

## *Journal of Issues in* **Intercollegiate Athletics**

### **Integrating Athletics Within the Academy: Educational Experiences of Athletes, Musicians, and Traditional Students**

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*The relationship between competitive athletics and education is an ever-present organizational and theoretical issue within the sport industry. Brand (2006) proposed an Integrated View of sport within the academy wherein athletics would be organized as an academic unit like music, theatre, or dance. The propulsion of this theory as an avenue toward reform, however, is limited because no study has empirically compared athletes to their music major and traditional student peers. The present study addresses this gap through direct comparison of the schedule, educational experience, and perceived transferrable skills of upper-level undergraduate students from three top-ranked music and athletic programs in the United States. Data highlighted that athletes spent significantly less time on athletics than their music colleagues spent on music, and significantly less time on academics than both comparison populations. Evidence suggests that if athletics were organizationally integrated, athletes and musicians would spend a comparable amount of time on academic endeavors.*

The relationship between competitive athletics and education is an ever-present organizational issue within the sport industry. Since the birth of intercollegiate sport, during an era in American history where physical activity was embraced as an avenue for student character development (Ingrassia, 2012; Putney, 2009; Smith, 2011), tension between athletics and the academy has existed. Competitive sport combined with fandom, rivalries, university public relations interests, corporate interests, and financial pressures, however, soon clouded the educational components that originally justified the presence of sport within the university. This strained partnership, which was a concern in the late 1800s and early 1900s, has remained (Rader, 1999) and is evident in a burgeoning body of litigation, commercialization, deficit spending, and scandal (Gould, Wong, Weitz, 2014; Hirko & Sweitzer, 2015; Hobson & Armstrong, 2018; Lipinski, 2018; Nocera & Strauss, 2016; Sanderson & Siegfried, 2017), wherein hyper-competitive pressures have led industry leaders to prioritize winning and revenue generation over athlete well-being (Byers & Hammer, 1997; Ingrassia, 2012; Nocera & Strauss, 2016; Staurowsky & Sack, 2005). These issues undermine the mission of higher education and have diminished the public's confidence in the educational value of athletics within the academy (Beneford, 2007; Branch, 2011; Clotfelter, 2011; Duderstadt, 2009; Fort, 2015; Gayles & Hu, 2009; Gerdy, 2006).

Problems related to collegiate athletics may be rooted in the faux-integrated organizational structure wherein athletics is independent from the university in most operating procedures but integrated in branding, vision statements, and some financial streams (Clotfelter, 2011; Cooper, Ross, & Southall, 2011; Ward & Hux, 2011). Brand (2006) proposed a true integrated model of sport within the academy wherein athletics would be organized as an academic unit similar to music, theatre, or dance. The propulsion of this theory as an avenue toward reform, however, is limited because no study has empirically compared athletes to their music major and traditional student peers. This study addresses this gap through direct comparison of the schedule, educational experience, and perceived transferrable skills of these upper-level undergraduate students from three top-ranked music and athletic programs in the United States.

## Theoretical Foundation

Cognizant of the organizational misalignment and ever-present issues in managing intercollegiate athletics within the university structure, philosopher, university president, and NCAA president Myles Brand proposed the Integrated View of athletics within the academy (2006). He condemned faculty and university administrators for their bias against bodily skills as “non-art,” relegated (structurally and philosophically) to the outskirts of campus due to “misconceptions” and “preconceptions” (Brand, 2016, p. 9). Brand asserted that this practice, “the Standard View” of intercollegiate athletics, is responsible for the tremendous under-valuing of the educational aspects of college sport, the tenuous relationship between athletics and the academy, and many of the conceptual problems that have fueled the arms race of expenditures, academic scandals, athlete time-demands, and intense competitive pressures. Presented as a system of ideas intended to explain issues in intercollegiate athletics, Brand's theory of reform served as the theoretical foundation of this research.

Through the Integrated lens, athletics is similar to other programs and departments offered by institutions, particularly music. Collegiate musicians are often accomplished prior to entering college. They audition for acceptance into a program, some earn scholarships, they have strict time demands, practice for countless hours, perform on the weekends or evenings during the school year, and many aspire to pursue a professional career in the field. Athletes embody these characteristics as well. Both musicians and athletes find their crafts intensive, competitive, time demanding, and year-round (Brand, 2006; Juniu, Tedrick, & Boyd, 1996). After graduation, more than 98% of athletes do not compete at the professional level (NCAA Recruiting Facts, 2018). Similarly, “full-time employment as a performing musician is difficult to achieve” (Miksza & Hime, 2015, p. 177). As such, many music programs are expanding to facilitate entrepreneurial and pedagogical training for their music performance majors (Allmendinger, Hackman, & Lehman, 1996; National Endowment for the Arts, 2008).

Despite the similarities between music and athletic programs, the former is deemed “art,” worthy of study and academic credit, yet the latter is considered “beer and circus” (Sperber, 2000). The most significant structural difference is that music students are able to receive academic credit for learning and practicing their craft, while athletes do not. An Integrated View of athletics may negate the bias against the body, and facilitate a structural paradigm shift in which education through athletics is appreciated and admired (Brand, 2006; Weight, 2015; Weight & Huml, 2016). Within his article on the Integrated View, Brand (2006) posits that if “athletic participation is relevantly similar to music performance with respect to content... as well as instructor qualifications, then if academic credit is provided for music students, should it not also be provided for student-athletes?” (Brand, 2006, p. 17).

Brand’s theory as an avenue toward reform has been directly questioned both philosophically and ethically in the literature (e.g., Corlett, 2013; Feezell, 2015; Gurney, Lopiano, & Zimbalist, 2017), with limitations relative to the nature of a university, the influence of commercialism, and the nature of human development. For example, the Integrative View does not address considerations of fiscal responsibility and distributive justice. Furthermore, most universities spend a disproportionate amount of money on a few students within competitive athletics which is incongruous with stated university missions (Corlett, 2013; Gurney et al., 2017). If universities in fact believe in the educational value of athletic physical skill development as Brand (2006) proposes, then financial support and participation opportunities should be accessible to a broader population of students (Feezell, 2015; Shulman & Bowen, 2001; Weight, Osborne, & Turner, 2012).

Financial incongruity is fueled by the intense competitive pressure within intercollegiate athletics, leading to an over-emphasis on winning at the expense of academic priorities (Simon, Torres, & Hager, 2015). The Integrated View fails to address this reality, which potentially undermines the comparisons between athletics and the arts (Gurney et al., 2017). Additionally, the specific similarities between admissions, practice, coaching, and performance of music majors and athletes relative to Brand’s (2006) argument of educational merit has been questioned as “anything can resemble anything else in an unlimited number of ways” (Feezell, 2015, p. 196). The true questions about curricular offerings must, therefore, center on what skills and values are deemed significant and unique enough to merit academic study within a university—what areas of study elicit intellectual capital and most fully prepare students for a fulfilling life of citizenship? (Scruton, 2015).

Central to the aforementioned question is an underlying assumption of the theory, worth exploring relative to the academic merit of competitive physical activity—the relationship

between mind, body, and education. Sport philosopher Scott Kretchmar (2005) defines intelligence as a combination of mind and body not as separate entities, but integrated aspects of a whole person where there is a continuum between insight and movement. The development of physical skill, therefore, has inherent academic benefits toward the development of intelligence. This perspective on human development is known as “holism” (Cassidy, 2010; Kretchmar, 2005).

Cognizant of the limitations of the Integrated View, we employ Brand’s (2006) Integrated View as the theoretical impetus to explore the academic similarities among athletes, musicians, and traditional students. Other scholars in the fields of higher education and sport management have used this reform concept to investigate similar areas, such as career preparation and occupational outcomes, education through athletics, and academic credit for athletic participation (Bonfiglio, 2016; Breivik, 2016; Simon, 2008; Weight, Cooper, Popp, 2015; Weight & Huml, 2016). The propulsion of this theory, however, is limited because no study to date has empirically compared student-athletes to their music major and traditional student peers, which is arguably the biggest and most contentious point in Brand’s (2006) Integrated View. This study addresses this gap in the literature. A significant element of the education through athletics discussion that has not yet been explored is the structural and philosophical elements of athletics, music, and traditional academic fields that facilitate potentially similar student educational pathways. As a growing number of countries seek to emulate the US collegiate sport system (e.g., Nagatsuka, 2017; Schonbrun, 2017), it is particularly important to explore the potential for true integration of athletics within the academy. By further understanding the educational experiences of athletes, musicians, and traditional students, we can promote dialogue, uncover barriers, and utilize existing educational pathways to enhance the educational experiences of athletes.

## Literature Review

### *Education Through Athletics*

The Integrated View conceptual framework has catalyzed research exploring the idea of education through athletics participation. Weight and Huml (2016) examined academic credit for athletic participation across NCAA institutions, finding athlete-centric opportunities to be most prominent in western, public Division I institutions. The most common for-credit athlete-centric courses were summer “bridge” programs that eased the transition from high school to college for first-year student-athletes (Weight & Huml, 2016). With some institutions offering academic credit for athletics participation, it appears that some schools value education through athletics, albeit on a limited scale.

Coach perceptions of an integrated structure revealed a core belief that coaches see themselves as educators and desire to be seen as such, but do not feel supported in this role by their direct administrators or the public (Weight et al., 2015). Weight et al.’s study supported previous research of conflicting institutional logics (Southall, Nagel, Amis, & Southall, 2008) and administrators who profess educational values yet actively defy or passively support the values they proclaim (Weight & Cooper, 2012). Coaches presented with an Integrated structure desired the perceived benefits of job security, compensation, and work-family balance of faculty, but were afraid the bureaucracy of traditional academia would undermine the educational benefits they impart to their students (Weight et al., 2015).

Empirical literature exploring the educational value of intercollegiate athletics has yielded mixed results. Participation in college athletics can provide a host of benefits, including building social character, enhancing time management skills, and improving affective and cognitive development (e.g., Gayles & Hu, 2009; Hirko, 2009; Paule & Gilson, 2010; Potuto & O'Hanon, 2007). In some studies, the aforementioned findings hold true across a variety of athlete demographics including gender, race, team, or individual athletes, and high-profile or low-profile athletes; however, other studies demonstrate lower outcomes for “revenue-sport” athletes who are primarily African American (Gayles & Hu, 2009). Additionally, when student-athletes are compared to their traditional student peers, several scholars have found athletics to significantly limit athletes’ abilities to experience other forms of educational growth outside of their athletic commitments, such as joining organizations (Gales & Hu, 2009; Weight et al., 2014).

Evidence of educational outcomes can be gleaned from research demonstrating that many companies recruit former student-athletes due to the unique skills obtained through athletics participation (Chalfin, Weight, Osborne, & Johnson, 2015; Henderson, Olbrecht, & Polacheck, 2006; Soshnick, 2013). Similarly, studies of former athletes demonstrate significantly higher levels of salaries, job satisfaction, and life satisfaction measures compared to their non-athlete peers across a variety of demographic categories (Shulman & Bowen, 2002; Weight, DeFreese, Bonfiglio, Kerr, & Osborne, 2018). The summation of these findings provides support for the concept of education through athletics and an Integrated View. To further develop this theory, however, direct comparisons of the educational experiences of athletes and other students engaging in tactical/physical skill development are needed. For this purpose, we have chosen to focus the review of literature on education through music.

### *Education Through Music*

The intricate facets of music pedagogy centered upon creating, presenting, and listening are regularly accepted within higher education curricula throughout the world (Keene, 2009; Seaton, 1998). Music’s adoption within the academy has been credited to Lowell Mason, a man who persuaded the Boston School Committee in 1838 that music was intellectually, morally, and physically good for children and should be included as a curricular subject (Mark, 2002). As policy makers with dwindling resources prioritized other curricula over music, formal music education advocacy efforts commenced in 1966 through the National Association for Music Education (originally called MENC - Music Educators National Conference). Responding to the realization that “music education...will only merit continued economic support to the extent that policy makers know the advantages of music in our schools and why these advantages are so valuable” (Mark, 2002, p. 45), the discipline has embodied advocacy as an important ongoing priority (Keene, 2009; Kratus, 2007; Mark & Gary, 2007).

Collegiate marching bands have long been revered for their ability to invigorate universities and develop school spirit (Buckton, 1929; Madsen, Plack, & Dunnigan, 2007). The rise to prominence of marching bands over the past century is ironically tied to intercollegiate athletics, and more specifically, football (Shellahamer, Swearinge, & Woods, 1986). When Division I football teams compete, the band is generally present to engage and entertain the fans. However, marching bands also engage in competitions between universities and perform in other arenas as well (Madsen et al., 2007). Thus, university administrators have come to appreciate the myriad of benefits a marching band can bring to an institution, such as fostering public relations

and serving as a recruitment tool for potential students (Madsen et al., 2007). Administrators also contend that marching bands can influence alumni and community members to support other university projects, provide a social outlet for students, offer an important addition to the extracurricular portion of student experiences, improve school spirit, and attract young musicians to enroll at their institution (Madsen et al., 2007).

These findings are comparable to athletic programs. Athletics foster public relations and serve as a recruitment tool for potential students (Clotfelter, 2011; Harris, 2008; Toma & Cross, 1998). Furthermore, because of the public nature of sport performance, athletics influence the donations a school receives for athletics and academics (Stinson, & Howard, 2010; Zimbalist, 2015). College sports are an outlet for athletes and traditional students to socialize, whether partaking in athletics or watching student peers compete. Finally, athletics can increase school spirit and attract students to enroll at the institution (Clotfelter, 2011).

Participation in collegiate music, whether through marching band or the curriculum, is demanding (Moder, 2013). To understand time demands experienced by those involved in collegiate music, Cumberledge (2017) developed a time log and survey instrument. Authors discussed that music majors in marching band, non-music majors in marching band, and music majors not in marching band spent more time on academics and less time on leisure activities than did students who were not music majors or members of a marching band (Cumberledge, 2017). Music majors in marching band spent an average of 25 hours per week on band and an additional 11 hours on rehearsals and practice (Cumberledge, 2017). These hours are similar to the hours student-athletes spend practicing and competing in their sports (NCAA GOALS, 2016).

The pursuit of collegiate musical development is correlated with a host of benefits as documented in the literature including receiving a music education, acquiring leadership experience (Richards, 2012), and engaging in social interactions with peers (Kelly, 2009; Richards, 2012). Additionally, participation in a rigorous band or music curriculum facilitates goal achievement and development of time management skills (Cumberledge, 2017). Athletes experience many of these benefits through their athletic endeavors: receiving an education through a major and athletics, improving leadership skills, and experiencing a variety of social interactions. This and other factors led Brand (2006) to hypothesize, “the similarities of the experience of music students and student-athletes should be apparent” (Brand, 2006, p. 11).

Elements of the educational structure of music and athletics have similarities that warrant further investigation. Music students and athletes are analogous in commitment to their craft, physical nature of specialization, coach/professor relationships, methods of instruction received, rigorous time demands, and public performances. Additionally, there is research to support both music and athletics as a scholarly and theoretical pursuit that enhances identity, intelligence, and success in life (e.g., Kokotsaki & Hallam, 2007; Kretchmar, 2005; Petress, 2005; Weight et al., 2018). To date, however, no research has compared the experiences of athletes, musicians, and traditional students which is critical to exploring the merit of Brand’s (2006) theory and addressing the organizational disconnect between athletics and the academy. Thus, the purpose of this study is to juxtapose the educational experiences of upper-level undergraduate athletes, music majors, and traditional students in order to extend the theoretical development of an Integrated View (Brand, 2006; Weight et al., 2015). Building directly on this research, the following questions were explored:

RQ 1: How do the schedules of athletes, musicians, and traditional students differ?

RQ 2: How does the schedule of an athlete or musician affect their educational experience?

RQ 3: What transferrable skills do athletes/musicians perceive they gain through their music/athletics-specific collegiate experience?

## Method

In order to facilitate inquiry, we used survey methodology to facilitate qualitative insights. Utilizing open-ended questions, we gathered qualitative data to compare with previously gathered metrics, literature, regulations, and anecdotal evidence (Bryman, 2006; Creswell & Clark, 2017). What follows is a detailed overview of the instrument, participants, and data analysis.

### *Instrument*

Due to the exploratory nature of the research, an instrument was developed by the authors and reviewed by a panel of experts ( $n = 9$ ) representing uniquely relevant contributions. The panel included an expert in survey design from the Odum Institute of Social Science Research, a music education researcher, two sport administration researchers, two music students, one traditional student, and two intercollegiate athletes. Inclusion criteria for the review panel was pre-determined with the intent that the instrument be reviewed by a minimum of three researchers with varying areas of relevant expertise, and a minimum of three students each representing the different sub-samples selected. Each member of the review panel provided feedback and two rounds of edits were made, the second being focused on content validity. The finalized survey was then submitted for institutional review board (IRB) approval. Upon receiving approval from the IRB, pilot testing with samples of athletes ( $n = 11$ ), musicians ( $n = 9$ ), and traditional students ( $n = 7$ ) yielded test-retest reliability with alpha levels above .80 on all quantitative items included within the study (Lavrakas, 2008).

The finalized survey included demographic measures listed in Table 1 and Figure 1. In order to address RQ1 (how do the schedules of athletes, musicians, and traditional students differ), participants were asked to indicate on a slider scale from 0.00 - 12.00 the average number of hours they devote to the different subcategories based on competition/practice/academic seasons (see Tables 2 & 3). This scale was chosen based on pilot data which indicated 12 hours to be an extreme outlier and inclusive of the vast majority of respondents. Athletes and musicians were also asked about the additional time demands required through competitions and performances (see Table 4), non-academic/athletic requirements (e.g., community service), what those requirements are, and how often they occur (see Tables 5 & 6). Following the schedule questions, athletes and musician students were asked to “provide any additional comments regarding your schedule as an athlete/musician in comparison with traditional students” in order to address RQ 2 (see Table 7). Finally, addressing RQ 3, (What transferrable skills do athletes/musicians perceive they gain through their music/athletics-specific collegiate experience?). Athletes and musicians were then asked, “What are some transferable skills learned through athletics/music (if any) that you can use in your future career?” (see Table 8).

## *Participants*

The survey was distributed online via Qualtrics software to a stratified-random sample of junior and senior athletes, a random sample of traditional students, and listserv distribution convenience sample of music students all drawn from three institutions who had top-ranked (first-tier) music and athletic programs (from NCAA Power Five Conferences). The three institutions were selected as a purposive sample based on their high-level tier in music and athletics. Junior and senior athlete names were garnered from athletic department rosters, and email addresses were subsequently drawn from institutional email directories. Traditional students were selected utilizing random letter generators and then institutional directory searches. Music majors whose information was not publicly available were accessed via their departments sending out the survey on the researchers' behalf. The survey was distributed in the summer. Two weeks after the initial email invitation was distributed, a reminder email was sent to the athletes and traditional students.

Due to the listserv distribution to the music students, a reminder email was not possible. Because we sought to investigate the experiences of upper-class collegiate students, the survey automatically closed when a participant indicated they were a freshman or sophomore student. For this reason, the musician and traditional student samples dropped tremendously after 107 musician surveys and 42 traditional student surveys were closed at the beginning of the survey. Thus, the final response rates of completed surveys, after adjustment for closed surveys, were  $n = 184/628$  athletes (yielding a 29.3% response rate);  $n = 72/595$  (12.1%) traditional students, and  $n = 83/642$  (12.9%) music students. Given the exploratory nature of the research and the representative diversity in response (see Table 1 and Figure 1), the sample is sufficient for the research questions pursued (Malhotra & Grover, 1998).

A full list of participant demographic information, divided by athlete, musician, and traditional student samples are provided in Table 1. Survey respondents were primarily white (80% - 90%), with the greatest ethnic diversity in the athlete sample. All participants were either juniors and seniors. There was an over-representation of male traditional students (68%), and an under-representation of male athletes (32%) compared to population norms. The musician sample had the highest mean GPAs and levels of parental education with 69% of the musician parents holding either a masters, professional, or doctoral degree compared with 52% of the traditional students and 50% of the athlete students (see Table 1).

Musician participants were most-represented by voice and music-education students, each sustaining 18% of the music major sample. Athletes were most represented by swimming and diving and cross-country students, representing 12.5% and 11.8%, respectively (see Figure 1). Traditional students' areas of study were represented by major, with top majors including business (6%), biology (5%), and communications (5%). A final demographic question unique to this study was the age in which the student began the formal study/practice of athletics, music, or the area of study within their major (depending on their sample category). The mean ages when formal study began were: athletes (9.78 years old), musicians (11.2 years old), and traditional students (17.79 years old).



Table 1  
*Demographic information of participants*

	Athlete	Musician	Traditional Student
Gender			
Male	32%	53%	68%
Female	68%	47%	32%
Class Standing			
Junior	61%	56%	43%
Senior	39%	44%	54%
Ethnicity			
White	80%	90%	89%
Black	10%	0%	3%
Hispanic	4%	2%	4%
Asian	3%	6%	1%
Other	3%	1%	3%
Highest Level of Parental Education			
High School/GED	14%	6%	13%
Trade/Associates	4%	0%	6%
Bachelors	32%	25%	29%
Masters/Professional	40%	40%	48%
Doctorate	10%	29%	4%
Mean Age Began Study	9.8	11.2	17.8
Mean GPA	3.31	3.64	3.48
<i>N</i>	184	83	72

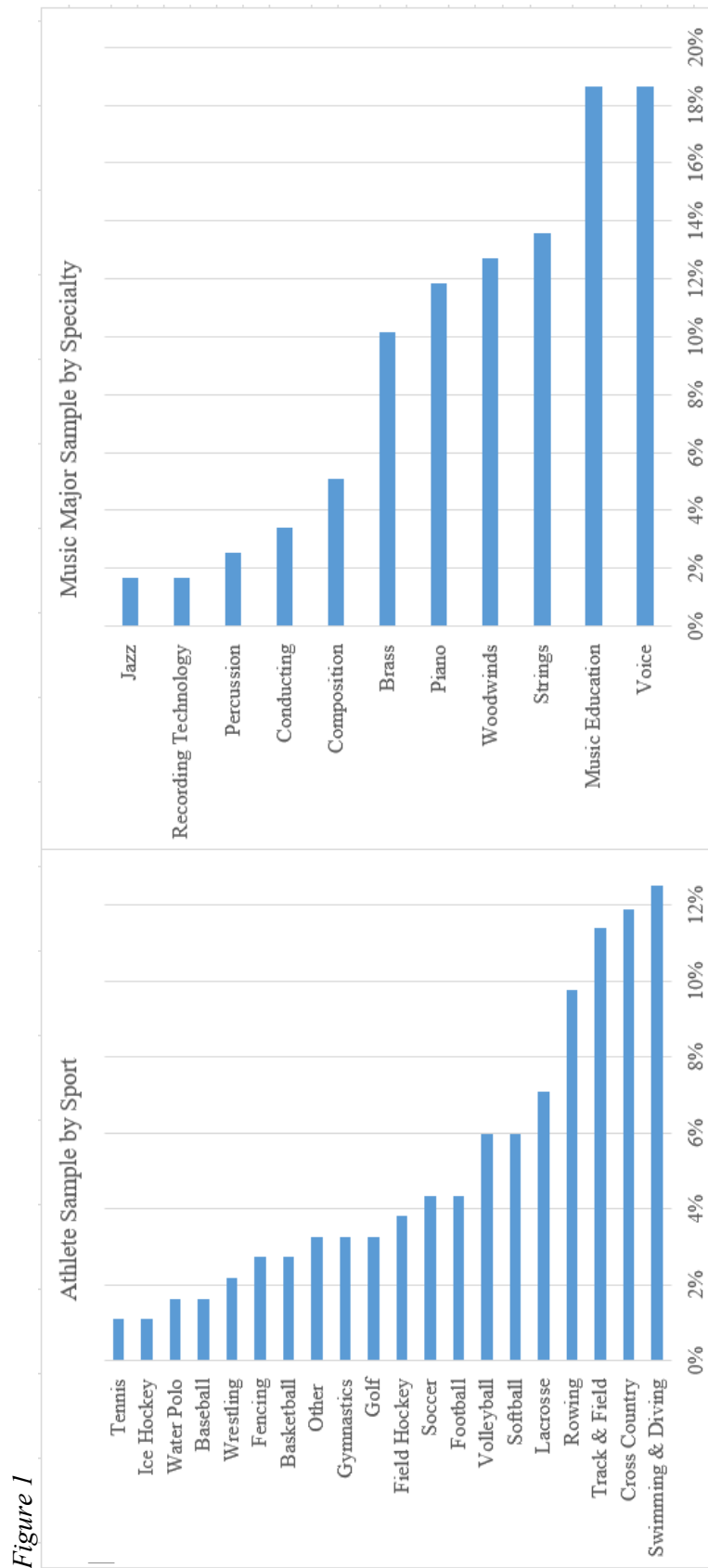


Figure 1

## Data Analysis

Demographic information was analyzed using descriptive statistics (see Table 1 and Figure 1). Analysis of variance was utilized to test for significant mean differences in athlete, musician, and traditional student schedules with Tukey's Honest Significant Difference test allowing for multiple comparisons between the three sample groups (see Tables 2, 3, 4). A Pearson Chi-square test was utilized to test the observed differences between required obligations outside of athletics and music between the two unique sub-groups (see Table 5).

Qualitative data from the open-ended portions of the survey was organized and coded independently by two researchers utilizing open in-vivo manual coding methods ((Saldaña, 2015). Emergent themes were compared the researchers then re-reviewed each response and independently coded and tabulated the narratives utilizing the finalized code. Inter-coder agreement on the full body of analyzed data was 93.6%, yielding a Krippendorff's Alpha of  $\alpha = 0.926$ , with reliability measures on each of the three questions surpassing  $\alpha = .90$  (see Tables 6, 7, 8). To enhance credibility, the researchers maintained an audit trail, held regular meetings, and consciously identified potential subjectivity in relation to our positionality (Berger, 2015; Hays & Singh, 2012). The researchers who interpreted the qualitative data were not affiliated with any of the three institutions from which the data was collected.

## Results

### *Athlete, Musician, and Traditional Student Schedules*

Examining RQ 1, athletes, musicians, and traditional students were asked about their schedules both in-season and out-of-season. In-season daily schedules were defined as a non-performance/competition school day during a performance/competition week for musicians and athletes, and a "very busy" (i.e., day during final exam week) school day for traditional students. Off-season daily schedules were to be reflective of an average school day during a non-performance/off-season average week (see Tables 2 & 3).

Comparing the busy/in-season schedule of the three populations, athletes spent significantly less time on athletics, than their music colleagues spent on music. Athletes spent an average of 4.6 hours on athletic activities per day, compared to 6.08 hours of music-related activities, and 7.63 hours of major-related activities (for traditional students). "Other" academic activities were quantified which included all athlete academic activities, non-music academic activities for musicians, and non-major activities for traditional students. The "other" academic category represents the totality of athlete academic time, compared to the other two cohorts who earned credit for their music and major related activities. Thus, when total academic activities were compared, athletes spent significantly less time ( $M = 5.56$ ;  $SD = 1.96$ ) than their music ( $M = 9.90$ ;  $SD = 3.17$ ) or traditional student ( $M = 9.35$ ;  $SD = 3.90$ ) classmates  $F(2, 343) = 92.04$ ,  $p < .000$  (see Table 2). Off-season figures were slightly lower with similar trends  $F(2, 343) = 38.72$ ,  $p < .000$ . Data showed athletes spent significantly less time ( $M = 5.56$ ;  $SD = 2.02$ ) than their music ( $M = 9.68$ ;  $SD = 3.42$ ) or traditional student ( $M = 7.29$ ;  $SD = 2.79$ ) classmates ( $p < .000$ ), yet in the off-season, music students also spent significantly more time than their traditional student colleagues ( $p < .000$ ) (see Table 3).

Table 2  
*In-season (very busy) daily schedule on a non-performance/competition school day (in hours)*

	Athletes (1)			Musicians (2)			Traditional Students (3)			F (2,343)	p	Tukey's HSD
	Mean	SD	%	Mean	SD	%	Mean	SD	%			
Focus Comparisons (# of Hours)										29.84	.000	1 < 2,3
Athletics-related activities	4.60	1.49										
Music-related activities				6.08	2.43							
Major-related activities							6.73	3.23				
"Other" Academic Activities										40.00	.000	1 > 2,3
Non-athletics academic activities	5.56	1.95										
Non-music academic activities				3.89	1.97							
Non-major academic activities							3.15	2.42				
Relaxing or engaging in recreational activities	2.35	1.62		1.94	1.75		2.59	1.84		2.85	.059	
Working at a job for pay	.29	1.03	12%	2.03	2.42	59%	3.38	3.61	61%	53.28	.000	1 < 2,3; 2 < 3
Working unpaid internship or career-related club	.49	1.06	28%	.68	1.75	26%	.90	1.56	41%	2.43	.090	
Sleep at night	7.30	1.08		6.83	1.30		6.52	1.31		12.65	.000	1 > 2,3
Total academic activities	5.56	1.95		9.90	3.17		9.35	3.90		92.04	.000	1 < 2,3
Total academic (& athlete athletic) activities	10.15	2.51		9.90	3.17		9.35	3.90		1.57	.210	
Total Hours Accounted For	20.58			21.44			23.26					

Table 3  
*Off-season (average) daily schedule on a non-performance/competition school day (in hours)*

	Athletes		Musicians		Traditional		F (2,343)	p	Tukey's HSD
	Mean	SD	Mean	SD	Mean	SD			
Focus Comparisons (# of Hours)							21.38	.000	1 < 2,3
Athletics-related activities	3.67	1.63							
Music-related activities			5.36	2.54					
Major-related activities					4.84	2.53			
"Other" Academic Activities							38.72	.000	1 > 2,3; 2 > 3
Non-athletics academic activities	5.32	2.02							
Non-music academic activities			4.28	2.21					
Non-major academic activities					2.61	1.60			
Relaxing or engaging in recreational activities	3.29	2.03	2.49	1.90	3.57	2.03	6.19	.002	1,3 > 2
Working at a job for pay	0.82	2.01	2.43	2.57	3.05	3.60	24.81	.000	1 < 2,3
Working unpaid internship or career-related club	0.81	1.43	0.72	1.80	0.97	1.57	0.48	.620	
Sleep at night	7.59	1.08	7.03	1.22	7.34	1.12	7.57	.001	1 > 2
Total academic activities	5.32	2.02	9.68	3.42	7.29	2.79	187.46	.000	1 < 2,3; 2 > 3
Total academic (& athlete athletic) activities	8.99	2.54	9.68	3.42	7.29	2.79	11.69	.001	1,2 < 3
Total Hours Accounted For	21.49		22.31		22.39				

In order to understand additional nuance of the student schedules, athletes and musicians were asked specifically about the number of competition days they have per year and the hours spent on their sport/music per competition day. The data are presented in Table 4. Athletes indicated significantly more competition days ( $M = 29.5$ ;  $SD = 24.0$ ) and hours spent per competition day ( $M = 10.4$ ;  $SD = 6.3$ ) than their musician classmates ( $M = 19.2$  days, of  $M = 5.25$  hours);  $F(1, 270) = 12.61, p < .000$ . Similarly, athletes were significantly more likely to be required to fulfill non-athletics related activities  $\chi^2(1, N = 148) = 26.3, p < 0.001$  (Table 5). These additional time demands for athletes included community service (58%), leadership/life skills seminars (25%), PR/fundraising appearances (8%), leadership meetings (5%), rules training (3%), and required study time (2%). Additional music requirements listed were courses that were required (88%), with 13% indicating service as a requirement (Table 6).

Table 4

*Additional time demands: Competition*

	<i>Athletes</i>		<i>Musician</i>		<i>F</i> (1,270)	<i>p</i>
	<i>Mean</i>	<i>SD</i>	<i>Mean</i>	<i>SD</i>		
Competition days per year	29.51	23.99	19.13	17.27	12.61	.000
Hours per competition day	10.42	6.26	5.25	2.32	53.30	.000

Table 5

*Does your team/department require you to fulfill non-athletics/music related requirements?*

	<i>Athlete</i>	<i>Musician</i>	$\chi^2$	<i>p</i>
Yes	123	26	26.3	0.000
	63%	30%		
No	71	60		
	37%	70%		

Adjusted Standardized Residual = 5.1

Table 6

*Additional time demands: Non-athletic/music additional requirements*

Athlete Addl Requirements	%	<i>n</i>	Musician Addl Requirements	%	<i>n</i>
Community service	58%	83	General Education Classes	67%	16
Leadership/life skills seminars	25%	36	Language/Business/Religion Courses	21%	5
PR/fundraising appearances	8%	11	Service	13%	3
SAAC meetings	5%	7			
NCAA rules training	3%	4			
Study table	2%	3			

Note: Average Music requirement 2-3 times per week, average athlete requirement 2-3 times per month

### *Qualitative Insights into the Athlete/Musician Schedule and Educational Experience*

Athlete and music participants were asked to comment about their schedules as a musician or athlete compared with a traditional student. Coded and quantified themes from these narrative questions are included in Table 7. Musicians most often commented about music major obligations for which they were not given academic credit (40%), or where there was an imbalance of credit given for the workload required for many of their low-credit courses (27%). An opera student commented “My schedule seems to be way more intense than non-music students due the amount of work that has to be put into an opera. We rehearse 10-15 hours in class a week and it’s a 3-credit class, and that doesn’t include the time outside of class that has to be spent on rehearsing” (Music Student 22). Similarly, a pianist mentioned, “Not only does it seem impossible to get everything done, it seems impossible to do it well. A big part of this stress comes from the unbalanced ratio between credits awarded for a class and hours required to complete it. For example, private instruction on an instrument is a two or three credit class but as students we are required to practice three to four hours a day on top of a lesson and masterclass each week” (Music Student 2). A brass musician explained the imbalances in credits for time spent, “So many classes are worth 1 credit and take 8-10 hours a week in class” (Music Student 19).

Musicians also shared difficulty balancing life demands in their open-ended comments (22%), “I don’t really have a social life...highly time consuming classes, paired with working and being a real person, and performances on top of it makes it difficult to find time to breath” (Music Student 5); “I personally have difficulty finding jobs that can work around my schedule and often I am unemployed because I spend too much time in study. Friends in other majors often complain about how busy they are and to be honest, it really bothers me because they have time for work, school, socializing, AND healthcare (sleep, exercise) whereas I cannot ever fit all of these into an average week” (Music Student 61); “I wake up and go to sleep much earlier than any of my roommates. I have less time for socializing, and I spend less time studying for academic coursework that is not related to music in order to practice more. I also have a harder time finding student jobs that fit my schedule because I have to work around performances and practice hours” (Music Student 30).

Athletes expressed the immense time commitment required of varsity athletes (36%), little social, free, or down time (21%), difficulty in balancing sport and academics (18%), fatigue (11%), difficulty scheduling courses (10%), and difficulty keeping up with academics due to

missed class from travelling (4%). Example narratives of many of these themes are included below. Under the theme of intense time commitment, a women's basketball player mentioned "My day is pretty much scheduled from the time I wake up until late when I get home from practice or a game. I have had to learn when to say no to certain social situations in order to fulfill my academic priorities. I don't have the luxury of always being able to go to lunch or dinner when my friends go together, or just go on a simple walk around campus sometimes" (Athlete Student 112). A wrestler described his days as "hard, hectic, extremely busy, and exhausting" (Athlete Student 45). A swimmer explained, "I have a lot more structure and responsibility in my day than a traditional student. My concerns are not only making it through class, homework, and practice. I have to plan my sleep/nap schedule, meal schedule, and relaxation so that I will have maximum energy for practice and class. I also start my day with practice, waking up at 5:25 am, much earlier than the traditional student. I plan my classes around my practice schedule" (Athlete Student 80).

Relative to fatigue, balance, and travel, Softball Student 63 mentioned, "Aside from devoting a large amount of time out of every day to athletics, I am physically sore and tired when I get home to do my homework. I feel that if I was not a student-athlete, I would have a much higher GPA. With the sport of softball, we travel Thurs-Sun to warm weather states for six weeks straight, missing a lot of class and leaving little time to study. I find it very difficult to get good grades in season." The interrelatedness of many of these themes was expressed by a track and field athlete: "I often sacrifice sleep for studying. I don't have time during the day to study and have about five hours of homework a night at least. The problem is, as a student athlete the amount of sleep I get is correlated with the progress and success I have at practice and in a race. When I talk to students that aren't athletes they usually describe hours of studying that go late into the night, whereas as an athlete, even if I wanted to stay up late to study it would either feel physically impossible from how tired I am from practice, or it could be detrimental to me later on. If I didn't have to sleep, being a student athlete would be much easier, but often my body's need for sleep seems to get in the way the most." (Athlete Student 104).

Table 7

*Comments regarding schedule as a musician/athlete in comparison with traditional students*

Athletes			Musicians		
<i>Theme</i>	<i>%</i>	<i>n</i>	<i>Theme</i>	<i>%</i>	<i>n</i>
Immense time commitments	36%	48	No-credit music major obligations	40%	24
Little social, free, or down time	21%	28	Low-credit classes with high workload	27%	16
Difficulty balancing sport and academics	18%	24	Difficulty balancing life demands	22%	13
Fatigue	11%	14	More classes required for music majors	12%	7
Difficulty scheduling courses	10%	13			
Missing classes when traveling	4%	5			



Despite the difficult challenges relative to time demands, both athletes and musicians composed lengthy narratives expressing transferrable skills learned through the intense pursuit of excellence in their craft. The emergent themes from this question were remarkably similar with the top-two mentioned themes for both sub-samples being hard work and teamwork. Time management and critical thinking were also mentioned as key transferrable skills gleaned from their athletics and music studies. Athletes also emphasized leadership, communication skills, setting and achieving goals, and healthy life habits, whereas musicians mentioned performance skills and creativity. Coded themes with their corresponding number of mentions are listed in Table 8.

Musicians specifically discussed how they valued “collaboration with both large (orchestras) and small (chamber ensemble) groups as these opportunities gave [them] an enhanced understanding of group dynamics and solving issues cooperatively” (Music Student 43). Musicians emphasized how they “learn hard work, team work, sensitivity, time management, and discipline” (Music Student 77) during their study of music. Similarly, athletes commented how they development time management and communication skills as they worked with people of different backgrounds, leadership styles, and communication methods. Of specific interest, athletes noted how traveling with a group and navigating an emotionally and mentally demanding schedule allowed them to learn the “gravity and importance of now representing something bigger than yourself” (Athlete Student 20). Athletes also commented how understanding their roles in a community helped to shape a sense of purpose for how athletes can develop positive public platforms. Finally, with respect to transferrable skills, athletes discussed how learning how others tackle stress, success, and failure is helpful in understanding how to function in future work settings. This learned sense of accountability, responsibility, listening, work ethic, and motivation would sustain them in life after sport. This sentiment was explained by a football player in a lengthy narrative:

I've learned time management, communication skills, working with people of different backgrounds/views/opinions/priorities etc., leadership, discipline, working with and respecting authority, learning to take criticism, dealing with failure, dealing with success, dealing with a physically, mentally, and emotionally demanding schedule, traveling with a large group of people (believe it or not you learn a lot of skills doing this so often), understanding your role in a community and seeing your purpose and how you can use your platform for good, learning how others tackle stress, success, failure in different ways, and knowing you always stay until the job is done. We know how to improve every day. We take each experience as a learning experience—always moving forward. We know not only how to lead, but also how to follow because that is just as important. We know listening skills, work ethic, motivation, and how to work and give 100% even when you're tired. Being a student-athlete has been the best and worst experience of my life at certain points, but there isn't anything else in the world that would make you as ready for the 'real world' (Athlete Student 55).

Table 8

*Transferrable skills learned through athletics/music applicable to future career*

Athletes			Musicians		
<i>Theme</i>	<i>%</i>	<i>n</i>	<i>Theme</i>	<i>%</i>	<i>n</i>
Hard work	23%	64	Hard work	31%	8
Teamwork	22%	62	Teamwork	19%	5
Time management	18%	52	Critical thinking	15%	4
Leadership	16%	45	Time management	12%	3
Communication skills	9%	24	Performance skills	12%	3
Setting & achieving goals	6%	16	Creativity	12%	3
Critical thinking	4%	11			
Healthy life habits	3%	8			

## Discussion

This study provides a unique lens through which we can quantify and qualify the experiences of three student demographics and consider nuance in the application of an Integrated View of athletics within the academy (Brand, 2006). By comparing the educational experiences of music and athlete students, the foundational tenets of the theory are enriched through the provision of comparison data. This data are critical to future theoretical and practical exploration of the role of competitive athletics and their association with educational organizations.

### *Time Demands*

Brand (2006) presents similarities in academic structure between music and athlete-students in the theoretical presentation of an Integrated View of athletics within the academy. As mentioned within the literature review, athlete time demands raise a host of concerns. NCAA research shows Division I athletes are spending approximately 34 hours per week on their sport in season (NCAA GOALS Study, 2016). This time-commitment has fueled arguments that student-athletes are more athletes than students and the excessive time spent on athletics is viewed as antithetical to a positive university experience (Gurney et al., 2016; Nocera & Strauss, 2016; Staurowsky & Sack, 2005).

Comparing the time demands of athletes, musicians, and traditional students provides some interesting data to consider. First, athletes spent significantly less time on athletics than their music colleagues spent on music. On the surface, this discounts Brand's (2006) hypothesis that musicians and athletes are more similar than traditional students. Athletes spent an average of 4.6 hours on athletics activities per day, while musicians spent an average of 6.08 hours a day on music-related activities. The extensive time commitment reported by the NCAA of approximately 34 hours per week is supported by this data which equates to 32.2 hours per week (NCAA GOALS Study, 2016).

The passionate pursuit of excellence in athletics is generally viewed as myopic and anti-academic, which can result in a limited university experience (Gurney et al., 2016). Furthermore, this single-minded pursuit of athletics supports the negative “dumb jock” or “gym rat” stereotypes (e.g., Wininger & White, 2008). Focused training as measured purely by time commitment, however, was greater in the musician population. Yet, due to the integrated nature of music within the academy, there are academic structures built to encourage and support a focused pursuit of excellence in music within a for-credit educational context. Dedicated musicians spending an average of 6.08 hours a day (42.56 hours per week) on their music-related activities. Conversely, the NCAA and its member institutions impose limits on the amount of time athletes can devote to the study of their craft because excessive time spent on athletics is considered a detractor from their educational experience (e.g., Gurney et al., 2016; Nocera & Strauss, 2016; Staurowsky & Sack, 2005).

Within the current Standard View, wherein athletics is viewed as “non-academic” (Brand, 2006), the previous foundational literature is supported. Athletes reported spending an average of 4.6 hours a day (32.2 hours per week) on athletics-related activities, well beyond the mandated 20-hours per week deemed the appropriate maximum amount of time for this extracurricular activity (Ayers, Pazmino-Cevallos, & Doboise, 2012; Hatteberg, 2018). Beyond the benefits of exercise for individual health, each hour spent on athletics takes time directly away from educational pursuits as recognized by the academy. Data from this study does not confirm or deny the educational merit of athletics or music, but rather provides data to compare the demands of the student populations as posited by Brand (2006). Before commenting directly on how this data extends the Integrated View (Brand, 2006), it is important to take a broader view of student time.

The “other” category quantified academic activities including all athlete academic activities, non-music academic activities for musicians, and non-major activities for traditional students. This category represented the totality of athlete academic time, compared to the other two cohorts who earned credit for their music and major related activities. Thus, when total academic activities were compared, athletes spent significantly less time (5.56 hours per day) than their music or traditional student classmates (9.90 and 9.35 hours per day respectively) during an average very busy in-season non-performance/non-competition day). This data supports previous literature noting the lopsided time demands athletes spend on academics versus athletics (e.g., Gurney et al., 2016; Nocera & Strauss, 2016; Staurowsky & Sack, 2005).

Interestingly, if athletics curricula were structured through an Integrative View lens, and some or all of the athletic-related activities were offered as for-credit educational opportunities (e.g., Harry & Weight, 2019; Weight & Huml, 2016), as is common practice in music, the “academic activities” time for athletes and musicians would be virtually identical (approximately 10 hours per day), and significantly different from traditional students (see Tables 2 & 3). In a model, wherein athletic activities are integrated within the academy, student-athletes in the present study would spend on average 15 more minutes per day on educational pursuits than musician-students, and 48 more minutes per day than traditional students during an “in-season/performance/finals” week. During the off-season, student-athletes and musicians were also significantly different than the traditional students, although musicians spent the most time on academic activities. These time comparisons provide contextual additions to the Integrative View theory by confirming similarities between the athlete and musician populations as proposed by Brand (2006). Although division of time comprises only a small segment of Brand’s

comparisons between athletes and other performance-centric students, additional insights were generated through qualitative analysis.

### *Qualitative Insights*

Athlete qualitative data highlighted immense time commitments and the difficulty in balancing sport and academics. Athlete participants mentioned having every minute of every day scheduled, feeling far busier than their non-athlete peers, having to be on campus from morning until night, being physically exhausted, and managing difficult travel schedules that conflict with their academic commitments. These findings support much of the literature documenting the harrowing schedule and imbalances currently within the athlete student life (e.g., Gurney et al., 2016; Nocera & Strauss, 2016; Staurowsky & Sack, 2005). Many of the student-athlete comments compared the schedule of athletes to traditional students, whom they perceived as having much more time for social endeavors, sleep, and study.

Triangulating quantitative data relative to athlete-musician academic (including athletic) time commitments, musicians also cited their overwhelming schedules and perceptions of being far busier than their non-musician peers. In addition, they reported spending more time in the classroom, in practice, and with professors/coaches than other majors, and having schedules beginning early in the morning and ending late at night (Cumberledge, 2017; Moder, 2013). Although themes of immense time commitments and difficulty balancing life demands were shared by both the athletes and musicians, the overarching themes through these narratives were different. Musicians focused on the low-credit and no-credit obligations of their major, and imbalances between work-load and credits received for the work they do within their music courses. Whereas, athletes focused on the schedule itself as overwhelming with difficulty scheduling courses, balancing sport and academics, missing classes, and physical fatigue. Both populations shouldered the time-demand burden requisite for the pursuit of excellence within their fields, but the structural limitations of music curricula were the overarching focus of the musician narratives. It is important to note that these differences in time demands may partly be due to the fact that structure of college athletics as a whole is drastically different than the structure of collegiate music programs. For example, student-athletes have additional schedule requirements when in season with travel that exponentially limits time available for extracurricular activities and professional development.

Data relative to athlete/musician student perceptions of their schedules relative to traditional students provides insights into potential implications for athletics being integrated as an academic unit within the academy (Brand, 2006). As expressed by the student-athletes, there would likely still be difficulty balancing athletics and academics, but possibly the stigma of athletics being counter to the culture of the academy might be minimized, thereby addressing the dissonance and shame athletes often experience as an “other” within the campus community (Branch, 2011; Ingrassia, 2012; Smith, 2011). In sum data represents difficulty with such integration but leaves the window open for future studies to demonstrate additional added value of athletics to culture the stigma of student-athletes treated as an outsider group more so than musicians or dedicated members of other student activity subset groups.

### *Development of Transferrable Skills*

A final qualitative question was included within this study in order to address the fundamental question seen as a limitation in Brand's theory (Feezel, 2015): Is there inherent academic merit within the study of athletics and music, and do these curricula fulfill the purpose of a university in enhancing intellectual capital and preparing students for life? (Scruton, 2015). Themes uncovered through the lengthy narratives of athlete and musician participants highlighted transferrable skills which had been refined through the intense pursuit of excellence in their craft. The emergent themes between the athlete and musician populations were remarkably similar, with the top-two for both sub-samples being hard work and teamwork. Time management and critical thinking were also mentioned as key transferrable skills developed through athletic and music studies. Student-athletes also emphasized leadership, communication skills, setting and achieving goals, and healthy life habits, whereas musicians mentioned performance skills and creativity.

These findings of inherent transferrable skills for both musicians and athletes mirror the results from previous studies documenting the intellectual and life-preparation that can come through the study of music (Cumberledge, 2017; Kelly, 2009; Richards, 2012) and college sport participation (Chalfin et al., 2015; Henderson et al., 2006; Weight et al., 2014; 2015). The shared transferrable skills mentioned by both athlete and musician participants may be explained through the physical similarities between the study of athletic skill and music, which support Kretchmar's (2005) theory of intelligence defined as a relationship between mind, body, and education. Through Kretchmar's "holism" lens, the development and practice of physical skill is directly connected with insight and intelligence (Cassidy, 2010; Kretchmar, 2005).

### *Implications for Practice and Future Research*

This study addresses a gap in the literature in comparing the educational experiences of student groups with vastly different educational support structures. It is interesting to trace the history of music integration within the academy from a point where it needed justification in the mid-1800s to its current footing in the educational landscape (Keene, 2009; Kratus, 2007; Mark, 2002; Mark & Gary, 2007). Although often underfunded and undervalued within K-12 education in the United States, the robust educational value of facilitating music education within our curricula is largely accepted with subdisciplines including performance, education, theory, history, management, and therapy (Keene, 2009; Seaton, 1998). Drawing upon lessons learned through the evolution of music pedagogy, "[athletics] education...will only merit continued economic support to the extent that policy makers know the advantages of [athletics] in our schools and why these advantages are so valuable" (Mark, 2002, p. 45). We see elements of sport-related education within the academy. Sport management and sport science have grown and have gained increased credibility. Physical education teacher education is acceptable with many programs widespread, but the performance aspect of sport most comparable to music performance, dance, or theatre has never been accepted in the United States beyond a recreational level with some universities offering minimal credit for physical education recreational courses (Weight & Huml, 2016).

### *Limitations and Implications for Future Research*

A primary limitation of this study is the method of sampling. Although the response rates were acceptable for survey research, the method of delivery to music students did not allow for calculation of a response rate. Additionally, this data represents schools from top-ranked music and athletics programs and may not be reflective of athlete and musician experiences at schools in other divisions. Furthermore, as with all survey research, it is possible there is response bias and the findings within this study do not represent the population. Possible evidence of this bias is the 3.48 average GPA of the traditional student sample, which is higher than the true average GPA (3.26) as recorded internal grade reports from the sample institutions. Future researchers may address this limitation through alternative sampling methods.

This study was focused on continuing an investigation of the Integrated theory through a comparison of student populations. The implications are therefore limited. Future testing of the theory may be possible given the presence of some athlete-centric educational pathways particularly in western-US institutions (Weight & Huml, 2016). Future studies might explore the experiences of athletes with formal (albeit limited) educational pathways compared with those who have no formal education tied to their athlete experience in order to explore an application of the theory, wherein focus groups could be a rich method. Longitudinal studies might also be performed employing interview research at multiple times during the higher education experience to understand how student-athletes may best recount their skillsets learned during college. Real-time accounts may further inform programmatic change. As scholars continue to explore the application of the Integrated View, it may prove a useful guide to countries seeking to establish formalized organizations of athletics in order to avoid some of the issues that have plagued the US system.

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