

**THE ASSESSMENT OF  
COMMUNITY EDUCATION  
PROGRAMS IN MUSIC**

**National Association of Schools of Music**

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**NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC  
11250 Roger Bacon Drive, Suite 21  
Reston, VA 20190**

Telephone (703) 437-0700  
Facsimile (703) 437-6312  
info@arts-accredit.org  
<http://nasm.arts-accredit.org>

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## PREFACE

For purposes of this document, community education is defined as programs that provide part-time music instruction to individuals in the community but that do not lead to academic degrees. Such programs are often referred to as preparatory programs, continuing education programs, or adult education programs. Community education also includes pre-professional programs at the K-12 level. Community education programs are found in independent community schools of music, as units within institutions offering collegiate instruction in music, and in other settings.

This document is designed to assist institutions and individuals making assessments about community education programs for purposes of:

1. examining the status and viability of current activities
2. planning for the improvement of current operations
3. assessing the need for new programs or directions
4. planning new initiatives
5. maintaining and developing positive connections between community education programs and collegiate programs

The document is also intended to assist the user to develop a holistic view of community music programs, whether they are independent or connected with institutions of higher education.

NASM's primary role is the accreditation of programs providing professional preparation. The Association maintains accreditation standards concerning non-degree-granting programs in its [Handbook](#). These standards cover the operations of schools and departments. NASM also publishes [Membership Procedures](#), a set of documents that includes recommended questions for institutional self-studies in preparation for accreditation reviews. Further information about these publications appears in the Appendix.

While this assessment document reflects attention to the accreditation standards of NASM, it is not presented as a policy position of the Association. It is intended only as a resource document for NASM members and others wishing to develop and improve the quality of community education in music. This document does not replace NASM's accreditation process. However, the questions posed here should be useful to an institution reviewing its community education program in conjunction with the accreditation process. The document may also provide a reference for institutions receiving questions about elements of their preparatory programs in the course of a review by the NASM Commission on Accreditation.

NASM expresses deep appreciation to the Association members and staff that developed and produced this text. Particular thanks are due to the 150 individuals who worked during November 1987 in Boston to refine and develop the original draft.

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# **The Assessment of Community Education Programs in Music**

## **INTRODUCTION**

The National Association of Schools of Music has developed this document on community education programs to support a vital and growing enterprise in music instruction. Community education programs provide music lessons, classes and ensembles for children, youth and adults and contribute significantly to the development of professional musicians, dedicated amateurs, and knowledgeable audiences. NASM recognizes that a broad range of community education programs best serves the development of our nation's musical culture. Independent schools and community education programs affiliated with collegiate music units are the most basic formats. Within these there are many variations. Whatever the purpose, structure, format or programs, managers of community education programs face philosophical, operational and evaluative challenges. This document is intended to provide an analytical tool for management and planning.

Since education in the United States thrives on diverse approaches to similar objectives, this document poses questions related to the operations and expectations of preparatory programs, but it does not attempt to elicit common answers for all users. The questions suggested for self-assessment may be answered in a variety of ways; answers must be found for each local situation, since no two institutions are exactly alike.

## **USING THE ASSESSMENTS DOCUMENT**

The assessments document provides a basic framework for considered reviews of community education programs. It does not attempt to explain or include the many concepts and techniques covered by existing literature on management, governance, fund-raising, elementary/secondary education music, etc. The assessment process here is intended to provide a structure which facilitates analysis and choice among available technical and tactical options.

The text has been structured to proceed from the general to the specific. This is due more to choice of a particular organizing principle and to the nature of the written word than to the characteristics of organizations that will use this assessment process. Users are encouraged to reorder sections or questions, or to develop new sections and questions as necessary to review their programs. The multi-dimensional nature of assessment should be maintained, particularly when a comprehensive view is desired.

Portions of the text can be used without reference to the whole when targeted assessment is the objective. In these cases some reference to concepts and definitions in the opening sections may be useful.

The text can also be used in the process of developing new community education programs: simply change from present to future tense in the appropriate questions.

The success of any comprehensive assessment process is dependent upon involving the largest possible number of faculty, administrators, and others concerned with the community education program.

The assessments document should be used as a strategic device to deepen thought and understanding as well as to furnish a basis for action. The depth, scope, and effectiveness of the analysis will have significant influence on the quality of community education offered at specific institutions.

## **Community Education Programs Affiliated with Colleges and Universities (\*)**

Community education programs that are affiliated with a collegiate music unit must assess themselves in light of an additional complex of relationships involving the degree-granting institution. Throughout this document, questions that are specifically targeted to such affiliated community education programs are marked with an asterisk (\*).

### **I. THE CONTEXT FOR PLANNING AND EVALUATION**

Goals and objectives—clear, precise, rational, and focused—provide the essential framework of any operational structure. These goals and objectives cannot be charted in a vacuum, since they both affect and are affected by re-sources, policies, and numerous contextual circumstances. However, a unique objectives-resources-context equation can be developed for each institution. The questions presented below move from the general to the specific and focus on the objectives component of this equation.

#### **A. Beyond the Institution**

Every community education program in music works in a context generated by a complex of forces beyond the institution. An assessment of this context is important as a base for the continuing study both of objectives and of other program elements.

1. What national conditions have specific relationships to the ability of the institution to offer community education programs in music? For example: demographics, economics, cultural directions.
2. What state, regional, or local conditions relate to the institution and its community education programs in music? For example: similar offerings in nearby institutions, special needs in the region, governance and funding agencies beyond the institution.
3. To what extent is the community education program in music able to influence the contextual elements described in A.1 and 2. above, and to what extent is it controlled by these elements?

#### **B. Institution**

All community education programs operate in an institutional context. Whether independent, part of an independent professional school of music, or part of the music program of a college or university, the institutional purpose, to the extent that it is defined as the framework for operations, has tremendous influence.

1. What are the overall goals and objectives of the institution? Are these focused solely on music or do they address a variety of disciplines or needs? If multiple goals and objectives are present, what are their interrelationships?
2. What factors, stated or not stated, guide decision-making at the institution?
3. To what extent have the institution's overall purposes and goals remained consistent over time? What is the probability that purposes and goals will remain constant?

### **C. Music Unit\***

In most collegiate institutions, community education programs operate as part of or in conjunction with the degree-granting music program. Therefore, the music program as a whole has significant impact on conditions for operating the community music program.

1. What goals and objectives guide the music program as a whole?
2. To what extent is governance, and therefore determination of goals and objectives, shared with other units of the institution?
3. To what extent have the music program's overall purposes and goals remained consistent over time? What is the probability that purposes and goals will remain constant? What are the primary conditions that could alter them?

### **D. Purposes of the Community Education Program**

It is essential that each community education program have a statement of purpose which defines its special function in the larger context of musical endeavor.

This section deals with general issues concerning purpose. Subsequent sections will refer to specific goals and objectives related to community education programs and their operation.

1. What is the stated purpose of the community education program? For example, what roles in musical life are the program and its participants or graduates expected to play?
- \*2. How is this purpose related to the purposes of the collegiate program?
3. To what extent is this statement of purpose truly guiding the community education program? For example, as (a) the basis for making decisions about the scope and content of curricular offerings; (b) the basis for long-range planning, including the development of new curricula, innovative activities, expansion or reduction of the program; (c) the basis for operational decisions with respect to admission practices, selection of faculty and staff, allocation of resources.
- \*4. What degree of autonomy does the community education program have in setting its overall purposes?

### **E. Goals and Objectives of the Community Education Program**

Goals are broad statements of aim, the specific needs toward which efforts are directed, while objectives are the specific steps for reaching goals. Goals should imply something less remote and more definitive than purpose, while objectives should be components measurable in time, numbers, dollars, or specific activities.

1. What are the goals and objectives for the community education program, and how have they evolved to their present form?
2. To what extent is there an organized process, either continuous or *ad hoc*, for developing goals and objectives for the community education program and for specific elements thereof? What office or mechanism has primary responsibility for leading the process, and what is its relationship to the community education program?

3. To what extent do goals and objectives guide daily operational decisions as well as planning decisions (a) for the community education program as a whole; (b) for specific offerings of the community education program? For example, (a) develop a five-year plan to establish a chamber music program for 9-12-year-olds [goal] that includes hiring two new faculty with extensive experience as chamber music coaches [objective]; or (b) develop a precollegiate program that focuses on performance and basic musicianship skills [goal] that includes rescheduling present performance and musicianship courses and establishing a more advanced course in harmony [objective].

## **F. Goals and Objectives of Specific Curricula**

Goals and objectives relate not only to the community education effort as a whole, but also the specific purposes of discrete programs.

1. What are the specific goals and objectives of each curriculum or course of study in the community education program?
2. How do these goals and objectives relate to various basic approaches to music study, such as: (a) performance-oriented; (b) musicianship-oriented (performance, theory, history); (c) appreciation-oriented; (d) experimental or non-traditional?
3. To what extent are the individual goals and objectives of community education program (a) faculty; (b) students; (c) administrators consonant with the detailed goals and objectives of the curricula or course of study to which they are most closely related?
4. To what extent do the faculty and administrators involved with each curriculum or program offering have a long-range development plan for that curriculum or offering? How does this plan relate to the ongoing definition of goals and objectives?

## **G. Dissemination of Purposes, Goals, and Objectives**

The communication of purposes, goals, and objectives to all constituencies involved in the community education program is essential to coordination of its various operations.

1. To what extent is there a continuous effort to promote common understanding of purposes, goals, and objectives among constituents—faculty, students, parents, administration—of the community education program?
2. To what extent are responsibilities for communicating purposes, goals, and objectives delineated? How effectively are these responsibilities being carried out with respect to the community education program itself, \*to the collegiate music unit, \*and to the institution as a whole?

## **H. Evaluation of Purposes, Goals, and Objectives**

Periodic evaluation of purposes, goals, and objectives is essential to maintaining the appropriate framework for operational decisions.

1. How does the community education program evaluate its effectiveness in communicating its purposes, goals, and objectives to its various constituencies?
2. When was the last major review of the community education program, and what were the results of that review?

3. What administrative or other forces can generate the necessity for review, and to what extent are the goals and objectives they espouse consonant with those of the community education program?
4. To what extent are there ongoing procedures and mechanisms for internal review (a) of the community education program; \*(b) of the collegiate music unit; \*(c) of the relationship between the two? Are these mandated in legal organizational documents of the institution or by some other authority? Are they *ad hoc*? Who determines the procedures? Who has oversight responsibilities?
5. To what extent is the process for evaluation related to factors such as size, complexity, resources, and personnel?
6. To what extent can the community education program carry out the stated purposes, goals, and objectives of its curricula and courses of study under current conditions?

## II. GENERAL PRINCIPLES AND POLICIES

Section II seeks to develop a clear sense of the logic behind operation of the community education program. Most effective institutions show logical consistency among the structures and concepts that guide management and program decisions. Such a philosophical and logical base is essential to effective assessment because the principles at work do much to define the daily activities of the institution.

There are several common elements in the organization and management of community education programs: (a) structural principles; (b) operational policies; (c) programmatic scope; (d) assessment philosophy. Institutional perspectives on these subjects shape the goals and objectives of each program offering and the cultural and intellectual climate for music study. They are also closely related to general requirements and procedures for specific curricula or courses of study. These elements are discussed in this section as they might apply to the total community education program.

### A. Structural Principles

Structural principles provide the conceptual foundation for the operation of community education programs. They provide the framework upon which systems of governance, administration, and accountability develop. In programs affiliated with institutions of higher learning, they undergird the evolving patterns of relationship between the community education program and collegiate music unit. They give basic form to purpose.

Structural principles may be developed as a conscious act of organization, or they may represent an aggregation of operational practices over time. The question here is not so much what the organizational structure is, but what the philosophy of organization is and how this philosophy relates to patterns of responsibility, to deployment of management expertise, and to fulfillment of purposes, goals and objectives.

The concept of structural principle can be illustrated quickly by recalling the separation-of-powers doctrine that undergirds our federal government. Separation into legislative, administrative and judicial branches, with particular powers and responsibilities for interaction accorded to each, represents a clear structural principle that governs the conduct of federal business. Management and operational systems derive from this principle.

Finding a set of such principles consistent with achievement of an institution's educational purposes is critical in achieving constituent understanding of why things are as they are, particularly with respect to delegation of power to act on various matters. Readers wishing to delve more into this subject are encouraged to consult the extensive theoretical literature on organization and management.

1. What structural principles are evident in the organizational documents and procedures related to the community education program? For example, to what extent are there clear delineations of policy-making and operational authority for such groups as governing board members, administrators, faculty, and funding sources?\* What principles affect the basic relationship between the community education program and the collegiate program? \*Where is each program on the spectrum between total autonomy and total dependence in relationship to the other?
2. How consistent are these structural principles with purposes, goals, and objectives established for the community education program? In particular, how do they relate to artistic and educational aspirations for the program?
3. How well are these structural principles and the rationales for them understood by those with governance, administration, and teaching responsibilities?

## **B. Operational Policies**

Operational policies evolve from structural principles. These policies and the protocols for their development form a body of concepts and detailed procedures for implementing the purposes, goals, and objectives of the community education program.

Once the set of structural principles is clear, it is possible to compare operational policies against them. For example, if it is a structural principle that X controls standards for educational programs, then operational policies should reflect X's involvement in policy development for enrollment, curriculum (class or private study), student evaluation, etc., whether X is the director, the faculty, a committee of senior faculty, members of the board, etc. Such consistencies between authority and responsibility should be evident throughout the program.

1. What are the principal operational policies that govern (a) the community education program; \*(b) the relationship between the community education program and the collegiate program?
2. What are the patterns and protocols for developing overall operational policies regarding (a) the community education program; \*(b) the relationship between the community education program and collegiate program?
3. How consistent are the logical relationships among: purposes, goals, and objectives; structural principles; and the principal operational policies of the community education program? How is the issue of consistency being managed concerning (a) the community education program; \*(b) the relationship between the community education program and the collegiate program?
4. How well are operational policies and the procedures for developing them understood by those with governance, administration, and teaching responsibilities for (a) the community education program; \*(b) the collegiate music unit; \*(c) the institution as a whole, if applicable?

### C. Programmatic Scope

Each community education program undertakes a specific scope of work that defines its instructional, community service, and performance activities. Scope delineates boundaries for action, particularly regarding programmatic activities and clientele to be served. Defining scope is a policy matter of the greatest significance, particularly because of the various relationships among scope and resources. For example, the scope projected for community service may generate fiscal resources but deplete space and personnel resources. Such conflicts are likely when concepts of scope are not managed for logical consistency with each other and with resources available.

Scope is also related to objectives. For example, an objective might be early childhood education. Scope studies will help determine the size, length, and range of such a program within the entire community education unit.

1. What is the community education program's scope concerning the preparation of future musicians? For example, what specific goals, objectives, and conditions exist regarding: (a) studies in performance, musicianship skills, analysis, composition, music history, etc. (To what extent are there organized curricula at various age levels?); (b) the size of this effort in relation to the total community education program; (c) the relationship of this effort to other pre-professional activities in the community; (d) the relationship of this effort to collegiate music programs (1) in other institutions, \*(2) in the same institution?
2. What is the community education program's scope concerning education in music for the general public? For example, what specific goals, objectives, and conditions exist regarding: (a) education in music for pre-college students; (b) education in music for adults; (c) the size of this effort in relation to the total community education program; (d) the relationship of this effort to other educational activities in music in the community; (e) the relationship of this effort to collegiate music programs (1) in other institutions, \*(2) in the same institution?
3. What is the community education program's scope concerning community service and performance? For example, what specific goals, objectives, and conditions exist regarding: (a) use of community education program facilities and resources; (b) relationships with precollegiate instruction in the other arts; (c) presentation of professional performances; (d) presentation of student performances; (e) the promotion of music and music study; (f) cooperation with other local organizations concerned with community service, performance, and arts development?
- \*4. How does the composite scope of the community education program relate to the composite purpose and scope of the collegiate music program or, if applicable, to the purposes of the institution as a whole?

### D. Assessment Philosophy

Assessment philosophies may be the result of organized development, or they may result from the aggregation of assessment practices in use at all levels of the community education program. The assessment philosophy, whether focused or diffuse, provides the mechanism for ensuring effective interaction among concepts, operational patterns, programmatic scope, and resources.

Once purposes, goals and objectives are clear, and when consistent structural principles, operational policies, and statement of programmatic scope have been developed, assessment clarifies the extent to which those operational concepts are working together. Yet assessment itself needs careful delineation and structure. For example, while failure to assess these relationships is unwise, constant formal assessment is usually counterproductive. (Prudent scheduling is an essential component of

assessment.) Assessment principles also involve concepts of accountability such as the relationship between expertise and assessment authority. For example, if a board is to have assessment powers regarding an educational program, logic would dictate a structural principle that ensures substantial educational expertise on the board.

To be effective, assessments must be based on thorough analysis rather than images. Assessment philosophies should identify principles and means for generating serious reflection about management principles and systems and their service to the educational and artistic objectives of the institution.

1. What principles, means and schedules are used to evaluate the community education program's purposes, goals, objectives, structural principles, operational policies, and programmatic scope, together with their interrelationships, as times and conditions change?
2. How are the issues raised in item D.1. above related to resources available to support the community education program?
3. To what extent are overall assessments and specific diagnoses related to an overall concept of evaluation concerning (a) the community education program; \*(b) the relationship of the community education program to the collegiate music unit?

#### **E. Summary**

At the end of Section II, each community education program should have specified and assessed its own organizational and evaluative principles. Since each institution is different, there are no standard answers to these questions, no system that will work in every case. Each community education program must craft its own answers and build its own logical systems and structures. Completion of this process will produce a comprehensive framework for considering operational and programmatic issues.

### **III. RESOURCES**

Resources are more than dollars, or even what dollars buy. For community education programs, resources involve the creation of a positive environment for music study. In addition, they should foster realization of the institution's concepts for community education, evident from answers developed in Parts I and II.

While the presence of sufficient resources is essential, effectiveness is equally dependent on appropriate deployment of resources.

#### **A. The Cultural and Intellectual Climate for Music Study**

Music study involves both the development and application of music-making skills. Attributes such as self-discipline and respect for cultural achievements are usually fostered along with musical literacy and proficiency.

The various elements of a community education program should produce a cultural and intellectual climate for music study. These elements should be assessed regularly for the significance of their contributions to the cultural and intellectual climate, both individually and collectively.

1. Is there organized attention to the concept of a cultural and intellectual climate for the community education program? For example, does the program have specific approaches to new music, exposure to repertory, connections between music and civilization, developing student understanding of relationships between ideas and techniques in music? Are assessments made

concerning the development of increased cultural and intellectual capabilities by students as a result of their presence in the cultural and intellectual environment of the program?

- \*2. What are the interrelationships of the intellectual climates present in (a) the community education program; (b) the collegiate music program of the institution; (c) the institution as a whole?
- \*3. To what extent is there a distinct constituency of the community education program (students, faculty, parents, etc.), and what effect does this have on the cultural and intellectual climate?
- \*4. How significant is the distinction between the institution's approach to community education and collegiate study in music? Is this distinction a matter of design or does it result from an aggregation of daily operational decisions and events?

## **B. Size and Scope Relationships**

In most cases, the size and scope of a community education program share interrelationships with the resources available and the reputation of the program.

Size and scope considerations also should be related directly to the purposes, goals, and objectives of each curriculum or course of study.

1. What are relationships among the size and scope of each community education offering and the goals and objectives of (a) the community education program; \*(b) the total music program; \*(c) the institution?
2. What is the relationship of the size and scope of the community education program to maintenance of the requisite cultural and intellectual climate for music study? (Programs of all sizes will find challenges in pondering this question.)
3. To what extent does the size and scope of the community education program relate to the maintenance of a community of students and faculty in the majors areas of study offered?
4. How does the size and scope of the community education program relate to its instructional profile? For example, what is the incidence of instruction in private lessons, group lessons, tutorials, ensembles, master classes, regular classes, individual projects, etc.? How does the instructional profile in turn relate to the maintenance of the appropriate cultural and intellectual climate for music study as indicated by the objectives for each curriculum or course of study?
5. What projections are made regularly about the size and scope of the community education program, especially as related to the stability and continuity of resources, including the maintenance of key faculty positions?
- \*6. How do size and scope issues in the community education program relate to size, scope, and resource issues in the collegiate program?
7. Have size and scope issues been considered in relation to the work of educational institutions in the same geographic area? For example, to what extent have there been analyses of (a) the need for each of the courses of study being offered in the community education program; (b) the possibility of sharing resources and other cooperative efforts?

### **C. Governance**

Governance implies both a policy-making process and supervision of policy implementation.

1. What are the primary governance mechanisms affecting the community education program?
2. How do these governance mechanisms relate to (a) daily administration of the community education program; (b) funding; (c) the size and scope of the program; (d) the maintenance of a cultural and intellectual climate for music study?

### **D. Administration**

Administration implies regular decision-making guided by overall policies established by the governance system, as well as the means by which such decisions are carried out. Normally, there is a strong connection between administration and governance.

1. What are the primary administrative structures related directly to operation of the community education program? How do community education faculty relate to this administrative structure? \*How does this administrative structure relate to the administrative structure for music in the institution as a whole? \*What mechanisms exist to promote interaction?
2. What is the relationship between administration and the maintenance of (a) a cultural and intellectual climate for the programs offered; (b) a position of cultural leadership within the institution and surrounding community; (c) communications among constituents of the community education program; (d) evaluation and accountability mechanisms?
3. What is the relationship of administration to the allocation and deployment of resources? How are these allocation decisions related to those with direct responsibility for the content and achievements of the community education program?
4. What degree of authority does the designated administration of the community education program have regarding curricula, courses of study, students, faculty, and operational elements such as budget, record keeping, admission procedures, facilities and equipment management? How does this authority profile relate to purposes, goals, objectives, and structural principles?

### **E. Faculty**

The success of any community education program is dependent upon the quality of the faculty. The background, experience, and leadership of these individuals will determine the level of excellence the program can achieve.

1. What qualifications are expected of faculty who will teach in the community education program? What contractual arrangements (including benefits) apply?
2. What policies and procedures relate to full, adjunct, and part-time faculty status? How effective are these policies and procedures in supporting the goals and objectives of (a) the community education program; \*(b) the collegiate music unit?
3. What policies and procedures govern academic titles for faculty?
4. What policies and procedures are used to select faculty for service in each community education curriculum or course of study or for leadership, counseling, and administrative roles? How are these policies and procedures determined? How are they related to (a) goals and objectives;

- (b) maintenance of an appropriate cultural and intellectual climate; and (c) the size and scope of the community education program?
5. To what extent do faculty serve as role models for students? What do these role models represent, especially with respect to exemplifying a continuity of commitment to cultural and intellectual growth based in music?
  6. What mechanisms are in place to encourage continuous faculty development? To what extent does the community education program encourage faculty performance, composition, scholarship, and research?
  7. How are minimum and maximum teaching loads of community education program faculty determined? What is the teaching loads profile (private and/or group lessons, ensemble, classes, administrative duties, etc.) both individually and collectively? To what extent does this profile seem to support the goals and objectives of the music curricula and the presence of an intellectual climate?
  8. To what extent does the institution have effective mechanisms for providing mentors or other assistance to faculty new to teaching at the community education level?
  - \*9. How does the institution assist (a) faculty primarily working at the collegiate level who are also expected to do some teaching at the community education level; (b) faculty whose situation is the reverse? How are these faculty members expected to develop an understanding of and working relationship with the distinctions the institution makes between community education and collegiate study?
  10. How are compensation decisions reached? To what extent is peer review involved? How is compensation linked to the teaching load profile, to evaluation?
  11. How is “leadership” defined by (a) the community education program and \*(b) the overall music unit? How are these definitions related to the specific goals and objectives of each program and \*to the relationship that exists between community education pro-grams and collegiate programs? How are these definitions related to the cultural and intellectual climate, and the size and scope of the community education program?
  12. How are members of the community education faculty and administration, both individually and as a group, exerting leadership in their areas of expertise (a) locally; (b) regionally; (c) nationally? How does the issue of leadership relate to hiring, promotion, and retention/tenure policies and procedures?
  13. What promotion and retention/tenure policies are in place related to the community education faculty? To what extent are promotion and tenure policies developed in relation to the specific objectives/resources/context equation operation at (a) the community education program; \*(b) the collegiate music unit; \*(c) the institution as a whole?
  14. How effectively do faculty handbooks or other means of communication clarify faculty duties, regulations, and policies? \*How are these related to similar documents and policies in effect for faculty in the collegiate program?

## **F. Library**

1. How do the collections in music and related disciplines support the goals and objectives, cultural and intellectual climate, and size and scope of the community education program? How strong is the collection of pedagogical materials? To what extent are library resources related to educational efforts of the community education program?
2. What mechanisms and personnel are in place to relate community education curricula and courses of study to library resources in an organized and ongoing manner? To what extent are these mechanisms, including acquisitions and collections management, effective in developing a collection which supports the community education program?
3. How well do library facilities and services serve community education students and faculty? \*To what extent are community education students and faculty given music library privileges at collegiate or graduate levels?

## **G. Facilities and Equipment**

1. To what extent are facilities adequate for the size and scope of the community education program?
2. To what extent do facilities for the community education program contribute to the cultural and intellectual climate for music study?
- \*3. To what extent are facilities and equipment shared between the community education program and the collegiate program? How effective are mechanisms for scheduling the use of shared space, instruments, and equipment?
- \*4. How do community education program administrators and faculty influence the overall governance, administration and operation concerned with music facilities and equipment?
5. How effective are mechanisms for evaluation community education facilities' needs on an ongoing basis? How effective is the program for maintenance, repair, and replacement of necessary equipment?

## **H. Funding**

The control exerted by funding is recognized most directly with respect to short-term operations. However, this control is equally significant with respect to possibilities for long-term achievement. Salaries, stipends, student financial assistance, maintenance, equipment purchase, and other direct funding are important. However, the relationship of funding to larger issues concerned with quality should also be considered; for example, resources for personnel development, maintenance of a cultural and intellectual climate, library resources, performance opportunities, etc.

1. What is the relationship of present and projected funding to (a) the purposes, goals, and objectives; (b) the cultural and intellectual climate; and (c) the size and scope of the community education program? How are funding projections integrated into long-term planning?
2. How does this projection relate (a) to the continuity of each curriculum or course of study, or (b) to plans for its expansion or diminution?
3. How are the basic funding decision made? How effective is the community education program in maintaining and enhancing its funding base?

4. How effectively does the community education program use its funds?
- \*5. What are the funding relationships between the community education program and the collegiate program? [Examples: (a) does the community education program receive funding primarily on the basis of tuition generated, some other formula, or the adjudged merits of specific curricula or program of study? (b) How are responsibilities for and proceeds from fund raising allocated between the two programs?] What factors influence the effectiveness of these relationships? To what extent are these relationships understood by concerned parties? How effective are present relationships?

#### **IV. INSTRUCTIONAL PROGRAMS**

Previous sections have discussed elements of the objectives/resources/context equation. It is essential to add a fourth factor: the specific instructional programs available to students.

All procedures and requirements for the operation of community education curricula or courses of study should be assessed against these four elements both separately and as they interact with one another.

##### **A. Admission**

The students involved in the community education program do much to define its approach, style, and effectiveness. While open admission is the norm, the following questions may apply to overall admission policies, and particularly to special programs offered by the institution.

1. To what extent does the community education program have a defined set of entrance criteria related to the goals and objectives of each curriculum or course of study? Has there been a determination of the types of students most likely to benefit from the particular characteristics of the community education programs in place at the institution?
2. How is the level of selectivity related to the specific objectives of each curriculum or course of study? For example, what is the ratio of application to acceptance over the last five years?
3. How are individual admission decisions made in relation to the body of students already enrolled?
4. What is the rank order of importance accorded to the various elements in the admission process, and how does this relate to the profile of the objectives for music study used by the community education program?
5. To what extent are individual interviews and evaluations part of the admission process? How are such interviews and evaluations structured to support the objectives of each curriculum or course of study?
6. What policies, procedures, or philosophies exist with respect to prerequisites for entrance into specific curricula such as precollegiate certificate programs, advanced chamber ensembles, etc.?
7. What are the interrelationships between admission policies and resources such as staffing, facilities, and budget?

## **B. Musicianship**

1. Does the community education program as a whole, or specific areas of study within it (i.e., preparatory, adult education, high school certificate program), have clearly defined goals and objectives for the development of musicianship skills (i.e., sight-singing, sight-reading, ear training, composition, analysis, historical studies, or combinations thereof) among students? How do these specific goals and objectives relate to the overall goals and objectives of the community education program?
2. How does the musicianship program relate to specific objectives for (a) cultural and intellectual climate; (b) artistic achievement; (c) each curriculum or course of study?
3. To what extent is musicianship integrated into the various teaching methods used by community education faculty?
- \*4. To what extent are there philosophical or operational connections between musicianship development efforts in the community education program and the collegiate program? These might range from the establishment of common methods and terminology to focused research on musicianship pedagogy.
5. What priority does musicianship study hold in the total instructional profile of the community education program? How is it scheduled? How are students grouped for musicianship study? What priority does musicianship instruction have in planning for the future?

## **C. Performance**

1. What performance studies (individual, small group, large group) are offered by the community education program? How are performance studies scheduled? How are students grouped for performance studies?
2. To what extent are there clearly defined goals and objectives for each performance studies program? How do these goals and objectives relate to the overall goals, objectives, size, and scope of the community education program?
3. What is the performance objectives profile for students at various ages, in various curricula or courses of study? For example, to what extent is the emphasis on (a) basic skills development, (b) coverage of repertory, (c) the experience of preparing works for public performance, (d) studies tailored to the needs and background of the individual student as assessed at admission or at other specific points during the program of study?
4. How does the performance studies program relate to specific objectives for (a) cultural and intellectual climate; (b) artistic achievement?
- \*5. To what extent are there philosophical or operational connections between the performance studies programs at the community education and collegiate levels? These might range from combined ensemble programs to internships in pedagogy.
6. What places do performance studies hold in the total instructional profile of the community education program? What priority does performance instruction have in planning for the future?
7. What policies and procedures exist regarding public performance by (a) students; (b) faculty, (c) faculty and students; \*(d) community education students and collegiate students? How are these policies and procedures related to educational, artistic, and developmental objectives?

8. What is the relationship of ensemble performance through the community education program to private and public school (K-12) ensemble offerings? To what extent do the offerings complement each other?

#### **D. Curricular Programs**

Curricular programs involve established courses of study over specific periods of time. Normally they involve a program based on performance or composition supplemented with required studies in musicianship, or on music appreciation. They often culminate in the awarding of a certificate or other record of completion.

1. What specific curricular programs are offered by the community education program? To what extent does each have clearly defined goals and objectives? How do these goals and objectives relate to (a) the overall goals and objectives of the community education program; (b) the cultural and intellectual climate?
2. How do community education curricular programs relate to collegiate curricular programs (a) in other institutions; \*(b) within the same institution?
3. What are the sequences and content profiles of community education curricular programs (i.e., performance, musicianship studies, ensemble, etc.)? Is each consistent with the educational and artistic goals and objectives announced for the program?
4. What priorities do sequential curricular programs hold in the total institutional profile of the community education program? What priorities do these programs have in planning for the future?

#### **E. Related Studies**

1. Does the community education program include instruction in the other arts disciplines? If so, how do these efforts relate to the program in music?
2. What places do related studies hold in the total instructional profile of the community education program? What priority do these efforts have in planning for the future?

#### **F. Advisement**

Advisement is the mechanism by which progress toward each student's potential can be most effectively guided. It is especially important for preparatory students planning careers in music. A strong advisement program is also an important element in ensuring that each curriculum meets its educational objectives.

1. What are the elements of the advisement program? Is it organized or *ad hoc*? What is its size, scope, and intensity? For example, how are advisors selected and trained? How are advisory policies and procedures communicated to others?
2. How is the process of choosing teachers and courses of study for individual students related to the advisement program?
3. How does the advisement program assist students with professional aspirations in music? To what extent does it prepare such students for entry into undergraduate music programs?

## **G. Retention**

Retention relates both to students' continuation in and separation from a particular program, whether by the student's decision or the institution's.

1. What mechanisms are in place regarding retention of students (a) in the community education program as a whole; (b) in specific courses of study; (c) in specific curricular programs?
2. How are the retention mechanisms related to (a) the admissions process; (b) the advisement program; (c) the evaluation program?
3. What is the average length of study in the community education program?
4. To what extent have students left the program of their own volition? How many of these students have continued music study in other circumstances? Are these decisions being analyzed by the community education program with respect to (a) admission and advisement programs; (b) standards of excellence; (c) cultural and intellectual climate?

## **H. Evaluations**

Evaluations take place throughout the instructional program. There are evaluations of student progress, faculty effectiveness, courses, projects, and performances. This section is concerned with the community education program's overall approach to evaluation and, specifically, with evaluations that relate to quality control.

1. What is the community education program's approach to evaluations of its instructional programs? How does this approach relate (a) to the overall assessment philosophy of the community education program; (b) to the purposes and goals of the community education program as a whole; (c) to the goals and objectives of each curriculum or course of study?
2. What is the content of instructional evaluations? How does this content relate to the goals and objectives of each curriculum or course of study? How is this content related to admission, retention, advisement, and course requirements or expectations of achievement?
3. How do the operations of the instructional evaluation system contribute to the cultural and intellectual climate desired by the community education program?
4. Are there comprehensive and/or final examinations for students in specific curricular programs? How are these related to the specific goals and objectives of each curriculum?
5. How does the instructional evaluation system encourage and assess the development of individual knowledge and skills? To what extent does this system relate to the development of artistic as well as technical applications?
6. To what extent are instructional evaluations a factor in other evaluations about the community education program? For example, how are instructional evaluations related to (a) operational policy development; (b) personnel decisions; (c) promotion of the community education program; (d) administration and governance patterns related to the community education program; \*(e) the relationships between the community education program and the collegiate program?

## **J. Starting, Upgrading, and Deleting Programs**

This section is concerned with changes to program offerings, particularly as these relate to the overall effectiveness of the community education effort.

1. What are the real costs involved in beginning, improving, or deleting a particular instructional program? If a new program is being started or an existing program is being upgraded, what is the probability that resources will be available to ensure an acceptable level of quality? If the program is being deleted, what financial effects may be expected on the program as a whole? For example, will deletion of the program result in a loss of resources or the ability to redirect resources into stronger programs?
2. If a new initiative is being planned, what degree of excellence or success can be expected given the institution's objectives-resources-context equation? How long will it take the institution to achieve this level of excellence or success? What is the relationship of this length of time to the development or maintenance of a strong reputation for the community education program?
3. What is the relationship of projected instructional programs to existing instructional programs with respect to objectives, resources, general requirements, and general policies? The relationship to resource utilization is especially crucial, particularly with respect to prospects for excellence.

## **V. PROMOTION AND DEVELOPMENT**

The promotion of music study and the maintenance of strong development enterprises are essential components in the operations of all institutional music programs.

1. To what extent are promotion and development efforts integrated philosophically with the community education program's purposes, goals, and objectives, especially as these are expressed in educational, artistic, intellectual, and operational terms?
2. What support systems are used by the community education program to defray costs not covered by tuition? For example, are funds raised from (a) the public and/or private sectors outside the institution; \*(b) from subsidies within the institution as a whole; (c) other?
3. What mechanisms are in place to secure this non-tuition income? For example, patron societies, concert series, operation of a paid or volunteer development program, etc. How effective are these systems and mechanisms? \*How are these systems and mechanisms related to those for promotion and development used (a) by the collegiate music unit; (b) by the institution as a whole, if applicable?
4. To what extent are faculty, students, and administration involved in promotion and development for the community education program? How is this involvement related to their respective teaching, learning, and management responsibilities?
5. To what extent are other constituents (parents, board members, community support groups, etc.) involved in promotion and development of the community education program?
6. To what extent is the community education program working with other members of the local music community to promote the serious study of music?
- \*7. To what extent are the community education and the collegiate programs working together and with other members of the local music community to promote the serious study of music?

## VI. SUMMARY

The assessment of community education programs takes place in a variety of contexts. As indicated in the preface, these include:

1. examining the status and viability of current activities.
2. planning for the improvement of current operations
3. assessing the need for new programs or directions
4. planning new initiatives
5. maintaining and developing positive connections between community education programs and collegiate programs.

After completing the foregoing sets of assessment questions, a summary is often useful to support decisions reached. Consider the following:

1. What level of achievement is evident in the community education program as a whole and/or each existing curriculum or course of study being considered in this assessment process?
2. To what extent is there logical consistence between the philosophical and operational aspects of each community education program element? To what extent do concepts, policies and operations of the various parts contribute to (a) the functioning of the entire community education program; \*(b) the functioning of the entire music program at the institution?
3. What are the critical issues that will influence the future viability and effectiveness of the community education program?
4. To what extent does the assessment reveal that the community education program is in a good position to deal with these critical issues?
- \*5. To what extent does the assessment reveal that the community education program and the collegiate music unit with which it is affiliated are in a good position to deal with these critical issues?

## APPENDIX: NASM SUPPORT SERVICES FOR SELF-ASSESSMENT

### I. CONSULTATIVE SERVICES

NASM offers three primary types of consultative services: staff consultations, on-site consultations, and Commission consultations.

The NASM staff may be contacted at the National Office for information and assistance. The staff can provide suggestions and share appropriate information from NASM records; however, the staff does not make evaluative judgments about educational programs. There is no charge for staff consultations.

NASM will arrange for suitable on-site consultants to address needs identified by inquiring institutions. These consultants are nominated from among the most experienced individuals serving as visiting evaluators in the NASM accreditation process. Arrangements for on-site consultants are made by contacting the NASM National Office. Institutions are responsible for the expenses of the consultant and a small fee calculated on a per-day basis.

NASM member institutions may also submit formal requests for consultation about new non-degree-granting curricula to the Commission on Accreditation. Members of the Commission will review the proposed program and respond in writing without making an accreditation decision. Information about the process may be obtained from the NASM National Office. There is no charge for Commission consultation, and this procedure is especially encouraged in the early stages of curricular planning.

### II. PUBLICATIONS

Several other publications produced by or available through NASM have applications for institutions involved in assessments. All publications are available for download or purchase from the NASM Web site, <http://nasm.arts-accredit.org>. The following items may be especially useful:

#### A. General Resources

**[NASM Handbook](#)**. Accreditation standards and guidelines for educational programs in music. The *Handbook* is published annually.

**[NASM Membership Procedures Documents](#)**. Questions appropriate to self-study in preparation for accreditation review, as well as “Optional Supplemental Questions for Self-Study,” which may have additional applications beyond the accreditation process. These documents are normally updated on a five-year cycle.

**[HEADS Data Summaries for Music](#)**. Composite statistics from the annual reports of NASM members and non-member responders. Enrollments, faculty numbers and salary ranges, budgets, and faculty/student ratios are included. HEADS Data Summaries are published annually.

**[Proceedings of NASM Annual Meetings](#)**. Papers delivered at NASM conferences on a broad spectrum of curricular and management issues. The *Proceedings* is published annually.

**[NASM Executive Summaries of Futures Issues](#)**. Looseleaf series covers demographics, values and traditions, professional education, economics, K-12 education, technology, the values context, research, administrative leadership, and an overview. Issues are considered in terms of their meanings for the work of music units.

**NASM Sourcebook for Futures Planning.** A compendium of planning procedures oriented more to taking initiative than to demonstrating accountability. Focus is on realistic contextual analysis as the basis for action. Supplements to the *Sourcebook* are published from time to time.

**Achievement and Quality Web Site** (<http://aqresources.arts-accredit.org>). A Web resource addressing issues related to the consideration of achievement and quality in the arts. Sections on evaluating achievement and quality in the work of the individual and the institution may be particularly applicable.

**B. Specific Topics** (*all the following titles are available [here](#)*)

**Academic Advising:** A briefing paper, *Guiding the Arts Student*, identifies issues for institutions and administrators concerned with the provision of academic advising, career counseling, and mentoring for arts students.

**Arts Administration:** A briefing paper, *The Work of Arts Executives in Higher Education*, outlines the multiple roles and responsibilities of those who direct arts programs in higher education.

**Community Education/Higher Education Relationships:** *Community Education and Music Programs in Higher Education* provides an overview of issues inherent in relationships between the two types of programs.

**Faculty Evaluation and Rewards:** Two documents by a joint arts accreditation task force discuss the work of arts faculties at the postsecondary level. *The Work of Arts Faculties in Higher Education* explains the basic nature of intellectual and creative work in the arts and presents lists of responsibilities undertaken by faculties in various arts disciplines. *Local Assessment of Evaluation and Reward Systems for Arts Faculties in Higher Education* poses a series of questions for use in assessment.

**Music Libraries:** A joint publication of NASM and the Music Library Association, *Local Assessment of Music Libraries and Information Services: The Present and the Future* is intended to assist music libraries and music units in higher education to plan for the future of their information services.

### III. NASM ANNUAL MEETINGS

NASM Annual Meetings are held the weekend before the national Thanksgiving Day. Annual Meetings are designed to provide a forum for the exchange of ideas among those who manage institutions developing professional musicians. Program information for each year's upcoming Annual Meeting is published on the NASM Web site in late Spring or early Summer.

### IV. NASM ACCREDITATION PROCEDURES

NASM accreditation procedures include full reviews for Membership and renewal of Membership as well as focused reviews of curricula initiated by member institutions in the interim between regular full reviews. Self-study is an integral part of both procedures.

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