

An Examination of Institutional Profiles and Attitudes of Music Faculty at Historically
Black Colleges and Universities (HBCU) in Virginia

by

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A thesis submitted to the faculty of Radford University
in partial fulfillment of the requirements for the degree of
Master of Arts in the Department of Music

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July 2014

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Abstract

Historically Black Colleges and Universities (HBCUs) have been around since the 1800's. Most of the literature written about HBCUs pertains to the schools as a whole. There is not a significant amount of literature written about HBCU music programs. HBCUs and their rich heritage of historical research and music did not become a topic of scholarly discussion until the 1970s. Most of the scholarly materials written about HBCUs are of histories of band programs. There were no significant findings on anything else that the HBCU has done musically. The purpose of this study was to look at the faculty of HBCUs in Virginia and determine their levels of educational attainment, where they attained their degrees, their ethnicity, how long they have been teaching at their respective institutions, their faculty rank, and the level of satisfaction with the institution they attained their degrees from. The data gained from the study was compared to specific peer institutions of the public HBCUs as determined by the State Council of Higher Education in Virginia (SCHEV). The study sought to find out whether HCBUs in Virginia are taught predominantly or exclusively by Black instructors, whether the faculty members themselves graduated from an HBCU, whether the majority of the faculty members are tenured, and whether the majority of the faculty members have terminal degrees.

The study found that the majority of the music faculty members at the HBCUs in Virginia are Black or African American and graduated from an HBCU. Most of the faculty members did have tenure and also have terminal degrees. The music faculties at the five HBCU test schools were very similar to their peer institutions labeled by SCHEV.

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Dedication

This is dedicated to my family, who stuck by me and supported me throughout my degree process.

Acknowledgements

Thank you to Dr. Christopher White, Dr. W. Dayl Burnett, and Dr. David Zuschin for your input and guidance throughout this process. Thank you to Dr. Jane Lindamood for your insight. Special thanks go to Dr. Mark Phillips for your help and dedication with the completion of the project.

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Chapter 1: Introduction

An HBCU, Historical Black College or University, is an institution of higher learning in the United States that was established before 1964 with the intention of serving the Black community. The Higher Education Act of 1965 defines an HBCU as:

any historically black college or university that was established prior to 1964, whose principal mission was, and is the education of black Americans, and that is accredited by a nationally recognized accrediting agency or association determined by the Secretary of Education to be a reliable authority as to the quality of training offered or is, according to such an agency or association, making reasonable progress towards accreditation. (“White House Initiative on Historically Black Colleges and Universities,” 2014)

Although most HBCUs are four-year institutions in the southern United States, they represent a diverse set of institutions in nineteen states, the District of Columbia, and the Virgin Islands. They include public and private, single-sex and coeducational, predominantly Black and predominantly White, two-year and four-year colleges. They are research universities, professional schools, community colleges, and small liberal arts colleges (Provasnik, 2004). There are 104 Historically Black Colleges and Universities (See Appendix A).

Three colleges for Blacks were established before 1862. Cheyney University of Pennsylvania was established in the 1830s. Lincoln University in Pennsylvania and Wilberforce College in Ohio were established in the 1850s. In 1862, Congress enacted the first land grant college provisions, known as the First Morrill Act. By the late 1860s, Morrill Act funds were distributed to the states, with the intention that they would foster educational opportunity for all students, especially newly freed Blacks. Congress passed the Second Morrill Act in 1890 that required states with dual systems of higher education (all-White and non-White) to provide land-grant institutions for both systems. Nineteen

land-grant institutions for Blacks were organized and were initially non-degree-granting agricultural, mechanical, and industrial schools. In 1965, Congress introduced its institutional aid program for HBCUs (Provasnik, 2004). The first nineteen HBCU institutions in America were:

- Cheyney University of Pennsylvania
- University of the District of Columbia
- Lincoln University (Pennsylvania)
- Wilberforce University
- Harris-Stowe State University
- LeMoyne-Owen College
- Virginia Union University
- Bowie State University
- Clark-Atlanta University
- Shaw University
- Edward Waters College
- Fisk University
- Lincoln University of Missouri
- Rust College
- Alabama State University
- Barber-Scotia College
- Fayetteville State University
- Howard University
- Johnson C. Smith University (“White House Initiative on Historically Black

Colleges and Universities,” 2014)

The music programs at HBCUs helped fill the void when African Americans were denied admission to concerts due to race (Ryder, 1970). They were important to the culture and lives of African Americans in the early 20th century. With the founding of The Florida A&M “Marching 100” band by Dr. William P. Foster, there began an infusion of African American culture into college and high school marching bands. Bands began playing contemporary music and jazz, moving away from marches and their respective schools’ fight songs.

Not all music programs have sought accreditation by the National Association of Schools of Music (NASM), but such accreditation is one indicator that a music program meets certain rigorous standards of music (Haughton, 2011). Howard University (1944), Lincoln University (Missouri) (1951), Fisk University (1952), and Virginia State University (1954) were the first four HBCUs to earn NASM accreditation, with Central State University and Tennessee State University following in the 1960s. There are currently twenty-nine HBCUs with NASM accreditation.

Today, HBCU music programs continue to build on the legacy started before them as they prepare their student bodies for life in various areas of music. More schools have gained NASM accreditation in recent decades, raising the quality of their respective music departments. Also, events are held to celebrate the history of HBCU music programs in various locations. The 105 Voices of History is a vocal group comprised of students from HBCUs that first performed at the Kennedy Center on September 7, 2008 (Haughton, 2011). A corporate-sponsored Battle of the Bands has been held every January in Atlanta since 2003, featuring the top HBCU marching bands in the country.

The HBCU National Band Directors Consortium, founded in 2003, holds an annual conference that allows students from various HBCUs to perform together in various ensembles, listen to high school and college ensembles perform, and attend workshops on various musical topics.

Purpose of the Study

When considering pursuing study in music at the post-secondary level, African American musicians have the option of attending a Historically Black College or University. Within the literature there exists a shortage of materials describing HBCU music programs. The purpose of this study is to look at the educational backgrounds of music faculty at the historically Black universities in Virginia. The subject schools are Virginia University of Lynchburg in Lynchburg, Virginia Union University in Richmond, Virginia State University in Ettrick, Norfolk State University in Norfolk, and Hampton University in Hampton.

Virginia University of Lynchburg is a church-affiliated private institution with approximately 600 students. Virginia Union University is a church-affiliated private institution with an approximate enrollment of 1678 students. Virginia State University is a secular public institution with an approximate enrollment of 6000. Norfolk State University is a secular public institution with an approximate enrollment of 7000. Hampton University is a secular private institution with an approximate enrollment of 4622 students.

This study will explore survey participants' educational backgrounds and their satisfaction with the institutions that they have attended. The study will also make a

comparison of HBCUs to traditional peer institutions as defined by the State Council of Higher Education in Virginia (SCHEV).

Problem Statement

What is the profile of the music faculty at HBCUs? This study is intended to examine the educational attainment, the type of institution attended, degree of satisfaction, ethnicity, faculty rank, and length of time at their respective institutions of the music faculty at the five HBCU test schools in Virginia. The study will explore one problem with six sub-problems:

1. Is there a high turnover rate among the music faculty at HBCUs?
2. Are the majority of music faculty members at HBCUs tenured?
3. Do music faculty at HBCUs have terminal degrees?
4. Are HBCU music departments racially diverse in hiring?
5. Are the music faculty members at HBCUs graduates of HBCUs at the undergraduate and graduate level?
6. How do the data from the survey compare to those of traditional peer institutions (as defined by SCHEV) of the two public HBCUs in the study?

Significance of the Study

This study allows readers to explore the profiles of music faculty members of the HBCUs of VA with an eye towards an overall view of HBCUs in general. The methodology used may assist the future researcher in comparison to HBCU music faculty on a more general scale. This study is significant due to the shortage of scholarly materials that pertains to HBCU institutions and their faculties. There have been no studies done on the current makeup of music faculties at HBCUs. The survey taken by

the participants sheds light on a hidden culture within HBCUs. This study will allow future readers to research and write on faculty educational attainment at HBCUs. It also will construct a foundation of information for future researchers to make comparisons for additional study.

Limitations of the study

This study is a very limited sampling of what the faculty makeup of HBCUs could look like. The study only covers five of the 104 HBCUs. Also, the study is limited to just the HBCUs in the state of Virginia. Of the five subject schools, only three have music degree programs. The three test schools that have music degree programs are NASM accredited. These three subject schools with NASM accreditation are a small sample of the twenty-nine HBCUs that have NASM accreditation nationally.

Chapter 2: Literature Review

Historically Black Colleges and Universities (HBCUs) have many scholarly works written about them. Not much has been written pertaining to HBCU music departments. The current trend in scholarly works on HBCUs' music departments is toward the history of their music and more importantly, their band programs. Little attention has been given to the present state of the HBCU music program, including what programs they offer, their graduation rates, and accreditations. Are the programs competitive with the degrees they offer and are they graduating positive numbers compared to what they are taking in?

Haughton (2011) speaks about the musical legacy that HBCUs have. These early institutions used music as a way to financially sustain themselves. They hired established professional Black musicians to teach at their schools. Not many institutions allowed Blacks to earn terminal degrees in music. Oberlin College was one of the first colleges to allow Blacks to attend for music study. Consequently, many of the first faculty members at HBCUs have degrees from there.

The early years of HBCUs saw their music programs take a foothold in their surrounding communities. With Blacks not able to attend some music events due to race, they used the HBCUs as sources of musical entertainment, musicians for churches, and music lessons for children. Haughton says, "Music programs at HBCUs have benefited those beyond the walls of their institutions by provided musical instruction for the young, by filling the needs for musicians in the local churches, and by leading community music organizations." The HBCUs had made their mark as being staples in the community.

Two sources refer directly to the development of specific HBCU band programs. McDonald (2009) discusses the history of Tennessee State University's bands and band directors. He states that most of the early history of African American bands was passed on orally so there isn't much of a written account of them. The mission of HBCUs was to provide African Americans with the opportunity to pursue higher education. Tyler (1970) speaks on the music at Virginia State College from 1883-1966 and looks at the growth of the music program starting at the school's founding. He states that the school was founded to provide education beyond the secondary level for the black youth of Virginia. According to Tyler:

The Virginia State College Music Department has affected music in the Black schools of Virginia. Because the school was the only state-supported institution of higher learning for Blacks in Virginia, many of the students in the state attended this college. Also, a large number of the graduates in music education remained in the state to teach. Finally, the reputation of the music department was disseminated as a result of the activities it sponsored, such as music clinics, festivals, workshops, and band and choir tours. (Tyler, 1970)

Watkins (1975) looked at three specific band directors in his dissertation: William P. Foster from Florida Agricultural and Mechanical University, Frank T. Greer from Tennessee State University, and Reginald Thomasson from South Carolina State College. Watkins also looks at how the African slaves came to learn instruments in the United States. When the children of slave owners would go to college, they usually brought a slave with them. The slaves would live in the room with the student and attend classes with them. It is believed that the slaves would pick up how to play musical instruments while attending music classes with their owners. Eventually, Blacks would participate in military bands. Due to poor record keeping during the wars of the eighteenth and nineteenth centuries, it was rare to get a full name and rank of Black soldiers. It is noted

that the typical assignment for a Black soldier was as a drummer. After the Revolutionary War there were a large number of all-Black brass bands that appeared in New York, Philadelphia, other parts of New England, and New Orleans.

Smith (1976) profiled thirteen HBCU bands and their directors. Smith also looks at the history leading up to the founding of HBCUs. The earliest HBCU band to form was at Tuskegee University in 1890 followed by Florida A&M in 1892. Two other HBCUs in Alabama, Alabama A&M and Alabama State, had their bands founded in 1898 and 1925 respectively. Grambling State University's band was also started in 1925. With no exact date, North Carolina A&T's band was founded prior to 1930, about the same time as Southern University's band. Tennessee State University's band began in 1936, with Virginia State University's beginning in 1947. Albany State University founded its band around 1944, and four years later, 1948 saw the founding of the Jackson State University Band. Finally, Lane College's band had its beginning in 1951. Smith also found that the directors of these bands were academically qualified and possessed sufficient musical training to teach and direct college and university bands.

While not directly related to music, Dorn (2013) discusses the relevance of HBCUs. She talks about the growth of HBCUs from having a:

core curriculum of teaching and ministerial education serving the Black community to progressive colleges and universities that provide bachelor, master, and doctorate degrees in specialized areas of study which serve and benefit communities of all races around the world.

Even as far as HBCUs have come, Dorn states that they still have a negative connotation of being "less than adequate producing underachieving students." Her research goes on to show that HBCUs still hold their relevance. She states that:

they serve a racially and economically diverse student body focusing on nurturing students and giving them the chance to excel in a comfortable learning environment with rigorous and challenging academic programs that are geared to prepare them to enter the workforce and succeed.

Chapter 3: Methodology

What is the profile of the music faculty at HBCUs? This study is intended to examine the educational attainment, the type of institution attended, degree of satisfaction, ethnicity, faculty rank, and length of time at their respective institutions of the music faculty at the five HBCU test schools in Virginia. The study will explore one problem with six sub-problems:

1. Is there a high turnover rate with the music faculty at HBCUs?
2. Are the majority of music faculty members at HBCUs tenured?
3. Do the music faculty at HBCUs have terminal degrees?
4. Are HBCU music departments racially diverse in hiring?
5. Are the music faculty members at HBCUs graduates of HBCUs at the undergraduate and graduate level?
6. How do the data from the survey compare to those of traditional peer institutions (as defined by SCHEV) of the two public HBCUs in the study?

This study is an ethnographic study of the music faculty at historically Black colleges and universities in the state of Virginia. A request was sent via email explaining the survey and its purpose with a link to a Qualtrics survey to the music faculty at the five subject schools: Hampton University, Norfolk State University, Virginia State University, Virginia Union University, and Virginia University of Lynchburg. The survey was used to gather data in the following areas:

1. What is the ethnicity of faculty members at the five subject schools?
2. What is the highest level of education completed by the faculty members at the five subject schools?

3. At what type of institutions did the faculty members complete their degrees?
4. What is the level of satisfaction with the institutions where their degrees were completed?
5. What is the percentage of faculty members from the five test schools that have completed terminal degrees?
6. How do the data from the survey compare to those of traditional peer institutions (as defined by SCHEV) of the two public HBCUs in the study?

Survey Process

School selection. In order to examine the music faculty at Historically Black Colleges and Universities, the schools themselves needed to be identified. According to the White House Initiative on Historically Black Colleges and Universities, there are six identified Historically Black Colleges and Universities in the state of Virginia. All six meet the designated criteria of the study, that the institutions were founded before 1965 with the intention of serving the Black community. The six schools are Virginia University of Lynchburg, Virginia Union University, Virginia State University, St. Paul's College, Norfolk State University, and Hampton University. After further investigation, it was discovered that St. Paul's College closed its doors in 2013 and would not be able to be a part of the study.

Of the remaining five schools, two do not offer music degrees. However, the schools do have ensembles. Virginia University of Lynchburg has a marching band and Virginia Union University has a marching band, concert band, and choirs. Since both do have music faculty, these schools remained in the study. As they have no degree programs, these two schools are not accredited by NASM. The remaining three schools,

Virginia State University, Norfolk State University, and Hampton University, have degree programs and multiple ensembles. They fully meet the criteria of being Historically Black Colleges or Universities and have the music credentials to be a part of the study.

Survey Participants. The population studied consisted of the music faculty at the five subject schools previously stated. Virginia University of Lynchburg, which does not offer a degree program, was found to have only one music faculty member on staff. While Virginia Union University has multiple ensembles, it also does not have a degree program, and information for only one faculty member was obtained. Virginia State was found to have a music faculty of fifteen with two degrees offered, a Bachelor of Music and a Bachelor of Arts in Music. Norfolk State University has fourteen music faculty members and three degree programs: a Bachelor of Music in Music Education, a Bachelor of Music in Media, and a Master of Music. Hampton University has twelve music faculty members and four degree programs: a Bachelor of Arts in Music Education, a Bachelor of Science in Music Recording Technology, a Bachelor of Arts in Music Performance, and a Masters in Teaching Music Education.

Procedure. The survey was administered via email using the Qualtrics Research Suite, an online survey platform that allows the user to construct a survey, send it out, and calculate the data from the answers to the questions in the survey. The survey was emailed to 45 music faculty members from the five subject schools. The survey was approximately sixteen questions long, varying depending upon the highest level of education completed. There was no minimum number of questions required of the survey takers. The survey would take about five minutes to complete. The questions in the

survey varied between multiple choice and questions based upon a Likert scale. Subjects were also allowed space for free commentary. Questions 5, 7, 9, 11, 13, 14, and 16 were all open-ended for comments.

To ensure the validity of this study, the survey participants were split in half for comparative analysis to determine if the statistical findings would be the same using construct validity (Patten, 2014). When doing so, it was discovered that the two groups' percentages and responses matched, indicating that the statistical findings are valid.

Based upon comparative analysis of the SCHEV peer institutions to the two public HBCU subject schools, the findings are quite similar. As shown in Table 1, faculty ranks at the subject HBCUs are closely related to those at the peer institution. The percentage of adjunct or part-time faculty at the peer institution (46.66%) is greater than that of the survey sample (40%). The percentage of full-time faculty at the subject institutions was 60%, while that of the peer institution was 53.33%.

Table 1: Faculty Ranks

Faculty Ranks	Survey Subject Institutions	Peer Institution
Full-Time	60%	53.33%
Adjunct/Part-Time	40%	46.66%

As shown in Table 2, the percentage of faculty at peer institutions without a terminal degree (46.66%) is greater than that of the survey sample (43%). The percentage of surveyed faculty holding terminal degrees was 60%, while that of the peer institutions was 53.33%.

Table 2: Terminal Degree Status

Terminal Degree Status	Survey Subject Schools	Peer Institutions
Terminal Degree	57%	53.33%
No Terminal Degree	43%	46.66%

Chapter 4: Results

This study was an exploratory inquiry into the educational backgrounds of music faculty at the five selected subject schools in the State of Virginia. The purpose of this study is to look at the educational backgrounds of music faculty at the historically Black universities in Virginia. One problem with six sub-problems was considered.

This study allowed survey participants to discuss their educational backgrounds and satisfaction with institutions attended. Forty-five faculty members from the five test schools were asked to participate in the survey. The survey was a combination of multiple choice questions, responses according to the Likert scale, and open-ended commentary. The survey request was sent via email with a link to the actual survey. Thirteen reminders were sent to the survey participants over a two month period. The Qualtrics Research Suite compiled the responses and tabulated the data.

Problem Statement

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1. Is there a high turnover rate with the music faculty at HBCUs?
2. Are the majority of music faculty members at HBCUs tenured?
3. Do the music faculty at HBCUs have terminal degrees?
4. Are HBCU music departments racially diverse in hiring?

5. Are the music faculty members at HBCUs graduates of HBCUs at the undergraduate and graduate level?
6. How do the data from the survey compare to those of traditional peer institutions (as defined by SCHEV) of the two public HBCUs in the study?

Study Design

The survey was designed to examine the educational backgrounds of the faculty surveyed at the five test schools. The criterion for selection was employment in the music department of a Historically Black College or University in the state of Virginia. A maximum of sixteen questions were asked, the actual number varying according to the faculty's highest level of education attained. The survey was a combination of multiple choice questions and responses according to the Likert Scale. The questions asked were:

1. Including this year, how long have you taught at your respective institution?
2. What is your professional rank in the department?
3. What is your ethnicity?
4. At what type of institution did you attain your undergraduate degree?
5. Name the institution attended for undergraduate degree
6. Please rate your undergraduate experience on the following factors:
7. What were your primary factors in choosing this school to attend?
8. At what type of institution did you attain your masters's degree?
9. Name the institution attended for master's degree
10. Please rate your master's experience on the following factors:
11. What were your primary factors in selecting this school to attend?
12. At what type of institution did you attain your Doctoral degree (if applicable)?

13. Name the institution attended for Doctoral degree
14. List type of Doctoral degree attained.
15. Please rate your Doctoral experience on the following factors:
16. Please share any personal thoughts or opinions you have regarding the musical, educational, social experiences and career preparation of students at HBCUs versus non-HBCUs.

These questions were designed to insure that the survey taker remained anonymous. Once the survey was completed, the results went directly to the Qualtrics Research Suite, so that the survey taker remained anonymous to the survey giver. Because there were five subject schools reporting information, there was no way of knowing who took the survey. Nothing was asked that could jeopardize the employment status of the survey participant. The survey was approved through the RU Internal Review Board on research involving human subjects and included an informed consent.

Method of Analysis

The survey was sent out to the five subject schools a total of fourteen times. The total number of distributed surveys was forty-five. Out of the forty-five surveys, it was started twenty times. From the twenty times it was opened, seventeen finished the survey and three did not. A response rate of 38% was reached. Each question in the survey was analyzed by the minimum value, maximum value, mean, variance, and standard deviation statistical computational data.

There were multiple websites used for compilation of information to be used throughout the study. The White House Initiative on Historically Black Colleges and Universities (<http://www.ed.gov/edblogs/whhbcu/>) provided history on HBCUs as well as





a compiled listing of all the HBCUs. The State Council of Higher Education of Virginia website (www.schev.edu) documented information on peer institutions of the public HBCUs in Virginia. Once a peer institution was determined by random selection, the institution was used in the study from that point forward. The peer institution website (<http://www.bloomu.edu/>) was also used as a comparison to the survey data tabulated in Tables 1 and 2.

Analysis of Responses

Sub-problem 1. Is there a high turnover rate with the music faculty at HBCUs?

When examining the average of years worked by the faculty survey takers, it was established that there is a low turnover rate. Of the faculty surveyed, 53% have worked at their respective institutions for eleven to twenty years, 27% have worked at their respective institutions for twenty-one plus years, 13% have only worked at their respective institutions for one to five years, and the remaining 7% have only worked at their respective institutions for one to five years, and the remaining 7% have been there for six to ten years (see Table 3). These data indicate that the faculty members stay in their positions long term.



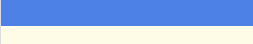

Table 3: Results of Question 1

1. Including this year, how long have you taught at your respective institution?				
#	Answer		Response	%
1	Less than a year		0	0%
2	1-5 Years		2	13%
3	6-10 Years		1	7%
4	11-20 Years		8	53%
5	21+ Years		4	27%
	Total		15	100%

Sub-problem 2. Are the majority of music faculty members at HBCUs tenured?

As shown in Table 4, the majority of the survey takers do have tenure at their respective institutions, with 53% full time tenure track professors, 7% administration with no indication of their tenure status, 27% full-time non-tenure track faculty, and 13% part time or adjunct without tenure. The data suggest that the faculty members stay employed at their respective institutions long enough to achieve tenure.

Table 4: Results of Question 2






2. What is your professional rank in the department?				
#	Answer		Response	%
1	Faculty - part-time or adjunct		2	13%
2	Faculty - full time non-tenure track		4	27%
3	Faculty - tenured or tenure track		8	53%
4	Administration		1	7%
	Total		15	100%

Sub-problem 3. Do the music faculties at HBCUs have terminal degrees?

When asked, “At what type of institution did you attain your doctoral degree?” there were fourteen responses given. Of the fourteen that responded to the survey question, six do not have terminal degrees which accounted for 43% of the responses. The remaining 57% of the subjects reported that they attended traditional universities, public and private, church affiliated and non-church affiliated, and online institutions for their terminal degrees. Of these, 14% attended a traditional public institution, 7% attended a private non-church affiliated institution, 29% attended a private church affiliated institution and 7% attended an on-line institution (see Table 5). Two of the survey participants have a Ph.D. while five of the survey participants have the DMA

degree. The data show that a higher number of music faculty have attained terminal degrees than have not.

Table 5: Results of Question 12



12. At what type of institution did you attain your Doctoral degree (if applicable)?				
#	Answer		Response	%
1	Historically Black College or University (HBCU)		0	0%
2	Racially-Diverse Public Institution		2	14%
3	Racially-Diverse Private Institution (non-church affiliated)		1	7%
4	Church Affiliated Private Institution		4	29%
5	International		0	0%
6	On-line Institution		1	7%
7	N/A		6	43%
	Total		14	100%

Sub-problem 4. Are HBCU music departments racially diverse in hiring?

As seen in

Table 6, 93% of the music faculty that responded to the survey were African American and 7% were Caucasian. No other ethnicities were reported in this survey. According to these results, HBCUs lack diversity in the hiring of their music faculty. This issue may not be limited to HBCUs. At the SCHEV peer institutions, racial diversity is also lacking, with a majority of faculty members being Caucasian or White.

Table 6: Results of Question 3

3. What is your ethnicity?				
#	Answer		Response	%
1	Black or African-American		14	93%
2	White or Caucasian		1	7%
3	Hispanic or Latino		0	0%
4	American Indian or Alaska Native		0	0%
5	Asian		0	0%
6	Hawaiian Native or Other Pacific Islander		0	0%
7	Other		0	0%
8	2+ Races		0	0%
	Total		15	100%

Sub-problem 5. Are the music faculty members at HBCUs graduates of HBCUs at the undergraduate and graduate level?

When examining the responses to the survey, questions four and eight suggest the answers to this problem. According to the results of survey question four, 60% of the faculty surveyed attended an HBCU for their undergraduate degree. The remaining 40% of respondents were split among traditional universities, public and private, church and non-church affiliated. Of these, 27% attended a traditional public institution, 7% attended a private non-church affiliated institution, and 7% attended a private church affiliated institution (see Table 7).

Survey question eight showed that 47% of the faculty surveyed attained their master's degrees from an HBCU. Another 47% of the survey sample attended a traditional university, while 7% attended a church affiliated private institution (see

Table 8). The data show that the majority of the music faculty at the five subject schools attended an HBCU for their undergraduate degree while just under half attended one for their master's degree. This shows no correlation to the peer institution, which has zero faculty members who attended an HBCU.

Table 7: Results of Question 4

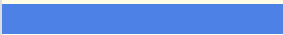



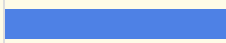


4. At what type of institution did you attain your undergraduate degree?				
#	Answer		Response	%
1	Historically Black College or University (HBCU)		9	60%
2	Racially-Diverse Public Institution		4	27%
3	Racially-Diverse Private Institution (non-church affiliated)		1	7%
4	Church Affiliated Private Institution (non-HBCU)		1	7%
5	International		0	0%
6	On-line Institution		0	0%
	Total		15	100%

Table 8: Results of Question 8

8. At what type of institution did you attain your masters degree?				
#	Answer		Response	%
1	Historically Black College or University		7	47%
2	Racially-Diverse Public Institution		7	47%
3	Racially-Diverse Private Institution (non-church affiliated)		0	0%
4	Church Affiliated Private Institution (non-HBCU)		1	7%
5	International		0	0%
6	On-line Institution		0	0%
	Total		15	100%

Sub-problem 6. How do the data from the survey compare to those of traditional peer institutions (as defined by SCHEV) of the two public HBCUs in the study?

Table 1 shows a similarity in percentages of full-time faculty and adjunct/part-time faculty. Of the surveyed group, 60% were full-time at their respective institutions while 53.33% of the music faculties at a peer institution were full-time. The peer institution has 46.66% of the faculty as adjunct while the music faculty surveyed reported 40%.

The data compiled for Table 2 show a continued similarity in faculty members regarding terminal degrees. Of the HBCU faculty members surveyed, 57% held terminal degrees, compared to 53.33% at the peer institution. Faculty without terminal degrees

constitute 46.66% of faculty at the peer institution and 43% at the surveyed HBCUs.

There is not a significant difference in the numbers of faculty holding terminal degrees between the HBCUs and their peer institutions.

Summary and Analysis of Statistics

Based upon statistical analysis of the first survey question (Table 9), there is a minimum value of 2 and a maximum value of 5. The mean is 3.93 with a variance of 0.92 and a standard deviation of 0.96 when considering responses of 15 surveys. The mean and variance show that the majority of the survey participants have similar years of service at their respective institutions. The standard deviation shows a close relationship in numbers of years of service on the bell curve.

Table 9: Statistical Analysis of Question 1 Results

1. Including this year, how long have you taught at your respective institution?	
Statistic	Value
Min Value	2
Max Value	5
Mean	3.93
Variance	0.92
Standard Deviation	0.96
Total Responses	15

Survey question 2 results, indicating the professional rank of the respondents, have a minimum value of 1 with a maximum value of 4. The mean is 2.53 with a variance of 0.70 and a standard deviation of 0.83, as shown in

Table 10, indicating that responses to the question of professional rank are broadly distributed.

Table 10: Statistical Analysis of Question 2 Results

2. What is your professional rank in the department?	
Statistic	Value
Min Value	1
Max Value	4
Mean	2.53
Variance	0.70
Standard Deviation	0.83
Total Responses	15

An analysis of ethnicity responses (see Table 11) shows a minimum value of 1 and a maximum value of 2. The mean is 1.07 with a variance of 0.07 and a standard deviation of 0.26. The results are heavily weighted in one value.

Table 11: Statistical Analysis of Question 3 Results

3. What is your ethnicity?	
Statistic	Value
Min Value	1
Max Value	2
Mean	1.07
Variance	0.07
Standard Deviation	0.26
Total Responses	15

The analysis for question 4 (

Table 12) indicates a minimum value of 1 and a maximum value of 4. The mean is 1.60 with a variance of 0.83 and a standard deviation of 0.91. This shows that the curve distribution is similar to that of question 2.

There were no quantitative data for question 5.

The analysis of question 6 is shown in Table 13. The minimum value for all responses was 1 and the maximum value for all responses was 5. The mean for the Career Preparation response is 4.33 with a variance of 2.10 and a standard deviation of 1.45. The mean for Social Interaction is 4.47 with a variance of 1.55 and a standard

Table 12: Statistical Analysis of Question 4 Results

4. At what type of institution did you attain your undergraduate degree?

Statistic	Value
Min Value	1
Max Value	4
Mean	1.60
Variance	0.83
Standard Deviation	0.91
Total Responses	15

deviation of 1.25. Musical Opportunities presented a mean of 4.27 with a variance of 2.07 and a standard deviation of 1.44. Faculty Expertise has a mean of 4.47, the same as Social Interaction, with a variance of 1.98 and a standard deviation of 1.41. These results show a close correlation among categories.

Table 13: Statistical Analysis of Question 6 Results

6. Please rate your undergraduate experience on the following factors:

Statistic	Career Preparation	Social Interaction	Musical Opportunities	Faculty Expertise
Min Value	1	1	1	1
Max Value	5	5	5	5
Mean	4.33	4.47	4.27	4.47
Variance	2.10	1.55	2.07	1.98
Standard Deviation	1.45	1.25	1.44	1.41
Total Responses	15	15	15	15

There were no quantitative data for question 7.

The results for question 8 (Table 14) show a minimum value of 1 and a maximum value of 4. The mean is 1.67 with a variance of 0.67 and a standard deviation of 0.82. These numbers show that the responses were clustered fairly close together with little difference between them. The majority of the survey participants were within the same parameters in where they attained their master's degrees.

Table 14: Statistical Analysis of Question 8 Results

8. At what type of institution did you attain your Masters degree?

Statistic	Value
Min Value	1
Max Value	4
Mean	1.67
Variance	0.67
Standard Deviation	0.82
Total Responses	15

There were no qualitative data for question 9.

An analysis of question 10 is shown in

Table 15. The minimum value for the Career Preparation response is 1 with a maximum value of 5. The mean is 4.40 with a variance of 1.97 and a standard deviation of 1.40. Social Interaction has a minimum value of 2 and a maximum value of 5. The mean for Social Interaction is 4.47 with a variance of 0.84 and a standard deviation of 0.92. The minimum value for Musical Opportunities and Faculty Expertise is 1 with a maximum value of 5. Musical Opportunities has a mean of 4.07 with a variance of 2.07 and a standard deviation of 1.44. Faculty Expertise has a mean of 4.40 with a variance of 1.97 and a standard deviation of 1.40. The variance and standard deviation for Social Interaction is low, as in the data for question 6, and the other statistical data for the two questions are also similar.

There were no quantitative data for Question 11.

With 14 total responses, Question 12 (see Table 16) returned a minimum value of 2 and a maximum value of 7. The mean is 5.07 with a variance of 3.92 and a standard

Table 15: Statistical Analysis of Question 10 Results

10. Please rate your Masters experience on the following factors:

Statistic	Career Preparation	Social Interaction	Musical Opportunities	Faculty Expertise
Min Value	1	2	1	1
Max Value	5	5	5	5
Mean	4.40	4.47	4.07	4.40
Variance	1.97	0.84	2.07	1.97
Standard Deviation	1.40	0.92	1.44	1.40
Total Responses	15	15	15	15

deviation of 1.98. Not all survey participants could answer this question. The eight participants who have doctoral degrees were from church affiliated private institutions. The higher variance and standard deviation indicate a skew towards either a response of church affiliated or not having a doctorate at all.

Table 16: Statistical Analysis of Question 12 Results

12. At what type of institution did you attain your Doctoral degree (if applicable)?

Statistic	Value
Min Value	2
Max Value	7
Mean	5.07
Variance	3.92
Standard Deviation	1.98
Total Responses	14

There were no quantitative data for questions 13 or 14.

The analysis for question 15 (see Table 17) shows that Career Preparation, Musical Opportunities, and Faculty Expertise all have a minimum value of 1 and a maximum value of 5 with a mean of 4.38, a variance of 1.98, and a standard deviation of

1.41. Social Interaction has a minimum value of 3 and a maximum value of 5, with a variance of 0.57 and a standard deviation of 0.76.

Table 17: Statistical Analysis of Question 15 Results

15. Please rate your Doctoral experience on the following factors:

Statistic	Career Preparation	Social Interaction	Musical Opportunities	Faculty Expertise
Min Value	1	3	1	1
Max Value	5	5	5	5
Mean	4.38	4.50	4.38	4.38
Variance	1.98	0.57	1.98	1.98
Standard Deviation	1.41	0.76	1.41	1.41
Total Responses	8	8	8	8

There were no quantitative data for question 16.

Chapter 5: Conclusion

Purpose of the Study

When considering pursuing study in music at the post-secondary level, Black musicians have the option of attending a Historically Black College or University. Within the literature there exists a shortage of materials describing HBCU music programs. The purpose of this study was to look at the educational backgrounds of music faculty at the historically Black universities in Virginia. The test schools are Virginia University of Lynchburg in Lynchburg, Virginia Union University in Richmond, Virginia State University in Ettrick, Norfolk State University in Norfolk, and Hampton University in Hampton.

This study allowed survey participants to discuss their educational backgrounds and satisfaction with institutions that they attended. The study also illustrated a comparison of HBCUs to traditional schools considered their peers by SCHEV.

Problem Statement

What is the profile of the music faculty at HBCUs? This study examined the educational attainment, the type of institution attended, degree of satisfaction, ethnicity, faculty rank, and length of time at their respective institutions of the music faculty at the five HBCU test schools in Virginia. The study will explore one problem with six sub-problems:

1. Is there a high turnover rate with the music faculty at HBCUs?
2. Are the majority of music faculty members at HBCUs tenured?
3. Do the music faculty at HBCUs have terminal degrees?
4. Are HBCU music departments racially diverse in hiring?

5. Are the music faculty members at HBCUs graduates from HBCUs at the undergraduate and graduate level?
6. How do the data from the survey compare to those of traditional peer institutions (as defined by SCHEV) of the two public HBCUs in the study?

To examine the educational backgrounds of music faculty at Historically Black Colleges and Universities in Virginia, a survey was administered via email to forty-five faculty members. The faculty members were asked to describe the types of institutions they attended, give their level of satisfaction from Very Satisfied to Very Dissatisfied, state their race, name their faculty rank, state the number of years they have been working at their respective institutions, and answer open-ended questions about their educational institutions. The faculty members were not identified in the study, so any comments given would not affect their professional status at their current institution of employment. The music faculties were surveyed from five test schools:

- Virginia University of Lynchburg
- Virginia Union University
- Virginia State University
- Norfolk State University
- Hampton University

Discussion of the Results

According to Dorn (2013), HBCUs have room for improvement, but still hold relevance to their students and communities. This study showed that HBCUs hold relevance to their faculty as well. Of the faculty surveyed, 60% attended an HBCU.

Haughton (2011) discusses the music faculty at HBCUs during the early years of their founding and the institutions at which they attained degrees. Many of the faculty were African American musicians-turned-teachers and taught at multiple HBCUs. This was done to help grow the music programs in these institutions. Today, graduates of HBCUs return to teach at these types of institutions. The survey conducted shows that 60% of the music faculty surveyed attended an HBCU. Of the faculty surveyed, 53% have taught at their respective institutions for 11-20 years and 93% are Black or African American. Not only are HBCU graduates returning to these institutions, they stay at these institutions when employed.

Problem statement: What is the profile of the music faculty at HBCUs? What is the educational attainment, the type of institution attended, and degree of satisfaction with the institutions attended by the music faculty at the five test schools?

The study shows that the current makeup of the music faculty at the HBCUs in Virginia is similar. The majority of the faculty members are Black, with 93% of survey respondents indicating that ethnicity. The professional rank of the music faculty at the five subject schools is mostly full-time, tenure-track (53%). The music faculty members surveyed also show a low turnover rate, with 53% of the survey population having been teaching at their respective institutions for eleven to twenty years. More than half, 57%, of the music faculty surveyed have terminal degrees. These results show that the music departments of the HBCUs in Virginia have faculty with terminal degrees that stay in their jobs long term.

Educational attainment refers to the degree level achieved. According to the survey completed by the music faculty at the five subject schools, fifteen of the

respondents have a master's degree. Out of fourteen responses to question 12, eight survey takers or 57% have doctoral degrees (see Table 5).

The type of institution attended refers to the type of school the faculty members attended for their bachelor's degree, master's degree, and doctoral degree (if applicable). According to the responses given to question 4, 60% of the faculty attended an HBCU, 27% attended a traditional public university, 7% attended a traditional private institution, and 7% attended a church affiliated private institution. This shows that the majority of the survey takers attended an HBCU.

The level of satisfaction with the institutions attended was determined by responses given to specific categories on the Likert Scale. The choices given for the categories of Career Preparation, Social Interaction, Musical Opportunities, and Faculty Expertise were very dissatisfied, dissatisfied, neutral, satisfied, and very satisfied. According to the fifteen responses to question 6, two were very dissatisfied, one was neutral, and twelve were very satisfied with their career preparation. For social interaction, one was very dissatisfied, one was dissatisfied, one was satisfied, and twelve were very satisfied. The Musical Opportunities category gathered responses of two dissatisfied, one neutral, one satisfied, and eleven very satisfied; there was no one very dissatisfied. Faculty Expertise received the responses of two dissatisfied and thirteen very satisfied. This shows that the majority of the survey participants were very satisfied with their undergraduate experience in the categories of Career Preparation, Social Interaction, Musical Opportunities, and Faculty Expertise. An overwhelming majority of participants were very satisfied.

Question 10 used a Likert scale to measure the fifteen survey responses for those who attained a master's degree. For the category of Career Preparation, there were two respondents who were very dissatisfied, one satisfied, and twelve very satisfied. Social Interaction received responses of one for dissatisfied, one for neutral, three for satisfied, and 10 for very satisfied. Musical Opportunities gathered two for dissatisfied, two for neutral, two for satisfied, and nine for very satisfied. For Faculty Expertise, the responses were two for very dissatisfied, one for satisfied, and twelve for very satisfied. This shows that the majority of the survey participants were very satisfied with their graduate school experience in the categories of Career Preparation, Social Interaction, Musical Opportunities, and Faculty Expertise.

Question 15 received eight responses. For Career Preparation, one respondent was very dissatisfied, one was satisfied, and six were very satisfied. Social Interaction received one for neutral, two for satisfied, and five for very satisfied. Musical Opportunities gathered responses of one for very dissatisfied, one for satisfied, and six for very satisfied. Faculty Expertise received the same distribution as Musical Opportunities, one for very dissatisfied, one for satisfied, and six for very satisfied. This shows that the majority of the survey participants were very satisfied with their doctoral experience in the categories of Career Preparation, Social Interaction, Musical Opportunities, and Faculty Expertise.

Sub-problem 1: Is there a high turnover rate with the music faculty at HBCUs?

Sub-problem 2: Are the majority of music faculty members at HBCUs tenured?

There is a close relationship between sub-problems 1 and 2. As seen in Table 3, 87% of the faculty members surveyed have been at their respective institutions for six or

more years, with only five years needed to achieve tenure. Table 3 shows that 53% of the population surveyed are tenured faculty. The data gathered show that there is a low turnover rate, with the majority of the faculty having tenure. This also indicates that even the non-tenured faculty tend to stay in these positions long term.

Sub-problem 3: Do the music faculty at HBCUs have terminal degrees?

Table 5 shows that 53% of the music faculty surveyed do have terminal degrees. This is important to the makeup of the music faculty. With no HBCUs offering a terminal degree in music, it was important to know the type of institutions attended by the music faculty. Of the respondents to question 12, 29% attended a church affiliated private institution, 14% attended a traditional public college or university, 7% attended a traditional private college or university, and 7% received terminal degrees from online institutions. At a SCHEV peer institution, the number of music faculty members with terminal degrees is similar. Table 2 shows that 53.33% of the faculty at a peer institution have terminal degrees. This indicates that the music faculty at the five subject schools are on par with their traditional peer institutions.

Sub-problem 4: Are HBCU music departments diverse in hiring?

Sub-problem 5: Are the music faculty at HBCUs graduates of HBCUs at the undergraduate and graduate level?

According to the fifteen responses to survey question 3, there is a lack of diversity in HBCU music departments. Of the music faculty surveyed, 93% are Black or African American, and 7% are White or Caucasian. This response fits with the fifth sub-problem as well, since 60% of the faculty surveyed attended HBCUs for their undergraduate

degrees and 47% for their graduate degree. The majority of the music faculty surveyed are not only Black or African American, they also attended an HBCU.

Recommendations for Further Research

Expand the research to more Historically Black Colleges and Universities. As this study was limited to the HBCUs of Virginia, it is limited in its generalizability. It is suggested that inclusion of HBCUs in more states will give a better cross section of HBCU findings.

Research the graduation rates of HBCU music programs. This can be a visible indicator as to how HBCUs compare to their peer institutions in terms of music graduates produced and the length of time to achieve graduation.

Research whether the graduates from HBCU's return to work at the institutions from which they graduated. Researching whether HBCUs hire their own graduates opens a door to explore the culture inside these institutions and whether there are certain traditions that may not exist at peer institutions.

How do NASM accredited HBCUs compare to non-NASM accredited institutions? Researching graduation rates, ensembles, amount of equipment, and degree program differences between NASM accredited and non-accredited HBCUs can shed light on the importance or lack thereof for having accreditation from NASM.

Conclusions

From the gathered research, it is evident that in the HBCU society lives a culture of hiring graduates from HBCUs. This study looked at where the music faculty at HBCUs attended for undergraduate, graduate, and doctoral study. The data show that the majority of the faculty members surveyed attended HBCUs for their undergraduate

degrees. Even though the respondents were more diverse in choosing an institution for their graduate and doctoral degrees, the data still shows a return to work at an HBCU.

The majority of the music faculty surveyed were on a tenure track or had tenure. The data showed that most of the faculty surveyed had been at their respective institutions for six or more years. This shows that faculty members are staying in their positions long term, giving the institutions a low faculty turnover rate in the music department.

According to the Likert scale used in the survey, most of the music faculty members surveyed were very satisfied with all categories dealing with their undergraduate, graduate, and doctoral experiences. Their experiences at the institutions they attended could have a bearing on why they came back to teach at an HBCU. Some examples of responses given are:

The HBCU experience prepared me to do well at the traditional university I selected. The larger institution provided opportunities that the smaller HBCU institution was not able to provide.

HBCUs receive less money than other institutions, yet they seem to thrive even if it means making sacrifices or using personal resources to produce a successful product.

My experience at an HBCU was outstanding. There were great ensembles and great teachers and student performers. Today, some of the HBCUs emphasize the marching band ensemble instead of building there [sic] concert band and jazz ensembles program. The non-HBCUS, you will find more emphasis in building there [sic] ensembles, chorus groups, operas, and having musicals. You will find more performances and teachers education experiences. I also attended North Texas State University and it was unbelievable. NTSU had some of the best teachers and musical ensembles that you will ever find at an institution.

I have found that the teachers at HBCUs take a more personal approach to educating and mentoring.

I was in an environment where teachers really cared about you and wanted you to do your best. You were not just a number, but a real person that they could mold.

These responses show how much the music faculty surveyed respected the HBCUs they attended and how they valued the education received. It can also be noted that there are significant associations between the HBCUs and peer institutions. The data show that the status of the music faculty at HBCUs hasn't changed much since their founding in the 1800s. Because of this study's findings for HBCU music faculty, it is clear that the faculty and students at HBCUs are worthy of further study. There are many teachers, performers, researchers, and ensembles at the HBCU institutions that the world is waiting to discover. When discovered, this this will allow for additional comparisons to traditional colleges or universities around the country.

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Appendix A: List of HBCUs

School	City	State	Date Founded	Type
Alabama A&M University	Huntsville	Alabama	1875	Public
Alabama State University	Montgomery	Alabama	1867	Public
Albany State University	Albany	Georgia	1903	Public
Alcorn State University	Lorman	Mississippi	1871	Public
Allen University	Columbia	South Carolina	1870	Private
American Baptist College	Nashville	Tennessee	1924	Private
University of Arkansas at Pine Bluff	Pine Bluff	Arkansas	1873	Public
Arkansas Baptist College	Little Rock	Arkansas	1884	Private
Barber-Scotia College	Concord	North Carolina	1867	Private
Benedict College	Columbia	South Carolina	1870	Private
Bennett College	Greensboro	North Carolina	1873	Private
Bethune-Cookman University	Daytona Beach	Florida	1904	Private
Bishop State Community College	Mobile	Alabama	1927	Public
Bluefield State College	Bluefield	West Virginia	1865	Public
Bowie State University	Bowie	Maryland	1865	Public
Central State University	Wilberforce	Ohio	1887	Public
Cheyney University of Pennsylvania	Cheyney	Pennsylvania	1837	Public
Claffin University	Orangeburg	South Carolina	1869	Private
Clark Atlanta University	Atlanta	Georgia	1865	Private
Clinton Junior College	Rock Hill	South Carolina	1894	Private
Coahoma Community College	Coahoma County	Mississippi	1924	Public
Concordia College, Selma	Selma	Alabama	1922	Private
Coppin State University	Baltimore	Maryland	1900	Public
Delaware State University	Dover	Delaware	1891	Public
Denmark Technical	Denmark	South Carolina	1947	Public

College				
Dillard University	New Orleans	Louisiana	1869	Private
University of the District of Columbia	Washington	District of Columbia	1851	Public
Edward Waters College	Jacksonville	Florida	1866	Private
Elizabeth City State University	Elizabeth City	North Carolina	1891	Public
Fayetteville State University	Fayetteville	North Carolina	1887	Public
Fisk University	Nashville	Tennessee	1866	Private
Florida A&M University	Tallahassee	Florida	1887	Public
Florida Memorial University	Miami Gardens	Florida	1879	Private
Fort Valley State University	Fort Valley	Georgia	1895	Public
Gadsden State Community College	Gadsden	Alabama	1925	Public
Grambling State University	Grambling	Louisiana	1901	Public
Hampton University	Hampton	Virginia	1868	Private
Harris-Stowe State University	St. Louis	Missouri	1857	Public
Hinds Community College at Utica	Utica	Mississippi	1903	Public
Howard University	Washington	District of Columbia	1867	Private
Huston-Tillotson University	Austin	Texas	1881	Private
Interdenominational Theological Center	Atlanta	Georgia	1958	Private
J.F. Drake State Technical College	Huntsville	Alabama	1961	Private
Jackson State University	Jackson	Mississippi	1877	Public
Jarvis Christian College	Hawkins	Texas	1912	Private
Johnson C. Smith University	Charlotte	North Carolina	1867	Private
Kentucky State University	Frankfort	Kentucky	1886	Public
Knoxville College	Knoxville	Tennessee	1875	Private
Lane College	Jackson	Tennessee	1882	Private
Langston University	Langston	Oklahoma	1897	Public
Lawson State Community College	Bessemer	Alabama	1949	Public
LeMoyné-Owen College	Memphis	Tennessee	1862	Private
Lewis College of	Detroit	Michigan	1928	Private

Business				
Lincoln University	Chester County	Pennsylvania	1854	Public
Lincoln University of Missouri	Jefferson City	Missouri	1866	Public
Livingstone College	Salisbury	North Carolina	1879	Private
University of Maryland Eastern Shore	Princess Anne	Maryland	1886	Public
Meharry Medical College	Nashville	Tennessee	1876	Private
Miles College	Fairfield	Alabama	1905	Private
Mississippi Valley State University	Itta Bena	Mississippi	1950	Public
Morehouse College	Atlanta	Georgia	1867	Private
Morgan State University	Baltimore	Maryland	1867	Public
Morris Brown College	Atlanta	Georgia	1881	Private
Morris College	Sumter	South Carolina	1908	Private
Norfolk State University	Norfolk	Virginia	1935	Public
North Carolina A&T State University	Greensboro	North Carolina	1891	Public
Oakwood University	Huntsville	Alabama	1896	Private
Paine College	Augusta	Georgia	1882	Private
Paul Quinn College	Dallas	Texas	1872	Private
Philander Smith College	Little Rock	Arkansas	1877	Private
Prairie View A&M University	Prairie View	Texas	1876	Public
Rust College	Holly Springs	Mississippi	1866	Private
Savannah State University	Savannah	Georgia	1890	Public
Selma University	Selma	Alabama	1878	Private
Shaw University	Raleigh	North Carolina	1865	Private
Shorter College	Little Rock	Arkansas	1886	Private
Shelton State Community College	Tuscaloosa	Alabama	1952	Public
South Carolina State University	Orangeburg	South Carolina	1896	Public
Southern University at New Orleans	New Orleans	Louisiana	1959	Public
Southern University at Shreveport	Shreveport	Louisiana	1959	Public
Southern University and A&M College	Baton Rouge	Louisiana	1881	Public
Southwestern Christian College	Terrell	Texas	1948	Private

Spelman College	Atlanta	Georgia	1881	Private
St. Augustine's University	Raleigh	North Carolina	1867	Private
St. Philip's College	San Antonio	Texas	1898	Private
Stillman College	Tuscaloosa	Alabama	1876	Private
Talladega College	Talladega County	Alabama	1867	Private
Tennessee State University	Nashville	Tennessee	1812	Public
Texas College	Tyler	Texas	1894	Private
Texas Southern University	Houston	Texas	1927	Public
Tougaloo College	Hinds County	Mississippi	1869	Private
Trenholm State Technical College	Montgomery	Alabama	1947	Public
Tuskegee University	Tuskegee	Alabama	1881	Private
University of the Virgin Islands	St. Croix & St. Thomas	United States Virgin Islands	1962	Public
Virginia State University	Petersburg	Virginia	1882	Public
Virginia Union University	Richmond	Virginia	1864	Private
Virginia University of Lynchburg	Lynchburg	Virginia	1886	Private
Voorhees College	Denmark	South Carolina	1897	Private
West Virginia State University	Kanawha County	West Virginia	1891	Public
Wilberforce University	Wilberforce	Ohio	1856	Private
Wiley College	Marshall	Texas	1873	Private
Winston-Salem State University	Winston-Salem	North Carolina	1892	Public
Xavier University of Louisiana	New Orleans	Louisiana	1915	Private

Appendix B: HBCUs with NASM Accreditation

School	Year of Acceptance	Degree Programs Offered
Alabama State University	1972	BA in Music, B of Music Ed, Master of Education in Music Ed
Alcorn State University (Mississippi)	1981	B of Music Ed, BM in Performance
Central State University (Ohio)	1964	BM in Jazz Studies, BM in Music Ed, BM in Performance
Claffin University (South Carolina)	2004	BA in Music, BA in Music Ed
Elizabeth City State University (North Carolina)	2007	BA in Music
Fayetteville State University (North Carolina)	2011	BA in Music, BS in Music Ed
Fisk University (Tennessee)	1952	BA in Music, BM in Performance, BS in Music Ed
Florida Memorial University	2006	BA in Music, BM in Church Music, BM in Jazz Studies, BS in Music Ed
Grambling State University (Louisiana)	1979	BA in Music, BA in Music Ed
Hampton University (Virginia)	1972	BA in Music, BS in Music
Howard University (Washington, D.C.)	1944	BM in Composition, BM in Jazz Studies, BM in Music Ed, BM in Music History, BM in Music Therapy, BM in Performance, BM with Elective Studies in Business, Master of Music in Jazz Studies, Master of Music in Music Ed, Master of Music in Performance
Jackson State University (Mississippi)	1977	BM in Music Ed, BM in Music Technology, BM in Performance, Master of Music Ed
Kentucky State University	1971	BA in Music, B of Music Ed, BM in Performance
Lincoln University (Missouri)	1951	B of Music Ed, BS in Music
Mississippi Valley State University	1992	BA in Music, BME
Morehouse College (Georgia)	2006	BA in Music
Morgan State University (Maryland)	1979	BA in Music, MA in Music
Norfolk State University (Virginia)	1975	BM in Music Ed, BM with an Emphasis in Media, MM in Music Ed, MM in Performance, MM in Theory/Composition
North Carolina A&T State University	1991	BA in Music, BS in Music Ed

Prairie View A&M University (Texas)	2011	BA in Music, BM in Music Ed, BM in Performance
South Carolina State University	1993	BA in Music, BS in Music Ed
Southern University and A&M College (Louisiana)	1955	BME, BM in Performance
Spelman College (Georgia)	1973	BA in Music
Stillman College (Alabama)	2006	BA in Music
Tennessee State University	1962	BS in Music Ed, MS in ED
University of Arkansas at Pine Bluff	1982	BS in Music, BS in Music (teaching)
Virginia State University	1954	BM in Music Ed, BM in Performance, BA in Music, BM with an Emphasis in Sound Recording Technology
Winston-Salem State University (North Carolina)	1974	BA in Music, BA in Music Ed
Xavier University of Louisiana	1972	BA in Music, BM in Music Ed, BM in Performance, Junior School of Music

Appendix C: Description of Subject Schools

Virginia University of Lynchburg

Virginia Seminary and College was organized in May 1886 during the 19th annual session of the Virginia Baptist State Convention at the First Baptist Church in Lexington, Va. The Rev. P.F. Morris, pastor of Court Street Baptist Church in Lynchburg, Va., offered the resolution that authorized the establishment of the institution.

Just 21 years out of slavery, African American Baptist leaders founded Lynchburg's oldest institution of higher education for men and women to meet the growing demands of our community for better-educated and trained ministers, missionaries, and public school teachers.

In July 1886, lawyer James H. Hayes of Richmond was appointed to obtain a charter for the school. During the 1888 session of the Virginia Baptist State Convention, the location of the school in Lynchburg, the plans and specifications for the first brick building, the letting of the contract for the erection of the building, and the charter were approved.

The cornerstone of the first building was laid in July 1888. The school was opened on Jan. 18, 1890, by Professor R. P. Armstead with an enrollment of 33 students.

By charter amendments, the school's name has been changed several times. For much of its history, it was known as Virginia Seminary and College, but since 1996, we have been Virginia University of Lynchburg.

The institution has had 16 presidents. Professor G. W. Hayes, the second president (1890-1906), popularized the institution's philosophy of self-help, and during his administration Hayes Hall was completed.

During the administration of Dr. Robert C. Woods, a former student of Professor Hayes, the school enjoyed its greatest period of expansion. Fox Hall, Graham Hall and Humbles Hall were erected; several lots and cottages were purchased; a capable and efficient faculty was employed; and a student body of 600 was enrolled.

Of the university's 16 presidents, the following 11 were graduates of the institution: Robert C. Woods, William H.R. Powell, Vernon N. Johns, Madison C. Allen, McCarthy C. Sutherland, Benjamin W. Robertson, Leroy Fitts, Melvin R. Boone, Thomas E. Parker, Elisha G. Hall and Ralph Reavis. ("Virginia University of Lynchburg," 2014)

Virginia Union University

Our mission at Virginia Union University was first put into operation shortly after April 3, 1865, the date when Richmond, Virginia was liberated by troops of the United States Army of the James. It was then that representatives from our founding organization, the American Baptist Home Mission Society, came to the former Confederate capital as teachers and missionaries. In that same month, eleven teachers were holding classes for former slaves at two missions in the city. By November 1865 the Mission Society had established, and was officially holding classes for, Richmond Theological School for Freedmen, one of the four institutions forming the "Union" that gives our University its name. Even though the Civil War had ended and that same year the 13th Amendment to the Constitution officially abolished slavery, many trials still lay ahead. It became more and more certain that freedom would not, of itself, be enough. It could not sufficiently address the problems of a large, newly-emancipated population that

had been systematically kept down and denied training skills, opportunities, and even literacy itself. Some slaves had been severely punished for even trying to read the Bible.

Fortunately, there were many who cared, and who would try to impart the education and skills necessary for the full enjoyment of freedom and citizenship, to the newly-freed population. One such group of concerned individuals were the members of the American Baptist Home Mission Society (ABHMS). They proposed a “National Theological Institute” designed primarily at providing education and training for African-Americans to enter into the Baptist ministry; and soon this mission would expand into offering courses and programs at college, high school and even preparatory levels, to both men and women.

In 1865, following the surrender of the Confederacy, branches of the “National Theological Institute” were set up in Washington, D.C. and Richmond, Virginia. The Washington institution received a \$1,500 grant from the Freedman’s Bureau and met at various locations including: Judiciary Square; “I” Street; Louisiana Avenue and, finally, Meridian Hill. The school became known as Wayland Seminary; and it acquired a sterling reputation under the direction of its president, Dr. George Mellen Prentiss King. Dr. King administered Wayland for thirty years (1867-97) and stayed on as a professor for twenty additional years at both Wayland and at Virginia Union University. The King Gate which currently faces Lombardy Street and is situated between Ellison Hall and the Baptist Memorial Building was named in his honor shortly before he died in 1917. Among the notable students to grace Wayland’s halls were: Dr. Adam Clayton Powell, Sr. the famous pastor of New York’s Abyssinian Baptist Church; Dr. Booker T. Washington, founder of Tuskegee University and author of *Up From Slavery*; Reverend

Harvey Johnson of Baltimore, Maryland – pastor and early civil rights activist; Kate Drumgoold, author of *A Slave Girl's Story: Being an account of Kate Drumgoold* (1898); Henry Vinton Plummer, Civil War Naval combat hero and U.S. Army Chaplain to the “Buffalo Soldiers”; and Albert L. Cralle, inventor of the ice-cream scoop.

It would be much tougher to begin the mission in Richmond, Virginia, the former capital of the Confederate States; which had suffered extensive damage during the Evacuation Fire when Southern troops had fled the city; and where most of the white population was opposed to everything that the ABHMS was trying to accomplish. Dr. J G. Binney, the first teacher sent out to open a school in Richmond, taught night classes to some 25 freedmen from November 1865-July 1866 before giving up and leaving for Burma. However, on May 13, 1867, Dr. Nathaniel Colver an elderly, hard-bitten abolitionist who could not be intimidated by anyone, arrived to resume the task. He had a great deal of trouble even finding suitable accommodations to rent, and was close to despair when he had a chance meeting with Mrs. Mary Ann Lumpkin, from whom he was able to rent a patch of land and buildings at 15th & Franklin Streets known as Lumpkin's Jail or “The Devil's Half Acre”. Mrs. Lumpkin was a former whose late husband, Robert Lumpkin, had been a slave-dealer and had run the property as a holdingpen/punishment “breaking” center, which still contained whipping posts. Living with Dr. Colver on the premises of the new school, which was named Richmond Theological School for Freedmen was the family of the Reverend James H. Holmes, another former slave who became pastor of First African Baptist Church. The support of Black ministers and community leaders proved to be crucial to the success of the school – of particular importance were Holmes; the Reverend Richard Wells of Ebenezer Baptist

Church; and Pastor George Jackson from Halifax County, Virginia. After some initial misgivings the African-American Community of Richmond would adopt the fledgling institution as its own. Dr. Colver scheduled basic classes in Grammar, Arithmetic, Geography and Spelling/Reading as well as Biblical Knowledge during a six hour day from 1867-68. It was indeed a strange atmosphere, the classroom windows still had their prison bars, and the former whipping posts were used as lecterns for the professors.

But Dr. Colver was over seventy, and in poor health and in 1868 handed over his burden as school principal to Dr. Charles Henry Corey, who had previously taught at Augusta Institute. For a while the school was called Colver Institute in the old man's honor. Dr. Corey proved to be a dynamic leader and directed the school for 31 years, becoming revered by his students and earning the respect of the Richmond Community. In 1870, he made the move from Lumpkin's Jail, which still held painful memories for many of the students, and purchased the former United States Hotel building at 19th & Main Street for \$10,000.

In 1876, the school was incorporated by the Virginia General Assembly under the name Richmond Institute, Dr. Corey taking charge officially as president, with the support of a Board of Trustees which included Holmes and Wells. The Institute was the first in the South to employ African-American teaching assistants and faculty and in 1876 was offering curricula which were preparatory (elementary); academic (pre-college) and theological. Enrollment grew steadily and among its earliest students Richmond Institute numbered its first foreign graduate, Samuel M. Harden of Lagos, Nigeria (1879) and its first female graduate, Maria E. Anderson (1882). An Alumni Association under the leadership of Charles J. Daniel (class of 1878) was organized in 1879.

In 1883 a special college for the exclusive education of African-American women was established by the ABHMS through the donation of the wealthy Joseph C. Hartshorn of Rhode Island as a memorial to his late wife Rachel. The curriculum was to be modeled on that of Wellesley College and the imposing Dr. Lyman Beecher Tefft was appointed its first president. Although the college first convened its classes in the basement of Ebenezer Baptist Church on Leigh Street, its campus was finally set up along the corner of Lombardy & Leigh Street, across from the present C.D. King Building. With no further women students, Richmond Institute turned strictly to theological studies and re-established itself as Richmond Theological Seminary in 1886, offering its first Bachelor's degree, the Bachelor of Divinity. During the 1890's plans were pushed forward to merge historically-black institutions into one University, and by 1899 it was agreed that Wayland Seminary and Richmond Theological Seminary would come together to form Virginia Union University. Accordingly, a tract of pasture land on Lombardy Street, containing part of an area known as "Sheep Hill", was purchased by the ABHMS. Dr. Corey would retire, and pass on in 1899, but not before he had written the first account of the history of the institution: *A History of the Richmond Theological Seminary with Reminiscences of Thirty Years' Labor among the Colored People of the South*. He was thus described by a contemporary: "... criticism has never discouraged him, condemnation could not cow his spirit". Corey Street, on the opposite side of Lombardy Street from the King Gate, perpetuates his memory on campus.

The first Founders' Day took place on February 11, 1899 with a groundbreaking ceremony at the site of present-day Kingsley Hall. The first classes convened at Virginia Union University on October 4, 1899. Nine "noble buildings" in Virginia granite, some

inlaid with Georgia pine, designed by architect John Coxhead of Buffalo New York in late-Victorian Romanesque Revival style gave the campus a distinctive, dignified atmosphere from the very beginning. Those still to be seen include: *Pickford Hall: which was named after former trustee board member C. J. Pickford and which served as the original classroom building. Later the basement would contain the “Old Pie Shop”, the first student “hangout” on campus, which was run by the famous sports coach Henry Hucles who would sell large slices of pie and a glass of milk for five cents! Pickford Hall currently houses the Presidential executive offices, the Campus Police, and the Sydney Lewis School of Business.

Kingsley Hall: named for Chester Kingsley, past president of the ABHMS, and the original dormitory. It is now the site of the Samuel Dewitt Proctor School of Theology. Coburn Hall: named after Maine governor Abner Coburn, it held the original chapel and the Library collection. Many legendary pastors, including Dr. Martin Luther King, Jr., Dr. Benjamin Mays; Dr. Adam Clayton Powell, Sr.; Dr. Adam Clayton Powell, Jr. and Dr. Ralph Abernathy, have preached at Coburn Chapel; internationally-renowned scholars like Dr. W.E.B. Dubois and Booker T. Washington have delivered lectures there, and Langston Hughes delivered his first poetry recitation in the South there on November 19, 1926 (his girlfriend, Miss Laudee Williams, attended Hartshorn Memorial College at the time). Coburn Hall burned in 1970 and, now restored, houses the Dr. Allix B. James Chapel which holds services at 11:00 each Thursday. Martin E. Gray Hall: named after a church deacon from Willoughby, Ohio who donated \$25,000 towards its construction. It was the original dining hall and, though also damaged by fire in 1993, has been totally repaired and houses the Evelyn Syphax School of Teacher Education & Psychology and

some offices of the School of Humanities & Social Sciences. Baptist Memorial Hall: which was originally the residence of Dean George Rice Hovey; and the subsequent residence of four University presidents. It is now the location of Sponsored Programs and Upward Bound. The “Power Plant” with its towering smokestack and the currently boarded-up, unoccupied building beside it which once was the Industrial Training School during the University’s early years. In the early days, the University generated its own power, had its own water supplies, and kept cows, horses, pigs and chickens at a nearby barn. Part of the “work study” of those early years was having the students take care of the animals and help run the power plant. The first students at VUU also donned hardhats and took a hand in the construction of the buildings of their own University.

The first University president was Dr. Malcolm MacVicar, born in Argyleshire, Scotland in 1828. Known as “that man of iron and steel”, Dr. MacVicar waged a lifelong struggle against prejudice and ignorance. A slightly-built, grandfatherly figure, the President wanted buildings to “inspire” every student that enter their walls and was instrumental in securing the construction of a bridge spanning the Seaboard Railway and connecting the University campus with that of Hartshorn College. He passed away at his residence on Commencement morning, May, 17, 1904. MacVicar Hall dormitory was named in his honor.

His successor was Dr. George Rice Hovey from Massachusetts who had served as University Dean. A former athlete himself, Dr. Hovey laid the foundations for VUU’s Athletic Program. He purchased, for \$8,483.55, an 11-acre tract of land on the opposite side of Lombardy Street from the main campus. Part of this was transformed into the main athletic field, later to be dubbed “Hovey Park” and “Hovey Stadium”. In 1909,

VUU formed a basketball squad and in 1912 the University became a charter member of CIAA. On November 27, 1913, a new dormitory facility was dedicated and named Huntley Hall, for Trustee Board member Dr. Byron Huntley, who had designated \$10,000 in his will towards its construction. The King Gate was dedicated during the following year's Commencement exercises. Dr. Hovey resigned in 1918 and Dr. William John Clark from Albion, Nebraska was selected by the Board as third president of Virginia Union University.

Among Dr. Clark's accomplishments was the establishment of a School of Education; a Law School (1922-31); a Norfolk branch (later to become Norfolk State University); accreditation by the Southern Association of Secondary Schools and Colleges; and the merger of Hartshorn Memorial College in 1932. Hartshorn thus became the third institution in the "Union"; and the University became "co-ed". Another dormitory, Hartshorn Memorial Hall, preserves the name and memory of VUU's "sister" institution, which was the first African-American women's college ever established, and which conferred the first bachelor's degrees at an African-American women's college. Among its most notable students were the heroic missionary to the Congo, Eva Roberta Coles Boone; the distinguished educator and Dean of Women at VUU, Leah Virginia Lewis; and political activist Bessye Banks Bearden. In 1928, the first issue of the Panther yearbook was published and the first Miss VUU was elected by the students during a Thanksgiving Day Football game – her name was Mary S. Booker.

President Clark's retirement was followed by the history-making election of Dr. John Malcus Ellison as VUU's fourth chief executive. Dr. Ellison was the first University Alumnus and the first African-American to become president. Born in Northumberland

County, Virginia on February 2, 1889, Ellison completed his Bachelor of Arts degree at Virginia Union in 1917; attained his Master's from Oberlin School of Theology in 1927; and was awarded a Doctorate in Christian Education and Sociology at Drew University in 1933. After serving as first campus pastor and professor of Sociology and Ethics at Virginia State College, he accepted a position on the Virginia Union faculty in 1936. Dr. Ellison's most visible achievement was the successful prosecution of the Belgian Building project. The building itself was part of the Belgian Exhibition at the New York World's Fair in 1939. When the Nazi invasion of Belgium made the dismantling and shipping of the building (which was architecturally in the avant-garde and included masterpieces of sculptural relief) back to Belgium impossible, Dr. Ellison campaigned unceasingly to raise funds for its relocation to the Union campus and oversaw the complex negotiations and operations that led to the installing of VUU's best-known landmarks: the Belgian Friendship Building and the Vann Tower. The building itself was converted to house a gymnasium, Natural Sciences classrooms and laboratories; and the University Library (which was named the William John Clark Library and which remained there until 1997). The gym was officially designated as: Barco-Stevens Hall, in honor of Dr. John W. Barco, a graduate of the class of 1902 and VUU Vice-president from 1929-47; and Professor Wesley A. Stevens, teacher of mathematics and basketball/track coach. The Vann Tower was named in honor of a distinguished former VUU student, Robert L. Vann, a successful attorney and Civil Rights activist who founded the Pittsburgh Courier newspaper.

Under Dr. Ellison's leadership VUU launched its world-renowned graduate school of Theology in 1942; and in 1953 White Hall was built, originally to provide

training to women for work in the missions field and/or religious education. Named for Blanche Sydnor White, executive secretary to the Women's Missionary Union of the Southern Baptist Convention, it now houses the Athletic Department, and Music classes are held there. Dr. Ellison retired from the presidency in 1955 and was followed by Dr. Samuel Dewitt Proctor (VUU class of 1942), who had already served as Dean of the School of Theology and University Vice-President. The charismatic Proctor had to endure serious medical problems with family members and intimidation from white racists (including the Ku Klux Klan's burning of a cross on the campus), as civil rights/desegregation unrest grew during the late 1950's. However, Union prospered during his five years at the helm and added an additional women's dormitory, Ora Johnson Newman Hall (named after a distinguished alumna & Richmond Public School educator).

On February 20, 1960, Virginia Union students and faculty marched to downtown Richmond department store lunch-counters in support of the Greensboro, North Carolina sit-ins to desegregate all such facilities. On February 22, 1960, Thirty-Four VUU students courageously staged a sit-in at Richmond's most exclusive dining facility, and were arrested for "trespassing". The arrests of the "Union 34", the first mass arrests of the Civil Rights Movement was the crucial event that set of the Campaign for Human Dignity that virtually destroyed racial segregation in Richmond within two years.

Upon Dr. Proctor's resignation to assume the presidency of North Carolina A & T, the Board of Trustees tapped the University Dean, Dr. Thomas Howard Henderson, a 1929 VUU graduate, to fill the position. In 1964, Storer College of Harper's Ferry, West Virginia, which had been founded in 1867 by the Free Will Baptists, merged its assets

with Virginia Union (the fourth component of the “Union”). Storer College had ceased offering classes in 1955, but numbered among its distinguished former students Nnamdi Azikiwe, celebrated poet, and first President of the Republic of Nigeria. Dr. Henderson’s administration coincided with the years of the civil rights movement and VUU students, faculty and alumni played a proactive role: Wyatt Tee Walker; Walter Fauntroy and Charles Sherrod being only the most conspicuous examples. An incredibly Ambitious building program resulted in the construction of four major structures: John Malcus Ellison Hall, which is currently the major classroom building; the Thomas H. Henderson Center, which now contains the post office, the Office of Admissions, the Office of Student Affairs and Cafeteria; Storer Hall, a men’s dormitory; and MacVicar Hall, a women’s dormitory. These buildings were of course named, respectively, after: VUU’s fourth president; it’s sixth president; Storer College (which in turn had been named after John Storer, a prosperous merchant from Maine who donated part of his fortune to the education of Freedmen); and the first president of VUU.

Upon Dr. Henderson’s untimely death in January 1970, another Union alumnus (class of 1944), Vice-President Dr. Allix Bledsoe James, was called upon to assume the position. Under Dr. James’ direction, the Sydney Lewis School of Business School of business was established and fully accredited; and Community Learning Week was developed. Dr. James retired in 1979 and Dr. Dorothy Norris Cowling served as Acting President until the Board of Trustees selected Dr. David Thomas Shannon as the eighth VUU President. During Dr. Shannon’s term of office, the building of the British American Tobacco Corporation at the southwest corner of Leigh & Lombardy Streets was signed over to the University. It was named the C.D. King Building in honor of

Clarence D. King, a successful New York businessman, and Chair of the Board of Trustees for the Abyssinian Baptist Church in Harlem. C.D. King houses the Business, Human Resources, Institutional Advancement and University Relations Offices.

Dr. Shannon resigned to take up an administrative post at the Interdenominational Theological Center in Atlanta, and Mrs. Carolyn Daughtry directed University affairs as Provost before the Board selected Dr. S. Dallas Simmons as VUU's ninth president. Dr. Simmons served from 1985-99 and was instrumental in bringing the Police Academy and initiating a Criminal Justice Program on campus. Coburn Hall and Martin E. Gray Hall, which had both been gutted by fire, were restored and the

School of Theology was at last moved into Kingsley Hall. The Admiral Building, which was originally rented by the University to maintain the Teacher Preparation program while Martin E. Gray was being restored was purchased by VUU to house the Athletics Department. However, the most spectacular project involved the construction (1996-7) of a new library facility: the L. Douglas Wilder Library and Learning Center, which honors the Honorable L. Douglas Wilder, a 1951 alumnus and Board member who served as Virginia's first African-American governor (in fact, as the first African-American governor in the history of the nation).

In 1999, the Board named Dr. Bernard Wayne Franklin, president of St. Augustine's College in Raleigh, North Carolina as Dr. Simmons' successor. Under Dr. Franklin, VUU became the first historically black college in the nation to put in place a completely wired campus internet system. In 2003, Dr. Belinda Childress Anderson became the eleventh VUU President. Dr. Anderson established the VUU Museum of Art and the History Panels at the Wilder Library. On January 21, 2009, Dr. Claude Grandford

Perkins took office at the Chief Executive position and became Virginia Union's twelfth President. Under Dr. Perkins' leadership the University Center for International Studies was established; and a favorable accreditation report was achieved by the University from the Southern Association of Colleges and Schools. In terms of structural change: a stone monument commemorating the 34 VUU students arrested in the 1960 Sit-In was placed in front of the Martin E. Gray Building; and stained glass windows donated by Reverend Franklyn Richardson's Grace Baptist Church congregation in Mt. Vernon, New York, depicting aspects of the history and mission of the University, were set into place at Coburn Chapel. Infused with a new dynamism and drawing strength from the very principles on which we were founded, Virginia Union University indeed looks ahead to: The Promise of a Limitless Future.

From the very beginning, Virginia Union students and faculty members were at the forefront. Pastor Richard Wells led the first-known civil rights protest march to meet President Andrew Johnson at the White House to report to him that African-Americans were being mistreated by former Confederates, who were trying to re-impose forms of slavery in Richmond. Mayor Joseph Mayo was fired as a result. Since the time of Wells, who was one of the first graduates of the institution while it was housed at Lumpkin's Jail, Virginia Union alumni have distinguished themselves in fields of endeavor as diverse as: the Christian ministry; social activism; politics & government; journalism; sports & entertainment; education; the sciences and the military.

Charles Spurgeon Johnson (class of 1916): became Director of Research & Investigation for the National Urban League, and editor of its publication: *Opportunities: a Journal of Negro Life*. In this capacity he was a major, guiding force in the Harlem

Renaissance of the 1920's, facilitating the careers of many notable Black artists, musicians, poets and writers. Johnson later served as president of Fisk University.

Eugene Kinckle Jones ('06): was a founder of Alpha Phi Alpha fraternity; First Secretary of the National Urban League; and, along with such individuals as Dr. Mary MacLeod Bethune and A. Philip Randolph, a member of President Franklin D. Roosevelt's unofficial "Black Cabinet" of advisors.

Dr. Benjamin Mays, who attended for one year but did not finish at VUU, became President at Morehouse College, where he was the mentor and role-model for Dr. Martin Luther King, Jr.

Henry L. Marsh, III , ('56) lawyer, served on Richmond City Council, became the first African-American mayor of Richmond in 1979, and was later elected to the Virginia State Senate.

Benjamin Lambert, III, ('59) also entered the legal profession and was elected to the Virginia Senate.

Dr. Jean Louise Harris ('51) went on to become the first African-American to graduate from the Medical College of Virginia; Virginia Secretary of Human Resources from 1978-82; and Mayor of Eden Prairie, Minnesota.

Dr. Spottswood Robinson, III ('37) was a major participant in the legal battles against segregation and racial bias and became Judge of the US Court of appeals for the district of Columbia.

Dr. Lucille Brown ('50) enjoyed a successful career as teacher and administrator in the Richmond Public Schools system and served as Richmond City Schools Superintendent.

John Merchant ('55) broke ground as the first African-American graduate of the University of Virginia School of Law, and has gone onto practice law in Connecticut.

Curtis W. Harris ('55), pastor of Union Baptist Church in Hopewell, Virginia, was president of the Virginia Unit of the Southern Christian Leadership Conference and first African-American mayor in history (of Hopewell).

The most distinguished political/public service career to date has of course been that of the Honorable Lawrence Douglas Wilder ('51), attorney, State Senator, Lieutenant-Governor, and Governor of Virginia from 1990-94.

Harlow Fullwood, Jr. ('77) became highly-successful franchise operator for Kentucky Fried Chicken, Inc.; founder of the Harlow Fullwood Foundation; and the author of an autobiography: *Love Lifted Me: A Life's Journey of Harlow Fullwood, Jr.*

Osborne Allen Payne ('50) has prospered as the owner of Broadway-Payne, a MacDonald's franchise business, and founded Associated Black Charities of Baltimore, Maryland.

Dr. Howard S. Jones, Jr. ('43) was one of the most prolific African-American inventors in the history of the United States, holding rights to no less than 31 patents. A specialist in the fields of Microwave Research and Electromagnetics, Dr. Jones held positions at the Department of the Army and the National Bureau of Standards.

Samuel Gravely ('48), president of the VUU International Alumni Association, capped a distinguished career of service in the US Navy by becoming the first African-American Admiral (holding the ranks of Rear & Vice Admiral) in the nation's history.

Mary L. DePillars ('74) joined NationsBank and rose to become Senior Vice-President.

Dr. Yvonne Maddox ('65) was named Deputy Director of the National Institute of Child Health and Human Development in 1995; and five years later, Acting Deputy Director for the National Institute of Health.

Dr. Frank Royal ('61) served as president of the National Medical association and is currently Chair of the VUU Board of Trustees.

Since joining the CIAA as a charter member the University and its coaches & players have constantly been in the forefront of athletic achievement. The coaches have gone down as legends in their own time: Henry Hucles; Thomas "Tricky Tom" Harris; Dave Robbins; Willard Bailey. Some alumni athletes have gone on to distinguished careers in the professional leagues or in coaching. Among these there are currently three NBA stars: Charles Oakley; Terry Davis; and Ben Wallace (named defensive player of the year for 2002). Two of the greatest high school coaches in Richmond were alumni and spent their careers as archrivals: Fred "Cannonball" Cooper at Maggie Walker High School and Max Robinson, Sr. at Armstrong High School. Max Robinson, Sr.'s sons, also VUU students, went on to illustrious careers: Max Robinson, Jr. became the first African-American news anchorman for a major television network. Randall Robinson became a political and social activist, founding Trans-Africa, Inc., and authoring the best-selling books: *The Debt: What America Owes to Blacks*; *Defending the Spirit*; *The Reckoning: What Blacks Owe to Each Other*; *Quitting America*; and *An Unbroke Agony*.

Robert Deane Pharr ('37) (1916-1992), became a notable novelist; the author of *The Book of Numbers*; *S.R.O.*; *The Soul Murder Case*; and *Giveadamn Brown*.

Leslie Garland Bolling ('24) (1898-1955) was a wood sculptor whose works have received international acclaim.

Roslyn McCallister Brock ('87) went on to make an impact as Program associate for Health and Communications at the W. K. Kellogg Foundation; Director of Business & Community Developments for Bon Secours Richmond Health Systems; Vice Chair of the National NAACP; and then Chair of the National NAACP Board of Trustees.

Cherekka Montgomery ('95) is Director of Global Outreach and Senior Policy Analyst with the Feminist Majority Foundation, and the co-author of The African-American Education Data Book, Volume III: The Transition from School to College & School to Work.

Bessye Banks Bearden (1888-1943) who attended Hartshorn Memorial College for two years before graduating from Virginia State, became a noted journalist with the Chicago Defender and one of New York City's most effective social activists and community Leaders. Along with her close friend, Mary McLeod Bethune, she was one of the primary omen involved in the switchover of most of the African-American political support from the Republican to the Democratic Party during the administration of Franklin Delano Roosevelt.

Leontine T. C. Kelly ('60) became the first woman of any major denomination to be Consecrated as a bishop (of the United Methodist Church of San Francisco in 1984). ("Virginia Union University," 2014)

Virginia State University

Virginia State University was founded on March 6, 1882, when the legislature passed a bill to charter the Virginia Normal and Collegiate Institute.

The bill was sponsored by Delegate Alfred W. Harris, a Black attorney whose offices were in Petersburg, but who lived in and represented Dinwiddie County in the General Assembly. A hostile lawsuit delayed opening day for nineteen months, until October 1, 1883. In 1902, the legislature revised the charter act to curtail the collegiate program and to change the name to Virginia Normal and Industrial Institute.

In 1920, the land-grant program for Blacks was moved from a private school, Hampton Institute, where it had been since 1872, to Virginia Normal and Industrial Institute. In 1923 the college program was restored, and the name was changed to Virginia State College for Negroes in 1930. The two-year branch in Norfolk was added to the college in 1944; the Norfolk division became a four-year branch in 1956 and gained independence as Norfolk State College in 1969. Meanwhile, the parent school was renamed Virginia State College in 1946. Finally, the legislature passed a law in 1979 to provide the present name, Virginia State University.

In the first academic year, 1883-84, the University had 126 students and seven faculty (all of them Black), one building, 33 acres, a 200-book library, and a \$20,000 budget. By the centennial year of 1982, the University was fully integrated, with a student body of nearly 5,000, a full-time faculty of about 250, a library containing 200,000 books and 360,000 microform and non-print items, a 236-acre campus and 416-acre farm, more than 50 buildings, including 15 dormitories and 16 classroom buildings, and a biennial budget of \$31,000,000, exclusive of capital outlay.

The University is situated in Chesterfield County at Ettrick, on a bluff across the Appomattox River from the city of Petersburg. It is accessible via Interstate Highways 95 and 85, which meet in Petersburg. The University is only two and a half hours away from

Washington, D.C. to the north, the Raleigh-Durham-Chapel Hill area to the southwest, and Charlottesville to the northwest.

Virginia State University has a long history of outstanding faculty and administration. The first person to bear the title of President, John Mercer Langston, was one of the best-known blacks of his day. Until 1992, he was the only black ever elected to the United States Congress from Virginia (elected in 1888), and he was the great-uncle of the famed writer Langston Hughes. From 1888 to 1968, four presidents - James H. Johnston, John M. Gandy, Luther H. Foster, Robert P. Daniel served an average of 20 years, helping the school to overcome adversity and move forward.

For the next four decades, seven more presidents would lead the University to its current level of excellence including James F. Tucker, Wendell P. Russell, Walker H. Quarles, Jr., Thomas M. Law, Wilbert Greenfield, Wesley Cornelious McClure and Eddie N. Moore, Jr.

On November 30, 2009, the Virginia State University Board of Visitors announced that Keith T. Miller, Ph.D. would become the institution's thirteenth president. Dr. Miller officially took office on July 1, 2010. ("Virginia State University," 2014)

Norfolk State University

Norfolk State University was founded in 1935. The college, brought to life in the midst of the Great Depression, provided a setting in which the youth of the region could give expression to their hopes and aspirations. At its founding, it was named the Norfolk Unit of Virginia Union University. In 1942, the college became the independent Norfolk

Polytechnic College, and two years later an Act of the Virginia Legislature mandated that it become a part of Virginia State College.

The College was able to pursue an expanded mission with even greater emphasis in 1956 when another Act of the Legislature enabled the institution to offer its first baccalaureate degree. The college separated from Virginia State College and became fully independent in 1969. Subsequent legislative acts designated the institution as a university in 1979 and authorized the granting of graduate degrees.

Today, the University is proud to be one of the largest predominantly black institutions in the nation. Furthermore, it is committed to pursuing its vital role of serving the people of the Hampton Roads area, the state, and the nation.

The first Administration and Classroom Building is G.W.C. Brown Hall (formerly Tidewater Hall). ("Norfolk State University," 2014)

Hampton University

The year was 1861. The American Civil War had shortly begun and the Union Army held control of Fort Monroe in Hampton, Virginia at the mouth of the Chesapeake Bay. In May of that year, Union Major General Benjamin Butler decreed that any escaping slaves reaching Union lines would be considered "contraband of war" and would not be returned to bondage. This resulted in waves of enslaved people rushing to the fort in search of freedom. A camp to house the newly freed slaves was built several miles outside the protective walls of Fort Monroe. It was named "The Grand Contraband Camp" and functioned as the United States' first self-contained African American community.

In order to provide the masses of refugees some kind of education, Mary Peake, a free Negro, was asked to teach, even though an 1831 Virginia law forbid the education of slaves, free blacks and mulattos. She held her first class, which consisted of about twenty students, on September 17, 1861 under a simple oak tree. This tree would later be known as the Emancipation Oak and would become the site of the first Southern reading of the Emancipation Proclamation in 1863. Today, the Emancipation Oak still stands on the Hampton University campus as a lasting symbol of the promise of education for all, even in the face of adversity.

In 1863, using government funds to continue the work started by Mary Peake, General Butler founded the Butler School for Negro children, where students were taught reading, writing, arithmetic, geography, and grammar, as well as various housekeeping skills.

Brigadier General Samuel Armstrong was appointed in 1866 to Superintendent of the Freedmen's Bureau of the Ninth District of Virginia. Drawing upon his experiences with mission schools in Hawaii, he procured funding from the American Missionary Association to establish a school on the Wood Farm, also known as "Little Scotland" adjacent to the Butler School. On April 1, 1868, Armstrong opened Hampton Normal and Agricultural Institute with a simple declared purpose.

"The thing to be done was clear: to train selected Negro youth who should go out and teach and lead their people first by example, by getting land and homes; to give them not a dollar that they could earn for themselves; to teach respect for labor, to replace stupid drudgery with skilled hands, and in this way to build up an industrial system for the sake not only of self-support and intelligent labor, but also for the sake of character."

Practical experience in trades and industrial skills were emphasized and students were able to pay their way through school by working in various jobs throughout the burgeoning campus. The Butler School, which was succeeded in 1889 by the Whittier School, was used as a practice ground for teaching students of the Hampton Normal School.

By 1872, Hampton Normal and Agricultural Institute was flourishing and drawing students from all over the country. One day that year, a young man met with the assistant principal to request admission. His clothing and person were so unkempt from his long journey he was nearly turned away. The assistant principal asked him to sweep the recitation room. The young man, excited at the prospect of work, not only swept the floor three times but thoroughly dusted the room four times, thereby passing a rigorous "white glove" inspection. Upon seeing the results of his work, the assistant principal said quietly, "I guess you will do to enter this institution."

The newly accepted student was Booker T. Washington, who would become Hampton's most distinguished graduate. At only 25 years old, at the request of General Armstrong, Washington helped found Tuskegee Institute in Alabama in 1881.

During the night of April 18, 1878, a group of Native Americans arrived in Hampton from Fort Sill, where they had been imprisoned at the close of the Red River War. No longer considered dangerous, they were sent to Hampton at the request of General Armstrong. These seventy men and women became the first American Indian students at Hampton and began a Native American education program that spanned more than 40 years, with the last student graduating in 1923.

Throughout the 1880s and 1890s, Hampton Normal School saw a dramatic increase in enrollment and educational offerings, which created a need not only for additional dormitory space, but also for auxiliary facilities. A number of buildings were constructed during this twenty-year span, including Whipple Barn, Wigwam (the American Indian boy's dormitory), Holly Tree Inn, and the Armstrong-Slater Trade School, most all of them built by Hampton students.

The new trade school would offer instruction in farming, carpentry, harnessmaking, printing, tailoring, clocksmithing, blacksmithing, painting, and wheelwrighting. By 1904, nearly three-fourths of all boys at Hampton were taking trades classes. In addition to expansion of the agricultural program in 1913, Hampton's music program flourished under the direction of Dr. R. Nathaniel Dett, who brought the Hampton Choir and Quartet to the world through highly acclaimed performances in London, Vienna, Zurich, Berlin, Geneva, and Paris.

Enhancing Hampton's curriculum to meet the stringent requirements of college level accreditation was the focus during the late 1900s and throughout the 1920s. Many new programs were added and the requirements for existing courses were raised to meet the new standard Hampton placed upon itself. A Library Science School was established in 1924 and an extension program was begun in 1929 to reach students who were unable to come to campus. The Robert C. Ogden Auditorium was built in 1918 and with two thousand seats, it was at the time the largest auditorium in the area. Today, Ogden Hall is considered one of the finest acoustical venues in the nation.

In the Principal's report of 1929, Hampton President Dr. James Edward Gregg stated that "Hampton Institute is now a college." He went on to state that, "Every one of its collegiate divisions or schools—Agriculture, Home Economics, Education, Business, Building, Librarianship, Music—is fitting its students for their life-work as teachers or as practitioners in their chosen calling."

On July 1, 1930, Hampton Normal and Agricultural Institute became Hampton Institute and the title of Principal—Dr. George Phenix at the time—was changed to President.

The 1930s brought with it the Great Depression and intense challenges for Hampton Institute. Already confronted with an overwhelming budget deficit, the college experienced a decrease in enrollment and budget cuts and staff dismissals were common. To cut costs, the Library School was discontinued in 1940 and the Nursing School was taken over by a local hospital that same year.

When America became involved in World War II, financial relief would soon arrive to Hampton Institute as the federal government established war training facilities on the campus. After the war, many of the military training buildings were purchased by the college and are still in use today.

In addition to Hampton's financial troubles, many felt that the school's decades-old educational philosophies no longer applied to a changing racial climate where the emerging youth began to question accepted policies and procedures. Students wanted more self-governance and a change in many of the regulations. While the Hampton staff was interracial, there were no Negroes employed as heads of departments and schools. Thus, in 1940, a few high-ranking administrative positions—including Dean of Instruction

and Dean of Women—were appointed to Negroes. And in 1949, Dr. Alonzo G. Moron became the first Negro president of Hampton Institute.

During the 1950s, programs in Agriculture and the trades were phased out due to decreased enrollment and a change in the American workforce climate. However, a number of new programs were initiated, including graduate studies in Mathematics, Chemistry, and Physics.

During the tenure of Hampton Institute's ninth President, Dr. Jerome H. Holland, the college experienced a decade of growth in every facet and program. Twelve new buildings were constructed, faculty numbers increased, average salaries doubled, and student enrollment reached 2,600 by 1969. New programs and departments were established, including a computer technology program, the College of Cooperative Education, and a Department of Mass Media Arts.

Accompanying Hampton's steady growth in the 1960s was the controversial landscape of the Civil Rights Movement and the changing attitudes of Negroes, who were finally able to see the promise of first-class citizenship and equal educational and economic opportunity in a democratic society. Noted civil rights leaders, including Dr. Martin Luther King, visited the Hampton campus. In 1957, two years after being arrested for refusing to give up her seat to a white bus passenger, Rosa Parks moved to the Hampton area where she worked on campus as a hostess at The Holly Tree Inn. On February 11, 1960, a group of Hampton Institute students were the first in Virginia to stage a lunch counter sit-in, to protest local business' refusal to serve blacks and whites equally.

The social unrest of the 1960s spilled over into the 1970s as students demanded a wider variety of courses, coed living on campus, and a stronger voice in the Administrative Council and the Board of Trustees. In the face of student protests, bomb threats, and dormitory fires, Hampton President Dr. Roy Hudson managed to improve relations with students and expand many programs, including the college's Engineering program, through partnerships with other universities.

Dr. William R. Harvey was unanimously elected the twelfth President of Hampton Institute in 1978. His efforts included outlining a core set of required courses, establishing an M.B.A. program and centers for high-tech scientific research, and expanding the Continuing Education Program. By 1983, student enrollment had reached nearly four thousand and SAT scores of entering freshmen increased by 93 points, even though national enrollment levels and SAT scores were plummeting. In 1984, after a nine-month study of Hampton Institute's rapid growth and development in quality of students, faculty and academic offerings, the recommendation was made to change the name to Hampton University.

Today, over 140 years after its inception, Hampton University continues to break new ground in academic achievement, staying true to General Armstrong's original promise of The Standard of Excellence, An Education for Life. (“Hampton University,” 2014)

Appendix D: Survey Results

1. Including this year, how long have you taught at your respective institution?

#	Answer	Response	%
1	Less than a year	0	0%
2	1-5 Years	2	13%
3	6-10 Years	1	7%
4	11-20 Years	8	53%
5	21+ Years	4	27%
	Total	15	100%

Statistic	Value
Min Value	2
Max Value	5
Mean	3.93
Variance	0.92
Standard Deviation	0.96
Total Responses	15

2. What is your professional rank in the department?

#	Answer	Response	%
1	Faculty - part-time or adjunct	2	13%
2	Faculty - full time non-tenure track	4	27%
3	Faculty - tenured or tenure track	8	53%
4	Administration	1	7%
	Total	15	100%

Statistic	Value
Min Value	1
Max Value	4
Mean	2.53
Variance	0.70
Standard Deviation	0.83
Total Responses	15

3. What is your ethnicity?

#	Answer	Response	%
1	Black or African-American	14	93%
2	White or Caucasian	1	7%
3	Hispanic or Latino	0	0%
4	American Indian or Alaska Native	0	0%
5	Asian	0	0%
6	Hawaiian Native or Other Pacific Islander	0	0%
7	Other	0	0%
8	2+ Races	0	0%
	Total	15	100%

Statistic	Value
Min Value	1
Max Value	2
Mean	1.07
Variance	0.07
Standard Deviation	0.26
Total Responses	15

4. At what type of institution did you attain your undergraduate degree?

#	Answer	Response	%
1	Historically Black College or University (HBCU)	9	60%
2	Racially-Diverse Public Institution	4	27%
3	Racially-Diverse Private Institution (non-church affiliated)	1	7%
4	Church Affiliated Private Institution (non-HBCU)	1	7%
5	International	0	0%
6	On-line Institution	0	0%
	Total	15	100%

Statistic	Value
Min Value	1
Max Value	4
Mean	1.60
Variance	0.83
Standard Deviation	0.91
Total Responses	15

5. Optional: Name the institution attended for undergraduate degree

Text Response
East Carolina University
Penn State
Virginia State University
Virginia State University
Virginia Commonwealth University
Fontbonne University
Louisiana Tech Univ.
Jackson State University
Norfolk State University
Virginia State University
Hampton (Institute) University
VCU
Jackson State University
Berklee College of Music

Statistic	Value
Total Responses	14

6. Please rate your undergraduate experience on the following factors:

#	Question	Very Dissatisfied	Dissatisfied	Neutral	Satisfied	Very Satisfied	Total Responses	Mean
1	Career Preparation	2	0	1	0	12	15	4.33
2	Social Interaction	1	1	0	1	12	15	4.47
3	Musical Opportunities	2	0	1	1	11	15	4.27
4	Faculty Expertise	2	0	0	0	13	15	4.47

Statistic	Career Preparation	Social Interaction	Musical Opportunities	Faculty Expertise
Min Value	1	1	1	1
Max Value	5	5	5	5
Mean	4.33	4.47	4.27	4.47
Variance	2.10	1.55	2.07	1.98
Standard Deviation	1.45	1.25	1.44	1.41
Total Responses	15	15	15	15

7. Optional: What were your primary factors in choosing this school to attend?

Text Response	
Location, Quality of Program, Scholarship Offer	
Instructors	
The reputation of the music program made me attend my school.	
Missed the deadline to my 1st choice (UVA) and my 2nd choice (VCU), the classes were too large.	
As a native of Richmond, it had such a strong department that it made no sense to pay money to go elsewhere. It was also larger and offered better opportunities than Va. State University.	
It was small, offered my major, and gave very much personal attention.	
Scholarship in music	
I received a four year scholarship to major in music and the performing ensembles.	
Scholarship for tuition, Close to home and great Professors.	
Music Scholarship, Family Ties. I wanted to be a part of the program.	
Attended a music institute for 6 weeks before my senior year in high school.	
The music program and it's reputation.	
It was convenient and local.	
Concentration of Jazz Studies	

Statistic	Value
Total Responses	14

8. At what type of institution did you attain your masters degree?

#	Answer	Response	%
1	Historically Black College or University	7	47%
2	Racially-Diverse Public Institution	7	47%
3	Racially-Diverse Private Institution (non-church affiliated)	0	0%
4	Church Affiliated Private Institution (non-HBCU)	1	7%
5	International	0	0%
6	On-line Institution	0	0%
	Total	15	100%

Statistic	Value
Min Value	1
Max Value	4
Mean	1.67
Variance	0.67
Standard Deviation	0.82
Total Responses	15

9. Optional: Name the institution attended for Masters degree

Text Response
The Ohio State University
Cal State
Virginia State University
Virginia State University
Virginia Commonwealth University
State University of New York at Stonybrook
The Univ. of Michigan
Jackson State University
Norfolk State University
Norfolk State University
Pittsburgh Theological Seminary
VCU
LSU
North Carolina Central University

Statistic	Value
Total Responses	14

10. Please rate your Masters experience on the following factors:

#	Question	Very Dissatisfied	Dissatisfied	Neutral	Satisfied	Very Satisfied	Total Responses	Mean
1	Career Preparation	2	0	0	1	12	15	4.40
2	Social Interaction	0	1	1	3	10	15	4.47
3	Musical Opportunities	2	0	2	2	9	15	4.07
4	Faculty Expertise	2	0	0	1	12	15	4.40

Statistic	Career Preparation	Social Interaction	Musical Opportunities	Faculty Expertise
Min Value	1	2	1	1
Max Value	5	5	5	5
Mean	4.40	4.47	4.07	4.40
Variance	1.97	0.84	2.07	1.97
Standard Deviation	1.40	0.92	1.44	1.40
Total Responses	15	15	15	15

11. What were your primary factors in selecting this school to attend?

Text Response

Fellowship Offer, Quality and reputation of program had the degree I wanted

It was convenient to my work at that time.

Location

By this time, I was married and had a child so it would have been difficult to move elsewhere. It was very convenient to do my studies there.

I selected this university because of the excellent faculty.

Graduate scholarship

I received a scholarship and the opportunities to work with the ensembles.

Close to home and working area. Professors were great instructors.

Proximity of the School to my home. Staff.

Close to home.

I knew its reputation and program.

Its reputation and nearness to my employment.

Masters in Jazz Studies

Statistic	Value
Total Responses	14

12. At what type of institution did you attain your Doctoral degree (if applicable)?

#	Answer	Response	%
1	Historically Black College or University (HBCU)	0	0%
2	Racially-Diverse Public Institution	2	14%
3	Racially-Diverse Private Institution (non-church affiliated)	1	7%
4	Church Affiliated Private Institution	4	29%
5	International	0	0%
6	On-line Institution	1	7%
7	N/A	6	43%
	Total	14	100%

Statistic	Value
Min Value	2
Max Value	7
Mean	5.07
Variance	3.92
Standard Deviation	1.98
Total Responses	14

13. Optional: Name the institution attended for Doctoral degree

Text Response
The Ohio State University Ph. D
Boston University
University of Oklahoma
The Catholic University of America
The Catholic University of America
Shenandoah University Conservatory
Catholic University

Statistic	Value
Total Responses	7

14. Optional: List type of Doctoral degree attained.

Text Response
Ph. D.
DMA
Doctor of Philosophy
Doctor of Musical Arts
Doctor of Musical Arts
Doctor of Musical Arts degree in Vocal Performance
DMA

Statistic	Value
Total Responses	7

15. Please rate your Doctoral experience on the following factors:

#	Question	Very Dissatisfied	Dissatisfied	Neutral	Satisfied	Very Satisfied	Total Responses	Mean
1	Career Preparation	1	0	0	1	6	8	4.38
2	Social Interaction	0	0	1	2	5	8	4.50
3	Musical Opportunities	1	0	0	1	6	8	4.38
4	Faculty Expertise	1	0	0	1	6	8	4.38

Statistic	Career Preparation	Social Interaction	Musical Opportunities	Faculty Expertise
Min Value	1	3	1	1
Max Value	5	5	5	5
Mean	4.38	4.50	4.38	4.38
Variance	1.98	0.57	1.98	1.98
Standard Deviation	1.41	0.76	1.41	1.41
Total Responses	8	8	8	8

16. Please share any personal thoughts or opinions you have regarding the musical, educational, social experiences and career preparation of students at HBCU's versus non-HBCU's. Reminder: no comments will be linked to their source.

Text Response

It is necessary for me to state that my having attended PWIs does not mean that I did not believe that I could receive a fine musical education at an HBCU. My early musical education was in the hands of teachers at an HBCU--all extremely qualified and gifts, both musically and academically. This education included private instruction as well as participation in summer music institutes. Also, the school presented regular concerts by its faculty and staff, and guest artists. My reason for not attending that or some other HBCU was primarily because of the limited degree program offerings. I was not interested in a future in public school music or performance. Though I was not initially certain what my choice would be, I knew I needed to be someplace that had diverse offerings. That said, HBCUs offer preparation that I would consider comparable to that of other institutions. The fiscal challenges of many HBCUs limit some opportunities, but HBCUs more than make up with the personal concern that faculty have for students and HBCUs certainly have produced and still produce successful music professionals. HBCUs do not offer the same preparation or level of instruction. Many students are behind when they first arrive.

The HBCU experience prepared me to do well at the traditional university I selected. The larger institution provided opportunities that the smaller HBCU institution was not able to provide.

HBCU's receive less money than other institutions, yet they seem to thrive even if it means making sacrifices or using personal resources to produce a successful product.

I did not attend an HBCU but, as a professor at such an institution, I find that the level of competitiveness amongst the students is not as strong as it might be if the student population was diverse. Though the faculty tries to instill this concept of the competitive spirit in our classes, the students seem to gravitate towards the lower end of the spectrum of excellence. Organizations also seem to become more important than the academics.

Although I did not receive a degree from an HBCU, I did however attend one briefly. Given the fact that I was fresh out of high school, and still very immature, it was difficult to always stay focused on academics with so many non-academic distractions. I feel that HBCU's are capable, in most cases, of preparing students for their chosen careers. However, an appropriate academic culture must always be maintained to assure the integrity of all degrees sought.

I have found that the teachers at HBCU's take a more personal approach to educating and mentoring.

My experiences at a HBCU was outstanding. There were great ensembles and great teachers and students performers. Today, some of the HBCU's emphasize the marching band ensemble instead of building there concert band and jazz ensembles program. The non-HBCU'S, you will find more emphasis in building there ensembles, chorus groups, operas, and having musicals. You will find more performances and teachers education experiences. I also attended North Texas State University and it was unbelievable. NTSU had some of the best teachers and musical ensembles that you will ever find at an institutions.

I was in an environment where teachers really cared about you and wanted you to do your best. You were not just a number, but a real person that they could mold.

HBCU's usually struggle with lack of funds and support.

There were just many more opportunities to perform than at the undergraduate level.

My undergraduate experience prepared me sufficiently to be successful at the graduate level and with my employment as a music professor.

It helped developed me into learning and dealing with my own race and how to maintain a close

bond and love for one another!

Statistic	Value
Total Responses	13