

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Procedures:

Alternative Review Process for Music Therapy Programs

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National Office

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Any institution that intends to apply for the Alternative Review Process must present to NASM an official letter from the [American Music Therapy Association](#) (AMTA) indicating that the institution meets the [criteria for eligibility](#).

In addition to the NASM *Procedures: Alternative Review Process for Music Therapy Programs* (this document) and associated documents listed on page 3, the following are necessary to apply: the latest edition of the NASM *Handbook* and any current addenda. These texts are available on the NASM Web site.

Information contained herein concerning programs, procedures, requirements, standards, and fees is subject to change without notice by the appropriate body of NASM.

Permission is hereby granted to copy this document for use in the Alternative Review Process.

ABOUT THIS DOCUMENT

This document is divided into three separate, but related parts.

- o Part I: An overview of the Alternative Review Process (ARP), primarily from the perspective of the institution (*pages 1-18*).
- o Part II: Procedures and instructions regarding content areas, as appropriate to the size and scope of the Music Therapy Program and its curricular offerings, to be included in the institution's Self-Study (*pages 19-57*).
- o Part III: An overview of the visitation process, the Visitors' Report format, and instructions for writing the Visitors' Report, primarily from the visitors' perspective (*pages 58-75*).

Together, these sections provide a complete picture of the approach to the Alternative Review Process used by NASM.

The document is structured so that it can be used as a whole, in sections, or in smaller parts. Its scope and length enables coverage of basics as well as detailed attention to areas identified over the years as being of most concern to most institutions.

The policies and procedures outlined herein are intended to provide means for consistent review among all institutions while, at the same time, affording maximum flexibility to tailor the Alternative Review Process to the needs of specific institutions.

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— PART I —

**The NASM Alternative Review Process
for AMTA-Approved Music Therapy Programs:
An Overview**

*applies only to programs seeking a Statement of Affirmation
or renewal of a Statement of Affirmation from NASM
(institutions/entities not eligible for NASM accreditation)*

Procedures: Application to NASM for a Statement of Affirmation or Renewal of a Statement of Affirmation

I. INTRODUCTION

A. NASM Alternative Review Process and Policies

1. The NASM Alternative Review Process for Music Therapy Programs works in the context of the program approval process of the American Music Therapy Association (AMTA). In almost all cases, AMTA requires that institutions maintain NASM accreditation as a condition of AMTA approval. AMTA and NASM maintain eligibility criteria for determining when an institution is not eligible for NASM accreditation. When one or more of those criteria are evident, the institution may use the Alternative Review Process to produce and maintain a Statement of Affirmation from NASM indicating that the institution and its music and music therapy programs provide a context for and produce results in music therapy consistent with NASM standards. This policy assures that AMTA is consistent in its approach to approval for all institutions.
2. The Alternative Review Process does not lead to any accredited status or any other affiliation with NASM, and institutions using the process or obtaining a Statement of Affirmation may not claim or publish a relationship with NASM.
3. The NASM Alternative Review Process is not a substitute for AMTA procedures or process. Institutions must maintain contact with AMTA and comply with its requirements independent of the NASM Alternative Review Process, including submission of AMTA required documents.

B. Purposes of the Alternative Review Process

1. The first purpose of the Alternative Review Process is to provide a mechanism that assists institutions and programs in an analysis of their operations, their work, and their aspirations for the preparation of music therapists. The outcome of this effort is a written Self-Study document prepared by the applicant institution. The effort encourages development of means to improve artistic and educational results. NASM facilitates this process by placing the review in the context of nationally developed standards and consistent procedures that ensure fairness and objectivity. NASM emphasizes service rather than control.
2. Each applicant institution is unique, and so the Alternative Review Process must balance two concerns: (1) compliance with threshold standards for various types of programs, and (2) evaluation based on the purposes—mission, goals, and objectives—of specific institutions. This balance is achieved by focusing on functions rather than methods—what and why rather than how.

C. Self-Study Purposes

Information reflected in the Self-Study document and the benefits of the review process are at the core of the Alternative Review Process. The focus should be on self-evaluation rather than reporting. The self-study process and the written document can have a profound impact on cohesion of purpose, common understanding of challenges and opportunities, and strategic planning. The specific approach to self-study is to be developed by each institution.

D. Questions

As faculty and administrators develop their Alternative Review Process agenda and schedule, questions may arise. If answers do not seem evident in this and associated texts or on the NASM Web site, please [contact the NASM National Office](#). The staff looks forward to working with you.

E. Web Site

NASM maintains a comprehensive Web site at <http://nasm.arts-accredit.org> that should be used as an important resource throughout the review process and beyond. NASM [contact information](#) and a [staff directory](#) can be found within the NASM Web site.

II. PREPARATIONS FOR APPLICATION

A. AMTA Letter

The institution must present to NASM an official letter from the [American Music Therapy Association](#) (AMTA) indicating that it meets the [eligibility criteria](#) for the NASM Alternative Review Process. The AMTA letter must precede or be presented with the NASM *Notice of Intention to Apply* form (see Section IV below).

B. NASM Documents

All forms and materials for the Alternative Review Process should be obtained from the NASM Web site [here](#).

The NASM [Handbook](#) and all current addenda, the NASM [Alternative Review Process materials](#), and other resources provided by the Association contain complete information about NASM and should be studied carefully before application is made, then referenced regularly during the application process.

The *Handbook* contains the legal organizational documents of the Association, including the Constitution, Bylaws, Code of Ethics, Rules of Practice and Procedure, and Standards. The standards include Purposes and Operations, Music Program Components, and Standards and Guidelines for specific curricular programs, including music therapy.

C. Language Stipulation

In the event that the principal language used by the institution hosting the visit is not in English, all application materials must be submitted in English; and translation must be provided for all communications, including the presence of a translator during the site visit.

D. Consultative Visits

During preparation of a first-time application, an institution may wish to have a consultative visit by a trained NASM consultant who is not a member of the NASM staff.

1. The consultative visit is not a prerequisite for the Alternative Review Process.
2. With regard to the application process, the two purposes of a consultative visit are to (a) provide an objective analysis of an institution's program, and (b) make recommendations based on NASM standards and guidelines.
3. When acting as a consultant, the individual may not act as an Alternative Review Process evaluator. The recommendations of consultants are, therefore, purely advisory in nature. Official action concerning the Statement of Affirmation is taken only after an NASM Alternative Review Process Board receives and acts upon a complete, documented application, including the report of official NASM evaluators. It is NASM policy that an individual who serves as consultant to an institution will not later be invited as an official evaluator in connection with a subsequent application for the Alternative Review Process.
4. Consultants are hired by, and work for, institutions. NASM merely assists institutions in securing consultative advice.
5. For further information regarding [consultative visits](#), please visit the Web site or contact the NASM National Office staff.

E. Staff Assistance

The [NASM National Office staff](#) is available by phone at (703) 437-0700 weekdays from 9:00 a.m. until 5:00 p.m. Eastern time. The staff consults regularly at the request of music/administrative units engaged in the Alternative Review Process.

The NASM fax number is (703) 437-6312. E-mail is info@arts-accredit.org. The fax number and e-mail address are provided to facilitate communication about the Alternative Review Process. Please do not transmit by facsimile completed submissions regarding the Alternative Review Process. Multiple copies of materials, prepared as stipulated elsewhere in this document, must be forwarded to NASM by mail or courier service.

There is no charge for staff assistance.

F. Evaluation Calendar and Sample Schedule

Special attention is drawn to the Evaluation Calendar (*see page 17*) and to the Sample Institutional Schedule and Checklist: Preparation for On-Site Visit (*see page 18*).

G. Higher Education Arts Data Services (HEADS)

Institutions applying/reapplying in the Alternative Review Process are required to participate in the HEADS project annually. For additional information, please see the [Higher Education Arts Data Services](#) Web site.

H. Terminology

The term *unit* is used to designate the entire music program of an institution. Thus, *unit* may refer to free-standing institutions or to departments or schools that are part of larger institutions, or to music programs administered by two or more administrative units.

III. FUNDAMENTAL POLICIES

A. NASM Handbook and Any Addenda

The NASM *Handbook* and any addenda contain all standards and guidelines used in the Alternative Review Process. The *Handbook* in its entirety is the only statement of operational and curricular requirements for a Statement of Affirmation. NASM standards and guidelines are established by vote of the entire membership of the Association. The *Handbook* is published annually; addenda reflecting membership action will be published as necessary. An Alternative Review Process Board's decisions are made using the *Handbook* and any addenda current at each Alternative Review Process Board meeting with due consideration to avoid *ex post facto* actions. The Self-Study, the Visitors' Report, and other Alternative Review Process documents are best prepared with constant reference to the *Handbook* and any current addenda.

B. Confidentiality

Members of an Alternative Review Process Board, visitors, and staff treat as confidential all information about programs reviewed, and all discussions and decisions made in connection with the review. NASM also considers all material generated for the Alternative Review Process by the program and by NASM as confidential. However, NASM encourages appropriate dissemination of information within the institution. The Self-Study document is considered the property of the institution.

C. Role of the NASM Staff in the Alternative Review Process

The NASM staff manages the Alternative Review Process, and ensures that all procedures, policies, and operations associated with the process are carried out fairly and in accordance with Association practice. The staff does not engage in evaluations of institutions or programs, nor does the staff take overt responsibility for operating the Alternative Review Process at specific institutions. However, the staff is responsible for providing assistance when requested to do so by institutions and programs.

Each member of the NASM staff avoids conflicts of interest in the Alternative Review Process by declining to: (a) act inconsistently among applicant institutions; (b) make unilateral Alternative Review Process personnel decisions affecting any institution where the staff member was a student or employee; (c) direct institutions and programs concerning internal policy decisions; (d) make definitive judgments or promises concerning acceptability of the content of documents submitted for an Alternative Review Process Board's review; (e) accept positions on boards, councils, or development groups associated with specific institutions of higher education; (f) accept personal remuneration, gratuities, or favors of any kind for services associated with the Alternative Review Process.

D. Focus

While the Alternative Review Process has numerous procedural elements, the focus should be on the content and substance of the music therapy program and the context in which it resides and is supported.

E. The Statement of Affirmation and Institutional Autonomy

The National Association of Schools of Music has established standards that are applied only at the invitation of institutions.

As they evolve continuously, NASM standards are designed to allow considerable variation within broad principles applicable to degree programs and areas of study. Failure to meet the exact provisions of a specific standard will not preclude issuance of a Statement of Affirmation if it can be shown that artistic, intellectual, educational, and developmental functions indicated by the standard are and can continue to be fulfilled by appropriate means.

NASM standards are applied with profound respect for the rights, responsibilities, and aspirations of institutions and programs to identify, designate, and control (a) their purposes — missions, goals, and objectives; (b) artistic, educational, and philosophical principles and methodologies used to pursue functions implicit in their various purposes — missions, goals, and objectives; (c) specific repertoires, texts, and other teaching materials utilized for study and presentation; (d) agendas and areas of study pursued through scholarship, research, criticism, and policy development; (e) specific personnel choices, staffing configurations, and other operational decisions; and (f) content and methodologies of tests, evaluations, and assessments.

F. Questions and Issues of Concern

The NASM National Office staff should be contacted without delay whenever information is needed or if a concern exists about any aspect of the Alternative Review Process. With teamwork, the vast majority of problems can be resolved quickly and simply.

IV. THE NOTICE OF INTENTION TO APPLY FORM

- A. The *Notice of Intention to Apply* form may be downloaded from the NASM Web site [here](#).
- B. In order for the institution to be assured of an evaluation during the preferred or required time period, one copy of this form should be submitted at least two years before the projected date of the NASM on-site visit. However, the *Notice of Intention to Apply* form must be received by the NASM National Office no later than one year prior to the on-site visit date. For recommended visitation periods, please see “Selection of the Visit Date” on page 7.
- C. On or with the *Notice of Intention to Apply* form, institutions should indicate the person(s) responsible for overall management of the review. This (these) person(s) will then become the contact(s) for NASM personnel.

V. INTERNAL COMMUNICATION PLAN

Before the Alternative Review Process begins, music/administrative executives are strongly encouraged to ensure that a plan for inter-institutional communication about the review and its various aspects is developed and understood by all appropriate parties. This includes establishing a local distribution list and system for written communications from NASM. NASM sends copies of Alternative Review Process Board Action Report to the applicant institution's music/administrative executive, with copies to the president or chancellor, provost, and dean. All other communications decisions are the prerogative of the institution. For assistance, see "Internal Communications" on the NASM Web site. This may be found in the "Brochures and Advisory Papers" section under the main heading "Publications," or click [here](#).

VI. SELECTION OF THE VISITING EVALUATORS

A. NASM Nomination and Institutional Preference

1. Upon receipt of the *Notice of Intention to Apply* form, the Executive Director of NASM nominates a proposed slate of visiting evaluators who have completed intensive orientation and training conducted by the Association.
2. Nominations are based on the backgrounds and experience of the evaluators in relation to the stated objectives and characteristics of the institution. The slate normally includes nominees affiliated with institutions of various types and sizes. This practice is based on the interrelationship that exists among all programs. It reflects NASM policies requiring that all evaluators base their judgments on NASM standards as related to the visited institution's mission, not on a comparison of the visited institution with the evaluators' institutions or any other criteria.
3. The Executive Director will consider institutional requests of a general nature such as areas of specialization, but will not consider requests for specific individuals to comprise the evaluation team. Mention of a specific individual by institutional representatives will cause that individual to be disqualified.
4. The slate shall include separate nominations for team chair and member(s) of the evaluation team. At least one member of the team will be from an NASM member institution with a music therapy program.
5. Following receipt of this slate, the institution responds promptly—no later than two weeks—indicating a numerical order of preference and whether any suggested evaluators are unacceptable, taking special note of NASM policies concerning conflict of interest.

B. Numbers of Visitors and Length of Visit

1. Within NASM guidelines, the institution may determine the size of the visiting team and the length of the site visit. Institutions wishing to expand the number of visitors or the number of days beyond NASM minimum requirements should contact the NASM Executive Director or Associate Director when the *Notice of Intention to Apply* form is submitted.
2. At least two evaluators for two days of program review are required for all institutions. However, this normally produces a three- or four-day visit schedule in order to accommodate orientation activities, two days of program review, and concluding and report drafting activities.

C. Conflict of Interest Policies

1. Institutional representatives and NASM visiting evaluators are expected to avoid even the slightest potential for conflict of interest or the appearance of such. Conflicts that arise may be based on personal association, past or projected affiliations, past or current financial relationships, geographic proximity, or other causes.
2. Questions concerning conflicts of interest should be referred to the NASM Executive Director or Associate Director.

3. To illustrate NASM's conflict of interest approach, the Executive Director will not knowingly nominate or assign as a visiting evaluator any person:
 - a. Who is from the same state or the immediate region of the institution to be visited;
 - b. Who has expressed public opinions about the approvability of the music therapy program, or ideological views about the institutional type;
 - c. Who was or is a potential employee of the institution;
 - d. Who was or is a student at the institution;
 - e. Who has a family member with a student, faculty, administrative, trustee, or similar relationship with the institution; or
 - f. Who has served or will serve as an independent consultant to the institution during the last five or next five calendar years.
4. Visitors and institutional representatives are formally required to avoid conflict of interest or the appearance of such in the formation of NASM visiting teams.

D. Invitation of Visiting Evaluators

1. After receiving the institution's order of preference, the Executive Director of NASM will invite specific visiting evaluators and inform the institution of the visitors invited. The process of invitation and response is continued until the team is finalized.
2. No member of an assigned visiting team shall serve on the Alternative Review Process Board that reviews the application.

VII. SELECTION OF THE VISIT DATE

A. Setting the Date

1. After the team is confirmed, the dates of the visit are arranged by the visiting evaluators and the music/administrative executive of the applicant institution. See Sections X and XI below for outlines of visit expectations.
2. Visits shall not be scheduled during examination periods.
3. The minimum visit period is two full working days. Time may be extended due to the size and scope of the music therapy program. Evaluators are requested to arrive the evening before the first day of the visit and to leave no sooner than the evening following the last day of the visit. Whatever schedule is determined, all team members are to be present and focused the entire time.
4. Visitors may not schedule, attend, or conduct any other business engagements or personal activities during the period of an on-site review.

B. Visit Schedules and Action by the Alternative Review Process Board

1. The following visitation period is recommended:

September 1 – June 1 for action in November.
2. Institutions wishing to use other schedules should contact the NASM National Office staff.

C. Notifying NASM

When specific dates for the visit have been fixed, the institution shall notify the NASM National Office of the visit dates.

VIII. SELF-STUDY

A. Developing the Self-Study

The Self-Study should begin about the same time as the *Notice of Intention to Apply* form is forwarded to NASM, or at least two years before the visit. Because schools and departments are quite different from one another, because situations change over time, and because of external influences and internal conditions, a variety of approaches to the Self-Study are possible for institutions within the framework provided by NASM. In making decisions regarding the most appropriate approaches to be used, an institution should consider the following:

1. The approach selected should utilize recent or current institutional research or self-evaluation, including materials prepared for the AMTA approval/reapproval process.
2. The approach selected must be sufficiently general and carried out with appropriate depth and access to basic information to permit an Alternative Review Process Board to fulfill its basic function of accountability. This provides a means through which the institution's program can be justified according to its stated purposes — mission, goals, and objectives. To the fullest extent possible, the process should focus on the results of the educational program in music therapy and the implications of these results for the future of the program, procedures, and processes concerned.
3. The approach utilized should yield at some appropriate time a concise, readable, but substantive Self-Study document that can be used as a basis for internal planning by faculty members, administrators, trustees, and others as well as for the informational use of the NASM visiting evaluators and Alternative Review Process Board members. The information provided in the Self-Study document should go beyond mere description and provide analysis, interpretation, and projection.

B. Organizing the Self-Study

Only general principles for conducting the Self-Study can be given, since the detailed organization and application must fit the circumstances and personnel of the institution. In developing the project, the institution should keep these points in mind:

1. A process of involvement should be used because a self-study evaluation is an analytical project that addresses the responsibilities of faculty, administration, students, the governing board, and so forth. Each constituency should be represented as appropriate to the goals for self-study and the process chosen.
2. The Self-Study should be organized so that the work represents the entire music/administrative unit and institution as related to programs in music therapy. It is important that the Self-Study emphasize the music therapy program(s). The standards of NASM should serve as references and departure points for this process.
3. A structured timetable should be adopted. This timetable should be realistic and the coordinator of the Self-Study should insist on maintaining it.

For example, set a publication date for the Self-Study according to the NASM evaluation calendar of at least five weeks before the evaluation team is due to arrive so that it can be in the hands of the visiting evaluators four weeks before the visit. Having determined the finish date, allow two weeks preceding that for final editing and duplicating. Then work back toward the beginning of the process, allowing the necessary intervals for each stage. In estimating time allowances, remember the scope of the undertaking the self-study process represents and how many people will be involved.

IX. FILING APPLICATION MATERIALS

A. Send to NASM

1. The Application Fee

- a. An application fee in the amount of \$1,000 will be charged for each Alternative Review Process.
- b. All institutions reviewed in the Alternative Review Process should forward the application fee with the copies of the Self-Study and Application Form.

2. The Application Form, Self-Study Document, and Supportive Materials

- a. Four complete hard copies are due in the NASM National Office at least four weeks before the visit.
- b. NASM will notify the institution in writing regarding receipt of materials and, if applicable, any additional materials that are due.

B. Send to Each Visitor

The Self-Study Document and Supportive Materials

One copy each of the Self-Study document and supportive materials should be sent as early as possible, and must arrive at least four weeks before the visit so that the visitors have ample time for study and reflection before arrival.

- C. Visits may be postponed or cancelled by the Executive Director or Associate Director of NASM after consultation with the visiting team if satisfactory materials are not available to the visiting team at least four weeks before the visit.

X. PREPARATIONS FOR THE VISIT

A. Operating Principles

Working together, the visiting team and representatives of the institution develop the overall visit schedule, including lists of interviews, auditions, rehearsals, and appointments. Normally, primary contact is between the team chair and the music/administrative executive. Social engagements for team members or the team as a whole are to be avoided.

B. Sample Agenda

A typical visit agenda is provided below as a basis for developing specific schedules tailored to the needs of each institution.

Travel and Preparation Day

- Team arrival
- Initial team meeting
- Orientation meeting with music therapy program personnel, music/administrative executive, and/or institutional representatives
- Detailed planning session — logistics and content

First Day

- Review of facilities, equipment, and technology
- Interviews, classes, auditions, rehearsals, and appointments
- Team meeting (review, discuss, plan)

Second Day

- Interviews, classes, auditions, rehearsals, and appointments
- Team meeting (review findings, reach consensus, prepare for exit interviews)

Late Afternoon of the Second Day or Morning of the Third Day

- Outline contents of Visitors' Report
- Agree on arrangements and schedules to complete the Visitors' Report
- Exit interviews with music therapy personnel, music/administrative executive, and other appropriate administrators and representatives
- Team departure

C. Institutional Arrangements for Visitors

1. After completion of Section X.A., designated representatives of the institution schedule all aspects of the visit with institutional personnel.
2. The music/administrative executive ensures that arrangements have been made to provide all that is required in Section XI below and in the "Required On-Site" portion of the Self-Study outlined in Part II of this document.
3. Designated representatives of the institution make appropriate logistical arrangements such as hotel accommodations and on-site travel arrangements. They advise the team of these arrangements in advance of arrival. Team members must have (a) single rooms, all at one location, and (b) secure, on-campus facilities for meeting in conference.

D. Local Orientation

The music/administrative executive orients all involved regarding the purpose, scope, and character of the NASM visit and distributes to music faculty and appropriate administrators copies of the documents regarding the NASM Alternative Review Process. The music/administrative executive is responsible for keeping appropriate administrators, faculty, students, and staff informed of the Alternative Review Process and its progress.

E. Visitors' Preparation Responsibilities

1. All members of the team are responsible for (a) making their own transportation arrangements to and from the institution and (b) advising the team chair and institutional representatives of their schedule. Team members travel as inexpensively as possible and, when feasible, schedule travel on days that allow the greatest savings. Saturday night stay-overs should be discussed in advance with the music/administrative executive.
2. The team chair makes specific observation, interview, and writing assignments in consultation with other team members.
3. All team members gain comprehensive understanding of the music therapy program through in-depth analysis of the Self-Study and supportive materials. Team members must also refamiliarize themselves with the NASM *Handbook* including any current addenda, and the NASM *Procedures: Alternative Review Process for Music Therapy Programs*.
4. The team informs the NASM National Office if the Self-Study and other materials have not been received at least four weeks before the visit, or if at any time it appears that the institution is not or will not be prepared for the visit.

XI. THE VISIT

Further information may be found in “Instructions for Visiting Evaluators to Institutions Conducting the Alternative Review Process for Music Therapy Programs” beginning on page 58.

A. Purpose

The primary purpose of the visit is to develop an external perspective on the work of the music therapy program and its relationship applicable to the music/administrative unit and/or other appropriate unit(s) within the institution. This perspective is considered by an Alternative Review Process Board along with (1) materials submitted by the institution and (2) NASM standards as published in the *Handbook* and any current addenda.

B. Protocols

Individuals involved in the visit are expected to (1) maintain a professional, collegial, peer-review approach; (2) keep the process focused on the institution, its music therapy programs, and its effectiveness; (3) contribute to the factual accuracy of the Visitors’ Report; and (4) cause as little disruption as possible to the artistic and educational routine of the music/administrative unit.

C. Local Arrangements

Local arrangements must be made that enable the evaluators to do the following:

1. Content

- a. Undertake a thorough review of all music therapy major programs (i.e., undergraduate and graduate) irrespective of where the programs are administered.
- b. Observe classes, lessons, and rehearsals. The evaluators should select at random certain classes and lessons to visit. As applicable, all levels of instruction must be reviewed. If possible, include at least one in each of the following categories: (1) basic musicianship; (2) performance—individual (or group) studio lessons, small ensemble rehearsals, large ensemble rehearsals; (3) composition; (4) theory [critical analysis]; and (5) history and literature.
- c. Review scores, recordings, videos, documents, and other materials demonstrating the quality of student work in each music therapy degree or program offered, including supporting final project documents for degrees.
- d. As necessary, consider course syllabi, compilations of recital and event programs, etc.
- e. Audition a sampling of student performers, or (preferably) attend a recital by several representative students at various levels. Hear a sampling of performers at each level (i.e., baccalaureate, master’s, doctoral), either in person or on a recording.
- f. Consider the effectiveness of institutional policies and procedures for ensuring that student competencies are met.
- g. Consider the total performance program (student, faculty, guest) and its quality and comprehensiveness in relationship to the goals and objectives of (1) the music/administrative unit or a whole area, and (2) specific curricular programs in music therapy.
- h. Verify transcripts. Paper or electronic access to transcripts or copies thereof for graduates from each undergraduate or graduate degree in music therapy for the past three years must be available to the visiting evaluators.

If a program has had no graduates in the past three years, transcript access for the past five years must be provided.

Transcripts or copies must be arranged or clearly identified by program title.

Visitors must be able to select and review at random from among all or a selection of transcripts from each music therapy degree program offered. Ideally, two or three transcripts for each program are chosen and considered by the visitors.

If the institution requires that permission be granted by each graduate for the review of transcripts, this must be accomplished prior to the visit.

Section 438(b)(1)(G) of the Family Educational Rights and Privacy Act of 1974 stipulates that institutions may release without threat of loss of federal funding, student records to “accrediting organizations in order to carry out their accrediting functions.”

The institution should provide on-site assistance to the visitors in comparing transcripts with NASM standards and the institution’s program requirements.

- i. Observe student intern teachers, and other internships when possible.

2. Operations

- a. Inspect libraries (books, periodicals, scores, recordings, information technologies, ensemble music), and consider collection development in relation to the size, scope, and objectives of the music/administrative unit.
- b. Consider financial support for the music therapy program, including relationships to the budget for the overall music/administrative unit.
- c. Inspect physical plant and equipment and consider repair, maintenance, and replacement policies and plans.
- d. As necessary, consider documentation concerning appointment, promotion, and tenure; and governance.
- e. Review policies and procedures for evaluation, planning, and making projections, and review the extent to which they influence thoughtful exchange.

3. Meetings

- a. Meet with the music/administrative executive to discuss the visit plans, share issues, and gain perspective.
- b. Meet with the chief executive (or a designee) of the institution. This provides an opportunity to gain insight into his/her views of (1) the music/administrative unit’s role in the institution; (2) general institutional philosophy, goals, objectives, resource issues; and (3) future plans. Visitors to independent schools of music also meet with the chair of the board to review these matters.
- c. Interview faculty members, professional staff, and students, both individually and in groups, in pre-arranged meetings and, if requested, in appointments arranged on-site. In large programs where it may be impossible to meet with all faculty, visitors should ensure contact with a representative cross-section.
- d. Hold concluding conferences with the music/administrative executive, and also with the chief executive and other senior administrators if requested by the institution. (The conference may be held jointly if requested or if deemed appropriate.) In these conferences, the visiting evaluators ask any final questions, report general observations, review the overall findings that will be in the Visitors’ Report, and describe the next steps in the Alternative Review Process, including the institution’s opportunity to provide an Optional Response to the Visitors’ Report. In addition to these presentations, the visitors provide opportunities for questions and dialogue. The visitors must not attempt to predict the action of the Alternative Review Process Board.
- e. During exit interviews, as well as in previous discussions, the visiting evaluators must make clear distinctions between (1) assessments concerning threshold operational and curricular standards; (2) analytical results in other categories such as strengths and areas for improvement, short- and long-term futures issues; and (3) if requested, consultative advice that are beyond threshold standards.

- f. The visiting evaluators should remind the institution's representatives that NASM visitors do not suggest a final action to the Alternative Review Process Board.

4. Synthesis

Consider the extent to which various operational, educational, and programmatic components (a) have an interrelationship sufficiently viable to achieve the music/administrative unit's purposes both at present and in the future; (b) meet NASM standards; and (c) can continue to meet NASM standards during the period between NASM reviews.

XII. ESTABLISHMENT OF AN ALTERNATIVE REVIEW PROCESS BOARD

The NASM Executive Director, with the consent of the NASM Executive Committee, will establish an Alternative Review Process Board to review applications as necessary. Each Alternative Review Process Board will have:

- ◆ A Chair from among NASM representatives from institutions with music therapy programs and significant experience as an evaluator. Preferably the Chair will have had NASM Commission experience, but may not be Chair or Associate Chair of an NASM Commission during the time of service as an Alternative Review Process Board Chair.
- ◆ Two members with NASM evaluation and Commission experience, at least one of whom shall be from an institution with one or more music therapy programs.
- ◆ No more than one member of an Alternative Review Process Board may be a member of an NASM Commission at the time of service on the Alternative Review Process Board.
- ◆ The Executive Director will inform the institution and AMTA of the members of each Alternative Review Process Board as it is constituted.

XIII. PROCEDURES PRIOR TO ACTION BY AN ALTERNATIVE REVIEW PROCESS BOARD

A. NASM Visitors' Report

1. Immediately following the visit, the visiting evaluators prepare a report according to NASM guidelines.
2. The Visitors' Report:
 - a. Compares visitors' impressions of conditions, evaluations, and projections with those described in the Self-Study.
 - b. Identifies the extent to which there appears to be compliance with NASM standards.
 - c. Recommends specific improvements.
 - d. Makes suggestions concerning opportunities or problems not yet apparent.
3. An electronic copy of the Visitors' Report is sent to the National Office of NASM no later than six weeks after the visit.
4. The NASM staff reviews the Visitors' Report and consults as necessary with the visitors. When the review is complete, the National Office sends to the music/administrative executive of the applicant institution a copy of the Visitors' Report marked: "NASM Visitors' Report — For Internal Distribution According to Institutional Protocols — Any Optional Response Due (date)." The music/administrative executive distributes the report according to the plan developed by the institution (see Section V., "Internal Communication Plan" above).

B. Optional Response to the Visitors' Report

1. The institution has the option of responding to the Visitors' Report with respect to (a) errors of fact, (b) conclusions based upon such errors, and (c) documented changes made in the program since the visit.
2. Any Optional Response to the Visitors' Report should be submitted to the NASM National Office as early as possible and no later than October 15 for action in November.
3. Procedures for filing the Optional Response will be provided with the copy of the Visitors' Report sent to the institution.

C. Withdrawal of the Application for a Statement of Affirmation

An application for a Statement of Affirmation may be withdrawn at any time prior to the decision of the Alternative Review Process Board without refund of fee or release of responsibility to reimburse the Association for applicable expenses, including those of the visiting evaluators.

XIV. REVIEW OF THE APPLICATION BY AN ALTERNATIVE REVIEW PROCESS BOARD

A. Meeting Dates

The Alternative Review Process Board meets in November to review application materials, all supporting documentation, Visitors' Reports, and Optional Responses.

B. Report to the Institution

Following the meetings, a written communication describing Alternative Review Process Board action based on the application materials—(1) the institution's Self-Study, (2) the Visitors' Report and, if applicable, (3) the institution's Optional Response—is transmitted to the applicant institution's music/administrative executive, president or chancellor, provost, and dean. The communication will contain a clear statement of the official review action and may contain recommendations. However, the text distinguishes between official Alternative Review Process actions and other matters.

C. Possible Alternative Review Process Board Actions on First-Time Applications for a Statement of Affirmation:

1. The institution is provided a Statement of Affirmation for a period of five years.
2. Action on the application of the institution is deferred pending one or more of the following:
 - a. Receipt of additional information necessary to determine whether the institution meets NASM standards;
 - b. Response to the stated concerns of the Alternative Review Process Board about failure to meet NASM standards;
 - c. Response indicating the correction of deficiencies as outlined by the Alternative Review Process Board.

(See next section titled "Further Explanation of Deferral.")

Normally, responses are requested in the form of written submissions.

3. The application for a Statement of Affirmation is denied with notice of rights to request reconsideration. No more than two consecutive reconsiderations will be granted.

D. Possible Alternative Review Process Board Actions on Applications for Renewal of a Statement of Affirmation:

1. The institution is provided a Statement of Affirmation for a period of ten years.
2. The Statement of Affirmation of the institution is continued, but action on the application of the institution for renewal of the Statement of Affirmation is deferred pending one or more of the following:
 - a. Receipt of additional information necessary to determine whether the institution meets NASM standards;
 - b. Response to the stated concerns of the Alternative Review Process Board about failure to meet NASM standards;
 - c. Response indicating the correction of deficiencies as outlined by the Alternative Review Process Board.

(See next section titled "Further Explanation of Deferral.")

Normally, responses are requested in the form of written submissions.

3. The application for renewal of a Statement of Affirmation is denied with notice of rights to request reconsideration. No more than two consecutive reconsiderations will be granted.

E. Policies and Procedures Applied as Appropriate to Alternative Review Process Board Motions Regarding a Statement of Affirmation and Renewal of a Statement of Affirmation:

1. Statement of Affirmation

- a. A written notice of a Statement of Affirmation is sent to the music/administrative executive and the designated music therapy contact. This communication is then forwarded by the institution to AMTA as part of the AMTA approval process.
- b. To validate a Statement of Affirmation, an institution must execute a written agreement with NASM promising not to publish an institutional or programmatic relationship to NASM in any form.
- c. Payment of all fees and evaluator expenses is a criterion for forwarding a Statement of Affirmation.

2. Deferral

(See next section titled "Further Explanation of Deferral.")

- a. Deferral actions and reports are structured within specific time periods. Normally, deferral periods are from 12 to 24 months.
- b. If the application is deferred, the institution responds in writing to the Alternative Review Process Board as directed, and the application is reconsidered by the Alternative Review Process Board at the specified meeting following the response.

3. Continuous Deferral, Denial

- a. After the second consecutive deferral, the Alternative Review Process Board shall adopt one of the following motions upon the third consideration of the application: (1) to approve; (2) to request a response showing cause why a new application should not be cancelled or why the Statement of Affirmation should not be revoked; or (3) to cancel the application or revoke a Statement of Affirmation.
- b. If the application for a Statement of Affirmation is denied, a new Self-Study and visit will be required upon reapplication after a period of two years has elapsed.

4. Personal Appearances

- a. When circumstances arise that cannot be clarified through written communications, appropriate representatives of an applicant institution may request of the Executive Director of NASM an appointment with the Alternative Review Process Board to discuss pending action.
- b. The Alternative Review Process Board may request an appointment with a representative to clarify points relevant to an application.

XV. FURTHER EXPLANATION OF DEFERRAL

In the Alternative Review Process, the Alternative Review Process Board often finds a situation in which an institution cannot be granted a Statement of Affirmation or renewal of a Statement of Affirmation on the basis of evidence presented. This may be because the institution already does not meet the standards as outlined in the *NASM Handbook* and any current addenda, or because sufficient information has not been provided.

Rather than deny the application, the Alternative Review Process Board defers any action until certain conditions are met which clarify the situation and/or bring the institution into compliance. Deferral is not a negative action, but rather a mechanism for dialogue between the Alternative Review Process Board and an institution. The deferral concept is intended to prevent short review cycles, and to obviate the need for other review procedures expensive to the institution.

Institutions holding a Statement of Affirmation with applications deferred continue their current status. Deferral does not mean that an institution has lost its Statement of Affirmation. Deferral simply indicates that the institution has one or more issues that need to be addressed, reviewed, or explained in more detail before the institution's application can be approved.

There is no public notice of deferral. Communications reporting Alternative Review Process Board actions are sent only to the music/administrative executive, to the designated music therapy contact, and to a designated administrative officer of the institution (i.e., president, academic vice president). The NASM National Office staff does not discuss an institution's status or application with anyone other than the music/administrative executive or other designated administrative officials of the institution.

XVI. THE REVIEW CYCLE

After an original Statement of Affirmation is granted, reevaluation is scheduled in five years.

For institutions holding a Statement of Affirmation, reevaluation normally occurs on a ten-year cycle.

Neither the five-year nor the ten-year review period is extended because of deferred actions.

For cause, NASM has the right to require a review and/or visit at any time.

Postponements may be granted for cause. If a postponement seems advisable, contact the NASM [National Office staff](#).

XVII. MAINTAINING A STATEMENT OF AFFIRMATION

If an institution wishes to add a new music therapy program or to amend a previously approved program substantially, a request for review must be filed and approved before students are admitted to the new program. Procedures for review may be obtained from the NASM [National Office staff](#). Institutions holding a Statement of Affirmation agree to maintain their programs in compliance with NASM standards as they are developed.

EVALUATION CALENDAR

FOR INSTITUTIONS WITH MUSIC THERAPY PROGRAMS APPLYING FOR A STATEMENT OF AFFIRMATION

ACTION	For Consideration at the Alternative Review Process Board Meetings in November
Notice of Intention to Apply* to the NASM National Office <i>(Please see note below)</i>	At least two years before the visit [September 1 – June 1] and not later than one year prior to the visit
Self-Study Document, Institutional Catalogues, and Supportive Material to the NASM Visiting Evaluators	At least four weeks before the visit
Application, Self-Study Document, Institutional Catalogues, and Supportive Material to the NASM National Office	At least four weeks before the visit
Application Fee to the NASM National Office	<i>First-time applicants:</i> with the Self-Study Document <i>All others:</i> upon receipt of invoice
Visitation Period	September 1 – June 1 (or as arranged)
Visitors' Report to the NASM National Office	Within six weeks of visit
Institution's Optional "Correction of Factual Errors" in the Visitors' Report to the NASM National Offices	As early as possible and not later than October 15
Alternative Review Process Board Meets	Third week in November
Institution Notified of Alternative Review Process Board Action	Within thirty days of the Alternative Review Process Board meeting

***Please Note:**

In order to be assured of an evaluation during the preferred time period, institutions should submit the *Notice of Intention to Apply* form at least two years before the projected date of the on-site visit; however, this form must be received in the NASM National Office no later than one year prior to the on-site visit date.

SAMPLE INSTITUTIONAL SCHEDULE AND CHECKLIST: PREPARATION FOR ON-SITE VISIT

Please feel free to use this sample schedule as a basis for developing the specific steps and schedule appropriate for your music/administrative unit.

INITIATION OF THE ALTERNATIVE REVIEW PROCESS

In order to be assured of an evaluation during the preferred time period, the institution should submit the *Notice of Intention to Apply* form at least two years prior to the projected date of the on-site visit; however, this form must be received in the NASM National Office no later than one year before the scheduled visit date. First steps to initiate the Alternative Review Process, establish a visiting team, and finalize the dates for the visit are:

- Submit *Notice of Intention to Apply* Form
- Create Internal Communications Plan
- Receive Slate of Nominations for Evaluators
- Return Evaluator Preference
- Finalize Evaluation Team
- Finalize Visit Dates with the Evaluators
- Notify the NASM National Office Staff of the Final Visit Dates

THE SELF-STUDY AND PREPARATIONS FOR THE VISIT

The following are guidelines only. An institution may wish to complete any of the following steps earlier than the timelines suggested.

- MONTH 1:**
 - Formalize Basic Self-Study Approach: Purposes, Approach, Design, Outline
 - Assign a Self-Study Coordinator or Steering Committee
 - Make Data Collection, Analysis, and Writing Assignments
- MONTH 2:**
 - Begin Compiling and Writing the Self-Study
- MONTHS 3 – 5:**
 - Continue Self-Study, Continue Compilation
- MONTH 6:**
 - Continue Self-Study, Continue Compilation
 - Make Hotel Reservations for Evaluators
- MONTH 7:**
 - Continue Self-Study, Continue Compilation
- MONTH 8:**
 - Continue Self-Study, Continue Compilation
 - Make Arrangements to Present Student Work (*recitals, tapes, written work, etc.*)
- MONTH 9:**
 - Produce Preliminary Draft of Complete Self-Study and Seek Community Review of the Draft
- MONTH 10:**
 - Finalize and Polish Self-Study
 - Establish Basic Schedule with Chair of the Visiting Team
- MONTH 11:**
 - Forward Self-Study and Supportive Materials to Evaluators
 - Forward Self-Study, Supportive Materials, Application Form, and Application Fee (if applicable) to NASM National Office
 - Confirm All Logistics of Visit with Evaluators
- MONTH 12:**
 - Complete All Schedules of Appointments and All Arrangements for Access to Transcripts, Student Work, etc.
 - Host On-Site Visit

— PART II —
The Self-Study Document

*applies only to programs seeking a Statement of Affirmation
or renewal of a Statement of Affirmation from NASM
(institutions/entities not eligible for NASM accreditation)*

The Self-Study Document

*If you have questions, please call the NASM staff:
703-437-0700*

This set of procedures is necessarily lengthy as the Self-Study Document format is intended for use by a broad range of sizes and types of institutions. Only those sections and procedures applicable to your specific institution should be used. “N/A” may be used in sections that do not apply.

General Instructions

A. Functions

1. For institutions, the self-study process should be creative, tailored to local needs and conditions, forthright, and illuminating. The resulting Self-Study document should explore possibilities, provide baselines for future efforts, and support aspirations and improvement. Both the self-study process and the resulting document should focus on how well the music/administrative unit and the institution develop the knowledge and skills of students.
2. For NASM, the Self-Study document presents the music therapy program and addresses its present and future, all with respect to standards and guidelines that appear in the *NASM Handbook*.
3. For the institution and NASM, the Self-Study document describes and evaluates the extent to which the various parts of the music/administrative unit work separately and together, not just as an operational system, but in terms of artistic, intellectual, and educational achievement.

B. Time Frame

The Self-Study is usually based on the last completed academic year, with additional information provided for significant developments since the close of that year.

C. Essential Documents

The standards portion of the current *NASM Handbook* and any current addenda, including appendices, if applicable to the institution, are essential. The *Handbook* and addenda (when applicable) can be downloaded at no charge on the NASM [Web site](#). NASM standards are found only in the current *NASM Handbook*. It is essential to use a current *Handbook* as a reference point when developing the NASM Self-Study document.

D. Important Considerations

1. Existing Institutional Materials

- a. Copies of HEADS Data Surveys are required in the *Management Documents Portfolio* (Section IV). One year of data is required for first-time applicants, three previous years of data for institutions applying for renewal of a Statement of Affirmation.
- b. Institutions with a Statement of Affirmation may wish to update all or part of their previous Self-Study document. Information in each section of the Self-Study outline that follows indicates how this may be done.
- c. The *Management Documents Portfolio* (Section IV) requires many existing institutional texts and publications. Copies of extant planning documents may be included here or in separate Appendices.

2. Cross-Referencing

- a. Cross-referencing among various sections and texts of the Self-Study document is encouraged, especially to avoid redundancy.
- b. All cross-references must be clearly indicated and easy to locate by page and item number.

3. Writing Responsibilities and Timing

- a. It is the institution's prerogative to assign writing responsibilities and to establish a schedule for writing the Self-Study.
- b. Different approaches are appropriate for different institutions. For example, a single writer may produce drafts that faculty, administrators, and others use for evaluation, planning, and developing projections that in turn become the basis for completing the text. In other situations, one or more writing committees may be appropriate. There are many variations between these two extremes.
- c. Many institutions will find it useful to compile the *Management Documents Portfolio* (Section IV) first so that materials in it can be referenced in the self-study process and as other parts of the Self-Study are written. The same may be true of the *Instructional Programs Portfolio* (Section II).

4. Attributes and Style

- a. Determine the scope and depth of the review and the ways results are presented in this format. Choose an appropriate level of detail consistent with your Self-Study purposes.
- b. Clear, succinct, well-referenced texts are preferred. Given NASM requirements and your goals and objectives for Self-Study, make texts as direct as possible. Especially problematic are descriptions without evaluations, information dumping, or public relations rhetoric. Length in and of itself is not an indication of rigor or thoroughness.
- c. Avoid duplication of materials or text. It is not necessary to document an issue in the Self-Study narrative if reference to a specific text elsewhere in the Self-Study will accomplish the same purpose. References must be easy for readers to locate; they may be abstracted from other documents and included following the narrative of an item, or referenced by page and item number to documents provided in the *Management Documents Portfolio* (Section IV), Appendices, or other parts of the Self-Study.
- d. Provide information regarding specific or unique conditions or ways of doing or wording things at your institution. Outside reviewers need such orientation and guidance.
- e. When addressing NASM standards, remember that they describe functions rather than methods. Explanations and references to appropriate preexisting documents need to show how the institution fulfills the function required by the Standard. For example, when writing about or documenting student work and achievement, emphasize the knowledge and skills that are being learned.

E. Self-Study Text Specifications

1. **Title page.** Specific title page instructions are provided below in [Text Outline](#). See Title Page Specifications on page 25 of this document.
2. **Table of Contents.** Indicate the page on which each major section of the Self-Study begins, including each heading, subheading, and appendix.
3. **Content.** Place your texts in the outline that follows or a recognizable version thereof. All music therapy curricula offered by the institution must be included.

4. **Tabs.** Separate major sections and appendices with a tab.
5. **Consistency.** Use identical terms for degree and program titles on the title page, throughout the Self-Study, and in curricular tables. Degree titles must be consistent with degree content.
6. **Page Numbering.** Number pages consecutively at the bottom center of each page, especially in the main body of the text. It is not necessary to renumber catalogs or other bound published documents outside the main narrative of the Self-Study.
7. **Citations.** Referenced documents must be cited by page number(s), and any applicable section(s) or paragraph(s). This applies to all references to institutional publications, whether required by NASM standards or otherwise provided by the institution. Alternatively, it is also appropriate to provide copies of cited paragraphs or pages with source indicated immediately with or following the response to an item or the discussion of an issue.
8. **Form.** Standard 8½ x 11-inch paper, punched to fit in a standard three-ring (i.e., center of holes should measure 1¼, 5½, and 9¾ inches from the bottom of the page). Please include any supporting materials (e.g., handbook, promotional materials), including oversized or undersized items in a separate reclosable envelope labeled with the institution's name and the envelope's general contents.

F. Binding and Sending Instructions

1. National Office Copies

- a. **Number.** Four (4) copies.
- b. **Due Date.** At least four (4) weeks before the NASM visit.
- c. **Content.** Each of the NASM National Office copies of the Self-Study must include all applicable appendices, along with a copy of all applicable institutional catalogs, supportive documentation, and application forms.
- d. **Binding**
 - (1) Each copy of the completed, punched Self-Study sent to the National Office should be unbound and held together in a manner that secures all pages, such as by inserting a round-head paper fastener through the center punched hole.
 - (2) Please do not send the Self-Study document to the NASM National Office in three-ring notebook binders, sheathed in plastic sheet protectors, or stapled.
- e. **Application Fee.** Institutions applying for the first time must enclose the application fee of \$1,000. Institutions with an existing Statement of Affirmation will be invoiced.
- f. **Send to:**

National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, VA 20190-5248

2. Visitors' Copies

- a. **Number.** One (1) copy for each visitor.
- b. **Due Date.** At least four (4) weeks before the NASM visit.

- c. **Content.** Each of the NASM visitors' copies must include all applicable appendices, along with a copy of all applicable institutional catalogs and all supportive documentation. These are identical to those sent to the National Office.
- d. **Binding.** Each of the NASM visitors' copies of the completed Self-Study should be bound or hole-punched and inserted in a three ring notebook binder.
- e. **Fee.** None.
- f. **Send to each visitor directly.** Please ensure use of the correct address. Contact the NASM National Office if necessary.

Please Note: Visits may be postponed or canceled by the Executive Director or Associate Director of NASM if adequate materials are not available to the visiting evaluators at least four (4) weeks before the visit.

G. *Handbook* Order and Self-Study Order

Important document organization information for Self-Study writers:

1. When writing the Self-Study document, it is essential to follow the order outlined in this document, not the order of the *Handbook*. Applicable portions of the *Handbook* should be used primarily as reference texts to ensure that you are addressing NASM standards and requirements. Each section of the Self-Study format indicates where the principal standards statements for that section can be found. Following the format outline will save time, reduce redundancy, and be clearest to visitors and Alternative Review Process Board Members.

Specific standards statements in the NASM *Handbook* begin with general issues of purpose and operations. They then proceed to curricular programs of various levels and types, and continue on to various kinds of institutional and programmatic specializations. The ordering and numbering of these *Handbook* statements reflect their comprehensiveness; the standards must address a wide variety of institutions, programs, and possibilities.

Not all *Handbook* statements are applicable to every institution, and thus not all *Handbook* statements will need to be addressed in every Self-Study.

2. For these and other reasons, the ordering and numbering of the standards in the *Handbook* are not the same as the ordering of items in the Self-Study outline, or the outline in any institutional Self-Study. In some instances, there is parallel ordering, but there is never an exact correlation throughout.
3. In summary, consistency of ordering and numbering between the *Handbook* and the Self-Study document is not possible, required, or expected. Please follow the outline order of the format presented and use it to demonstrate compliance with or fulfillment of published NASM standards applicable to the specific music therapy programs of your institution.
4. The content outline for the Self-Study document follows.

Text Outline

A. Title Page

1. Use the Title Page Specifications shown on page 25.
2. The title page presents the definitive list of all music therapy programs offered. Please ensure that the title of each program is identical on the title page and in the body of the Self-Study, including the curricular table.

B. Table of Contents

A table of contents must be provided corresponding to the principal items in the Self-Study document, including each heading, subheading, and each appendix.

If a format is used that varies significantly from the NASM Self-Study format, an index must also be provided that correlates information to the NASM format. (This is especially important for institutions preparing Self-Studies for joint evaluations.) Users need to be able to find information quickly and accurately.

C. Tabs

Separate major sections and appendices with a tab.

D. Preface

If the institution so wishes, a preface may provide information about context, specific situations within or beyond the institution, specific purposes and goals for the self-study process and for the review, acknowledgements, and so forth. The preface should contain information that will orient the reader to the materials that follow.

TITLE PAGE SPECIFICATIONS

For Baccalaureate and Graduate Degree-Granting Institutions

National Association of Schools of Music

SELF-STUDY

**Presented for consideration by an
Alternative Review Process Board**

by

(NAME OF INSTITUTION)
(ADDRESS OF INSTITUTION INCLUDING ZIP CODE)
(TELEPHONE NUMBER INCLUDING AREA CODE)
(WEB ADDRESS OF MUSIC/ADMINISTRATIVE UNIT)

List by specific title all music therapy degree programs offered.* Degree programs must be listed under appropriate headings and subheadings as follows.

For Institutions Seeking a Statement of Affirmation for the First Time or Subsequently

1. Established music therapy degrees for which a Statement of Affirmation is sought.
2. New (no transcript evidence available) music therapy degrees for which a Statement of Affirmation is sought.

The data submitted herewith are certified correct to the best of my knowledge and belief.

(Date)

(Signature of Reporting Officer)

(Name and Title of Reporting Officer)

***Degree listings must be consistent among the institution's published materials, the title page of the institution's Self-Study, and the curriculum documentation presented in the body of the Self-Study.**

Content Outline

SECTION I. PURPOSES AND OPERATIONS

Before proceeding with Section I., please review the following 4 notes:

- Standards: For all institutions, the primary *Handbook* statements are found for each category below under sections titled “Purposes and Operations” and “Music Program Components.”
- Section I should concentrate on a narrative descriptive evaluation based on the questions and issues posed. Most documentation for Section I should be provided as items or applicable portions in the *Management Documents Portfolio* (Section IV). Please reference such documents as appropriate in the narrative text of Section I. Please do not duplicate information.
- In this section, “purposes” normally refers to the music/administrative unit and the institution as a whole. Purposes of specific music curricula are normally addressed in Section II.

Using the Purposes and Operations portion of the NASM standards for degree-granting institutions in the most recent edition of the NASM *Handbook*, including any current *Handbook* addenda, prepare a brief narrative answering the following two questions for each of the sections I.A. through L. below.

QUESTION 1

How does the music/administrative unit meet the provisions of this standard in a way that a) provides an effective context for, and b) produces quality results in each music therapy program—(1) undergraduate, (2) graduate?

QUESTION 2

What changes or improvements are underway or in the definite planning stage, and what will their effect be on the music therapy program?

A. Purposes of the Institution and Music/Administrative Unit

As part of answering questions 1 and 2 described under Section I above, the narrative must include statements of purposes and specific aims—often referred to as mission, goals and/or objectives—for the music program as a whole and, if a multipurpose institution, for the institution as a whole, and how the music therapy program is incorporated into the overall music/administrative unit. In the event that the music therapy program is not in a music/administrative unit, explain the relationship to the unit that provides music instruction for the program.

Describe how concepts and statements regarding music/administrative unit and institutional purposes:

1. Guide and influence decision-making, analysis, and planning regarding curricular offerings, operational matters, and resources; and
2. Are used to consider the extent to which policies, practices, resources, and other curricular program components work together to achieve stated purposes for music and music study.

B. Size and Scope

1. As part of answering questions 1 and 2 described under Section I above, please include enrollment figures for the total music/administrative unit (or program), including current enrollment by majors, undergraduate/graduate, and the number of graduates annually for the last five years. The narrative must also include as applicable the total number of students:
 - a. Enrolled in each music therapy degree program for the past three years;
 - b. Entering each music therapy degree program in the past three years; and
 - c. Expected to enroll in each music therapy program for the next three years.
2. If there is a graduate program in music therapy, describe how the graduate program in music provides a community of student and faculty composers, and/or performers, and/or scholars of sufficient size and scope to permit the formal and informal sharing of experiences, ideas, and knowledge.
3. In addition, with regard to its purposes, demonstrate the extent to which the music/administrative unit (or program) maintains:
 - a. Sufficient enrollment to cover the size and scope of music therapy programs offered;
 - b. An appropriate number of faculty and other resources to cover the size and scope of music therapy programs offered;
 - c. Sufficient advanced courses in music appropriate to major areas of study at degree or program levels being offered; and
 - d. Requisite ensemble experience at an advanced level.

C. Finances

As part of answering questions 1 and 2 described under Section I above, please describe the overall fiscal operation of the music/administrative unit with regard to its purposes, size, and scope, including but not limited to:

1. Sources and reliability of operating income;
2. Balance of revenue to expenses;
3. The extent to which regular budget allocations for personnel, space, equipment, and materials are appropriate and sufficient to sustain the programs of the music/administrative unit from year to year;
4. Procedures for developing the budget for the music/administrative unit;
5. Development methods including fundraising procedures and results; and
6. Long-range financial planning, including results.

D. Governance and Administration

As part of answering questions 1 and 2 described under Section I above, please evaluate the extent to which governance and administrative structures and activities:

1. Fulfill the purposes of the institution and the music/administrative unit;
2. Assure fundamental educational, artistic, administrative, and financial continuity and stability;
3. Show evidence of long-range programmatic planning;

4. Demonstrate a primary focus on supporting teaching and learning;
5. Provide mechanisms for communication among all components of the unit; and
6. Provide the music/administrative executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively.

E. Faculty and Staff

1. In addition to answering questions 1 and 2 described under Section I above, please provide a list of music faculty and faculty for music therapy-related coursework designated by who teaches what coursework for music therapy majors.
2. Evaluate the extent to which policies, procedures, and conditions regarding faculty and staff meet NASM standards with respect to:
 - a. Qualifications;
 - b. Number and distribution;
 - c. Appointment, evaluation, and advancement;
 - d. Loads;
 - e. Student/faculty ratio;
 - f. Graduate teaching assistants;
 - g. Faculty development; and
 - h. Support staff.

F. Facilities, Equipment, Technology, Health, and Safety

1. As part of answering questions 1 and 2 described under Section I above, evaluate the extent to which the music/administrative unit meets NASM standards regarding facilities, equipment, technology, health, and safety in relation to the needs of:
 - a. Music students;
 - b. General students;
 - c. Music faculty; and
 - d. Curricular offerings and curricular levels.
2. In addition, describe and evaluate the music therapy resources available for the:
 - a. Psychology of music equipment;
 - b. Audio-visual equipment; and
 - c. Music technology equipment.

Note: Give particular attention to adequacy in terms of goals for student learning, size and scope, acoustical treatments and climate control, and availability and capacity to remain technologically current, especially if the music/administrative unit offers disciplines and specializations that require continuous upgrading of equipment.

G. Library and Learning Resources

As part of answering questions 1 and 2 described under Section I above regarding the music library as a whole, evaluate the extent to which NASM standards are met regarding:

1. Overall requirements;
2. Governance and administration;
3. Collections and electronic access; focus on the extent to which collections and electronic access support:
 - a. Current and projected curricular offerings and levels;
 - b. The needs of students (undergraduate, graduate, general); and
 - c. Faculty teaching and research;
4. Personnel;
5. Services;
6. Facilities; and
7. Financial support.

H. Recruitment, Admission-Retention, Record Keeping, and Advisement

As part of the narrative addressing questions 1 and 2 described under Section I above, evaluate the extent to which systems and practices in these four areas meet NASM standards, especially with regard to:

1. Accuracy and integrity of recruitment and admission programs;
2. Rigor and fairness of retention policies and their application;
3. Effectiveness of record keeping and graduate document maintenance; and
4. The effectiveness of the advising system for music students.

I. Published Materials and Web Sites

In responding to questions 1 and 2 described under Section I above, evaluate the extent to which the music/administrative unit's policies and practices regarding published materials and Web sites meet NASM standards, especially with regard to:

1. Clarity, accuracy, availability;
2. Comprehensiveness;
3. Documentation of connections with registration, certification, and/or licensure; and
4. Any published claims regarding achievements.

J. Community Involvement

Respond only if you wish to document or explain compliance with NASM standards regarding community involvement beyond the information provided in the *Management Documents Portfolio* (Section IV).

K. Articulation with Other Schools

Respond only if you wish to document or explain compliance with NASM standards regarding articulation beyond information provided in the *Management Documents Portfolio*.

L. Operational Standards for Branch Campuses and External Programs

(Respond only if applicable to music therapy programs.)

Note: Refer to NASM Handbook-Standards for Accreditation, Appendix I.A., “Branch Campuses, External Programs.” In preparing this section, materials already covered in other sections of the Self-Study should not be repeated, but must be referenced.

Provide a list of specific music programs offered at each branch campus and explain the extent to which branch campus programs and practices meet NASM standards, including the consistency and coordination among campuses regarding faculty, facilities, equipment, admission policies, governance, finance, curricular programs, and so forth.

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Before proceeding with Section II, please review the following 6 notes:

- Standards: The primary *Handbook* statements are found in sections dealing with undergraduate and graduate programs, including appropriate appendices and the section titled “Music Program Components.”
- To save time, if the institution has previously prepared an NASM Self-Study, please locate and review either Section II or the *Instructional Programs Portfolio* of the institution’s last Self-Study, and update it to produce the documentation and analyses requested. Compare the information requested below to previous responses to ensure that the text addresses current content requirements.
- To complete a current *Instructional Programs Portfolio*, the latest edition of the *NASM Handbook* (including any current addenda, if applicable) is needed, in addition to the *NASM Procedures: Alternative Review Process for Music Therapy Programs* (this document).
- Please focus on knowledge, skills, and levels of achievement.

NASM standards outlined in the *Handbook* discuss curricula primarily in terms of student competencies. Effective Self-Studies demonstrate how an institution’s curricula, processes, and evaluation systems ensure the development of these competencies for all students enrolled in a specific program.

Over many decades, certain norms have evolved concerning the time-on-task required to develop competencies expected of students graduating with particular degrees or credentials. These are often summarized as percentages of curricular time. Meeting percentage norms represents a certain benchmark, but it is not a substitute for demonstrating how competencies are developed or how required levels of achievement are being met. Please do not simply equate your curricular percentages with meeting NASM standards for degree programs.

Competencies may be nurtured and confirmed through or within courses, tutorials, lessons, ensembles, independent projects, and other forms of artistic and academic work and experience, or by examination. Each competency does not require a separate course. The Alternative Review Process Board requires documentation that demonstrates competency development. The major issues are:

- a. What do the NASM standards require?
 - b. What does the institution require and expect, particularly in terms of levels of achievement?
 - c. What elements of the program are designed to produce each competency?
 - d. What evaluation mechanisms are in place?
- Please explain or document levels of proficiency requested in Section II in direct but efficient ways. Examples are course syllabi, examinations or examination requirements, institutional levels of performance proficiency, graduation requirements, etc., or summaries of these. Syllabi are particularly useful if specific content is contained in one or several courses, and that content is not obvious from the course title or catalog description.

- Section II contains three major subsections:
 1. II.A. requests general information about certain particular types of degree programs. Not all types of degree programs are included. For example, undergraduate degrees in music with liberal arts structures and content are not addressed in this subsection. Answer items in II.A. only if they are applicable to your institution. See introductory information and text outline below.
 2. II.B. requests information about each and every discrete degree-granting program in music. **II.B. is required for all Self-Studies without exception.** From the NASM review perspective, II.B. contains the most important information in the entire Self-Study. See introductory information and text outline below.
 3. II.C. requests information about programmatic offerings associated with the instructional program of the music/administrative unit. Answer items in II.C. as applicable to your institution. See introductory information and text outline below.

Section II.A. Certain Curriculum Categories – Introductory Information

Before proceeding to the text outlines for Section II.A., please review the following 3 notes:

- One or more of the following items must be completed if applicable:
 - Item UP: only if the institution offers a professional undergraduate degree in music, or an undergraduate major in music education or music therapy;
 - Item GR: only if the institution offers graduate degrees in music.
- If the institution does not offer programs in any of the above categories, please proceed to Section II.B. Specific Curricula – Introductory Information.
- If the institution offers programs in any of the above categories, provide only the general information requested for that category in Section II.A., and discuss each specific discrete program offered within that category in Section II.B.

Section II.A. Certain Curriculum Categories – Text Outline

Item UP: All Professional Baccalaureate Degrees in Music— Common Body of Knowledge and Skills

This section applies only if the institution offers one of the following:

- (a) A Bachelor of Music degree,*
- (b) Programs with equivalent professional objectives and content under another title, or*
- (c) A degree that leads to certification as a music therapist.*

Provide a succinct text that documents the extent to which the music/administrative unit's overall objectives, practices, and levels of expectation meet NASM standards for developing the common body of knowledge and skills for all professional undergraduate degree/music therapy students in the following areas. For each item, describe the level of competency or proficiency required for graduation:

1. Performance*;
2. Musicianship Skills and Analysis;
3. Composition/Improvisation*;
4. History and Repertory*; and
5. Synthesis.

Standards: The primary Handbook statements are found in the items titled “Common Body of Knowledge and Skills” in the section titled “[Standards for] All Professional Baccalaureate Degrees in Music.”

* For advisory information, see [Advisories for Music Faculty and Administrators](#) for (1) Composition/Improvisation; (2) History and Repertory; (3) Performance; and (4) Notes for Music Faculty and Administrators: Standards for Composition/Improvisation and History/Repertory in Undergraduate Professional Degrees in Music. These texts can be downloaded at no charge from their section of the NASM Web site within the “[Brochures and Advisory Papers](#)” subsection of “Publications.”

Item GR: Graduate Programs

If the institution does not offer a graduate program, please proceed to Section II.B.

1. Provide a list of the titles of graduate theses in all music therapy completed at the institution within the last three years.
2. Describe and evaluate the institution’s approaches to the development of breadth of competence for students in all music therapy graduate degree programs.
3. Describe and evaluate the institution’s approaches to the development of teaching and other professionally-related skills for students in all music therapy graduate degree programs.

Standards: The primary Handbook statements are found in the item titled “Fundamental Purposes and Principles” in the section titled “[Standards for] Graduate Programs in Music.”

Section II.B. Specific Curricula – Introductory Information

Before proceeding with Section II.B., please review the following 3 notes:

- Use the following information and answer the following numbered questions for each program, major, or distinct emphasis in every:
 - Undergraduate curriculum with a major in music therapy
 - Graduate curriculum with a major in music therapy
- Determine the application category for each music therapy program offered:

Institutions applying to NASM for the first time:

Programs that have been in existence and that have requisite transcript evidence (two transcripts for graduate programs, and three transcripts for all other types of programs) are to be submitted for **Final Approval for Listing**.

Programs in the process of approval by the institution that either have not yet begun enrolling students or have not met the requisite transcript evidence as stated above are to be submitted for **Plan Approval**.

Institutions previously granted a Statement of Affirmation:

Programs that have previous Final Approval for Listing from NASM are to be submitted for **Renewal of Final Approval** or, in cases of substantive change, **Renewal of Plan Approval**.

Programs having Plan Approval that do not yet have requisite transcript evidence (two transcripts for graduate programs, and three transcripts for all other types of programs) are to be submitted for **Renewal of Plan Approval**.

Programs in existence that have requisite transcript evidence (two transcripts for graduate programs, and three transcripts for all other types of programs) but that have not been reviewed by NASM are to be submitted for **Plan Approval and Final Approval for Listing**.

Programs in the process of approval by the institution that have not been reviewed by NASM and are not yet enrolling students are to be submitted for **Plan Approval**.

Programs approved by the institution that have begun enrolling students, but that have not been reviewed by NASM and do not yet have requisite transcript evidence (two transcripts for graduate programs, and three transcripts for all other types of programs) are to be submitted for **Plan Approval**.

Programs having Plan Approval that now have requisite transcript evidence (two transcripts for graduate programs, and three transcripts for all other types of programs) are to be submitted for **Final Approval for Listing**.

- Please assist the visitors and Alternative Review Process Board members by indicating sections for baccalaureate degrees and graduate degrees with tabs if you have more than one of these program types.

Section II.B. Specific Curricula – Text Outline

Applications for:

Renewal of Final Approval (*renewal applications only*)

Renewal of Plan Approval (*renewal applications only*)

Final Approval for Listing (*first-time applications only*)

Address items 1. through 8. inclusive for each distinct curriculum. Omit item 4. unless the degree is a graduate program.

1. The program or degree **title**, with emphasis if applicable, followed by a **statement of purposes** as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

Please ensure that the title used here is identical to that used on the title page of the Self-Study.

2. A **curricular table** in the NASM format. Refer to the instructions and examples for curricular tables found in Section II.D. of this document.

Please call the NASM National Office for assistance if needed.

Please ensure that the title used in the curricular table is identical to that used on the title page of the Self-Study; in item 1. immediately above; and in current or projected institutional documents.

3. An **assessment of compliance with NASM standards** applicable to the program. Refer to the NASM *Handbook* sections on undergraduate and graduate degree-granting programs in music therapy, and applicable appendices.
 - a. This assessment must address the competencies required by applicable standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation as determined by the institution.
 - b. Required levels of achievement may be documented in many ways, including but not limited to admission criteria, program expectations, course syllabi, graduation regulations, examination guidelines, grade level requirements, and so forth.

- c. If the program involves **distance learning**, analyze it with respect to NASM standards in this area. Refer to the *NASM Handbook*, Standards for Accreditation, Section III, “Music Program Components.”
 - d. If the program is explicitly designed as a **multi- or interdisciplinary combination**, and in which the discipline of music is either the primary or home discipline, or constitutes over 25% of the requirements to complete the program, analyze it with respect to NASM standards for disciplines in combination. Refer to the *NASM Handbook*, Standards for Accreditation, Section III, “Music Program Components.”
4. Institutions offering **graduate degrees** must include a discussion of the following:
- (If not applicable, please proceed to item 5. below and continue.)*
- a. Proficiencies required for entrance to the program (for example, keyboard, diction, aural skills, theoretical skills, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies. If this material is addressed in the *Management Documents Portfolio* (Section IV), please indicate its location in the *Management Documents Portfolio* (Section IV) instead of responding here.
 - b. Research and professional tools required in the program (for example, languages, statistics, computer science, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies.
 - c. The institution’s policy for conducting a comprehensive review at or near the conclusion of degree study of (a) master’s degree candidates, (b) doctoral degree candidates by using such methods as written or oral comprehensive examinations, seminars providing summary evaluation, or a cumulative series of reviews.
 - d. Candidacy and final project requirements for the program; for example, requirements for dissertations, recitals, research projects, etc. Discuss the purpose of these requirements and how they serve the objectives of the program.
5. **Results** of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in Section III.B.
6. An **assessment** of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or music/administrative unit aspirations for excellence.
7. A **rationale** for continuation of the program if it has had no graduates during the past five years.
8. **Plans** for addressing weaknesses and improving results.

Applications for:

Plan Approval (*first-time and renewal applications*)

Address items 1., 2. and 3. above. Address item 4. above if a graduate program. Also address the following items:

9. Indicate the means for assuring that requisite student competencies and levels of achievement will be developed.

10. Identify each member of the current music faculty, full-time and part-time, concerned with the new program. If faculty have not been recruited, specify the number of new positions with qualifications and ranks for each.
11. Describe the present and projected fiscal resources relevant to the new curriculum. For example, specify a budgetary commitment that states sources of revenue as well as expenditures for all aspects of the program, including personnel, financial aid for students, physical plant, library, and equipment.
12. Describe available and/or projected facilities relevant to the new curriculum.
13. Provide a description (or listing) of current and/or projected library holdings and learning resources (including electronic access) relevant to the new curriculum.
14. Submit a detailed rationale for the new curriculum including the following points:
 - a. Reasons for adding this program;
 - b. Unique aspects of this program as distinguished from other degrees or options presently offered;
 - c. Number of students expected to be served; and
 - d. Expectations for placement of graduates.
15. Describe the relationship between the new program and ongoing programs with special attention to the effects on existing academic, financial, or physical resources. Note whether the proposed program will replace any existing program(s).

Applications for:

Final Approval for Listing after Plan Approval (*renewal applications only*)

Address items 1., 2., 3., 5., 6., and 8. above. Address item 4. above if a graduate program. Also address the following item:

16. Provide a minimum of three transcripts of music therapy graduates for each new baccalaureate program, and a minimum of two transcripts of graduates for each new graduate program. Include a specific designation of the degree conferred (i.e., concentration, major, option), and a coding by number, letter, and color of each course according to the categories of the curricular table previously submitted for Plan Approval (e.g., all studies in the major area marked "C" and so forth). These coded transcripts must be a part of the Self-Study document.

Applications for:

Concurrent Plan Approval and Final Approval for Listing (*renewal applications only*)

Address items 1. through 16. above, except item 6. Omit item 4. unless the degree is a graduate program.

Section II.C. Programmatic Areas – Introductory Information

Before proceeding to the text outlines for Section II.C., please review the following 3 notes:

- The information requested is intended to complete the composite picture of programmatic offerings and activities. Answers should be summary and brief unless the institution determines otherwise.
- Performance in this section refers to the overall performance program. Please do not repeat information provided elsewhere regarding performance requirements for specific degree programs (primarily Section II.B.) or types of degrees (primarily Section II.A.)
- If the information requested is available in documents provided in the *Management Documents Portfolio* (Section IV), please reference the location, providing in this section only the introductions or explanations necessary.

Section II.C. Programmatic Areas – Text Outline

Item PER: Performance

This portion of the portfolio should present the music/administrative unit's general philosophy and specific objectives for its performance program. Relationships among the objectives of the music/administrative unit, the scope and objectives of curricular programs, and resources for performance should be evident.

Briefly describe:

1. The music/administrative unit's goals and objectives for performance and the administrative, curricular, programmatic, qualitative, and evaluative approaches used to achieve these goals and objectives;
2. Policies and procedures regarding student performance, faculty performance, touring practices, and access to other professional and student performances, both on- and off-campus.

Item OPA: Other Programmatic Activities

This portion of the Self-Study should discuss any programmatic activities related to the instructional program that have not already been covered. These include but are not limited to instructional, performance, research, and policy-development activities.

Briefly describe any goals, objectives, and activities of the music/administrative unit involving educational or research institutes, festivals, special service activities, policy studies, or special liaisons with other institutions or organizations, etc.

SECTION III. EVALUATION, PLANNING, PROJECTIONS

Before proceeding, please review the following 3 notes:

- Standards: The primary *Handbook* statements are found in the item titled “Evaluation, Planning, and Projections” in the section titled “Purposes and Operations.”
- To save time, if the institution has previously prepared an NASM Self-Study, it may be helpful to review Section III of the unit’s last Self-Study document. If you choose to update the previous text, compare the information requested below to previous responses to ensure that your revised text addresses current content requirements.
- If all or part of the answer to any of these questions is provided in one or more items of the *Management Documents Portfolio* (Section IV) or in an Appendix, please provide a brief notation or explanation followed by a reference to the location in Section IV or other sections of the Self-Study.

A. Music/Administrative Unit

1. Describe how the music/administrative unit evaluates, plans, and makes projections. As part of the narrative, describe any basic concepts, policies, procedures, and/or schedules that fundamentally characterize or shape evaluation, planning, and projection in the music/administrative unit and at other levels that affect the music/administrative unit.
2. Evaluate on a fundamental level the extent to which:
 - a. All elements of the unit’s work—purposes, size, scope, programs, resources, policies, etc.—have a logical, functioning, and productive relationship.
 - b. Evaluation, planning, and projection efforts
 - (1) support stated purposes (music/administrative unit, curricular, and institutional);
 - (2) are used as elements of short- and long-term decision-making; for example, manage contingencies, opportunities and constraints; maintain productive relationships among evolving priorities and resource allocations, etc.

B. Students

Describe means for using various evaluations of student achievement presented in items A. and B. of the *Instructional Programs Portfolio* (Section II) and applicable sections of the *Management Documents Portfolio* (Section IV) in the course of music/administrative unit and program improvement.

C. Projected Improvements and Changes

Indicate areas for improvement and/or plans for change in one or more of the following categories. Respond only in the categories where improvements and changes are being considered, planned, or are in the process of completion. Please combine categories or create new ones as appropriate to the nature of the information you are providing.

1. Purposes, including levels of artistic, educational, and scholarly aspiration;
2. Size and scope;
3. Governance and administration;
4. Faculty and staff;

5. Facilities, equipment, technology, health, and safety;
6. Library and learning resources;
7. Recruitment procedures, admission-retention, record keeping, and advisement;
8. Published materials and Web sites;
9. Community involvement;
10. Articulation with other schools;
11. Evaluation, planning, and projections;
12. Any current curricular issues not addressed in item II.B. of the *Instructional Programs Portfolio*;
13. Levels of admission, retention, and/or graduation requirements;
14. Plans for expanding or ending curricular offerings (with timetables if applicable); and
15. Other issues important to the music/administrative unit.

D. Futures Issues

Describe the most significant opportunities and challenges the music/administrative unit expects in the next five to ten years. Evaluate the unit's readiness to work productively with these opportunities and challenges.

SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO (MDP)

Before proceeding, please review the following 8 notes:

- This portfolio provides a set of reference material. It presents documents, publications, collected data, and resources used by the music/administrative unit. Normally, it requires compilation of existing documents, not new writing. These documents include institutional catalogs or portions thereof, HEADS Data Surveys, Web site resources, standard statements or policy documents, plans, and so forth.
- The order of the *Management Documents Portfolio* (Section IV) tracks the order of previous Sections I, II, and III.
- To save time, if the institution has previously prepared an NASM Self-Study, please locate and review either a previous *Management Documents Portfolio* or similar sections of a previous Self-Study, and update it to produce the items requested. Compare the information requested below to previous responses to ensure that your documents address current content requirements.
- To complete a current *Management Documents Portfolio*, the latest edition of the *NASM Handbook* (including any current addenda, if applicable) is needed, in addition to the *NASM Procedures: Alternative Review Process for Music Therapy Programs* (this document).
- With the exception of institutional catalogs, please provide only those portions of larger documents that apply to the music/administrative unit.
- Excerpts from Web sites and information providing citations of Web sites must be clear and accurate. Citations must be easy to find.
- In previous sections of the Self-Study, as appropriate, refer to items in the *Management Documents Portfolio*.
- The information provided in Section IV must be included in the table of contents that precedes the main text of the Self-Study, or have its own table of contents, or be tabbed, or otherwise be formatted for easy reference.

MDP I—PURPOSES AND OPERATIONS

A. Purposes

1. Institutional catalogs (undergraduate, graduate, etc., as applicable). If catalog information does not contain a catalog publication schedule, please provide it. Only one catalog or set of catalogs for each copy of the Self-Study should be provided.
2. Statement of purposes and specific aims—usually, mission, goals, and objectives for the music/administrative unit, and if applicable, for the entire institution.
3. Definitions of the institution’s terminology for designating wholes and parts of curricula such as: major, minor, concentration, track, emphasis, etc.

B. Size and Scope and C. Finances

HEADS Data Survey(s) containing factual information on enrollment and finances. First-time applicants must provide a completed Data Survey current to the year of self-study. Institutions applying for renewal of a Statement of Affirmation must provide HEADS Data Surveys for three academic years—the year in which the on-site visit occurs plus those for the previous two years.

C. Finances

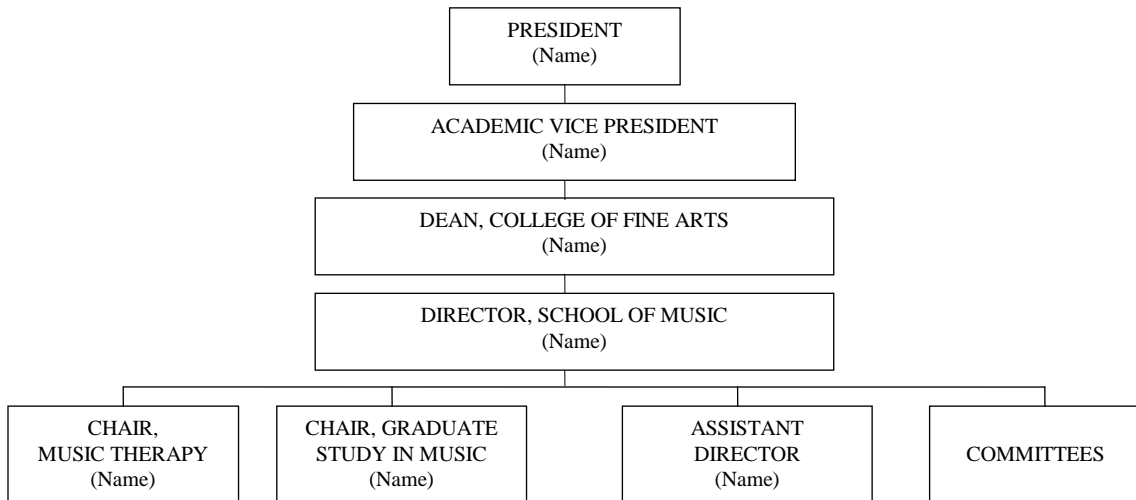
1. Financial statements or data providing a composite picture of music/administrative unit finances for the past three years. Independent music schools of all types must also provide audited financial statements with opinion for the past three years.
2. Proprietary (for profit) institutions must indicate net worth or equity and net income for the past three years. Indicate the distribution to stockholders through the past three years in dollar amounts, percentage of total institutional revenue, and percentage of return on equity or net worth. Provide copies of corporate income tax returns, both state and federal, for the past three years, and a list of officers, employees, and board members who have a significant equity relationship.

D. Governance and Administration

1. A table clearly outlining the internal organization of the music/administrative unit. If applicable, outline the administrative and operational relationships of the music/administrative unit to the parent institution. Include names as well as titles of individuals.

EXAMPLE

**Sample Table of Organization
for Baccalaureate and Graduate Degree-Granting Institutions
and Community/Junior Colleges**



2. For independent schools of music/entities, the table must include a profile of the Board of Directors that includes the names, business affiliations, and lengths of service. The table of organization should also include the Artistic Director, if applicable.
3. Description or outline of the music/administrative executive's responsibilities and authority including teaching, creative work and research, performing, and community service, as well as administration.
4. Outline the governance and administrative responsibilities and relationships among faculty, staff, and administration.
5. Present policies regarding the term of the chief music/administrative executive and reviews of the chief music/administrative executive.
6. Description or outline of communication policies and patterns within the music/administrative unit.
7. Description or outline of the extent of clerical, professional, and technical support containing the names of staff positions and a brief overview of principal responsibilities.
8. List of any music therapy programs offered that are jointly administered with other units—for example, music education programs, graduate programs, multidisciplinary programs, etc.

E. Faculty and Staff

1. Policies and procedures: (a) for calculating faculty loads, including credit for the direction of graduate dissertations, projects, ensembles, clinical training, etc.; (b) for evaluating teaching effectiveness of music faculty; (c) regarding faculty development; (d) regarding and number of technical and support staff.
2. A chart or other format providing the following for each music faculty member and each faculty member teaching music therapy-related coursework: (a) name; (b) year hired; (c) rank; (d) tenure status; (e) degrees or credentials earned with institution, majors, and emphases; (f) a short biographical summary – if this information is published in the catalog or on the institution’s Web site, please provide a citation here.

Please separate and indicate full-time and part-time faculty.

Curriculum vitae for each full-time and part-time music faculty member and each faculty member teaching music therapy-related coursework may be included in the institution’s *Management Documents Portfolio* for ease of compiling the above information, but a full curriculum vita for each faculty member is not necessary for the final submittal of the Self-Study.

3. A list of current teaching assignments for each music faculty member and each faculty member teaching music therapy-related coursework, including, if applicable, the number of applied lessons per week per semester.
4. Duties performed by graduate assistants associated with music therapy curricula.

Note: Factual information concerning full-time and part-time faculty is provided in the HEADS Data Survey(s) listed earlier in the portfolio (Section IV, MDP-I.B., page 41). Do not duplicate this information here, but rather reference it as necessary.

F. Facilities, Equipment, Technology, Health, and Safety

1. A list of facilities for music and related activities.
2. An inventory of equipment for music as required by the institution.
3. An inventory of technology for music as required by the institution.
4. Plans and/or schedules for maintenance and replacement of facilities, equipment, and technology.
5. Health and safety policies, procedures, and certifications.
6. Health and safety information provided to students, or policies regarding the provision of such information.

G. Library and Learning Resources

1. A description of music library holdings and learning resources, including electronic access, as published by the institution.
2. Information concerning student and faculty access (a) to the institution’s library in terms of hours of operation, catalogs and indexes; and (b) to the holdings of other institutions through various means.
3. If the music/administrative unit relies substantially on libraries or learning resources beyond the institution for information access, collections, or facilities, information concerning (a) accessibility; (b) collections in

relationship to major areas of study, curricular offerings and levels; (c) agreements regarding student/faculty use of these facilities; and (d) student use of these facilities.

4. Expenditures for music acquisitions as documented by the institution—ideally, a breakdown with expenditures (a) the year before last, (b) last year, and (c) budgeted for this year in the following categories: books, collected editions, periodicals, videotapes, scores, recordings, microfilm/microfiche, electronic access, and other holdings (specify). Also, a total for each year.
5. Number of staff dedicated to the music collection and the qualifications for each position.
6. Policies and procedures for acquisitions, preservation, and replacement, including music faculty involvement.
7. Plans for library equipment acquisitions and maintenance.

H. Recruitment, Admission–Retention, Record Keeping, and Advisement

1. Policies, procedures, and music/administrative unit standards used for recruitment and admissions at each applicable program level (i.e., baccalaureate, graduate). The information must provide proficiency expectations for admission to candidacy for the program or the degree.
2. Policies, procedures, and music/administrative unit standards regarding retention at each applicable program level.
3. Policies and procedures used for the advisement and counseling system at various program levels.
4. Student record-keeping policies and procedures at various program levels, including issues such as courses taken, grades, repertory studied, performance, and special evaluations.
5. Policies concerning maintenance of final project documentation for graduate degrees.

I. Published Materials and Web Sites

1. The location of published or Web information required by NASM standards regarding content to be included in published materials.

NASM standards require publication of purposes; size and scope; curricula; faculty; administrators and trustees; locale; facilities; costs and refund policies; rules and regulations for conduct; all quantitative, qualitative, and time requirements for admission, retention, and completion of degrees and other credentials; academic calendar; and grievance and appeals process. Institutions offering degree programs in music therapy shall state in their catalogs the registration, certification, and/or licensure to which their curricula will lead. Costs; qualitative, quantitative and time requirements; and academic calendars shall have an appropriate relationship to purposes, curriculum, and subject matters taught.

Through means consistent with its purposes and resources, (a) the institution or (b) the music program (either separately or in conjunction with the institution) shall routinely provide reliable data and information to the public concerning the achievement of its purposes.

2. Documents or Web locations applicable to the music/administrative unit that provide public information about the program, including promotional material used in student recruitment.

Note: Institutions preparing for on-site visits should provide (a) a sample of published material used for student recruitment in the Management Documents Portfolio, and (b) a complete set of published material and procedures for student recruitment to NASM visitors on site.

J. Community Involvement

1. Lists of the most significant community involvements/interactions.
2. Documentation of formal relationships and policies when community involvement is related to a postsecondary degree offering.

K. Articulation with Other Schools

(Include only if applicable)

1. Published lists or texts of articulation agreements between two-year and four-year degree-granting institutions.
2. Copies of any agreements whereby the institution either provides or receives credit for degrees or other credentials in music from other institutions.

L. Branch Campuses and External Programs

(Include only if applicable)

1. Policies and procedures indicating how the institution maintains direct and sole responsibility for the academic and artistic qualities of all aspects of all programs.
2. Policies, procedures, and results associated with the provision of adequate resources, including instructional delivery systems.
3. Catalogs and other relevant documents not already submitted for the main campus.

MDP II—INSTRUCTIONAL PROGRAMS

A. Credit and Time Requirements

1. The institution's definition of a semester- or quarter-hour of credit, including calculations for determining credit hours in lecture, studio, independent study, and other types of courses.
2. The institution's policies concerning granting course credit to transfer students at undergraduate and graduate levels.

B. Evaluation of Students

Student evaluation policies and procedures such as juries, recitals, comprehensive examinations, the screening process for admission to upper division or degree candidacy, etc.

C. Graduate Programs

1. Rules concerning the curricular percentage or number of credits in courses intended for graduate students only that are required for each graduate degree program.
2. Rules concerning independent study applicable to graduate degrees in music.

MDP III—EVALUATION, PLANNING, PROJECTIONS

A. Any planning documents currently in effect or in use

(Please do not provide previous NASM Self-Study documents.)

B. Unit evaluation schedules and protocols

C. Any current analytical or projective studies concerning the music/administrative unit

SECTION V. APPENDICES

Appendices include any additional information the institution wishes to provide or reference. These should be labeled alphabetically (Appendix A., B., C., etc.) Each must be tabbed for easy reference.

INFORMATION REQUIRED ON-SITE *(in addition to examples of student work)*

Transcripts

1. Paper or electronic access to transcripts or copies thereof for graduates from each undergraduate or graduate degree program in music therapy for the past three years must be available to the visiting evaluators.

If a program has had no graduates in the past three years, transcript access for the past five years must be provided.

Transcripts or copies must be arranged or clearly identified by program title.

Visitors must be able to select and review at random from among all or a selection of transcripts from each music therapy degree program offered. Ideally, two or three transcripts for each program are chosen and considered by the visitors.

If the institution requires that permission be granted by each graduate for the review of transcripts, this must be accomplished prior to the visit.

Section 438(b)(1)(G) of the Family Educational Rights and Privacy Act of 1974 stipulates that institutions may release without threat of loss of federal funding, student records to “accrediting organizations in order to carry out their accrediting functions.”

The institution should provide on-site assistance to the visitors in comparing transcripts with NASM standards and the institution’s program requirements.

Note for institutions currently holding a Statement of Affirmation only:

Institutions requesting in the Self-Study (a) Final Approval for Listing (FAL) for one or more music therapy programs that currently hold Plan Approval (PA) and are listed in italics by NASM or (b) Plan Approval and Final Approval For Listing (PA/FAL) for one or more programs that have not been previously reviewed by NASM, must do the following:

Provide as requested in Section II.B.16 two transcripts for each graduate program, and/or three transcripts for each undergraduate program. The Alternative Review Process Board cannot take action on requests for Final Approval for Listing unless it reviews the requisite number of transcripts in person.

For such programs, separate on-site review of transcripts beyond those contained in the Self-Study is not required.

Institutions submitting continuing programs listed in regular type by NASM for renewal of Final Approval for Listing, and in all other categories except FAL and PA/FAL mentioned above, should not provide transcripts for those programs with the Self-Study.

Faculty

2. Copies of the institution's published policies concerning appointment, compensation, tenure, increases in salary, promotions, and fringe benefits for full-time and part-time music faculty and faculty for music therapy-related coursework.
3. A set of résumés in alphabetical order for all full-time music faculty and faculty teaching music therapy-related coursework. A set of résumés in alphabetical order for all part-time music faculty and faculty teaching music therapy-related coursework.

Recruitment, Admission-Retention, Record Keeping, and Advisement

4. If applicable, copies of examinations developed by the institution used for graduate entrance and placement for students entering (a) master's programs and/or (b) doctoral programs.

Published Materials and Web Sites

5. Provide copies of all promotional materials and procedural documents used in the student recruitment process, including copies of advertisements.
6. Access to the institutional or music/administrative unit Web site.

SECTION VI. INSTRUCTIONS FOR PREPARING CURRICULAR TABLES IN THE NASM FORMAT (as required in Section II)

This section of the NASM Procedures: Alternative Review Process for Music Therapy Programs, Part II, provides instructions and sample tables for preparing curricular tables as required for institutional self-study documents.

A. INTRODUCTION

NASM curricular standards present an established framework in which each independent music/administrative unit can develop a unique approach to individual curricular programs. The fundamental purpose of curricular tables is to ensure that program/degree offerings are presented to the Alternative Review Process Board in a format that is consistent, cogent, and clear.

Curricular tables should present an accurate and current picture of the structure and specific coursework required of programs/degrees offered by each institution.

NASM strongly recommends that each music/administrative unit maintain a current set of curricular tables in the NASM format for use in the application process and other purposes.

Use and/or updating of curricular tables created for previous NASM reviews is highly encouraged.

B. NOTES

1. Users of this document should consult standards statements available in the latest edition of the NASM *Handbook* and any current addenda.
2. The following explanation pages and the examples for specific degree types provide a template for presenting information. As noted in the explanation pages, elements of the template may be adjusted if necessary to provide the clearest picture of a program's curricular structure. Clarity and currency are requisites.
3. A curricular table is part of the description of each degree program required in the Instructional Programs Portfolio (Section II.B.2.) of the NASM Self-Study document.

C. CURRICULAR TABLES AT A GLANCE: OVERALL STRUCTURE (*Explanation Only*)

Structural Component Descriptors: These categories should correlate to the NASM Standards and Guidelines for various curricula types found in the latest edition of the *Handbook* and any current addenda. They will change based upon the type of degree described. Please use the example table in the set that follows that is appropriate for the specific degree type you are presenting. Using the appropriate table as the basis, additional descriptors and columns may be added if necessary to describe the curricular structure of a specific degree or to address other discrete study areas within degrees/programs.

Musicianship	Musical Performance And Music Electives	General Studies	Electives	Total
Units (=A)	Units (=B)	Units (=C)	Units (=D)	(A+B+C+D=) Total units required for degree completion
%	%	%	%	Total percentage (May be over 100% if total number is higher than suggested denominator)

Numbers of Units: Insert the total amount of units in each category required to be taken during the entire course of study. The total in each box should reflect the sum of unit requirements in the corresponding section below.

Percentages: Divide the total number of units in each category by the appropriate denominator noted on the following page. Enter the percentage into these boxes. See “*How to Calculate Percentages*” on the next page for an expanded explanation.

Musicianship

Course ... # units
 Course ... # units
 Course ... + # units

 Total = **A units**

Musical Performance and Music Electives

Course ... # units
 Course ... # units
 Course ... + # units

 Total = **B units**

General Studies

Course ... # units
 Course ... # units
 Course... # units
 Course... # units
 Course ... # units
 Course ... + # units

 Total = **C units**

Electives

Elective Course # units
 Free Elective Course + # units

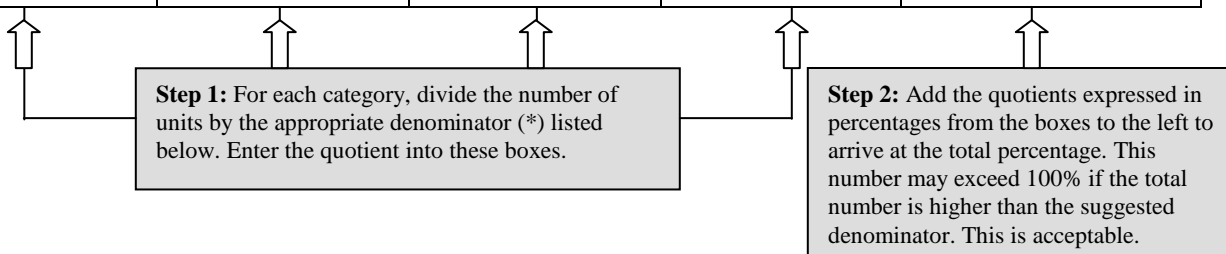
 Total = **D units**

List of Courses by Category: Separate and list all courses required for the degree into the categories listed as structural component descriptors in the table above. Add categories as necessary. Sum the units in each category and place the totals in the “numbers of units” boxes above.

D. CURRICULAR TABLES AT A GLANCE: HOW TO CALCULATE PERCENTAGES

(Explanation Only)

Musicianship	Musical Performance And Music Electives	General Studies	Electives	Total
Units (=A)	Units (=B)	Units (=C)	Units (=D)	(A+B+C+D=) Total Units
A/* = %	B/* = %	C/* = %	D/* = %	(A/*+B/*+C/*+D/* =) Total %



***Use appropriate denominator:**

- Baccalaureate degrees with semester hour units should use 120 as the denominator.*
- Baccalaureate degrees with quarter hour units should use 180 as the denominator.*
- M.A./M.S., M.M. degrees with semester hour units should use 30 as the denominator.*
- M.A./M.S., M.M. degrees with quarter hour units should use 45 as the denominator.*
- M.F.A., M.M.A. degrees with semester hour units should use 60 as the denominator.*
- M.F.A., M.M.A. degrees with quarter hour units should use 90 as the denominator.*

E. REMINDERS AND ADDITIONAL CONSIDERATIONS:

- Make sure all courses required for the degree are listed.
- Do not count a course in more than one category.
- Differentiate between free and required electives by adding another column of boxes. Identify the subject area(s) of any required electives.
- A unit typically connotes a semester or quarter hour of credit.
- Add the unit amounts for all courses within a category.
- Divide the total in each category by the appropriate denominator, not the total number of units required.
- Check your addition and division.
- Make sure percentages add up to at least 100%. In some cases, total percentages will exceed 100%. Percentages in excess of 100 are a result of the actual required coursework exceeding the required denominator and are acceptable under this circumstance.
- Review percentages against *Handbook* requirements and guidelines for the degree being presented.
- Review competencies developed with competencies required by NASM as outlined in the *Handbook*.
- Provide explanations of deviations from NASM standards or common practice. (e.g., no credits for ensembles, etc.)

F. INSTRUCTIONS FOR PREPARING CURRICULAR TABLES FOR BACCALAUREATE DEGREES IN MUSIC THERAPY

- Complete a separate table for every major and (if applicable) each area of emphasis in every baccalaureate degree curriculum, using one of the following table templates according to the type of degree being described; for example, Professional Undergraduate Degrees in Music.
- Institutions may modify a table template to aid in the accurate description of program offerings.
- If applicable, separate boxes may be added in a table for electives. Distinguish clearly between music electives and non-music electives.
- Each completed curricular table should describe a specific curricular offering.
- Degree titles, including emphases, must match the specific content of the offering. Degrees should not be named for the units in which they are housed but by their content.
- Within each curricular table, develop a detailed curricular outline giving course numbers, titles, and unit allotments in categories that conform to those in the table. Refer to the curricular structure of the appropriate degree option in the latest edition of the NASM *Handbook* and any current addenda for clarification of “Music;” “Music Therapy and Clinical Foundations;” “General Studies;” “Electives;” etc. Attach a brief description of each course in the degree unless course descriptions are included in the institution’s catalog or in other parts of the Self-Study and referenced.
- All institutions should use either 120 semester hours or 180 quarter hours as a base (denominator) for determining percentages. If programs require more than 120 semester hours or more than 180 quarter hours, this will result in percentage totals greater than 100% – this is acceptable. See “*How to Calculate Percentages*” on page 52.
- Provide in the appropriate boxes the number of units for each portion of the curriculum and the percentage of the total units (based on the required denominator) this represents.
- For the purposes of preparing curricular tables, a “unit” represents either one semester hour of credit, or one quarter hour of credit.
- Please refer to the latest edition of the NASM *Handbook* and any current addenda for specific degree standards and guidelines.
- An example of a curricular table for a baccalaureate degree in music therapy follows.

EXAMPLE: Professional Undergraduate Degrees in Music Therapy (B.M. degrees, or professional degrees with other titles having goals and objectives consistent with those for the B.M. degree in Music Therapy)

Program Title: _____ **Number of Years to Complete the Program:** _____
Program Submitted for: _____

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: _____

Name of Program Supervisor(s): _____

Music	Music Therapy and Clinical Foundations	General Studies	Electives	Total Number of Units
# of units (= A)	# of units (= B)	# of units (= C)	# of units (= D)	(A+B+C+D =) Total Units
(A/* =) %	(B/* =) %	(C/* =) %	(D/* =) %	(A/*+B/*+C/*+D/* =) Total %

*Baccalaureate degrees with semester hour units should use 120 as the denominator.

*Baccalaureate degrees with quarter hour units should use 180 as the denominator.

**List course numbers, titles, and unit allotments
under each applicable category.
(See example below)**

Music

Music 110 Theory 3 units

... list continues ...

Total Music _____ units = A

Music Therapy and Clinical Foundations

Music 114 Psychology of Music 2 units

... list continues ...

Total Music Therapy and Clinical Foundations _____ units = B

General Studies

English 111 English Literature 3 units

... list continues ...

Total General Studies _____ units = C

Electives

Science Electives 2 units

... list continues ...

Total Electives _____ units = D

G. INSTRUCTIONS FOR PREPARING CURRICULAR TABLES FOR MASTER'S DEGREES IN MUSIC THERAPY

- Complete a separate table for every major and (if applicable) each area of emphasis in every master's degree curriculum, using one of the following table templates according to the type of degree being described.
- Institutions may modify a table template to aid in the accurate description of program offerings.
- If applicable, separate boxes may be added in a table for electives. Distinguish clearly between music electives and non-music electives.
- Each completed curricular table should describe a specific curricular offering.
- Degree titles, including emphases, must match the specific content of the offering. Degrees should not be named for the units in which they are housed but by their content.
- Within each curricular table, develop a detailed curricular outline giving course numbers, titles, and unit allotments in categories that conform to those in the table. Refer to the curricular structure of the appropriate degree option in the latest edition of the NASM *Handbook* and any current addenda for clarification of "Major Area," "Other Studies in Music," "Electives," etc. Attach a brief description of each course in the degree unless course descriptions are included in the institution's catalog or in other parts of the Self-Study and referenced.
- All institutions should use either 30 semester hours or 45 quarter hours as a base (denominator) for determining percentages for Master of Music, Master of Arts, and Master of Science degrees. If programs require more than 30 semester hours or more than 45 quarter hours, this will result in percentage totals greater than 100% – this is acceptable. See "*How to Calculate Percentages*" on page 52.
- Provide in the appropriate boxes the number of units for each portion of the curriculum and the percentage of the total units (based on the required denominator) this represents.
- For the purposes of preparing curricular tables, a "unit" represents either one semester hour of credit, or one quarter hour of credit.
- Please refer to the latest edition of the NASM *Handbook* and any current addenda for specific master's degree standards and guidelines, and for requirements regarding the relationship of degree titles to program structure.
- An example of a curricular table for a master's degree in music therapy follows.

EXAMPLE: Specific Master's Degrees with a major in Music Therapy (M.M., M.A., M.S., M.M.T., or M.M.E. degrees) [See NASM Handbook for the relationship between degree titles and program structure.]

Program Title: _____ **Number of Years to Complete the Program:** _____
Program Submitted for: _____

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: _____

Name of Program Supervisor(s): _____

Major Area	Other Studies In Music/Other Fields	Electives	Total Number of Units
# of units (= A)	# of units (= B)	# of units (= C)	(A+B+C =) Total Units
(A/* =) %	(B/* =) %	(C/* =) %	(A/*+B/*+C/*=) Total %

**M.M. and M.M.E. degrees with semester hour units should use 30 as the denominator.*

**M.M. and M.M.E. degrees with quarter hour units should use 45 as the denominator.*

**M.F.A. and M.M.A. degrees with semester hour units should use 60 as the denominator.*

**M.F.A. and M.M.A. degrees with quarter hour units should use 90 as the denominator.*

**List course numbers, titles, and unit allotments
under each applicable category.
(See example below)**

Major Area

Music 631	Music Therapy	3 units
... list continues ...		
Total Major Area		___ units = A

Other Studies in Music/Other Fields

Music 721	Advanced Musicianship	2 units
... list continues ...		
Total Other Studies in Music/Other Fields		___ units = B

Electives

6 units from among the following:		1 unit
... list continues ...		
Total Electives		___ units = C

**H. INSTRUCTIONS FOR PREPARING CURRICULAR TABLES FOR
DOCTORAL DEGREES IN MUSIC THERAPY**

If the institution offers or intends to offer a doctoral degree in music therapy, please contact the NASM [National Office staff](#).

PART III: Procedures for Visiting Evaluators

This section of the *NASM Procedures: Alternative Review Process for Music Therapy Programs* provides instructions and procedures for NASM evaluators conducting on-site visits at institutions/entities engaged in the Alternative Review Process for Music Therapy programs.

Procedures for Visiting Evaluators to Institutions Conducting the Alternative Review Process for Music Therapy Programs

I. ORIENTATION

The following instructions are intended to serve as guidelines for NASM visiting evaluators to institutions eligible for the Alternative Review Process for Music Therapy programs. Although the instructions are detailed, three points of paramount importance are provided as overall guidance.

A. Responsibilities of the Visiting Evaluators

1. The primary functions of the visiting evaluators are (a) to verify the Self-Study, (b) to gather and assess information in a comprehensive manner, and (c) to prepare a factually based evaluative report that enables thorough Alternative Review Process Board review of music therapy programs.
2. The observations and written evaluations of visitors are particularly critical in areas such as performance and reviews of student work, and the relationship of student work to curricula.
3. In carrying out these functions, visitors are expected to reflect the service-oriented philosophy of NASM and thus to produce an appropriate context for the institution's receipt of action by the Alternative Review Process Board.
4. In all phases of the process, evaluators work together as a team. Fulfilling specific responsibilities does not preclude common effort and shared decision-making.
5. The visiting evaluators do not provide a Statement of Affirmation or make official recommendations to the institution on behalf of NASM. These functions are served by the Alternative Review Process Board.
6. In their contacts at the visited institution, visiting evaluators may be able to serve as consultants to a limited extent, but this is definitely a secondary role and should not interfere with their primary function. Advisory comments must be clearly identified as such, so they are not construed as official positions of NASM.

B. Concerns of the Visiting Evaluators

1. The visiting evaluators concern themselves primarily with the larger issues, such as the effectiveness of teaching, artistic goals and quality, curricula, competencies being developed by students, administration of the program, validity of information and conclusions reached through self-study, and crucial futures issues.
2. The Visitors' Report reflects careful attention to these significant factors. It presents an objective analysis that summarizes (a) the state of the music/administrative unit, (b) the extent to which NASM standards appear to be met, (c) strengths and areas for improvement, (d) major futures issues for the music/administrative unit, and (e) constructive suggestions for future development of the music/administrative unit. This analysis is used by an Alternative Review Process Board impaneled by NASM to determine whether the institution can be provided with a Statement of Affirmation regarding its Music Therapy programs.

C. Protocols

1. Evaluators shall base their reviews on NASM Standards, Guidelines, and Procedures in the context of the visited institution rather than on personal opinions, favored methodologies, or practices at their home institutions.
2. In accordance with NASM policies on institutional autonomy, evaluators must refuse to enter local debates on the merits of specific approaches to particular issues or concerns.
3. NASM visiting evaluators are to comport themselves with dignity, courtesy, and professionalism, and should exhibit an attitude of encouragement. Contentiousness, antagonism, condescension, or personal promotion has no place.
4. Visitors are to show respect for all individuals and to refrain totally from any appearance of harassment, substance abuse, or any other behavior that would raise questions about the integrity or objectivity of the process, or otherwise shift focus from evaluation and improvement of the Music Therapy program and the music/administrative unit.

II. PROCEDURES FOR THE VISIT

A. Invitation and Response

1. Invitations to serve at specific institutions come from the NASM Executive Director. The invitation letter describes the specifics of the visit.
2. Each visiting evaluator responds as requested in the invitation letter as quickly as possible after considering (a) the proposed time frame; (b) whether their service would be, or could be, construed as a conflict of interest; and (c) whether their schedule permits requisite attention to the Self-Study, the on-site visit, and timely preparation of the Visitors' Report.

B. Preliminary Arrangements

The visiting evaluators should make the following arrangements before arriving on campus:

1. Establish dates for the NASM visit
 - a. Contact the music/administrative executive and the music therapy program head at the institution to be visited, arrange mutually convenient dates for the visit, and consult with the music/music therapy executives concerning the agenda for the visit. The institution shall provide the visiting evaluators with the opportunity to visit every major program aspect that supports its music therapy degrees.

The latest date for the visit is June 1 for consideration in November
 - b. The institution shall inform the NASM National Office of the dates for the visit.
2. Require that the music/administrative executive or the music therapy program head send a copy of the Self-Study and one copy of all supportive materials to each evaluator. These materials must be received by the visiting evaluators at least four weeks before the visit.
3. Ensure that arrangements have been made to provide (a) efficient access to student transcripts; lists of graduates; theses; projects; appointment, promotion, and tenure guidelines; course syllabi, and compilations of recital programs; (b) opportunities to hear student performers and review student work; (c) opportunities to visit classes/lessons/clinical training sites; and (d) a location for visitors to work.
4. Complete plans and reservations for travel to the institution and inform the institution of arrival and departure times. Team members travel as inexpensively as possible, and when feasible, schedule travel on

days that allow the greatest savings. Saturday night stay-overs should be discussed in advance with the music/administrative executive.

5. Confirm housing and other logistics with the music/administrative executive. Separate, non-dormitory, overnight accommodations should be made available for each evaluator. Accommodations shall be commensurate with the professional character of the review process.
6. Ensure that the Self-Study includes all required parts, including curricular charts in the NASM format. Note that Self-Studies may be prepared according to different overall formats recommended by or agreed to by NASM.
7. Analyze the Self-Study thoroughly as soon as it is received, noting issues to be covered during the visit. The team chair confers with members of the team about arrangements and preliminary impressions of the Self-Study.

In fulfilling these functions, the visiting evaluators determine:

- a. The extent to which the Self-Study contains all information required for review by the Alternative Review Process Board, including curricular information in the NASM format and evidence of a program to document artistic and educational results.
 - b. The extent to which the Self-Study is sufficiently evaluative and projective.
 - c. The extent to which there is consistency among information in various parts of the Self-Study, and among the Self-Study and supporting materials such as the institutional catalog and the *Management Documents Portfolio*.
 - d. The extent to which NASM operational and curricular standards appear to be met.
 - e. Issues that need further information or clarification.
 - f. Functions, operations, or program areas that seem to require special attention either to preserve their strengths or to address the need for improvement.
 - g. Strategies for addressing areas of concern.
 - h. Key persons to interview.
8. Keep perspective. Although the Self-Study document carries great weight in the review, visiting evaluators should not confuse evaluation of the Self-Study document with an evaluation of the music/administrative unit. An insufficient or ineffective Self-Study document does not necessarily indicate a weak music/administrative unit. The reverse is also true.
 9. If the visiting team concludes that further documentation or clarification is needed before the visit, contact the National Office staff before making a request to the institution.

C. The Visit

The visiting evaluators do the following, all in relation to the purposes and size and scope of the institution, in order to produce a comprehensive and effective Visitors' Report addressing issues contained in NASM standards:

All music therapy programs (i.e., undergraduate and graduate) must be reviewed as applicable in each of the following areas. Please see the advisory regarding evaluating student work indicated in Appendix I of this document.

1. Content

- a. Undertake a thorough review of all music therapy programs (i.e., undergraduate and graduate) irrespective of where the programs are administered. Arrangements should be made to do this in a manner that causes as little disruption as possible to artistic and educational routine.
- b. Observe classes, lessons, rehearsals, and clinical settings. The evaluators should select at random certain classes, lessons, and rehearsals to visit. As applicable, all levels of instruction must be reviewed. If possible, include at least one in each of the following categories: (1) basic musicianship; (2) performance—individual (or group) studio lessons, small ensemble rehearsals, large ensemble rehearsals; (3) composition; (4) theory (critical analysis); (5) clinical foundations; (6) history and literature; and (7) music for the general college student.
- c. Review scores, recordings, videos, documents, and other materials demonstrating the quality of student work in each music therapy degree or program offered, including supporting final project documents for degrees.
- d. As necessary, consider course syllabi, compilations of recital and event programs, etc.
- e. Audition a sampling of student performers, or (preferably) attend a recital by several representative students at various levels.
- f. Consider the effectiveness of institutional policies and procedures for ensuring that student competencies are met.
- g. Consider the total performance program (student, faculty, guest) and its quality and comprehensiveness in relation to the goals and objectives of (1) the music/administrative unit or a whole area, (2) specific curricular programs in music therapy.
- h. Verify transcripts for music therapy degrees. Paper or electronic access to transcripts or copies thereof for graduates from each undergraduate or graduate degree for the past three years must be available to the visiting evaluators.

If a program has had no graduates in the past three years, transcript access for the past five years must be provided.

Transcripts or copies must be arranged or clearly identified by program title.

Visitors must be able to select and review at random from among all or a selection of transcripts from each music therapy degree program offered. Ideally, two or three transcripts for each program are chosen and considered by the visitors.

If the institution requires that permission be granted by each graduate for the review of transcripts, this must be accomplished prior to the visit.

Section 438(b)(1)(G) of the Family Educational Rights and Privacy Act of 1974 stipulates that institutions may release without threat of loss of federal funding, student records to accrediting organizations in order to carry out their review functions.

The institution should provide on-site assistance to the visitors in comparing transcripts with NASM standards and the institution's program requirements.

Note regarding institutions currently holding a Statement of Affirmation:

Institutions requesting in the Self-Study (1) Final Approval for Listing (FAL) for one or more programs that currently hold Plan Approval and are listed in italics by NASM, or (2) Plan Approval

and Final Approval For Listing (PA/FAL) for one or more programs that have not been previously reviewed by NASM, must do the following:

Provide as requested in Part II, Section II.B.16 two transcripts for each graduate program, and/or three transcripts for each undergraduate program. The Alternative Review Process Board cannot take action on requests for Final Approval for Listing unless it reviews the requisite number of transcripts in person.

For such programs, separate on-site review of transcripts beyond those contained in the Self-Study is not required.

Institutions submitting continuing programs listed in regular type by NASM for renewal of Final Approval for Listing, and in all other categories except FAL and PA/FAL mentioned above, should not provide transcripts for those programs with the Self-Study.

- i. Observe student intern teachers, and other internships when possible.

2. Operations

- a. Inspect libraries (books, periodicals, scores, recordings, information technologies, ensemble music, etc), and consider collection development in relation to the size, scope, and objectives of the music/administrative unit.
- b. Consider financial support for the music/administrative unit and the music therapy program.
- c. Inspect physical plant and equipment and consider repair, maintenance, and replacement policies and plans.
- d. As necessary, consider documentation concerning governance and appointment, promotion, and tenure.
- e. Review policies and procedures for evaluation, planning, and making projections, and review the extent to which they influence thoughtful decisions about change.

3. Meetings

- a. Meet with the music/administrative executive and the music therapy program head at the beginning to discuss visit plans, share issues, and gain perspective.
- b. Meet with the chief executive (or a designee) of the institution and with other senior administrators as requested by the institution. This provides an opportunity to gain insight into their views of (1) the music/administrative unit's role in the institution; (2) general institutional philosophy, goals, objectives, resource issues; and (3) future plans. Visitors to independent schools of music also meet with the chair of the board to review these matters.
- c. Interview faculty members, professional staff, and students, both individually and in groups, in pre-arranged meetings and, if requested, in appointments arranged on site. In large programs where it may be impossible to meet with all faculty, visitors should ensure contact is made with a representative cross-section.
- d. Hold concluding conferences with the music/administrative executive, and also with the chief executive and other senior administrators if requested by the institution. (The conference may be held jointly if requested or if deemed appropriate.) In these conferences, the visiting evaluators ask any final questions, report general observations, review the overall findings that will be in the Visitors' Report, and describe the next steps in the Alternative Review Process, including the institution's opportunity to provide an Optional Response to the Visitors' Report. In addition to these presentations, the visitors provide opportunities for questions and dialogue. The visitors must not attempt to predict the action of the Alternative Review Process Board.

- e. During exit interviews, as well as in previous discussions, the visiting evaluators must make clear distinctions between (1) assessments concerning threshold operational and curricular standards; and (2) analytical results in other categories such as strengths and areas for improvement, short- and long-term futures issues; and if requested, consultative advice that are beyond threshold standards. See Part III, Section V., items N. and O. of this document for further guidance.
- f. The visiting evaluators should remind the institution's representatives that NASM visitors do not suggest a final action to the Alternative Review Process Board.

4. Synthesis

Consider the extent to which various operational, educational, and programmatic components (a) have an interrelationship sufficiently viable to achieve the music/administrative unit's purposes both at present and in the future; (b) meet NASM standards; and (c) can continue to meet NASM standards during the projected period of a Statement of Affirmation.

D. Expense Reimbursement

1. All evaluators send their expense forms with all receipts to the NASM National Office.
2. Each evaluator should submit only one expense form per visit. Evaluators are asked to consolidate all expenses related to the visit into a single expense form to be submitted with all receipts.
3. If one consolidated expense form is not possible for any reason, evaluators should contact the NASM National Office staff. NASM reimburses the visiting evaluators directly and bills the institution for visiting evaluators' expenses.
4. The following expenses are considered customary and reasonable:
 - a. Public transportation by air or surface, or by private automobile at mileage rate consistent with GSA norms. These are specified on the expense reimbursement form. Air travel is expected to be at minimum fare class unless this is unavailable. If minimum fare class is not available, high travel costs should be discussed with the music/administrative executive before tickets are purchased. Mileage claimed may not exceed the cost of coach air travel between the same two points. Typically, it is unnecessary for evaluators to rent automobiles. Automobiles are to be rented only upon permission from the institution.
 - b. Food and lodging
 - c. Taxi or bus fares
 - d. Telephone costs for calls related to visit
 - e. Cost of typing and duplicating the report
 - f. Tips
5. Among expenses not covered are extra days not associated with the visit, laundry, movies and other extra activities, home/child/pet sitting, and substitute teachers.

III. PROCEDURES FOR COMPLETING AND FILING THE VISITORS' REPORT

A. Team and Staff Responsibilities

1. The Visitors' Report must be submitted to NASM as a single, coordinated report. Team members may divide the responsibilities in advance in the way they think best.
2. The Visitors' Report is a presentation of facts, observations, and evaluations. A copy of the Visitors' Report will be sent to the institution by the NASM National Office.
3. Visiting evaluators are encouraged to complete as much of the joint report as possible during the visit.

4. The team chair is responsible for submitting one copy of the final report electronically to the NASM National Office.
5. The NASM staff will review the report, contact the team chair as necessary, secure a final report that meets NASM requirements, and make copies for the institution and the Alternative Review Process Board.
6. Once the Visitors' Report is forwarded to the institution for comment, the visitors' work is completed, and further communication about the process is between the institution and the Alternative Review Process Board through the NASM National Office.

B. Filing Deadline

All Visitors' Reports must be received at the NASM National Office within six weeks of the on-site visit.

C. Disposition of the Self-Study

The Self-Study shall be destroyed or forwarded to the NASM National Office after the Visitors' Report has been submitted and accepted by the National Office staff.

IV. PROTOCOLS AND DEFINITIONS FOR WRITERS OF THE VISITORS' REPORT

A. Requirements and Guidelines

1. The Visitors' Report is a presentation of facts, observations, and evaluations.
2. If the visited institution offers programs in music at various levels, all categories must be covered thoroughly in the visitation and in the Visitors' Report. *Please follow the outline in this regard.*
3. Visitors must follow the NASM Visitors' Report outline in this document under section V. "Specifications for the Visitors' Report."

Do not use the NASM Handbook outline as a format for the Visitors' Report.
4. Since the institution will receive a copy of the Visitors' Report, it must be written so that it can be transmitted without change, editing, or deletion. The Visitors' Report must reflect and enhance the high standards of the profession.
5. The Visitors' Report should be as succinct as possible, but it must contain sufficient substantive information to enable the Alternative Review Process Board to take action.
6. Material presented in the Self-Study should not be repeated; however, Self-Study material may be referenced, citing specific page, section, and item numbers.
7. Although the Visitors' Report considers separate operational and curricular issues, all sections of the report should show a focused relationship to the educational and artistic purposes of the music/administrative unit. The primary focus is student competency development. What students are learning is more important than what the institution has or does.

B. NASM Standards

1. In each section of the Visitors' Report, the text should reflect thorough consideration of all standards contained in the most recent NASM *Handbook* and any current addenda. Concerns about deviations from those standards should be clearly identified, explained, and referenced to the appropriate sections of the NASM *Handbook* and/or any current addenda. The questions asked in Sections V.A. through P. below provide a starting point.

2. The overarching question to be addressed in Sections A. through P. of the Visitors' Report is the extent to which the institution appears to meet NASM standards for purposes, operations, program components, curricula, and competency development published in the *Handbook*, including any current addenda. Therefore, the *Handbook* standards have priority over questions and issues posed in the outline below that reflect but do not replicate the *Handbook*.
3. All references in the Visitors' Report regarding standards compliance shall use language such as, "it appears that the institution..." Such citations should be referenced to the *Handbook*, including any current addenda; please cite specific section, item, paragraph (i.e., NASM *Handbook* [date], II.B.1.c.). Please do not cite page numbers.
4. There are many ways to develop the text of a Visitors' Report; however, no matter which approach or style is used, readers at the institution and on the Alternative Review Process Board must be able to distinguish between the following two different types of items in every section of the Visitors' Report:
 - a. **Type 1.** Issues raised about threshold compliance—the presence of conditions and efforts essential to meeting fundamental requirements of applicable NASM standards now or during the projected period of a Statement of Affirmation.

Language such as the following may be used:

- (1) The institution appears/does not appear to meet....
- (2) The institution appears/does not appear to meet...with the (possible) exception of...
- (3) The institution appears/does not appear to meet...now, but may/may not by [a specific time period] due to...
- (4) More information/explanation/documentation is needed [and may be provided in the Optional Response].

Explanations and *Handbook* references are always given in the text of the Visitors' Report when standards questions are raised. It is important to connect both operational and curricular concerns to the development of student competencies.

- b. **Type 2.** Issues discussed for other purposes; for example: status reports, background information, strengths, areas for improvement beyond threshold compliance, recommendations to help the institution reach its aspirations, futures issues, matters critical to maintaining or enhancing the quality or reputation of the program, etc.

C. Definitions of Curricular Status

NASM uses the following terms to assign review status to all degrees:

1. Institutions requesting a Statement of Affirmation for the first time:
 - Programs that have been in existence and that have requisite transcript evidence (two transcripts for graduate degrees, and three transcripts for undergraduate degrees) are to be submitted for **Final Approval for Listing**.
 - Programs in the process of approval by the institution that either have not yet begun enrolling students or have not met the requisite transcript evidence as stated above are to be submitted for **Plan Approval**.

2. Renewing Institutions:

- Programs that have previous Final Approval for Listing from NASM are to be submitted for **Renewal of Final Approval** or, in cases of substantive change, **Renewal of Plan Approval**.
- Programs having Plan Approval that do not yet have requisite transcript evidence (two transcripts for graduate degrees, and three transcripts for undergraduate degrees) are to be submitted for **Renewal of Plan Approval**.
- Programs in existence that have requisite transcript evidence (two transcripts for graduate degrees, and three transcripts for undergraduate degrees) but that have not been reviewed by NASM are to be submitted for **Plan Approval and Final Approval for Listing**.
- Programs in the process of approval by the institution that have not been reviewed by NASM and are not yet enrolling students are to be submitted for **Plan Approval**.
- Programs approved by the institution that have begun enrolling students, but that have not been reviewed by NASM and do not yet have requisite transcript evidence (two transcripts for graduate degrees, and three transcripts for undergraduate degrees) are to be submitted for **Plan Approval**.
- Programs having Plan Approval that now have requisite transcript evidence (two transcripts for graduate degrees, and three transcripts for undergraduate degrees) are to be submitted for **Final Approval for Listing**.

V. SPECIFICATIONS FOR THE VISITORS' REPORT

TITLE PAGE

The first page of the Visitors' Report must include the following information:

- Name of institution
- Location
- Name of music/administrative executive
- Name of Music Therapy program head
- Date of visit
- Names of the visiting evaluators, noting team chair
- Degree programs

Please check the Self-Study and the institution's published materials and recent curricular changes, and be precise about degree titles and options. If there are discrepancies among these listings, please provide an explanation. Degree listings should not be copied verbatim from the Self-Study title page if the visitors have found discrepancies in either listing. Any such discrepancies should be explained.

Degrees must be listed on the title page under the appropriate headings and subheadings as follows:

For Institutions Seeking A Statement of Affirmation for the First Time

- Established degree(s) for which a Statement of Affirmation is sought.
- New (no transcript evidence available) degree(s) for which a Statement of Affirmation is sought.

DISCLAIMER

Following the cover page, the text of the Visitors' Report must be preceded with this notice:

“The following report and any statements therein regarding compliance with NASM standards represent only the considered opinion of the visitors at the time of the visit. Definitive evaluation of compliance and the Statement of Affirmation decision will be made by the Alternative Review Process Board following a complete review of the application, including the Self-Study, the Visitors' Report, and any Optional Response to the Visitors' Report submitted by the institution.”

ACKNOWLEDGMENTS

Visitors may acknowledge the hospitality and courtesy of the host institution. It is appropriate to indicate individuals by name and/or by title that were interviewed or otherwise provided assistance.

PLEASE NOTE:

- The acknowledgements section is the only section in which names can be stated. Please refrain from using names and first person writing (I, we, our, us) in the body of the Visitors' Report.
- All sections of the Visitors' Report outline must be included. Please state “Not Applicable” or “N/A” for appropriate sections.

A. Purposes

B. Size and Scope

C. Finances

How compatible and effective are relationships among purposes, size and scope, and financial resources? (Purposes statements normally indicate expectations and aspirations for student learning.)

1. The visiting evaluators should note any inappropriate purposes or any discrepancies between the stated purposes and the evaluators' impression of what the actual purposes are.
2. Indicate briefly the extent to which the institution has sufficient enrollment to cover the size and scope of music therapy programs offered, including (a) an appropriate number of faculty and other resources; (b) sufficient advanced courses in music appropriate to major areas of study at degree or program levels being offered; and (c) requisite ensemble experience (1) at an advanced level and (2) consistent with major areas of study and degree or program levels.

Consider in separately marked sections as applicable:

- a. baccalaureate programs*
- b. graduate programs*

3. If the information in the Self-Study does not cover the enrollment breakdown for the academic year in which the visit is made, please obtain it and include it in the Visitors' Report.
4. The visiting evaluators should note the extent to which the annual budget is adequate to support the music/administrative unit's purposes and the size and scope of its curricular and other programs. The visitors should also comment on (a) long-range financial planning; (b) prospects for sustaining the programs of the music/administrative unit during the projected term of a Statement of Affirmation.

D. Governance and Administration

1. **Overall Effectiveness.** How effective is the institution's governance structure (a) in serving applicable purposes, and (b) in relation to the size and scope of the music/administrative unit? How effective is the administration? Discuss such issues as support of student learning, continuity, stability, and long-range planning.
2. **Policy-Making.** How are curricular and educational policies established? To what extent is the faculty involved? Are meetings of the full music faculty held? How often? By what means are salary, promotion, and tenure decisions made? Is the present policy-making structure understood by the faculty? Is it effective? Consider the general characteristics of the institution and the specific practices in the music/administrative unit.

Consider in separately marked sections as applicable:

- a. baccalaureate programs*
- b. graduate programs*

3. **Music/Administrative Executive's Load and Responsibilities.** What is the music/administrative executive's total load during the current term? Does the executive have time, energy, and staff to execute effectively his or her administrative duties and teaching responsibilities, if any? Are responsibilities clearly delineated and understood, and is authority commensurate with responsibility?
4. **Communication.** How effective is communication among various components of the music/administrative unit and, if applicable, between the music/administrative unit and the institution as a whole?

E. Faculty and Staff

With respect to all faculty and staff associated with music therapy curricula, summarize your impressions of (1) faculty education and competence; (2) the number of faculty and distribution of faculty expertise in relation to purposes; curricular offerings; and to size and scope; and (3) the effect of the full-time/part-time faculty ratio on the education of students and fulfillment of academic functions such as counseling and project guidance.

What is your impression of faculty morale? Describe the extent to which the following policies are working effectively: (1) appointment, evaluation, and advancement; (2) teaching loads; (3) student/faculty ratio; and (4) faculty development. Comment on the effectiveness of contributions by graduate assistants and support/technical staff.

F. Facilities, Equipment, Technology, Health, and Safety

Are facilities and equipment adequate for the music and music therapy programs offered in terms of floor space, lighting, temperature and humidity control, audio equipment, sound control, technological currency, etc.? Are the facilities and equipment sufficient to support all curricular and associated activities, including lectures, laboratories, studio instruction, individual practice, ensemble rehearsals, and performance? Are facilities and equipment safe and secure? Are there adequate plans and provisions for the maintenance, repair, and replacement of technology and equipment?

G. Library and Learning Resources

Evaluate holdings and electronic access in relation to (1) what is normally needed for both the composite curricula offered and the music therapy curricula offered, (2) the purposes of the music/administrative unit and its component programs, and (3) the size and scope of the music/administrative unit. To what extent are the annual appropriations for the library adequate? How effective is the library operation? To what extent are the music collections centralized and readily available? To what extent is library equipment such as computers, projectors, microfilm or microcard readers, etc., accessible and adequate? To what extent is use of the library integrated into curricular requirements, course work, and final projects? To what extent do faculty members and students use the music library?

Comment on the effectiveness of the acquisition, preservation, and replacement program, including interactions on these questions between music faculty and library staff.

Consider in separately marked sections as applicable:

- a. *baccalaureate programs*
- b. *graduate programs*

H. Recruitment, Admission-Retention, Record Keeping, and Advisement

1. Recruitment, Admission, Retention. Evaluate recruitment and admission policies and procedures for the institution, the music/administrative unit, and the music therapy program. Also, evaluate retention policies and procedures for the institution, the music/administrative unit, and the music therapy program. To what extent are these (a) appropriate to purposes of curricular programs, (b) clearly defined, (c) published for students and faculty, and (d) applied with rigor and fairness? Please note: standards regarding admission are found under the Purposes and Operations section of the *NASM Handbook*, and also in sections for undergraduate and graduate programs.

Consider in separately marked sections as applicable:

- a. *baccalaureate programs*
- b. *graduate programs*

2. **Record Keeping.** What is the quality of record keeping in the institution and the music/administrative unit? If necessary, clarify what student records are maintained in the music/administrative unit.

Consider in separately marked sections as applicable:

- a. *baccalaureate programs*
- b. *graduate programs*

3. **Advisement.** How effective is the advisement and counseling system?

Consider in separately marked sections as applicable:

- a. *baccalaureate programs*
- b. *graduate programs*

I. Published Materials and Web Sites

Summarize your observations about the clarity, accuracy, comprehensiveness, and effectiveness of the catalog and other published materials.

J. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program (if applicable)

To what extent does the institution meet all applicable standards for institutions with programs in these categories as set forth in the *NASM Handbook* and any current addenda?

K. Community Involvement; Articulation with Other Schools

The visiting evaluators should note the institution's efforts to be a cultural resource for its surrounding community and, if applicable, its efforts and procedures regarding articulation with other institutions.

L. Degrees and Curricula

(This is the most critical section of the report.)

1. Specific Curricula

- a. If applicable, discuss the extent to which general content and competency standards applicable to all degrees of a certain type or level are met. For example, all professional undergraduate degrees in music therapy, all master's degrees in music therapy, etc.
- b. Discuss **each curriculum** individually with regard to items (1) through (6):
 - (1) **Status.** Note if the program has recently received Plan Approval or is being proposed for initial Plan Approval. See Part III, Section IV.C. in this document.
 - (2) **Curriculum.** Compare the curriculum with NASM criteria for similar degrees and curricula as published in the *NASM Handbook* and any current addenda. Focus on content and competency development. Discuss percentages for curricular distribution only in conjunction with the achievement of competencies, and never as the single indicator of quality or compliance with NASM standards. For example, if percentages are low, what content or competency development is missing?
 - (3) **Title/Content Consistency.** Evaluate the extent to which degree/program titles are appropriate for degree/program content.

- (4) **Student Work.** Comment on the quality of student work in the curriculum. (See Part III, Appendix I.) Reflect on the quality of performance, written work, final projects, etc. To what extent are majors gaining the knowledge, skills, and craft expected, and the abilities to apply them to produce the quality of work in the specialization appropriate for the purpose and level of the specific credential to be awarded? Focus on knowledge, skill, and craft rather than the specific approach or interpretation in the specific work(s) reviewed.
- (5) **Student Evaluation.** Provide an assessment of the institution's success in evaluating and ensuring the development of requisite competencies and fulfillment of institutional requirements.
- (6) **Overall Effectiveness.** Provide the visiting evaluators' judgment of the effectiveness of each curriculum in relation to its stated goals and objectives. Focus on solid evidence concerning the achievement of results set forth in (a) applicable NASM standards, and (b) levels established by the institution.

If a curriculum is associated with **distance learning**, or involves **disciplines in combination**, visitors must evaluate the extent to which it meets standards set forth in the applicable operational and curricular sections of the NASM *Handbook*, including any current addenda.

Any significant departures from standards or common practice associated with meeting standards must be noted and evaluated. Visitors should be aware that NASM will provide a Statement of Affirmation to institutions only when every music therapy program meets the standards of the Association.

In responding to items L.1.a. and b., consider in separately marked sections as applicable:

- a. *baccalaureate programs*
- b. *graduate programs*

2. **Study of the Transcripts of Recent Graduates and Comparison with Catalog Statements.** For institutional preparation and on-site procedures for visitors, please review "Verify Transcripts" in Part III, Section II.C.1.h. above.

The visitors verify and report using the applicable categories in italics below whether or not the composite set of transcripts reviewed on-site under the above procedures demonstrates consistency with program requirements as published in institutional materials.

If inconsistencies are found in specific instances or in such numbers that cannot be explained on-site, the visitors so note in their report, and ask that the institution provide further information and transcript or other documentation in an Optional Response to the Visitors' Report.

If institutions holding Statements of Affirmation are applying for Final Approval for Listing (FAL) for a program with Plan Approval, or for Plan Approval and Final Approval for Listing (PA/FAL) for a program that NASM has not reviewed previously, requisite numbers of transcripts (two for each graduate degree, three each for each undergraduate degree) must be provided in the Self-Study document. In such cases, visitors comment on these transcripts by specific program in terms of the plan previously approved by NASM and institutional requirements. If transcripts for applications in FAL and PA/FAL categories only are not provided in the Self-Study document, the visitors so note in their report, and ask that the institution provide the requisite number of transcripts and any other appropriate documentation in an Optional Response to the Visitors' Report. Transcripts for programs in other categories are not provided in the Self Study. Visitors do not send transcripts to NASM.

Consider in separately marked sections as applicable:

- a. *baccalaureate programs*
- b. *graduate programs*

- 3. Performance.** Comment on the total performance program (student, faculty, guests) that evolves from or supports the work of the music/administrative unit and the music therapy program. For example, to what extent does the performance program support the achievement of NASM standards and music/administrative unit objectives for (a) all students; (b) students enrolled in specific areas of specialization?

M. Music/Administrative Unit Evaluation, Planning, and Projections

1. Comment on evaluation, planning, and projections development regarding their (a) interrelationships with the achievement of purposes; (b) appropriateness to the size and scope of the music/administrative unit and the music therapy program; (c) development and use of student achievement indicators; and (d) overall effectiveness and efficiency.
2. Comment on the completeness and effectiveness of the Self-Study.

N. Standards Summary

(Please note: All and only issues concerning apparent noncompliance with NASM standards should be included or referenced in this section.)

Irrespective of what has been stated previously, provide a summary concerning apparent non-compliance with specific NASM standards previously discussed in Sections A. through M. Use language such as “it is not clear how” or “does not appear to comply.”

The summary should list all standards issues and provide an index to where they may be found in the Visitors’ Report and in the NASM *Handbook* and/or any current addenda.

Include further explanations for issues only as necessary.

If there appear to be no operational or curricular standards issues for the institution as a whole, the Visitors’ Report should so state, using language such as “there do not appear to be any operational or curricular issues...”

O. Overview, Summary Assessment, and Recommendations for the Program

(Please note: Issues concerning apparent noncompliance with NASM standards do not belong in this section.)

After careful consideration of the institution’s purposes and of the local context, visitors produce an overall analysis that provides:

1. A list outlining strengths.
2. A list of recommendations for short-term improvement beyond threshold compliance with NASM standards.
3. An indication of the primary futures issues facing the music/administrative unit, perhaps including, but always going beyond, finances.
4. Constructive suggestions for long-term development during the projected Statement of Affirmation period, based on the observations contained in the Visitors’ Report.

The summaries in Sections N. and O. above are usually the most important contribution the evaluators make to the visited institution.

APPENDIX I

National Association of Schools of Music

Advisory for NASM Visitors

Evaluating Student Work in NASM Reviews

All NASM on-site reviews must include opportunities for visitors to review student work. Student work reveals the results of programs offered by the institution. The primary purpose of reviewing student work is to obtain an understanding of the levels of performance and creation, scholarship, and other specialization proficiencies being achieved by students and whether that level is appropriate to the degree title and major, consistent with NASM standards, and a fulfillment of the institution's published goals and objectives. Student work, however, can generate other kinds of impressions and evaluations, and it is important to consider how these relate to the NASM review.

Every evaluator is a highly trained music professional. Each carries a set of personal aesthetic and other preferences. It is possible for two evaluators to review work produced by a fully-credentialed professional and agree on the competency of the performer, composer, or scholar, but disagree, even significantly, on whether the work or performance in a particular instance was good or not. One might hear: "there is no question but that X is a fine composer, but in this case, her conception was faulty. I do not like the way this effort turned out." Or, "Z is a great performer, but I was really disappointed in the interpretation of a particular piece in this performance." Or, "M is a renowned scholar, but I disagree with the thesis of her article on A." This approach applied to the review of student work in any major during an NASM visit could be problematic.

Because individual preferences can be so strong, for NASM purposes, it is important that visitors keep distinct functions and levels in mind when writing about student work and performances. While it is not always easy to separate craft from aesthetic, content, or philosophical preferences, it is essential that NASM visitors make clear distinctions, qualifications, and connections when commenting on student work.

Failure to be clear can inadvertently mislead the institution and the Alternative Review Process Board. Comments such as "The student work was not satisfactory" leave unanswered questions about whether the level of student work was inadequate in some or all areas, or whether some or all of the students showed excellent education and training, but presented work that the visitors did not like on aesthetic or other grounds or in particular for which the students had no responsibility. Such an approach does not distinguish which aspects of knowledge and skill development are judged to be weak or in need of further attention or explanation in the Optional Response to the Visitors' Report.

In preparing to go on-site, visitors are always asked to work closely with the institution to ensure that: (a) student performances will be presented in various formats appropriate to the offerings of the music/administrative unit, (b) the quality of work in each area or major is sufficient to gain a comprehensive sense of student achievement, and (c) work is labeled or identified by level in order to evaluate both the progression through the curriculum and final projects.

In conducting reviews and writing reports, visitors should ask themselves questions such as the following:

1. What does student work reveal about the competence students are developing in the craft of their professional discipline(s)?

2. Are students gaining or have they gained technical and conceptual proficiencies consistent with (a) their program levels and majors, (b) NASM standards, and (c) the published purposes of the institution with regard to the specific program in which they are enrolled?
3. To what extent does student work appear to (a) be consistent with, (b) provide evidence of, (c) show relevance to, and (d) be supportive of the work seen in the classes and experiences that constitute the required curriculum?
4. If aspects of student work are judged to be problematic, do the works presented reveal generic pedagogical or other problems that could impact the specific or overall education of students?

Such questions are important because NASM visitors are the eyes and ears of the Alternative Review Process Board. Only they view student performances and other work that show the levels of student achievement. Only they can correlate the quality of student work and student learning. Their Report is critical in exploring, explaining, and clarifying the extent of the institution's educational success in preparing students to create and perform works of music and/or to function as teachers, scholars, etc., at the level implicit in the degree(s) or program(s) being offered. This major responsibility creates a context for considering the student work the visitors see during the course of a visit.

Questions about reviewing student work before, during, or after visits should be forwarded to the Executive Director or the Associate Director in the National Office.