech offering a Bachelor of Science to give students the best interdisciplinary education possible to prepare them on their journey.

Cheers,

Nick DeFord
Program Director
Arrowmont School of Arts and Crafts

phone: 865-436-5860
e-mail: ndeford@gmail.com

June 12, 2019

Kimberly Winkle
Director and Associate Professor
School of Art, Craft and Design
Tennessee Tech University
242 E. 10th Street, Room 112
Campus Box 5085
Cookeville, TN 38505

Dear Ms. Winkle:

As you may already know, our creative agency has had the great fortune of employing interns from Tennessee Tech's School of Art, Craft and Design. This has been a tremendous resource for expanding our capabilities and securing team members for future growth. We have greatly benefited from it for several years now and would welcome the opportunity to engage more interns, but are looking to expand beyond design interns to interns with a more varied skill set.

Professionals in the creative industry today must be better equipped to carry out a variety of creative tasks, and we routinely look for those individuals who have multidisciplinary backgrounds. We feel that by Tennessee Tech adding a Bachelor of Science degree in studio arts, it would help us better accomplish our goal of having a versatile and varied team of creatives. Having a graphic design background is important, but we have found that in today's age, it's more important to employ well-rounded individuals with a varied background. Specifically, we are recruiting designers who also have either a background in web design or other broader marketing skill sets. This helps us to more efficiently meet the needs of our clientele, as recruiting these individuals has become extremely competitive. Having them available in our "own backyard" would give us a competitive advantage and allow for future growth.

We hope that Tennessee Tech is able to add this degree offering so that it not only benefits area businesses, but better prepares the student to be an in-demand and highly employable creative professional.

Sincerely,

Roman Stone
President/CEO
WDStone

WDStone
BRANDING / NEW MEDIA
114 N. WASHINGTON AVE.
COOKEVILLE, TN 38501
931.525.6020
WDSTONE.COM

Letter of Support for a Bachelor of Science in Studio Art

L. Scott McRoberts, BFA, MFA
Associate Professor of Art
Nashville State Community College
120 White Bridge Rd.
Nashville, TN 37209
Office Phone: 615-353-3686

To Whom it May Concern,

It is essential for institutions of Higher Education to offer a variety of opportunities for graduation through numerous pathway options. Tennessee Technological University currently only offers a Bachelor of Fine Art for any of its studio majors, including Art Education. This rigorous and highly specialized program of study extends the students time seeking a degree, beyond two years, due to its heavy focus on studio course work. The B.F.A. may not be the best option for students seeking a degree in Art Education, Graphic Design, or entering a competitive contemporary art field.

With ever increasing enrollment costs, completing degree requirements efficiently is a high priority. Students transferring to TTU from a TN Community College will find they are at a disadvantage, in regards to credit hours. Facing financial and time constraints students may choose another path, or outright drop pursuit of a degree. With the interest of keeping students on the path to success, offering a dynamic and interdisciplinary curriculum will enhance a student's chances of graduation and navigating their post-scholastic careers.

I support the addition of a Bachelor of Science in Studio Art at Tennessee Tech. The Tennessee Promise and Tennessee Reconnect programs have created a growing papulation of transfer students seeking an affordable and efficient path to a degree. The B.S. degree would provide a framework and schedule, enabling students to explore art media with flexibility and focus. The program could be completed within a timely manner, transfer students with an A.A. in Studio Art could complete the B.S. within two years, and the increase of pathways to graduation will nurture opportunities for success.

A Bachelor of Science in Studio Arts at TNTECH would enhance the University's integrity, as it displays a commitment to the Arts and their unique cultural history in our region. A B.S. in Studio Art presents an accredited option for students and helps TNTECH remain competitive on a national level. Tennessee Technological University and the Appalachian Center for Craft have the opportunity to increase enrollment numbers, expand the diversity of degree seeking students, and nurture success through the addition of a Bachelor of Science in Studio Art.

I appreciate your time and consideration.

Kind Regards,

L. Scott McRoberts

Nicole Groot
Painting and Illustration

nmgroot2@gmail.com
(931) 250-2781

July 25, 2019

To whom it may concern:

I am writing to support Kimberly Winkle's proposal to implement the new Bachelor of Science and Studio Art degree program. I was excited to learn about this potential degree offering. I believe it will help to grow the School of Art, Craft, and Design, and allow students to tailor their education to fit their unique career goals.

I am currently a senior majoring in painting. Although I have not yet completed my BFA, I have been a working artist since I was sixteen years old. I illustrated children's books for Flowerpot Press, worked as a freelancer, and painted murals to pay for my education. In my experience, working artists today must be versatile and adaptable, skilled communicators and collaborators with people of varied disciplines. It follows that gaining experience in more than one field of study could help creative people navigate their careers—careers that are becoming more diverse, multidisciplinary, and interconnected with each passing year.

Many working artists, including myself, struggle to maintain proficiency in the business side of our careers. Art majors currently have one class that thoroughly addresses this issue: Professional Practices taught by Kim Winkle. Most of my peers agree that Professional Practices is a uniquely valuable course and an indispensable component of our education. Some of them, however, wanted more of this course, as they felt one semester of this topic was not enough time to learn the complexities involved in marketing, selling, and working as an artist. The usefulness of this course is a testament to how the Bachelor of Science and Studio Art could immensely benefit individuals who wish to diversify their skillset.

Lastly, I believe that this degree option will encourage more students to enroll in our department. Prospective students who are passionate about multiple subjects are not as likely to pursue a BFA. The Bachelor of Science and Studio Art could empower creative students who would not normally pursue a degree that is exclusively focused on art. I believe this degree will benefit creative people who wish to explore their interests and ensure flexibility in their career path. The students enrolled in this program could also bring new ideas and perspectives to BFA students as we expand our artistic community.

Thank you for considering my letter of support.

Sincerely,

Nicole Groot

Jonathan W. Bledsoe
07/08/2019

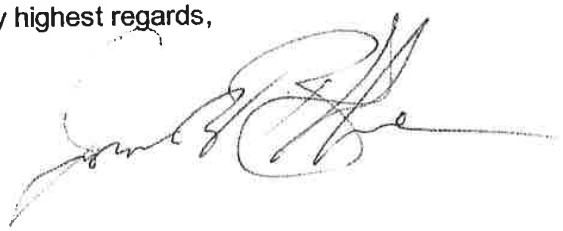
To whom it may Concern,

This letter is my sincere and full endorsement of the proposed Bachelor of Sciences concentration in Studio Arts program at Tennessee Technological University. This program proposal offers a flexible curriculum that the current Bachelor of Fine Arts degree lacks. As a non-traditional student, the rigidity of the requirements inherent in the current BFA program limit a student's opportunity to pursue additional interests and useful courses such as business and marketing. A more employable and well rounded focus on the curriculum will better position them as well as they bridge the gap between "artists", "artisans", and "crafts practitioners".

Speaking personally, I intend a more commercial means of employment. That being said, the instruction I have received in the technical aspects of my craft have been excellent and invaluable. I know of no other undergraduate program that offers the wide scope of skills available in the arts program.

Opening up the curriculum does nothing but gain positive results. More options with more flexibility will directly influence the net gain of graduates. I know of people interested in the craft but not the strict and rigorous studio and curricular demands. Approaching an art degree with more flexibility and varied learning opportunities will bring more students to the program that will complete a degree, and be better positioned for potentially more career options.

My highest regards,



Amanda Kail
Foxtrot Branding
hello@foxtrotbranding.com
931-644-3953
June 10, 2019

To whom it may concern,

I am writing in support of Kimberly Winkle and her movement to establish a new Bachelor of Science degree in Studio Art.

I am a Tennessee Tech Univerisity alum and co-founder of the Tennessee-based design studio Foxtrot Branding.

One of my biggest wishes for my college experience at Tech has always been that I wish I had received more education on how to represent myself not only as an artist & graphic designer, but as a business, and all the interworkings of managing a business. I believe all students would benefit from a more business-minded education in the arts, as all artists are in the business of sales and marketing, two skills which I have had to learn on-the-job.

When transitioning from my college career to starting my own business, I quickly recognized I was not equipped with the knowledge necessary to get my business started, to name a few: how to write a contract that protects myself and my business, how to price my services, how to invoice clients and obtain payments, how to save for and pay taxes as a business owner, how to market my business, how to close a sale, and the list goes on. Over time, I have figured it out myself using various resources online and with guidance from local mentors. Regardless of my ability to self-teach and learn by trial and error, I do strongly believe that if I had the opportunity to take more classes in business/marketing during my college career at Tech, I would have been more prepared for making the drastic switch from being a student to a business owner, and could have launched my business more efficiently from the start, and with more confidence knowing that I was doing things correctly.

I do hope you take my letter into consideration when evaluating the proposed Bachelor of Science degree in Studio Arts, as I wholeheartedly support Winkle's position, knowing how valuable this multidisciplinary education could have been to myself and my fellow students.

All my support,
Amanda Kail

TENNESSEE PERFORMING ARTS CENTER

August 1, 2019

Dr. Wendy Mullen, Director
Tennessee Tech University
School of Music

A Bachelor of Science in Music would be a fantastic addition to Tennessee Tech University's (TTU) School of Music degree offerings. As a former student at TTU, I would have personally loved the opportunity to pursue a music degree that offered focuses in Business, Marketing, or Arts Management. Because my options were either Performance or Education, I went with a completely different path for my undergraduate degree.

As a professional working on the administrative side of the performing arts, I often see college graduates with music degrees, but very few of them have the administrative or business knowledge or skills to succeed in a non-performance position. I recently hired a candidate for a Development Coordinator position. She had earned a Bachelor of Arts in Performance and then later when back to graduate school because she realized she did not have the skills necessary to obtain the positions she wanted. When looking through resumes, I certainly preferred to see those with music and arts backgrounds to those with just business backgrounds. However, if a candidate had education or experience with both, they were immediately moved to the top of the pile.

I also recently attended a "State of the Arts" Candidate Forum and Reception hosted by Nashville Arts Coalition and Candidates for Metropolitan Nashville Council. The panel featured leaders from both large and small arts organizations in the Nashville area. All of panelists agreed, and made a point to note, that they would prefer to hire a candidate with an education background in the arts and those who also had skills in Arts Management and other business-related focuses would be assets to their organizations.

I would absolutely consider an applicant with a Bachelor of Science in Music to be a stronger candidate than those with other backgrounds and I think this new degree program would be a great option for students and potential employers.

Susan E. Luna, MPA, CFRE
Senior Director of Individual Giving
Tennessee Performing Arts Center

Dear Wendy Mullen,

Hello! My name is Kyle Tarwater, and I am a former student of Tennessee Tech University. I'm writing to you in reference to the new proposed degree path, the Bachelor of Science in Music. One of the issues I had when looking at my potential options as a student of Music was that it mostly encouraged only the Music education degree. With the status of music education in our country, it led me to be wary of putting all my eggs into one basket, so to speak. Ultimately, I ended up going the route of pursuing an interdisciplinary degree.

After reviewing the proposed course load for the Bachelor of Science in Music, I believe I would have chosen to pursue this option. The ability to do a more focused music degree with a side focus as well would have much more market potential in my opinion. Knowing many people have entered in several different facets of the music industry, the additional supplementary learning would have benefitted most all of them greatly. I have mentioned this new curriculum to a few folks, and they are hopeful that students in the future might have the ability to earn this degree! For me personally, I was interested in trying to make my own version of a music therapy degree by mixing in psychology classes with the interdisciplinary option. However, it made it extremely difficult with a full course load to also continue to be as focused in my music. This ultimately led to me burning out and losing my passion.

I see this degree as a fantastic option for future students who have a love of music but are interested in doing something other than teaching at a lower or higher education level. I'm sure there are many incoming students who would be happy to know this option exists. I sincerely hope that Tennessee Tech considers establishing this degree. Thank you for your time!

Sincerely,

Kyle Tarwater

CITY OF COOKEVILLE TENNESSEE

Cookeville Performing ARTS Center

10 East Broad Street 931-528-1313

August 7, 2019

Dr. Wendy Mullen, Director
Tennessee Tech University
School of Music Box 5045
Cookeville, TN 38505

Dr. Mullen-
I am pleased to hear that TTU is considering a new Bachelor of Science degree in Music.

I think this will be an excellent option for students who excel in music and want to work in the public sector in areas other than education or performance. Having the opportunity to augment their music education with courses which will be beneficial in associated fields such as Arts management, business, and technology will be invaluable as they seek employment post-graduation. Too often, we see applicants in the Arts industry who possess tremendous talent in music, dance, or theatre but lack business and management skills. Offering a degree that allows students to choose undergraduate electives in those areas will improve their chances of getting a job and being successful.

In my particular field of Arts Administration, Theatre, and Dance, an applicant holding a Bachelor of Science in Music degree with a focus in theatre or business would be much more attractive and desirable than one with a degree focusing solely on music performance or education.

I fully support a decision to include this degree at TTU would look forward to engaging with its graduates. You may contact me directly with any questions or further comment.

Regards,

Chad McDonald

Chad McDonald
Cultural Arts Superintendent
City of Cookeville
931-520-5296
cbm@cookeville-tn.gov

BRYAN SYMPHONY ORCHESTRA
at Tennessee Tech University

August 9, 2019

To Whom It May Concern,

This letter is to communicate my enthusiastic support for the addition of the Bachelor of Science in Music degree at Tennessee Technological University. The School of Music currently supports degree programs in Music Performance and Music Education, along with a Music Minor, which is merely the bare minimum for a comprehensive collegiate music program. Numerous other universities in Tennessee offer additional specialized courses of study in music, such as Middle Tennessee State University, which offers a Music Industry degree, and the University of Tennessee, which includes Bachelor of Arts degrees in Applied Music or Music and Culture. Tennessee Tech competes directly with these programs for student recruitment, and a wider range of degree programs would aid significantly in those efforts.

As the landscape of professional music continues to evolve, many successful schools of music evolve in parallel, adapting degree programs and adding courses of study to better prepare students for the wide variety of occupations within in the music industry. As an arts administration professional, I have a job I never would have imagined as a student, simply because I was unaware this career path even existed, and "performance" and "education" were the only apparent options. A Bachelor of Science degree would allow students like myself to receive high-quality musical training, but still leave room to personalize one's course of study. Students could choose more classes in computer science, engineering, administration, or psychology to better prepare them for modern, relevant, and lucrative careers in sound engineering, recording, arts administration, or music therapy, for example.

I know I speak for many of the School of Music students and faculty by expressing my excitement for the potential addition of the Bachelor of Science in Music degree. It would create new, compelling opportunities for Music majors, allowing an education more closely tailored to each student's specific career goals. This decision alone would increase the marketability and recruitment power of the School of Music, while ultimately providing students more avenues through which to achieve professional success.

Sincerely,

Rachel Salter

Executive Director
Bryan Symphony Orchestra Association

(931) 525-2633 · contact@bryansymphony.org · 123 West Broad Street, Suite 4, Cookeville, TN 38501 · www.bryansymphony.org

Appendix 3: THEC Financial Projection Form

Tennessee Higher Education Commission
Appendix A: THEC Financial Projections
Tennessee Technological University
Bachelor of Science in Fine Arts

Seven-year projections are required for doctoral programs.
Five-year projections are required for baccalaureate and Master's degree programs
Three-year projections are required for associate degrees and undergraduate certificates.
Projections should include cost of living increases per year.
Planning year projections are not required but should be included when appropriate.

	Planning Year	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7
I. Expenditures								
A. One-time Expenditures								
New/Renovated Space	$ -		$ -	$ -	$ -	$ -	$ -	$ -
Equipment	-	-	-	-	-	-	-	-
Library	-	-	-	-	-	-	-	-
Consultants	-	-	-	-	-	-	-	-
Travel	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-
Sub-Total One-time	$ -	$ -	$ -	$ -	$ -	$ -	$ -	$ -
B. Recurring Expenditures								
Personnel								
Administration								
Salary	$ -	$ -	$ -	$ -	$ -	$ -	$ -	$ -
Benefits	-	-	-	-	-	-	-	-
Sub-Total Administration	$ -	$ -	$ -	$ -	$ -	$ -	$ -	$ -
Faculty								
Salary	$ -	$ -	$ 2,100	$ 2,100	$ 4,200	$ 4,200	$ -	$ -
Benefits	-	-	-	-	-	-	-	-
Sub-Total Faculty	$ -	$ -	$ 2,100	$ 2,100	$ 4,200	$ 4,200	$ -	$ -
Support Staff								
Salary	$ -	$ -	$ -	$ -	$ -	$ -	$ -	$ -
Benefits	-	-	-	-	-	-	-	-
Sub-Total Support Staff	$ -	$ -	$ -	$ -	$ -	$ -	$ -	$ -
Graduate Assistants								
Salary	$ -	$ -	$ -	$ -	$ -	$ -	$ -	$ -
Benefits	-	-	-	-	-	-	-	-
Tuition and Fees* (See Below)	-	-	-	-	-	-	-	-
Sub-Total Graduate Assistants	$ -	$ -	$ -	$ -	$ -	$ -	$ -	$ -
Operating								
Travel	$ -		$ -	$ -	$ -	$ -	$ -	$ -
Printing	-	1,250	750	750	750	750	-	-
Equipment	-	-	2,000	2,000	-	-	-	-
Other	-	100	100	100	150	150	-	-
Sub-Total Operating	$ -	$ 1,350	$ 2,850	$ 2,850	$ 900	$ 900	$ -	$ -
Total Recurring	$ -	$ 1,350	$ 4,950	$ 4,950	$ 5,100	$ 5,100	$ -	$ -
TOTAL EXPENDITURES (A + B)	$ -	$ 1,350	$ 4,950	$ 4,950	$ 5,100	$ 5,100	$ -	$ -

*If tuition and fees for Graduate Assistants are included, please provide the following information.

Base Tuition and Fees Rate	$ -		$ -	$ -	$ -	$ -	$ -	$ -
Number of Graduate Assistants	-		-	-	-	-	-	-

	Planning Year	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7
II. Revenue								
Tuition and Fees[2]	-	71,472	125,076	178,680	232,284	268,020	-	-
Institutional Reallocations[3]	-	(70,122)	(120,126)	(173,730)	(227,184)	(262,920)	-	-
Federal Grants[4]	-	-	-	-	-	-	-	-
Private Grants or Gifts[5]	-	-	-	-	-	-	-	-
Other[6]	-	-	-	-	-	-	-	-
BALANCED BUDGET LINE	$ -	$ 1,350	$ 4,950	$ 4,950	$ 5,100	$ 5,100	$ -	$ -

Notes:

(1) Provide the funding source(s) for the new or renovated space.

N/A

(2) In what year is tuition and fee revenue expected to be generated? Tuition and fees include maintenance fees, out-of-state tuition, and any applicable earmarked fees for the program. Explain any differential fees.

Year 1.

(3) Identify the source(s) of the institutional reallocations, and grant matching requirements if applicable.

N/A

(4) Provide the source(s) of the Federal Grant including the granting department and CFDA(Catalog of Federal Domestic Assistance) number.

N/A

(5) Provide the name of the organization(s) or individual(s) providing grant(s) or gift(s).

N/A

(6) Provide information regarding other sources of the funding.

Only Source of Funding is Tuition and Fees