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Curriculum Plan for Orchestral Trumpet Studies for Thailand's Undergraduate Music Students

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Abstract

This study aimed to develop a curriculum plan for orchestral trumpet studies for Thailand

undergraduate music students. The tools used for data collecting were in-depth interviews with six trumpet instructors teaching at leading institutes that offer orchestral trumpet studies and a focus group discussion of 19 student representatives from each university. The researcher undertook the following process: 1. Survey of literature related to curriculum plans for orchestral trumpet studies; 2. curriculum development; 3. curriculum validation, revision, and correction; and 4. Conclusion, discussion, and suggestions. The resultant curriculum consisted of: 1. Curriculum description; 2. Curriculum objectives; 3. Program learning outcomes; 4. Yearly academic content; 5. Orchestral excerpt lists and trumpet pedagogy; 6. Teaching and learning activities; 7. Assessment and evaluation; and 8. Suggestions for instructors. Discussion points included determining course content and activities and the limitations and feasibility of developing a curriculum plan for orchestral trumpet studies; market trends of professional orchestral musicians in Thailand, lack of experienced orchestral instructors, and wide-ranging musical background of trumpet students.

Keywords

orchestral excerpts, curriculum, trumpet pedagogy, trumpet studies

Introduction

Brass instruments, which are collectively known by Thais as *trae,* have been a part of musical culture in Thailand since as early as the reign of King Narai (1656 - 1688). A document from the period showed that the Occidental trumpet, used in Thai royal court rituals, was referred to as "*trae wilanda"* or natural trumpet (Charoensuk, 1990 cited in Chittrarangsan, 2016: 27). Brass instruments, whether bugle, cornet or trumpet, are important instruments in several Thai rituals as they are played, for example, in court rituals, in honorary ceremonies, to welcome state guests, and for military signals. It was not until the reign of King Mongkut (1804-1868) that brass reached its peak popularity with the establishment of three major brass bands: the royal pages (*wang luang*), the marines (*wang na*) and the Bunnag families (*krommatha*) (Amatyakul, 2016: 121). The earliest trumpet teachers in Thailand were Jacob Feit, an America-born German, and Captain M. Fusco, an America-born Italian (Amatyakul, 2012), both of whom later laid the foundations of subsequent brass band playing in the Thai military. Not only did they teach performance practice, but also theoretical and notational aspects, which resulted in increased musical proficiency in the military and led to the development of the brass band in following periods.

When Prince Paribatra Sukhumbhand was assigned to build a royal music band in 1904 following his graduation in Germany, more Thai elites showed interest in brass band towards the end of the reign of King Rama V. Some of the initiatives sanctioned by these Thai elites

included writing down music score notation for all wind and rhythm instruments, establishing an ensemble of 60-70 musicians, and composing numerous new tunes to be used for different occasions; all of which would eventually be key to the emergence of symphonic bands and marching bands, and their spread to Thai folk cultures, official organizations, and academic institutes.

With the establishment of the Pran Luang School under the King's Patronage in 1912, Western music entered the Thai education system; an initial goal was to produce musicians with formal music education training to serve in the government's Department of Royal Entertainment, whose name was later changed to the Fine Arts Department (Faagchamroon, 1996). Simultaneous with the change of the institution's name was the addition of music classes to the Basic Education Curriculum of Thailand in 1960 and the widespread establishment of wind bands or symphonic bands in the form of marching bands in secondary schools and in cadet schools. The huge popularity of marching bands came from regular performances in school activities and from competitions ranging from the regional to national level. With this popularity, the number of trumpet players rose and so did their interest in studying trumpet at a higher level. Moreover, marching-band-trained trumpeters would go on to play in many other ensembles, including symphony orchestras.

With the importance of music in Thai society today, specialized education that produces musicians continues to grow under various governmental authorities such as the government

Fine Arts Department, teacher training “Rajabhat” universities, and private and public universities. Most of these higher education institutes offer at least one music-related degree. Music degrees at the higher education level were first offered at the undergraduate level, either as a Bachelor of Education or Bachelor of Arts. Since 1997, a variety of music-related degrees, including Western art music, Jazz music, Thai music, music education, music business, and music technology, have been offered, followed by graduate level degrees in music. At the same time, music continues to be important in the Thai social context, contributing to the growth of businesses related to music, film, and television series, in turn creating higher demand for trained, professional musicians.

Symphony orchestra music and its training have become one of the music professions that is popular with students due, in part, to higher local as well as international career opportunities with salaries comparable to other jobs. Today, there are several Thai musicians performing in a number of orchestras overseas, including the Chicago Civic Orchestra, the Singapore Symphony Orchestra, and the Hong Kong Philharmonic to name a few. Domestically, if they are competent enough, a musician may have a chance to work with professional colleagues in professional ensembles like the Royal Bangkok Symphony Orchestra, the Thailand Philharmonic Orchestra, or other government-based symphony orchestras. Also, the demand for trumpet teacher in Thailand is still high due to the large number of marching bands and wind bands in both primary and secondary schools.

Due to today's advanced technologies, which enable Thai musicians to listen to professional players from around the world, new challenges have emerged. Thai trumpet players can accept and adapt new skills in order to improve their playing. Moreover, Thai universities have been developing and arranging various international music activities for musicians to participate in. However, as a result of the limitations of instructors, curricula and other supporting factors, more effort needs to be undertaken to prepare undergraduate music students for an orchestral career. As a response to the issue and its causes, some universities have started to offer courses on orchestral repertoire excerpts, or have added supplementary private lessons that engage similar content in already existing practicum classes like "small ensemble" and "studio class", all of which depend on the experience and competency of the instructor.

There are musical benefits for musicians in orchestral excerpt study. From a general musical standpoint, these include a connection with the great composers, and good ensemble skills, including the development of balance, blend, style, tone color, and articulation. The study of orchestra music helps to develop all of these musical elements. In the modern Thai society context, orchestral music teaching and learning is vital to music careers in trumpet. However, there are no Thai trumpet pedagogies and well-structured books in existence. Trumpet teaching in Thailand mostly follows an instructor's experiences; both education from abroad and performance experiences along with student's capability. The researcher was,

therefore, interested in developing a curriculum that included a focus on orchestra-oriented trumpet education for all four years of undergraduate study. The developed curricula will serve as a guideline for other Thailand universities offering one or more degrees in music because the trumpet is a popularly studied instrument.

Curriculum and Pedagogy of Orchestral Trumpet Studies Abroad

From the study and compilation of course description and lesson plans obtained mainly from trumpet practicum class or its equivalent, the majority of instructors put relatively more stress on teaching the solo repertoire while also incorporating orchestral excerpts as a part of the teaching and training process. In some universities, orchestral excerpts are included from the very first semester along with an introductory class on transposition before students take up orchestral trumpet class in the following two semesters. The difficulty of the repertoire increases as the student progresses. Some universities, on the other hand, give students liberty to decide when to take up orchestral excerpts, but the solo repertoire is the main emphasis in the senior year nonetheless. Selecting repertoire for teaching and learning primarily depends upon the instructor. The studied and collected curriculum and pedagogy of orchestral trumpet studies, which serves as a guideline to curriculum development in Thailand, shall be discussed next.

In the United States, orchestral trumpet studies at undergraduate level are usually

inserted into lessons for applied trumpet majors. Each instructor decides what course to offer depending on a student's competency and progress. Instruction is in the form of selective excerpts, as found in various trumpet curricula which provide lesson plans for trumpet practicum. In most cases, students do not necessarily take orchestral trumpet excerpt classes in every single semester, but rather study the subject during sophomore or junior year.

Vince DiMartino, a trumpet professor at Centre College in Danville, Kentucky (retired in 2016) assigned orchestral trumpet excerpts for students beginning in the sophomore year. One of the frequently used exercises was taken from the twelve-volume *Orchestral Excerpts from Classical and Modern Works* (currently out of print and unavailable), a series which covers a wide range of symphonic repertoires including orchestral excerpts for trumpet from composers such as J. S. Bach, Bartok, Beethoven, Berlioz, Bizet, Brahms, Bruckner, and Copland, to name a few. DiMartino used selective repertoire for his pedagogy (DiMartino, 2007).

George Vosburgh, former Principal Trumpet of the Pittsburgh Symphony Orchestra (retired in 2017), and Professor at Carnegie Mellon University, and Duquesne University, based his course on MCA Music's *Brandt Orchestra Etudes* and *The Last Etudes*. He also incorporated several interesting ideas such as having students play trumpet in various keys so that they could gradually accustom themselves to the instruments. Through Vosburgh's course, students were able to draw enough variety from the instrument to work as orchestral

musicians. He also encouraged his students to study the history of numerous composers related to the orchestra to help them correctly interpret compositions according to their respective periods, styles, and articulations. Vosburgh said that this method was carried out successfully for as long as three decades (Vosburgh, 2006)

David Hickman, Regents' Professor of Trumpet at Arizona State University, uses the sixteen volumes of Jean-Christophe Dobrzelewsi's *Essential Orchestral Excerpts for Trumpet*; this contains 144 important orchestral excerpts. Excerpts are taught based on a student's skill level and already-acquired techniques. He assigns an excerpt to groups of three or four students who are seated in the actual position as in an orchestral setup. Here students learn to transpose, play trumpets in different keys, and self-conduct. Each student is required to practice their responsible task prior to in-class rehearsal which is assessed, evaluated, and commented upon on an individual basis (David Hickman, Email of 24/07/2017).

Michael Sachs, who is principal trumpet at the Cleveland Orchestra, chairman of the brass division, and head of the trumpet department at the Cleveland Institute of Music, has offered his suggestions for and shared personal experiences about the orchestral excerpt curriculum, pointing out that he did not strictly follow the syllabus, but rather divided the repertoire intro three categories based on difficulty level: initial, intermediate, and advanced. Also considered was each student's capability, according to which slightly more difficult compositions could be added as a minor challenge (Michael Sachs, Email of 19/07/2017).

In addition to these approaches, information technologies such as online streaming, multimedia, electronic books, digital platforms, and databases are becoming increasingly important in music pedagogy. These resources broaden students' perspectives when opportunities to experience world leading orchestra trumpet players are limited. Instruction-wise, although the one-to-one method is indispensable, technology can still serve as an appropriate assisting tool in the absence of high quality orchestral concerts or a classical music environment from which students can benefit.

Background of Music Department of Thai University and Requirements

In Thailand, there are five universities that offer trumpet teaching at undergraduate level: Srinakharinwirot University, Chulalongkorn University, Kasetsart University, Mahidol University, and Silpakorn University. However, only three (Kasetsart University, Mahidol University and Silpakorn University) provide an orchestral excerpt course.

The Department of Music, Kasetsart University was announced as one of the departments of the Faculty of Humanities on June 17, 1981. Later, in 1986, the curriculum was modified by clearly separating the Western and Thai music programs of the Bachelor of Music, while the Master of Arts included a major in ethnomusicology. The College of Music, Mahidol University was the first music institute in Thailand offering comprehensive degree programs. In 1994, the College of Music was established under Mahidol University's

supervision with a curriculum program (Master of Arts in Music) with majors in music education and musicology. The College continuously expanded its academic programs with the opening of the Bachelor of Music program in 1998. The BM included majors in classical music performance, jazz studies, Thai and oriental music, and music technology. The Ph.D. in music education and musicology, the first of its kind in Thailand, was offered in 2005 and the Doctor of Music program was introduced in 2014. The Faculty of Music, Silpakorn University was founded in 1998. The first program of the Faculty was a Bachelor's degree in Music Performance, inaugurated in 1999. The programs for Jazz Studies and Commercial Music were added later, in 2000 and 2003 respectively. A Master's in Music Research and Development was introduced in 2009.

The requirements for trumpet students to perform in an audition as an admission to the undergraduate level of all Thai universities are similar. The requirements include playing scales up to 4# and 4b, two solo pieces (one slow and one fast), and a sight reading test. When the students are already in the course, they will be provided with the repertoire list as well as the warm up, orchestral excerpts, sectional practice, and ensemble activities from their instructors. The amount of practice depends on students' needs and the homework each week.

Concepts of Making and Developing Orchestral Trumpet Studies Curriculum

The term "curriculum" used in this research is defined as the development of the course of trumpet studies to obtain a model structure for universities in Thailand that offer trumpet studies. It is expected that the model curriculum will help educate students with orchestral trumpet competency and other related knowledge necessary for being an orchestral trumpet player.

Curriculum design and development in undergraduate music programs: principle and approach

The *Handbook Curriculum Design and Development in Higher Music Education* (Cox, 2007(states that good curriculum design can help an institution get the most from the resources it has available. In general terms, an effectively designed curriculum will tend to be:

1) Well-balanced: the various components are each given their appropriate emphasis, but no element is given more than its fair share.
2) Full, but not overloaded: deliverable within the resources available. An over-full curriculum will, in any case, lead to students choosing those elements they will focus on and which they will ignore, since they cannot concentrate on everything. The waste in such a situation is obvious.

3) Flexible: adaptable to the different needs of different students, responsive to changing priorities, and alert to the likely future requirements of the profession.

4) Progressive: encouraging students to grow and develop as they pass through the program, often by starting with a structured and largely compulsory pattern of studies and moving to one in which choice plays a greater part.

5) Student-centered: recognizing that, for each student, the curriculum is more than simply the pattern of lessons and classes that the institution offers – it is the total of everything the student is learning and absorbing during his or her time at the conservatory.

6) Focused on learning: selecting teaching methods and methods of assessment based on how well they encourage learning and then demonstrate that it has been achieved.

Outcome-based education

Outcome-based education (OBE) is an educational theory that bases each part of an educational system around goals (outcomes). By the end of the educational experience, each student should have achieved the set objectives. There is no single specified style of teaching or assessment in OBE; instead, classes, opportunities, and assessments should all help

students achieve the specified outcomes (Spady, 1994).

Learning outcomes in music disciplines are determined through three frameworks: 1) skills, described as cognitive and practical; 2) knowledge, described as theoretical and/or factual; and 3) competences, described in terms of responsibility and autonomy (The Association Européenne des Conservatoires, Académies de Mu- sique et Musikhochschulen, 2017). 'Skills' means the ability to apply knowledge and use know-how to complete tasks and solve problems. 'Knowledge' refers to the outcome of the assimilation of information through learning. Knowledge is the body of facts, principles, theories and practices that is related to a field of work or study. 'Competence' is the proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development.

This structure enables the expression of three different aspects of the various areas of learning relevant to musicians (such as artistic expression and improvisation). In this way, each learning outcome is linked vertically to the other learning outcomes (each line corresponding to an area of learning), and at the same time reinforces the skills, knowledge and competences linked to particular areas of learning horizontally (The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen: AEC, 2017).

Methodology

This research used a research and development approach which included a survey of literature related to orchestral trumpet studies and interviews with experts, specialists, and students in developing a curriculum to meet the target group needs and instructional context of orchestral trumpet studies in Thailand.

The tools used in this research were in-depth interviews and a focus group discussion. For the in-depth interviews, open-ended questions were put to six trumpet instructors teaching at leading institutes that offer orchestral trumpet studies (one from each institute), namely Mahidol University, Kasetsart University, Silpakorn University, Rangsit University, Chulalongkorn University, and the Princess Galyani Vadhana Institute of Music. The researcher also interviewed two professional trumpeters with both domestic and international orchestral experience. For the focus group discussion, the researcher selected 19 student representatives from each university using the purposive sampling method (8 from Mahidol University, 3 from Silpakorn University, and 8 from Kasetsart University). The period for interviews and focus group discussion was during the months of March and July 2017. Face-to-face, emails, and telephone interviews were all used for this study. The open-ended questions for the interviews included ways of teaching, supposed detail of curriculum, learning outcomes, requirements, activities, assessment, sequence of courses, materials, and personal thoughts on instruction. The issues for the focus group discussion were about students' needs and

expectations.

The obtained data from a survey of the literature, interviews, and the focus group discussion were then analyzed to determine an outline and components of the curriculum, followed by its development. After the curriculum was developed, the researcher convened five experts and a two member research committee to critique the developed curriculum. They evaluated and provided suggestions regarding the applicability of content and activities. Final revisions were made following the experts' suggestions before the resultant curriculum was concluded and discussed.

Findings

This section presents a curriculum plan for orchestral trumpet studies for Thailand undergraduate music students. To address the outlined research objectives, the curriculum is based on a review of the related literature, interviews, and focus group discussion.

Curriculum description

The applied course is designed to expose undergraduate students to the various aspects of trumpet performance and to develop a course of study to help them develop and maintain advanced performance skills and preparation of trumpet playing in an orchestral setting.

Curriculum objectives

The specific objectives of this curriculum are informed by data analysis conducted during the first phase of the research process. The curriculum aims to develop the requisite skills, knowledge and competencies of undergraduates to enable them to become professional orchestral musicians through the following specific objectives:

1) To improve required trumpet skills, and the ability to apply and use knowledge and know-how to complete tasks and solve problems. Students are expected to self-critique their performances, solve performance-related problems using learned knowledge, and recognize orchestral-appropriate ways of performance.
2) To develop knowledge of assimilation of information through learning, which includes a body of facts, principles, theories and practices related to being an orchestral trumpeter. This body of knowledge comprises, among other elements, performance awareness, related literature, history of the instrument, and notable composers.
3) To enhance the competencies of responsibility and autonomy. Students are expected to apply knowledge in work or study situations and in their professional and personal development.

Program learning outcomes (PLOs)

Based on the curriculum's objectives, program learning outcomes are narrower statements that describe what students are expected to know and be able to do by the time of graduation. These relate to the skills, knowledge and competences that the students acquire while progressing through the program.

Table 1 *Program learning outcomes (PLOs) for undergraduate students*

(First year – Fourth year)

PLO 1	The ability to play trumpet in an orchestra with particular emphasis on technical precision and sufficient artistry to perform a variety of appropriate repertoire.
PLO 2	Develop skilled musicianship as it relates to their chosen performance, demonstrated through public rendition.
PLO 3	Demonstrate musical knowledge, including the history of the trumpet and orchestral literature, important details pertaining to compositions, playing techniques, and performance practice, both theoretical and analytical.
PLO 4	Demonstrate career readiness competencies as an orchestral trumpeter and formulate a plan for post-graduation as it pertains to career path.

Yearly academic content, techniques and recommended literature

The curriculum contents and techniques, and appropriate list of recommended literature for each undergraduate year, are summarized in the table below:

Table 2 *Organization of content and techniques and list of recommended literature*

Freshman	Sophomore
Content and Techniques - Fundamental basics - Transposition in B-flat, C, - Improve use of B-flat trumpet - Etude for orchestra - Articulation, intonation, technique, tuning - Related literature; history of compositions, trumpet, orchestra, and composers (based on the designated orchestral excerpts) **Recommended Literature** - Tarr, E. (2008). *The Trumpet*. (D. R. Hickman, Ed., & E. Tarr, Trans.) Chandler, Arizona, USA: Hickman Music Editions.	**Content and Techniques** - Transposition in A-flat, A, B-flat, B, and C - Using B-flat Trumpet - Tone color and intonation, tuning - Beginner's orchestra excerpts - Articulation, intonation, technique, tuning, ensemble, bending, balancing - Role of position in Principal, Co-Principal or Associate, Tutti - Related literature; history of compositions, trumpet, orchestra, and composers (based on the designated orchestra excerpts) **Recommended Literature** - Tarr, E. (2008). *The Trumpet.* (D. R. Hickman, Ed., & E. Tarr, Trans.) Chandler, Arizona, USA: Hickman Music Editions. - Shook, B. A. (2011). *Last Stop, Carnegie Hall New York Philharmonic Trumpeter William Vacchiano*. Denton, Texas, USA: UNT Press. - Music Dictionary

Junior	Senior
Content and Techniques - Transposition in A-flat, A, B-flat, B, C, D, F - Using Cornet, B-flat trumpet, C trumpet, Cornet - Performing intermediate orchestral excerpts - Articulation, intonation, technique, tuning, ensemble, bending, and balancing - Audition strategies and orchestra rehearsal etiquette - Related literature; history of compositions, trumpet, orchestra, and composers (based on the designated intermediate orchestra excerpts) **Recommended Literature** - Tarr, E. (2008). *The Trumpet.* (D. R. Hickman, Ed., & E. Tarr, Trans.) Chandler, Arizona, USA: Hickman Music Editions - Shook, B. A. (2011). *Last Stop, Carnegie Hall New York Philharmonic Trumpeter William Vacchiano.* Denton, Texas, USA: UNT Press. - Music Dictionary	**Content and Techniques** - Transposition in A-flat, A, B-flat, B, C, D, E-flat, E, and F - Using Cornet, B-flat trumpet, C trumpet, E-flat trumpet, D trumpet, Piccolo Trumpet and flugelhorn - Performing advanced orchestra excerpts with clear and correct interpretation - Articulation, intonation, technique, tuning, ensemble, bending, balancing - Audition Strategies and orchestra rehearsal etiquette - Related literature; history of compositions, trumpet, orchestra, and composers (based on the designated advanced orchestra excerpts) **Recommended Literature** - Orchestra scores (as selected) - Altenburg, J. E. (2012). *Trumpeters' and Kettledrummers' Art: Essay on an Introduction Heroic and Musical*. Editions BIM & The Brass Press. - Hickman, D. (2006). *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques*. Chandler, Arizona, USA:

	Hickman Music Editions. - Tarr, E. (2008). *The Trumpet*. (D. R. Hickman, Ed., & E. Tarr, Trans.) Chandler, Arizona, USA: Hickman Music Editions - Shook, B. A. (2011). *Last Stop, Carnegie Hall New York Philharmonic Trumpeter William Vacchiano*. Denton, Texas, USA: UNT Press. - Music Dictionary

Orchestra excerpt lists and trumpet pedagogy

To aid the understanding of historical context, orchestra excerpt lists are prepared for students and organized chronologically based on years based on the year which they premiered. For example, dynamics of development in music from the Renaissance to the golden age of trumpet in the Baroque period (Bach and Handel), keyed trumpet in the Classical period (Haydn, Mozart, and Hummel), cornet in Romantic period (Berlioz), and eventually modern trumpet of today (B-flat, and C trumpet). This allows for parallel comparison of western classical music history with the orchestra trumpet development in Thailand.

Trumpet pedagogy is added to the curriculum to inform instruction methods and resources, the latter being referenced in theory and practical classes. The resultant orchestral

trumpet studies curriculum is designed using different technical aspects: developing articulation, efficient practice, psychology, efficient breathing techniques, advanced range, power and endurance, common problems and suggested remedies, trumpet intonation and acoustics, and types of mutes.

Teaching and learning activities

Teaching and learning activities are devised to meet the students' designated learning outcomes and assessment method. Pedagogical approaches used in this curriculum include: lectures, case study analysis, problem-based learning, warm-up studies, technical studies, sharing and discussion, post-lesson feedback, mock audition and audition simulations, audition requirement, and lists of renowned professional orchestras.

Table 3 *PLOs in relation to teaching and learning methods activities*

Program learning outcomes (PLOs)	Teaching and learning activities
PLO 1 The ability to play trumpet in an orchestra with particular emphasis on technical precision and sufficient artistry to perform an appropriate, varied repertoire	- Warm Up Studies - Technical Studies - Orchestra Excerpts - Sharing & Discussion - Teacher provides verbal feedback after each group lesson
PLO 2 Develop skilled musicianship as it	- Warm Up Studies

Program learning outcomes (PLOs)	Teaching and learning activities
relates to their chosen performance demonstrated through public rendition	- Technical Studies - Transpositions - Mock Audition / Audition Simulator - Sharing & Discussion -Teacher provides verbal feedback after each group lesson
PLO 3 Demonstrate musical knowledge, including the history of the trumpet and orchestra literature - important details pertain to compositions, playing techniques, and performance practice, both theoretical and analytical	- Lecture - Sharing & Discussion - Case study reflection - Problem-based learning - Teacher provides verbal feedback after each group lesson
PLO 4 Demonstrate career readiness competencies as an orchestral trumpeter and formulate a plan for post-graduation as it pertains to career path	- Lecture - Sharing & Discussion - Mock Audition / Audition Simulator - Teacher provides verbal feedback after each group lesson

Evaluation and assessment

In evaluating the student's performance, the instructor may set his / her rubric as a measure against each expected learning outcome. Students are given a chance to determine the evaluating criteria together with instructors so as to create positive learning environment; both parties are aware of the same learning goals. Methods of evaluation used in this

curriculum are class participation and performance, self and peer assessment, listening exams, technical study tests, mock audition/audition simulation, trumpet history quiz and lecture recital for orchestra excerpts.

Table 4 *PLOs in relation to student assessment*

Program learning outcomes (PLOs)	Student assessment
PLO 1 The ability to play trumpet in an orchestra with particular emphasis on technical precision and sufficient artistry to perform a variety of appropriate repertoires	- Class participation and performance - Self and peer assessment - Listening list exam - Technical studies test
PLO 2 Develop skilled musicianship as it relates to their chosen performance demonstrated through public recital	- Class participation and performance - Listening list exam - Technical studies test - Transpositions test - Self and peer assessment
PLO 3 Demonstrate musical knowledge, including history of the trumpet and orchestra literature - important details pertain to compositions, playing techniques, and performance practice, both theoretical and analytical.	- Class participation and performance - Listening list exam - Technical studies test - Transpositions test - Self and peer assessment - Mock audition / Audition simulation - Trumpet history quiz
PLO 4 Demonstrate career readiness competencies as an orchestral trumpeter	- Mock audition / Audition simulation - Lecture Recital for orchestra excerpts (Year

Program learning outcomes (PLOs)	Student assessment
and formulate a plan for post-graduation as it pertains to career path.	4) - Apply for youth orchestra or professional orchestra audition

Suggestions for instructors

For the effectiveness of the curriculum, instructors play a vital role. This section provides the requirements for instructors as well as guidance.

Instructor requirements

Instructors for this curriculum should:

- Create lesson plans for every semester
- Be very knowledgeable and experienced in playing trumpet in a symphony orchestra
- Be able to demonstrate trumpet performance to students
- Own a complete set of trumpet equipment including auxiliary trumpets
- Know how to use equipment such as mutes
- Be capable of conducting to give cues to students during class
- Possess a complete set of instructional literature and media

Guide to instructors

Instructors should evaluate the skills of students prior to commencement of the course. Tone color and articulation are to be evaluated based on each or all of the following: Vincent Cichowicz Long Tone Study; Warm-ups and Studies by James Stamp; and Technical Studies: Arban's Method. This is to determine each student's capacity to study and whether remedial classes are required. If, after evaluation, a student is found to have uncorrectable physical problems that affect their trumpet playing, such as unsuitable teeth formation, lip shape or asymmetrical jaw, the instructor should advise the student to change instrument to one that is better suit their physical limitations.

The following are instruction guidelines for orchestral excerpts:

1) Orchestral excerpts should be selected according to the student's capability and its difficulty level can be raised to present a new challenge to students.
2) For better contextual understanding, parallel historical events in Thailand should be provided along with the discussion of historical significance of each orchestra excerpts and history and development of trumpet should be explained.
3) In orchestra excerpts that contain more than two parts, students are required to practice their respective parts individually and in group for at least an hour

prior to class.

4) Students are required to do research on history of compositions and listen to its recordings along with orchestra score and parts.

5) All students are required to attend symphony orchestra concerts.

6) A listening list is to be given to student who will be tested at the end of the semester.

7) Instructors should support students in participating in any possible activities organized by the university's orchestra.

8) Mock auditions or audition simulators should be held as a means of assessment at the end of each junior class.

Discussion

After development of the curriculum, there remain a number of issues that merit further discussion.

Determining course content and activities

Due to the large amount of content in orchestral trumpet studies, organizing course contents based on difficulty level to suit students' capabilities should be considered first. As Cox (2007) argued, in the *Handbook of Curriculum Design and Development in Higher Music Education*,

courses must be full, but not overloaded, and flexible.

As a result, course contents are categorized based on their thematic focus: techniques, orchestral trumpet repertory, etudes, transposition book, and recommended literature. Based on trumpet pedagogy and suggestions from experts, each course is organized based on its level of difficulty; however, pre-determined courses can later be modified depending on students' individual needs. This curriculum is thus intended to serve as a detailed discretionary guide for teachers / instructors, which can be applied in any university. For example, not all compositions in the compiled list of orchestra excerpts need to be used, so after considering the student's capability and other factors, instructors are free to create a selective list as deemed appropriate.

Activities that align with course content in each undergraduate year accelerate students' progress systematically. These activities are of two types: in-class and extra-curricular, both of which operate in conjunction with one another. The fact that students and instructors warm up together before class underscores the importance of conditioning oneself prior to learning orchestral excerpts. Mock auditions / audition simulations are important activities that familiarize students with being regularly evaluated, an experience that orchestral musicians regularly encounter. Testing, which includes private practice, a listening list, attending symphony orchestra concerts, and participation with youth orchestras, is vital to this curriculum as it contributes to musical knowledge. Such activities fit in well with today's

music instruction methods in that they promote critical thinking, as well as analytical and problem-solving skills (Magrabi, 2018), abilities that will help students solve performance-related problems by themselves and enable them to become fine musicians and / or music instructors in the future.

The history of Thai brass instruments is also important, as knowledge of this subject allows students to clearly make connections between Thai and western elements, so it should be added to the curriculum.

Limitations and feasibility of develop curriculum plan for orchestral trumpet studies

Although the curriculum plan for orchestral trumpet studies has been successfully developed, there are a number of contexts and factors related to instruction and pedagogy that are limiting: market trends of professional orchestra musicians in Thailand, the lack of experienced orchestral instructors, and the wide-ranging musical backgrounds of students. The lack of orchestra-experienced instructors and students with unsuitable musical backgrounds are considerable impediments to achieving desirable learning outcomes. There are currently only a few individuals who are intensively and professionally involved in orchestral trumpet in the too few symphony orchestras that exist in Thailand. While certain groups of trumpeters have opportunities to perform a significant repertoire with professional ensembles, one instructor interviewed stated that it was not guaranteed that even these

musicians were capable of being a master or role model in instruction. Apart from the experience requirement, instructors of orchestral trumpet studies must be adept at teaching and solving their music-related problems based on appropriate music pedagogy. Alternative degrees in music such as music education, jazz studies, music business, and music industry offer trumpet-major students increased career options, but places in orchestras are disproportionately few, thus diminishing the practicability of developing an orchestral trumpet curriculum.

Market trends and the limited possibility of being a member of a full time professional orchestra pose a challenge in Thailand. The Royal Bangkok Symphony Orchestra (RBSO) and the Thailand Philharmonic Orchestra (TPO) are currently the only professional ensembles in the country; this does not include the Fine Arts Department's Western Music Division and the symphony orchestras of the Royal Thai Army, Royal Thai Navy, Royal Thai Air Force, and Royal Thai Police, whose musicians are all government officers. There are orchestral groups that meet occasionally for special events, but jobs with such ensembles are very rare.

The RBSO and TPO each uses only three and four trumpeters respectively, making trumpet positions highly competitive., and the emergence of new orchestral groups in the future is improbable due to numerous factors, most notably financial stability, management systems, quality organization schemes, and large-capacity performance venues with fine

acoustics. These challenges are all but insurmountable in Thailand, at least currently.

With emerging alternatives and specificity offered to music students, those seeking to develop a curriculum for orchestra studies must consider their ultimate mission. Targeted students must be queried to determine their career expectations and job market potential, and employees should be surveyed to identify market trends. The obtained data then becomes key to designing the curriculum's course load and the inventory of core and elective courses. However, it is necessary that students pursuing a degree in Western classical music possess the requisite orchestra skills that can be honed during the course of study. Although there are limitations instructor-wise, developing a good curriculum should nevertheless follow internationally recognized standards because students who have graduated may choose to continue their studies further or find work outside Thailand in the future. For today's graduates, there are two ways to go about pursuing a career: one is to find existing performance opportunities and employment, and the other is to be entrepreneurial and create one's own job. Existing opportunities can be divided into the following categories: 1) soloist career where the artist performs solo works with orchestras or in recitals; 2) ensemble music career; 3) orchestral career, in which the artist performs in an orchestra in a leadership position such as concertmaster or principal as well as in a section; 4) teaching career; and 5) freelance musicians or temporary contract on a per concert / project basis. These musicians combine various performing opportunities that are short-term and also teach to increase their

workload. Broadway shows, commercial recordings, and music for ceremonies and events, as well as traditional classical concerts, are part of freelance work (Kyung, 2012).

Nonetheless, undergraduate curriculums differ in structure from one university to another. Since the curriculum plan for orchestral trumpet studies is intended to be used as an instruction guideline for universities, this research focused only on developing essential curriculum components, i.e. contents, material, orchestra excerpt lists and trumpet pedagogy, recommended text and literature, teaching and learning activities and student assessment, while keeping the overall curriculum structure flexible so that it could be incorporated in existing courses available in other universities. This developed curriculum plan can help organizing existing content more systematically, which will be a good fundamental for developing Thai students.

Suggestions

To design a curriculum that meets the requirements of all parties, surrounding contexts in education such as quantitative and qualitative trends of students, and the career market must be considered. These allow students to gain knowledge applicable in real life and will not depend solely on the expertise and reputation of instructors and institutes.

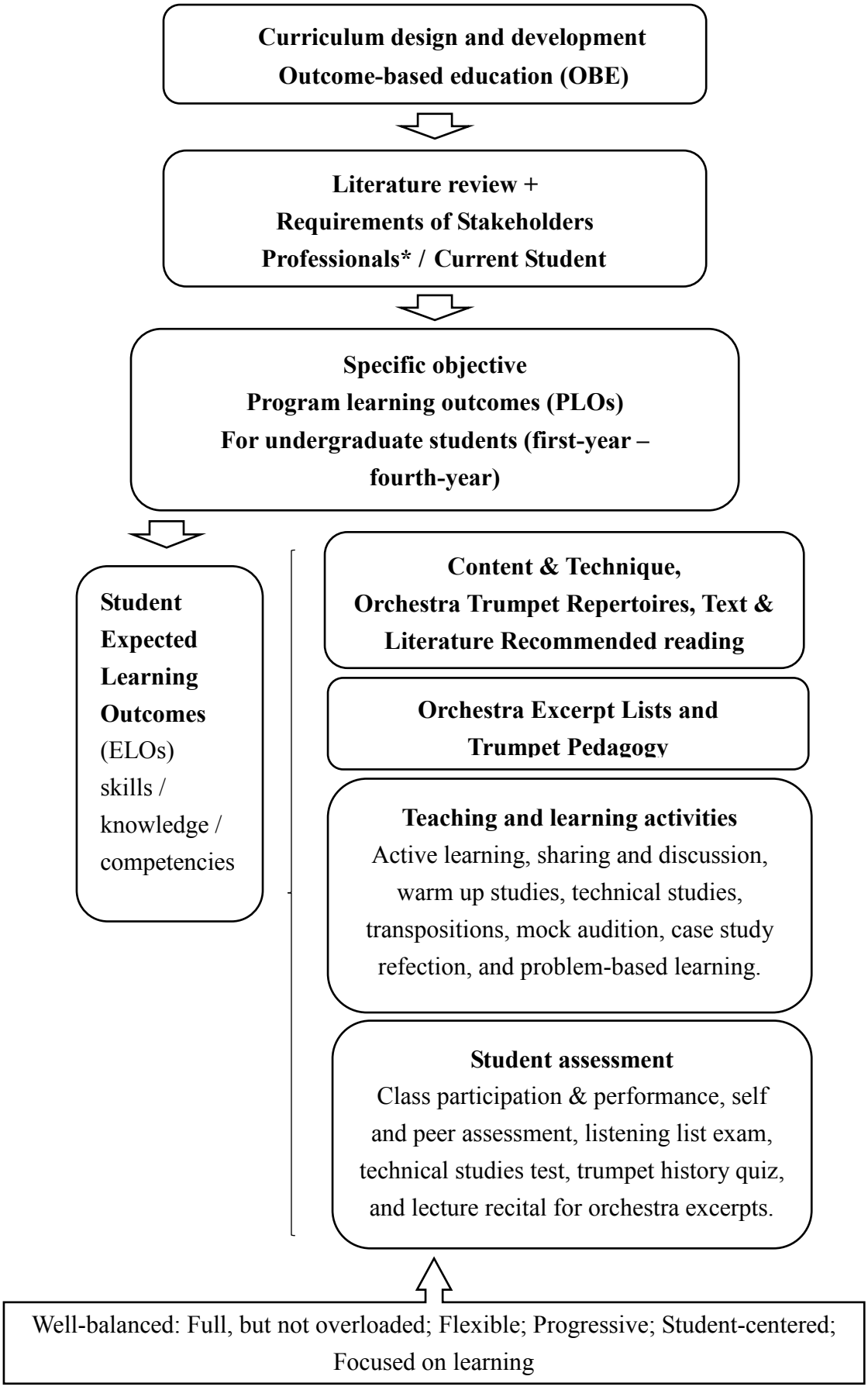
From the study, there are inadequate number of proficient instructors in orchestral trumpet studies as the job requires high experience and skills to be shared with students.

Hence, seminar or training on orchestral trumpet studies by highly experienced professional orchestra trumpet musicians should be offered regularly.

Developing an undergraduate degree in trumpet curriculum must consider courses with the emphasis on orchestral excerpt study. If this is not feasible, the course should either be supplemented to major trumpet or offered as an elective to give students more learning opportunities. This developed curriculum can be used as a guideline for both possibilities.

Conclusions

In developing the curriculum plan for orchestral trumpet studies for Thailand undergraduate music students, the researcher has followed various steps of the research process summarized in the flow chart below.


Curriculum design and development
Outcome-based education (OBE)
Literature review +
Requirements of Stakeholders
Professionals* / Current Student
Specific objective
Program learning outcomes (PLOs)
For undergraduate students (first-year – fourth-year)
Student Expected Learning Outcomes (ELOs) skills / knowledge / competencies
Content & Technique,
Orchestra Trumpet Repertoires, Text & Literature Recommended reading
Orchestra Excerpt Lists and Trumpet Pedagogy
Teaching and learning activities
Active learning, sharing and discussion, warm up studies, technical studies, transpositions, mock audition, case study refection, and problem-based learning.
Student assessment
Class participation & performance, self and peer assessment, listening list exam, technical studies test, trumpet history quiz, and lecture recital for orchestra excerpts.
Well-balanced: Full, but not overloaded; Flexible; Progressive; Student-centered; Focused on learning

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Artists, identity, place: implications for higher education

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Abstract

Artists face particular challenges when forming a professional identity. This is due to the fact that they often have to maintain multiple identities across arts and non-arts working environments. In addition, artists are required to manage social stereotypes when determining a sense of identity, for example, the perception of bohemian living and working on the fringe.

Other social factors appear to have a significant influence, such as the artist-audience relationship and the effects of critical feedback on an artist's work. In order to explore these issues, interviews were held with twelve undergraduate artists and twelve artists practising in industry in Australia (24 in total). The data reveal that the formation of an identity for artists is influenced by a number of intrinsic and extrinsic elements, the latter influenced by social factors such as public perception and feedback. The findings also reveal that higher education is an important time for artists to develop and transition towards the formation of a professional identity or identities. Further, there is evidence to suggest that this area of soft-skill development should become an integral part of the higher education curriculum and students' learning.

Keywords

artists, identity, higher education, society

Introduction

The formation of a professional identity is an important part of personal development, and for career satisfaction and longevity. For artists, this is arguably critical, given the myths and stereotypes that exist in relation to their role in society, and therefore the need for artists to find a place within complex socio-cultural territory. Artists have been labelled with terms such as “bohemian”, “fringe”, “alternative”, or even as members of society with a tendency towards madness and psychopathology (Bain, 2005; Gaztambide-Fernandez, 2008; Greason, Glaser, & Mroz, 2015; Jung, 2014). The romantic notion of the poet, painter or musician as one who exists outside society norms or expectations remains prevalent today (Jung, 2014), although it is also argued that this stereotype has changed in the 21st century (Yagoubi and Tremblay, 2016). This change is due to governments in developed and developing countries increasingly recognizing the importance and value of creative activity to society, largely via what is referred to as the creative industries sector (Flew & Cunningham, 2010; Throsby, 2008).

The highly competitive nature of the creative industries and its well documented oversupply of labor (Banks & Oakley, 2016; Menger, 1999; Swart, 2016) means that many artists have to undertake non-arts work in order to sustain their preferred creative practice. As

a consequence, some individuals have to manage multiple identities; one that is artistic in nature and one or more associated with employment in other areas of the economy (Bridgstock, 2013; Gotsi, Andriopoulos, Lewis, & Ingram, 2010). This can therefore create stressors for some artists, who not only have to form an artistic identity that resonates with their personal goals and desires, but who then have to negotiate new identities and that enable them to succeed in non-arts work environments (Lindström, 2016). Recent authors therefore argue that there is a significant need for new research in the area of identity formation for creative artists (Budge, 2016; Logan, 2013; Swart, 2016).

Artists and Identity

The concept of identity has attracted increasing focus in the literature in recent decades (Fearon, 1999; Stets & Serpe, 2013; Stets & Serpe, 2016), in fact Cote and Levine (2014, p. xi) argue that it is "perhaps one of the most important ideas the social sciences have investigated in recent years". In general, the theoretical concept of identity may be understood as a "shared set of meanings that define individuals in particular *roles* in society … as members of specific *groups* … and as *persons* having specific characteristics that make them unique from others" (Stets & Richard, 2013, p. 31). Oyserman et al. (2012, p. 69) refer to identity as "the traits and characteristics, social relations, roles, and social group memberships that define who one is". A further explanation of the concept is that

"identification, whether of ourselves or of others, is a process; something that we do" (Jenkins, 2014, p. xi).

While there appears to be some consensus around what identity entails, it is regarded as a complex concept. Fearon (1999, p. 1) describes it as "something of an enigma", while Stets and Richard (2013, p. 32) argue that identity is frequently "left undefined". Recently, Stets and Serpe (2016, p. 1) cited a separation of identity theory into two strands (perceptual control and social structures), however they claim that "examining how people control their perceptions in a situation to match their identity standard cannot be understood to the exclusion of the surrounding social structures". They argue there is a recent return to a broad rather than binary understanding of identity theory (Stets & Serpe, 2016).

In relation to artists, the concept of identity and place in society remains a relatively nascent field and one with numerous gaps for research (Budge, 2016). Recent authors discuss the challenges that artists face in their identity formation. One of the key challenges for artists in relation to identity formation is summed up by Swart (2016, p. 695), who describes how every artist has to "reconcile their experience of their own self and their own art with the opinions, criticism, interpretations, and even fantasies which are reflected back at them through various forms of feedback". Similarly, Beech et al. (2016, p. 506) argue that identity

formation for artists is a “process through which people strive to establish, maintain or restore a coherent and consistent sense of self”.

Identity formation is a complex and challenging task; indeed, Beech et al. (2016, p. 508) contend that due to “both social pressures and doubts, moments of instability in identity formation are therefore common, and research has documented fragmented and fragile identities”. Socio-cultural factors appear to have a significant influence on artists’ identity formation. For example, when discussing the careers of twelve high-profile American film directors (e.g. Spielberg, Coppola), Mainemelis, Nolas, and Tsirogianni (2016, p. 275) refer to how “[f]rom the publics perspective, a directors identity tends to be determined by his or her films [while from] the director’s perspective, his or her artistic identity is much broader, more mobile, and spanning a variety of contexts and capabilities”. Artists have to therefore balance a range of internal factors (e.g. identity, motivation, measures of success) but also numerous external ones (e.g. influence of audiences, intense competition, changing market tastes).

Myths and stereotypes remain in contemporary society regarding the role and place of artists. Gaztambide-Fernandez (2008, p. 234) describes how artists “are imagined to be raucous and unusual, to “starve” for their calling, to live in cluttered spaces, and even to have

healing powers". Swart (2016, p. 694) contends that they are "almost expected to be 'interesting' or unconventional, and might otherwise be judged as not having a sufficiently important message to convey to their audience". Stets and Serpe (2016) refer to stigmatized identities, of which artists are subject to and shaped by. Menger (2001, p. 247) describes how artists "hold a unique identity … [and] cumulate several occupational roles within their artworld – e.g. creators, performers, teachers, managers, entrepreneurs".

On the other hand, some authors propose that there is change within socio-cultural settings. For example, Yagoubi and Tremblay (2016, p. 221) contend that the "repositioning of artists and creators in contemporary society comes from the fact that they have to fit in a world where the idea of the cult of work promoted by the bourgeois sphere in the last century does not play the same role." There also appears to be some consensus that the "role of the artist is to communicate with society, … [to] stretch established boundaries and norms, and address social issues and questions" (Swart, 2016, p. 693). This recognition of the value that artists contribute to society appears to be increasingly recognized, hence Swart (2016, p. 694) contends that "artists must acquire a thorough understanding of the prevailing rules, norms, customs, and boundaries accepted by society".

Swart (2016) presents an analysis of the process of ego boundary formation in musicians,

and how it is closely related to the development of self, self-esteem and musical identity. She firstly clarifies that ego boundaries should not be confused with the common understanding of the concept of "ego". Ego boundaries enable an individual to protect one's self, and to be able to differentiate from others. She proceeds to describe how "*ego boundaries involve the awareness of and resistance to the discrepancy between one's true nature and the moulding attempted and qualities attributed by others and by society*" (author's italics) (Swart, 2016, p. 697). In looking specifically at the nature of the career as a musician, Swart (2016) explains how ego boundary development and self-esteem are closely related and linked to identity formation.

Recent studies have investigated how artists manage arts and non-arts identities, with two offering insights into this complex area, although it should be noted that these involve small numbers of participants and thus should be seen as offering preliminary findings only. Scarborough (2017) interviewed 30 musicians in the popular music field in a mid-Atlantic metropolitan region in America. He found that they all had to rely on non-musical occupations to sustain a living. However, their identity as a musician superseded any other; as a result, they "overwhelmingly consider themselves to be artists" (Scarborough, 2017, p. 161). Lindström (2016) interviewed 20 visual artists in Sweden regarding how they sustain a living through non-arts work and the impact this might have on their artistic identity. The artists in

her study were encouraged to tell their stories and to discuss how they identify with artistic and non-artistic work. In the analysis, Lindström (2016) found that the majority identified with the bohemian artist identity, and in opposition to the notion of careerism. She also found that for most of the participants, their "identity as professional trained artist was hurt by taking breadwinning work that had little relation to art" (p. 57).

A third study is that by Hennekam and Bennett (2016, p. 1114) who argue that, in today's highly fragmented work context, "people continuously shape their identities in line with context and opportunity". They interviewed 40 artists (60% male) from the Netherlands with a range of discipline backgrounds and explored the impact of being forced to transition into other non-art industries and the effect this had on their identity. They argued that identity is best described as a self-referential label that enables individuals to ask themselves who they are. The authors also cite how individuals that work across different social worlds have to manage competing identities and that can cause conflict and stress. They focus on the concept of identity transition and which involves disengaging from a central identity and over time, integrating another. In their study, the interviewees identified very strongly with an artistic identity. When having to transition to another industry, many experienced a sense of loss of identity as an artist, including a process of grieving. In a study that considers the issues for advertising creatives in the context of the creative cities debate in Germany, Thiel

(2015, p. 29) found that “developing a hybrid professional identity implies a process involving difficult trade-offs and careful consideration”.

The balancing of multiple identities is not unique to artists, with many professionals in other fields having to balance preferred and non-preferred work activities to sustain a career. However, for artists it is argued that their field of employment is considerably more precarious, hence the ongoing need to undertake non-arts work at various points in their career (Bridgstock & Cunningham, 2016, p. 10). Menger (1999) adds that artists show far higher rates of self-employment and underemployment than the general workforce and earn considerably less than kindred workers.

Identity Formation and Higher Education

Higher education is seen as an important time in relation to both transition to adulthood as well as identity formation (Bathmaker et al., 2016; Taylor & Littleton, 2016). Gaztambide-Fernandez (2008, p. 234) argues that “educational experiences shape how [students] construct their artistic identities and understand their role in society”. This view is endorsed by Swart (2016, p. 700), who states that “identity development is fluid, subject to renegotiation and change”, which is further supported by Taylor and Littleton (2016, p. 135) who refer to higher education as “a context in which aspirants can take on and rehearse a

creative identity". Jackson (2016, p. 926) also refers to higher education as a time where students develop a pre-professional identity, defining it as "an understanding of and connection with the skills, qualities, conduct, culture and ideology of a student's intended profession".

Budge (2016, p. 243) states that much of the early phase of identity formation occurs when artists are studying at the undergraduate or postgraduate level; she also refers to the fact that learning to become an artist or designer is a "complex process of becoming". In fact she describes how identity formation as an artist is an open-ended and complex process, involving many layers and influences, including family, social spheres, myth and stereotype. In her research, Budge (2016) involved 13 artist/designer-academics from five different Australian universities, engaging in interviews, class observations and analysis of participant journals. A dominant theme that was observed was the influence of lecturer modelling on students and their identity formation, "because it enable[d] students to access the tacit and nuanced behaviors, languages and cultures that constitute contemporary art or design practice" (Budge, 2016, p. 243).

One of the issues in relation to identity formation and artists is the fact that there is no regulation of the creative industries *field* (Bourdieu, 1984), and therefore the notion of

attaining a professional identity is not formalized through study or registration with a regulating body. For example, in comparison to teachers, nurses or lawyers, who when graduated from higher education are arguably able to attain the label of "professional" reasonably quickly, artists face a significant set of external factors, e.g. trends and public tastes, that influence the extent to which they might be aligned with the concept of being a professional (Flood, 2011). This issue is summed up by Yagoubi and Tremblay (2016, p. 1), who describe how:

> in some occupations, the link between professional status and education is clear, at times in the form of licenses that allow the practice of a profession. Formally, this is not the case for most artistic occupations, as autodidacts and amateurs have access to artistic markets as well as to the identity "artist".

Research Method

This article details a research project designed to explore in-depth issues relevant to artistic identity and place in society and the potential implications for higher education providers. Australia was chosen as the location for the research, which was in order to limit the scope and which is also where the researcher is based. Applying an interpretive, constructivist framework (Creswell, 2013), interviews were chosen as the research method. The semi-structured interview was intended to encourage a broad discussion where interviewees would speak freely and reflectively about the various issues of relevance to them. Questions were designed using the funnel process, with more in-depth questions left to the latter part of

the discussion. The questions themselves were designed to respond to emerging themes in the literature, including how artists describe themselves (Q1) and their professional identity (Q2), perceptions regarding the importance (Q3), place (Q4) and value of Australian artists (Q5), views on the myths and stereotypes about artists within society (Q6) and finally reflections on an ideal place that artists should hold within society as a whole (Q7). Interviewees were encouraged to expand on their responses where appropriate and at the end, there was an opportunity to make any final comments or add any concluding remarks and views (see Appendix A for full list of questions).

A sample of undergraduate artists as well as artists working in industry were sought for interview. Interviews with these two groups would enable the researcher to identify if there were any significant differences in the views of higher education students as well as those with considerable life and/or industry experience. It would also enable an opportunity to examine if age or location had an impact on identity and sense of place. Thirdly, the data would propose what the implications might be for providers of higher education programs in the arts.

Given the relative ease of access, undergraduate artists at the researcher's institution were contacted in order to ascertain their willingness to participate. The institution in

question is a medium sized university in regional Australia. Twelve undergraduates studying the creative arts indicated that they would participate and these individuals were sent the interview questions and ethics paperwork, with a time for interview arranged shortly after. The sample included seven females, with two of these mature-aged students. Of the five males, two were of mature age. Broad fields of practice included photography, design, illustration, visual arts, creative writing and theatre although a number of individuals worked across several fields. Using the institution's alumni network, a call for graduates to participate was also sent via email. A total of 12 alumni responded and agreed to take part in the research. Of these most were female (nine). Fields of practice were the same as for the undergraduates and included design, photography, visual arts, illustration, creative writing and theatre however again, several worked across more than one area. The graduates resided in a range of regional locations and capital cities on the east coast of Australia.

Interviews with the 24 participants typically lasted 30-40 minutes and were held in person, over the phone or via Skype. Interviews were recorded, transcribed and checked for accuracy by the researcher and a research assistant. The data were then analyzed inductively (Creswell, 2013) and in two cohorts; undergraduate students and those in industry. Once each group had been examined inductively, the next step involved an abductive approach (Walton, 2014) of going back and forth between the data from the two groups to see if there were any

major commonalities and/or differences. While there was a range of ages across the sample of 24, age and gender did not have a major influence on the main themes to emerge. In general, there were more similarities than differences across the two groups. Consequently, the findings are presented as one cohort.

Findings

After consideration of possible ways of presenting the findings, e.g., question by question, it was decided to opt for an overarching thematic approach. Three key themes emerged from the analysis process, with these forming the following sections: 1) identity formation and influences, 2) the place of artists in Australian society; and 3) myths, stereotypes and an ideal world for artists.

Identity formation and influences

In terms of how respondents described what it is that they do, a number of themes emerged. The most frequent was in relation to the impact of broader society on how they described their practice, in terms of public perceptions or misconceptions about what an artist does. For example, Photography student 1 argued that "people generally don't have a clue", while Illustration graduate 1 felt that "not a lot of people know what is involved" in the profession. This interviewee in fact moved from identifying himself as an illustrator to somebody who

"worked with magazine covers and advertising", given people generally thought an illustrator only created work for children's books. Design student 1 described how when they "use the words designing iPad applications or filming, people tend to develop more of an interest", while Design student 2 described how "for people who don't know the language, I say that I make business cards, logos and websites". Hence, several artists in this sample felt the need to tailor their work description and profile to reflect public understanding.

When asked to describe their current professional identity, there was diversity in terms of the number of identities that interviewees presented. Some were focused on one identity such as "artist" (Visual arts graduate 2), "professional artist" (Visual arts graduate 1), "photographer" (Photography graduate 2) or "graphic designer" (Design graduate 2), while others referred to having several identities, for example "I am a photographer and visual artist" (Photography student 1), or "I write, paint, draw, sculpt, print" (Creative writing graduate 1), and "visual artist and writer" (Visual arts student 1). Another writer described how they focus on creating adult fiction but also "dabble in other creative fields" (Creative writing graduate 2). A theatre actor (Theatre graduate 1) referred to the need for artists to maintain dual identities, this person describing how they work in business and also in theatre, hence relying on both. There was also evidence of change and growth in a sense of identity for students, for example "In the past I would say I'm not a photographer … now I am

starting to say, actually I am a photographer" (Photography student 2) and "I'm more confident in saying I'm a graphic designer" (Design student 3). These students typically described the value in undertaking tertiary studies in helping them undertake this shift and in developing confidence in forming an identity or identities.

The place of artists in Australian society

The interviewees were asked to reflect on the extent to which artists are considered important in Australian society. Some interviewees agreed, with comments including "artists of all persuasions add to the sense of place, to the understanding of the environment" (Visual arts graduate 3), "artists make an impact through their artworks, that can't always be explained in words" (Visual arts graduate 2), "the public, generally, tends to be supportive" (Photography graduate 1) and "most people are very positive about artists" (Illustration graduate 1). A more equivocal comment came from one artist who referred to the fact that "it depends a lot on whether the person [audience] likes the arts or not" (Creative writing graduate 1).

Others were negative. One felt that "the Australian personality still has a backlash against anyone with a tall poppy attitude" (Creative writing graduate 2), describing how successful Australian artists are often faced with unreasonable critique or criticism. Others felt that "Australia can truly step it up … our country will benefit from an increase in cultural

identity through acceptance and awareness" (Photography graduate 1), while another agreed, arguing that the "Australian public [doesn't] really care about artists, because we are such a labor driven country" (Visual arts student 2). Several interviewees referred to a general misunderstanding of what artists do and contribute, with one interviewee claiming artists are not valued as highly as "cleaners or nurses" (Design graduate 1). Other comments included: "I don't think people understand that they are important" (Visual arts student 1), and "they don't have any respect in terms of all the work that goes into [art]. They don't understand what goes behind it" (Photography student 3).

Aligned to this theme was the view expressed by many interviewees that artists in Australia are less respected than those in Europe and America for example. One artist, who had spent several years abroad claimed that "the amount people are willing to pay for a good design between here versus Europe and North America is stark" (Illustration graduate 1), while another felt Australian artists are "not as important as they should be … they are more important in other countries like Europe, America" (Theatre student 1). One interviewee was of the view that "Australians in general tend to place more value on the arts of other countries than on their own" (Photography student 2), while another argued that Australia is seen "for our resources, our mines, not really art" (Illustration student 1). The notion of cultural cringe emerged again in the comment that "the general public thinks that all good artists come from

overseas" (Visual arts graduate 2) and one even felt that "it is a disadvantage to be an Australian artist" (Photography graduate 1).

Myths, stereotypes and an ideal world for artists

Many interviewees referred to the myths and perceptions associated with being an artist and how this has an impact on identity formation. One interviewee felt that "the perception of the bohemian is still coloring community attitudes" (Creative writing graduate 2). At the same time, two interviewees found value in this concept, with one pleased to be "considered on the fringe as I'm a bit of a rebel at heart" (Visual arts graduate 3) and another who felt that "artists have an opportunity, almost a responsibility, to drive anarchism against the tide of commercialism, socialism, democracy" (Creative writing graduate 1). Other comments included the following: "a lot of people are confused by art and see artists as idiots, dreamers, silly" (Photography student 2); "the general public think artists are flamboyant and eccentric" (Theatre graduate 2); and "the Australian general public think that [artists] are dole bludgers … they are always drunk or high" (Visual arts student 1). Another interviewee claimed that they have "encountered many people that think a photography career is just a joke, and that I became a photographer because I couldn't become something else" (Photography student 2). Finally, another described how "the general response from people I know is that most artists work in hospitality and rarely make anything of themselves"

(Theatre student 1).

The theme of artists being poor and financially disadvantaged was cited by several interviewees. One described how they have "for the most part, been unemployed or in low paying jobs" (Visual art graduate 1), although they did acknowledge that this was their choice in order that they focus on art making. Another interviewee felt that "most artists and actors would not be able to survive off their craft" (Theatre graduate 1). On the other hand, some argued against this myth, these tending to be those in more commercially oriented disciplines such as design. One designer described how "good copy writers, good illustrators … earn six figure salaries once they get into senior jobs" (Design graduate 1). Another designer argued that "artists have more opportunities now than in the past" (Design graduate 2).

Finally, the interviewees were asked to consider what the place of artists should be in an ideal world. There was strong support for a higher level of recognition: "the highest in the land [because] art improves and enriches a human life" (Photography students 1), "for society to be successful, artists need to hold status" (Illustration graduate 1), "if they are good they should be respected" (Design student 3), and "it would be nice if arts and culture was embraced more by today's society" (Theatre student 1). Others felt the need for a more balanced view, with comments including "they shouldn't be seen anything greater or lesser

than anyone else's profession" (Creative writing graduate 1), "everyone should be equal, everyone is important, everyone has a role" (Theatre graduate 1) and "they shouldn't be considered as elite" (Visual arts student 2). Overall, there was strong support for the raising of the profile of artists in Australian society.

Discussion

It should firstly be acknowledged that this research involved a small number of students and industry-based artists at one point in time and in one country only. The findings are therefore preliminary in nature and ongoing research is needed to verify or add new knowledge to this limited field of scholarship. At the same time, this research does offer a contribution to extant knowledge regarding the complexities associated with forming an artistic identity (Beech et al., 2016; Swart, 2016). During this study, single, e.g., artist, multiple (designer and photographer) and cross-sector identities (actor, business) were described and which reveals there is significant emphasis on the individual to consider and rationalize how they identify themselves; it therefore reflects what Budge (2016) and Jenkins (2014) describe as identity formation being a complex process. The findings of this research also point to the importance of higher education as a time when an artist's identity formation is significantly nurtured and developed (Bathmaker et al., 2016; Jackson, 2016; Taylor & Littleton, 2016), and how it is an ideal time for the formation of a pre-professional identity (Jackson, 2016), through such

actions as lecturer modelling (Budge, 2016).

The data also reveal some of the ongoing perceptions regarding what artists contribute to society (Budge, 2016; Swart, 2016), which not only shapes the way some individuals describe their identity and profession, but also how they view their value and place in the world. In this research study, several of the interviewees felt that perceptions continue to exist in terms of artists as bohemian, or as low-income earners, or as those who choose to exist on the fringes of society. While two interviewees found value in this stereotype, others saw it as problematic. These findings support extant literature which evidence how artists have to grapple with realizing their own sense of identity amidst various socio-cultural factors (e.g. Hennekam & Bennett, 2016; Scarborough, 2017). This also reflects what Stets and Serpe (2016) describe as stigmatized identities and which they argue raise a series of issues yet to be fully explored. While a small number of the interviewees felt traditional stereotypes are in fact changing, there would appear to be a continuing set of assumptions about who an artist is and what they contribute to Australian society.

Implications for higher education

This study raises numerous implications for those involved in delivering higher education arts programs. Art schools typically focus on training in the discipline, be this painting,

composition or photography for example. However the findings of this study propose that in addition to training in an artistic discipline, there is a need to inform students of the range of other aspects that they should be aware of in relation to preparing for the profession (Jackson, 2016). This includes the need for higher education providers to put in place structures which enable artists to consider their identity or identities, to learn about the different types of trajectories that they might experience in industry, as well as the role and place of artists in society both within Australia and internationally. Given artists have such a strong relationship with society, be this through the feedback and critique they receive from audiences, or the relationships they develop with clients for example, higher education providers need to consider how they prepare students for this key part of professional life. This could include establishing communities of practice, mentorships, engaging with Alumni or establishing work-integrated learning programs (Jackson, 2016).

In terms of practicalities, curricula could be devised which introduce the concept of identity theory and how this theory informs practice. Modelling by staff is also seen to have an impact on identity formation (Budge, 2016). Guest presentations by industry practitioners on how they have managed identity formation over time might offer value as well. Students could also engage in online research tasks in relation to how other artists describe themselves and their practice(s) as well as write a short biographical statement for collective discussion.

Self-reflection tasks, e.g., journals, about identity formation may offer students support in terms of where they are placed in their ongoing development. This self-reflection might also involve talking with peers and family, in safe and constructive environments (Budge, 2016). Finally, discussions around the place of artists in society, the artist-audience relationship, as well as how artists might educate audiences about their contribution to their surroundings may also provide additional benefits for students.

Opportunities for further research

While there is a growing body of research relevant to identity theory and its implications for individuals, this article points to the need for additional research studies that focus on the ways in which artists manage this area of their personal and professional development. It is a complex area and multifaceted. Further interrogation of how artists manage artistic and non-artistic identities is a clear need, given to date there are only a small number of studies that pose a response to this issue, and these studies point to the complexities associated with this phenomenon. In addition, and while it did not form a part of this study, there are opportunities to consider the impact of artists' works and creative style on their professional identity, as well as the influence of external factors such as audiences, key stakeholders, e.g., curators, directors, and employment opportunities, given the latter is frequently cited as particularly perilous for artists.

There are also significant opportunities for higher education academics to research identity in relation to student artists, given the literature which cites higher education as an important time for all students to consider this aspect (Bathmaker et al., 2016; Taylor & Littleton, 2016). For example, in what specific ways does higher education assist artists-in-training to understand and develop a sense of professional identity? To what extent can this area be taught or developed? What methods of instruction might currently be in place and that would benefit others in the higher education sector? In addition, what issues might emerge when exploring the extent to which artists find it an ongoing dilemma to form an identity given the complexities of a career in this field? Given that higher education is a significant time for developing artists, considering how to embed the idea of identity formation more directly in curricula is arguably worthy of consideration.

Conclusions

Given the fact that identity formation is seen as critical for all individuals, it is imperative that this area remains a focus within research in general and within higher education learning environments. Moreover, bearing in mind the frequently cited challenges that artists face in developing and sustaining a career, it is proposed here that those in higher education offering programs in the arts consider the extent to which they may place a greater focus on this area.

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Appendix A

1. When you explain to people what it is you do, what words or phrases do you use?
2. How would you currently define or describe your professional identity?
3. How important do you feel artists are to the Australian community?
4. What do you think the general public in Australia think of artists in this country?
5. To what extent do you believe artists in Australia are more or less respected than in other countries?
6. There is a myth that artists are generally poor and on the fringes of society – to what extent do you believe this is true today?
7. In an ideal world, what place in society do you believe artists should hold?