

PROCEEDINGS
The 86th Annual Meeting
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PREFACE

The Eighty-Sixth Annual Meeting of the National Association of Schools of Music was held November 19-23, 2010, at the Westin Copley Place Hotel in Boston, Massachusetts. This volume is a partial record of various papers delivered at that meeting, as well as the official record of reports given and business transacted at the two plenary sessions.

Papers published herein have been edited for consistency of formatting but otherwise appear largely as the authors presented them at the meeting.

CREATIVE APPROACHES TO THE UNDERGRADUATE CURRICULUM

GETTING IT DONE: STARTING, LEADING, AND FACILITATING LOCAL REVIEW AND ACTION

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“Nothing is deadlier than an unrecognized concentration of risk.” – Warren Buffett

“If you think you’re tops, you won’t do much climbing.” – Arnold Glasow

“It is better to know some of the questions than all of the answers.” – James Thurber

“We all of us live too much in a circle.” – Benjamin Disraeli

“There is nothing wrong with change, if it is in the right direction.” – Winston Churchill

“Strong reasons make strong actions.” – William Shakespeare

I. Introduction

One of our 2010 NASM Annual Meeting topics is creative approaches to the undergraduate curriculum. This paper focuses on the role of the administrator in starting, leading, and facilitating local review and action.

Our title is “Getting It Done.” We need to make clear at the beginning that the “it” we are talking about is opening and sustaining a conversation in each of our institutions. As always, the “it” of curriculum content and procedure is defined by you and your faculty colleagues.

Remember, NASM does not endorse specific management styles, approaches, or plans. Therefore, what we are discussing does *not* constitute a statement about NASM policy, and it certainly does not describe or lead to accreditation standards. NASM is encouraging local discussions but not demanding or requiring them.

Indeed, our message is about local effort. Local consideration, local program development, local action, local evaluation. As you continue to read, you may notice that this paper focuses on several main themes. We will address these themes several times, but each time from a new direction.

Our goal is to facilitate inquiry and creativity in the bringing together of people, conditions, and other resources that are uniquely to be found at your institution. Our goal is to help music schools and departments stay in charge of their own destiny – to help you help your department.

Naturally, when reviewing the undergraduate music curriculum, we are going to focus on the nature of music as a field. However, the nature of our field also has numerous impacts on the ways we manage and facilitate discussion of the undergraduate curriculum.

The nature of our field also includes the goals, traditions, content, and products of various specializations within our field. What types of problems and opportunities are various aspects of our field addressing, for example?

Of course, we have to bring things general into our specific situation. It is impossible to do anything without attending to local environments and contextual issues. Environments and contexts produce various perceptions about reality. It is important to help everyone remember that reality contains opportunities as well as constraints. It is hard to have an exploratory discussion when constraints are the focus.

“The only meaningful work that anyone ever does is work that is done while you don’t know exactly what you’re doing.” – Milton Glaser, Drawing is Thinking

II. Openings – Getting Started

As administrators, when we start a project, we seek a positive start. What are some practical ways to do this?

Let’s say that you and your faculty are going to explore the undergraduate curriculum. You are going to explore or inquire into ways you can better serve your students. So this exercise will be an inquiry.

Why is an inquiry important? Because if we knew the answer, an inquiry would not be needed. The inquiry must be genuine, not staged. Nothing lowers trust like the feeling that one is being manipulated in a pseudo-consultation project where the outcome is predetermined.

Establish a productive scope for the inquiry as a whole, and for various aspects of the whole.

Be ready with a list of reasons why inquiry into the undergraduate curriculum is important at the time the inquiry is undertaken.

In our discussions at NASM, many reasons have been mentioned. It is not necessary to list them all here, but they include the fact that knowledge and skill requirements are expanding but time is not. They also include new possibilities from technological advancements, correlations between curricular content and the work of graduates, the development of new specializations and modes of inquiry, and the evolution of relationships among disciplines for artistic, pedagogical, and scholarly purposes. And of course, much is said about innovation. Here is our recommendation. Even though innovation may result from our effects, we should focus first on creative inquiry, not on innovation for its own sake.

Let us remind ourselves that trust is a critical basis for productivity in anything that we do. Our job as administrators is to keep the trust level as high as possible. One administrative challenge stands out. Our colleagues are specialists and our curricula are compartmentalized. But specialization in a discipline does not obviate departmental citizenship. The compartments do not obviate the whole. We are all in this together.

Indeed, great benefits can come from cooperation across disciplines. There is no down side to connectedness and inclusion.

It may be important to establish at the beginning that the primary purpose of our inquiry as a school or department of music is to seek a positive advancement from our current place. The inquiry may reveal that what we are doing now is very close to what we want to do in the future. Even so, we can always improve what we do. We inquire together because various perspectives and constituencies are important in discovering and implementing improvements. We start with trust in our achievements and in the value of what we are doing. Our purpose is to explore the possibility of something better. Something better for right now and in the future.

In music, such searches are familiar. For example, consider various performances of the same composition by a single artist recorded over a lifetime. Each interpretation may be spectacularly fine, but each is different. It is the same music, the same artist, perhaps even the same instrument. But the results are not the same. The conception and approach have changed. The artist has continuously refined and developed something and judged the result better each time.

If we can get a working situation where those involved see our curriculum as a composition or interpretation that is always evolving and will always be a work in progress, we have a positive basis for making changes in ways that keep a clear distinction between something being different and something being wrong. It is not necessary to devalue what we are doing in order to make things better. Too often, justifications for change based on negative evaluations produce resistance rather than cooperation. Make the justification positive, not negative.

In opening a local conversation, it may be useful to consider purposes from various perspectives. For example, there are artistic, educational, scholarly, research, and service purposes. Each of these purposes and particular combinations of them can produce different lenses for considering what we do. For example, an educational purpose resides behind most of our content and curriculum organization decisions. But what happens if we start asking ourselves about the artistic purpose we have for freshman theory, to choose just one example.

Again, it helps to remember that purposes are interconnected. Multiple purposes are being served in almost every teaching situation. Since most questions of curriculum and course organization do not have a single answer, the search for situation-specific answers may depend on the particular mix of purposes that are being applied to content and curriculum decisions.

What do we do about data? What about data in its various forms—assessment data, data that is longitudinal, institutional, national, and normative data? Although data may be important, we recommend opening an inquiry project by assuring everyone that all forms of inquiry, information, information processing, intuition, and professional judgment are included and welcome.

At times, there is a reluctance to enter into inquiry projects because of a perception that it is futile to work on issues when there is so much that we cannot control, or when financial problems abound. But the music curriculum is precisely what the faculty *does* control.

Given faculty control, the curriculum constitutes a scope of inquiry that can be pursued productively.

If our opening approach is to gather our people around specific problems locally, we set the stage for asking the best possible questions of ourselves. If we focus on finding the right questions, at least at first, eventually the answers will appear.

“If you keep hitting a wall, step left or right and move forward.”
– Strategic Planning Adage

III. Elements

“Madame Curie didn’t stumble upon radium by accident. She searched and experimented and sweated and suffered years before she found it.” – B.C. Forbes

Let us assume that a conversation about the undergraduate curriculum is open, comfort levels are good, and the basis for common effort has been established. Proceeding means addressing specific elements present in the larger curricular arena. Let us look at these elements in terms of issues they raise regarding the conduct of an inquiry.

Let us begin by suggesting a focus that inspires creative thought. For example, what if we suggest looking at curricular elements and their relationship in terms of two things: the future, and content. What will our students need in the future? Obviously the future and content are connected, but most of us are much more secure talking about the content we know than considering the future, which is hard to predict. But just because we do not know details about the future does not mean that we are ignorant about certain long-term probabilities.

In other words, we do not have to know the future in detail to make some highly accurate predictions. As facilitators of the inquiry, our goal is to keep questions of content and the future in the most productive relationship possible, given the purposes of our music unit and the purposes we have set for our undergraduate curriculum review.

Some institutions have found it useful to start inquiries with a clean slate. They question themselves: if we were a new institution and building our curriculum from nothing to something, what would we do about the relationship we see between the future and content? A zero-based curriculum inquiry may or may not be useful in your situation. But it is certainly worth considering as a way of working with the relationship between the future and content.

One of your most important roles as the leader-facilitator is to keep reminding participants, as necessary, of the need to connect detailed considerations and decisions to larger issues and contexts.

For example, given the overall emphasis in many institutions on curricular structure, process, and procedure, the curriculum can be thought of primarily as a way to manage the delivery of higher education, a kind of pedagogical management puzzle. In these situations, it is easy for curriculum discussions to focus on institutional packaging more than student benefit. In music, we can’t think this way entirely because performance in the various specializations is an unequivocal goal.

How do we as administrators keep our local inquiry focused on questions of what students need to work as music professionals in general, and what they need to work professionally in their area of specialization? We understand that professional goals may not apply in exactly the same ways to liberal arts-oriented curricula. However, the basic question still remains: What do we want our students to be prepared to do in, with, and for music, after they have completed their degree program?

As administrators, it is our job to make sure that as discussions proceed, we keep in mind both the fundamentals themselves and their projected uses.

Content is an essential element in answering questions about readiness to work professionally. Essentially, our job in higher education is to bring students and content together. When we are talking about content today, we are including areas such as knowledge, skill, conceptual understanding, and artistic abilities at various levels.

We easily find ourselves gravitating toward the fundamental content areas. The standards, guidelines, and recommendations statements in the NASM *Handbook* represent a broad consensus regarding general content areas and goals. However, as it has been said many times, these standards constitute a framework within which each institution makes detailed, unique, and specific content decisions. Because these details are the responsibility of each institution, they represent a rich framework of opportunity.

Conducting a discussion for any length of time about the undergraduate curriculum will lead naturally to questions of content. The longer the discussion continues, the more content issues are likely to be raised.

As an administrator addressing these questions, it usually helps to keep reminding everyone that there is not a single, universal answer for all content questions. Curriculum content is a problem that has situation-specific solutions. Working with content in actual teaching situations produces problems that are time and situation specific.

These concepts regarding problem types can provide a helpful background when addressing all sorts of probing content issues. Here are some rather challenging questions that are likely to arise:

- For Bachelor of Music degrees, why is our set of core requirements in music so large? Why not a smaller core for all, supplemented with requirements or opportunities for further study in more specialized classes chosen by the major area of study?
- For any specific area of interest such as part writing, 18th Century song forms, or jazz repertory, why is that content important? If that content is important, how much of it is important and for what purposes?
- To the extent a body of content is important, what aspects of that content are most critical?
- Are there areas of content where we need to spend more or less time for all music students, or in relationship to specific majors? Are there ways to use time differently or more efficiently?
- How is specific content connected to what students are expected to do as music professionals? How much content ability is necessary as a basis for specific purposes such as continuing to study in the field, acquiring basic knowledge expected of all musicians, preparing for specific work in music, etc.?
- How is our content in music and music-related subjects related to content in other subjects?

Obviously, these questions could go on all afternoon. However, our task in this paper is not to answer those questions but to speak about facilitation and leadership in an environment where such questions are welcomed. Here are a number of principles that might be helpful.

One primary administrative task is to help the discussion and eventual set of decisions move in a direction where all the parts of the whole are in a productively functioning relationship with each other. We are all aware that passions about specific content provide each of our faculty members energy and deep incentive to pursue achievement at the highest levels. But we also know that passion for content can create imbalances that impede fulfillment of more comprehensive goals. As leaders, we should do everything we can to ensure that all faculty members are invested in the total curriculum.

To work toward optimum functioning relationships among content, it helps to place another concept in the background of the discussions. This concept holds that a particular discipline or specialization in music is two things at the same time. It is a specific area of work with the highest professional aspirations for advanced achievement in that specific area. It is also an area that is in relationship or in service to other work in music. One does not cancel out the other, and one does not become the other. As we lead and facilitate, we should help everyone remember that it does not demean a specialization to place it in service to another purpose, or to teach it from a service perspective.

It is often important to avoid the trap of letting method or schedule become the substitute for content. One can expect to hear the justifications of tradition: “We have always done it that way.” or convention: “Almost all schools of music do it that way.” Content should drive method, not the reverse.

The question of achievement levels is also likely to be prominent in any undergraduate curriculum discussion. Looking at it from the student’s point of view, the most important achievement standards of all are those set by the institution and by individual teachers. These standards are situation specific, and they are applied in a time-specific manner.

As an administrator, it is important to keep the focus on local standards first. If this is not done, there is a tendency toward fixation on external standards. We should avoid letting external standards become a means to stop discussion or thwart debate about what should be done locally. It is important for administrators to help faculty understand the function and purpose of NASM standards, and especially their framework character.

There is one set of external standards, however, that should concern us a great deal. These are the standards of the profession or aspect of music that a student hopes to enter. We recommend anchoring local inquiry on this point as a means for keeping the focus on basic purposes.

We now come to the various elements associated with the delivery of instruction: faculty and other resources, policies, technology, facilities and equipment, and systems of evaluation. Each of these elements is tremendously important; each is part of the larger whole and therefore must be in a functioning relationship with each and all of the other elements.

For administrators facilitating inquiries related to program delivery, we repeat what we said about justifications based on traditional methodology and history. It is important not to let resource issues drive the curriculum discussion, particularly at first. Begin with questions about what knowledge and skills are essential before focusing too much on questions of how content is structured, taught, and learned. Of course, what and how questions cannot be totally separated, but it is hard to make decisions about delivery and evaluation systems without knowing what needs to be done, how much is to be done, and to what purpose.

For all the reasons we have just indicated, administrators and facilitators are challenged to keep attention focused on the relationships among elements of the undergraduate curriculum discussion. We continue to recommend constant reference to a clarifying question: What will students need to know and be able to do over a span of three or four decades? If this question seems daunting, remember that though some change occurs around us at a very fast pace, many other things stay the same; in 30 years many of our schools will have some of the same faculty members teaching and some of the same pianos in their practice rooms.

“Coming together is a beginning, keeping together is progress, working together is success.” – Henry Ford

IV. Leading and Facilitating: Suggestions for Administrators

“The only things that evolve by themselves are disorder, friction, and malperformance.” – Peter Drucker

So far, we have addressed opening questions and various elements likely to be present in any local discussion of the undergraduate curriculum. We now come to the portion of this paper that focuses specifically on you - the leadership and facilitation of the music executive. In this section we want to talk about seven specific recommendations.

We want to begin by noting that our recommendations may sound somewhat countercultural. They are almost the opposite of many current recommendations about leadership, goal setting, scheduling, achievement, evaluation, and so forth. Instead, we believe our recommendations are based on a number of realities that must be met head on. Unless we are the single individual teaching students in our music program, everything that happens is dependent on what other people do.

Our faculties have deep expertise, experiences, perspectives, aspirations, and so forth. Our school can go through the most beautifully organized inquiry in the world. It can even use such inquiry to talk about or institute certain changes. But the extent to which something happens is dependent on the cooperation of a lot of people on a daily basis.

We are not talking fundamentally about local inquiries regarding curricular structure, but rather local inquiries regarding the content areas of music broadly conceived. Our recommendations are based upon the nature of the issue that we are addressing, and not on any particular management theory or pattern of approach.

1. Create a conceptual frame around the inquiry. This involves a strong internal understanding of why we are doing what we are doing, not just what we are doing. For example, what students are we serving and what are their goals? Establishing a conceptual framework is a critical first step. It establishes a foundation for inquiry that can be especially important in times of financial stress and the weight of other variables.
2. Avoid innovation for its own sake. Foster humility about our knowledge of the future. In fact, humility is a good place to be when working on tough questions. All sorts of future scenarios are put forward as justifications for current action. Sometimes, there can be almost a manic drive to produce innovation for its own sake. Don't do it. Rather, start with inquiry, apply creative thought, and let innovation grow naturally as it will. Our search is for what works, not just what's new.

At the same time, we recommend that administrators nurture a climate of discussion about the future that is realistic. Just because we do not know the specifics about the future over the next 30 or 40 years, does not mean that we do not know anything about what is important for our students to learn and be able to do. There is a vast difference in making the best possible decisions based on current knowledge and future projections, and producing images that we know or have determined what the future is for any or all students and are teaching accordingly.

It is also important to question the sources of our information about the future. Those with something to sell are always telling us that the future will require more of what they are selling. The item for sale may be everything from a political ideology to a piece of technical equipment to a body of content. We tend to believe predictions about the future that we ourselves would like to see, or that comport with our ideas of what needs to be changed to

avoid difficulties and disasters. It is not necessarily wrong to make decisions based on speculations about the future, but it is best to recognize that they are speculations and treat them with caution.

Another futures-related pitfall here is extrapolation. There is a tendency to extrapolate present conditions in perpetuity – to assume that current conditions will last forever. Reality usually is quite different. Some trends last a lifetime or more, but most conditions occur in shorter time frames. The financial situation is a perfect example. It is important to be careful about the capability of data to predict when data will not provide the basis for projection. For example, no amount of data about an institution will predict what an individual will learn there. It is also important to maintain a healthy kind of skepticism when many are seeing, reporting, and reinforcing the same idea.

3. Structure an inquiry or review project as a service. Our goal is to serve students better. Try to minimize preconceptions and specific goals. Avoid announcing any particular agenda or hoped for result in advance. We recommend an approach to service that is multifaceted. Student capabilities may be first, but there is also the field of music as a whole, specific bodies of content within it, the health and vigor of our music unit, our institution as a whole, and our local community. We are also trying to provide a service that helps all of us do our work better, whatever our role as teachers or administrators.

An attitude of service cannot be maintained under conditions of fear. It is extremely important to minimize tension-producing rhetoric, events, or gestures. Consultation must be real, not symbolic. Meetings and discussions should focus on searching for ways to broaden the perspectives of all involved. A goal is to engage the full capabilities of every individual and to regularly seek ways to foster an environment that is open, encouraging, and safe.

A service orientation can best be maintained by a constant search for clarity about the nature of the problem we are trying to solve. What type of problem is it? Does it have a single answer, a yes/no true/false response? Or is it a problem with several possible answers, a problem that is situation specific, or a problem both time and situation specific?

A service orientation can also be maintained in part by the way that work is structured. Many articles and books suggest specific ways of organizing inquiry. Many formulas are available. But specific patterns of inquiry must be determined locally. Administrators have a key role in development of patterns that work. Whatever the structure is, however, it will not be perceived as service oriented if there is not a mechanism for consultation, especially with those responsible for implementing any decisions or recommendations.

Finally, everything we do is in service of students. Use that service as your criterion for choosing actions and as your lens for analysis.

4. Focus the inquiry on questions, not answers. Find the best set of questions for your situation. By doing this, you are virtually assured of obtaining better answers.

One of the major questions we should be asking is what we expect our students to know and be able to do independently when they graduate. Other questions seem to follow. What are our graduates doing in the field? How well do we prepare our graduates to function in music independently in their areas of interest, specialization, or responsibility? Whatever organizing questions you choose to address, focus on student needs and not just our own interests or the ways curricular elements have been packaged in the past.

Here are some examples. How can we develop the best possible relationship within our undergraduate program among students, content, and our thoughtful best judgments about the future? What about our specific knowledge of conditions that students are likely to encounter immediately upon graduation, whether that be work in the field, or future study? What do we think will improve the body of content our students will carry with them in the future? How can we improve student learning in that content? How can we model what we expect students to be able to do in what we ourselves do?

Our questions approach also needs to be tied to service and to reality. Our ideas about time and change need to be consistent with resources, but consistency needs to be considered first in terms of content. We need to take special care to avoid tying curriculum decisions solely to budget considerations and other strictures.

5. Prepare to nurture the faculty through the hardest kinds of questions. We have already mentioned some of these questions. We offer some specific kinds of problems here because failure to negotiate these difficult areas successfully can harm the chances for continuing inquiry and productive conclusion. It is probably useful to think long and hard about how you will be ready to facilitate and work through such potentially divisive questions as priorities among musical genres, including western and non-western forms.

Genre battles can result from territorialism where specific specializations or individuals take an overly protective stance to one or more aspects of their work. How do we prepare for discussions and arguments based on “last chanceism”—the view that if this material is not taught here and now, it is the last chance that a student will have to learn and experience it. If we reflect on our own individual backgrounds, we realize that we learned a great deal after graduation on our own. We certainly did not graduate knowing everything, or even what we would like today’s graduates to know. We know we can’t do it all, so we should stop trying. Our task is to establish a foundation for lifelong learning, critical thinking, quality, scholarship, and activity.

Other extremely difficult questions revolve around decisions regarding ensemble, music history and literature, theory and aural skills, private lessons, keyboard skills, and pedagogy.

In all these areas, questions will arise about priorities among multiple purposes in each area. Questions will also arise about how much time or experience is needed for students to fulfill those purposes in terms of numbers of classes or concerts, hours, semesters, and so forth. Why do we have the requirements that we have now? What are the reasons behind these requirements? What is the priority order among these reasons? Is one kind of experience among areas more important than another?

Generally, the more time we spend on something, the more important it appears to be. Therefore, when time issues are raised, one of the greatest fears is marginalization. Try to frame the inquiry so that the focus is on what might be done better rather than in terms of more or less time.

For example, is large ensemble experience more important than chamber music experience, or vice versa? How much of each is needed given the major area of study for the projected field of work? What level of competence is necessary to graduate and how are our graduation requirements correlated with our expectations of students beyond graduation?

We recommend that music executives focus primarily on creating environments and conditions that will nurture thoughtful attention to these kinds of issues, the hard questions about what specifically should be taught and for what purposes. These questions are best seen

as ongoing, never completely put to rest, and met with answers that are truly malleable; to be revisited over and over.

6. Think locally and act locally. Yes, it is important to attend to issues in the larger world of music and to make all kinds of connections beyond the local situation. And yes, it is important to learn from what others are doing. But the most important thing of all is to remember that we must make the best possible decisions locally. Our situation is not the same as anyone else's, and therefore we need to recognize that all our connections start from us, and come back to us. Other things may influence us but we ourselves make the decisions. They are our decisions, and they function in our situation.

We recommend extreme caution with regard to imitation. Imitation of others is not usually the best rationale for inquiry or change. We recommend minimizing use of jargon and buzz concepts. We advocate an inquiry culture that seeks simplicity and clarity, difficult as this may be. Clarity is usually essential to successful implementation.

We also strongly recommend that music executives calibrate the nature, intensity, and timing of any inquiry process according to the specific decision-making conditions in the institution as a whole. In other words, it is important not to put the music unit at risk by opening the wrong kind or level of inquiry at the wrong time. Above all, opening of an inquiry is not and should not be construed as an admission of guilt or failure.

We highly recommend that administrators strive to nurture the most productive possible relationship among inquiry, aspiration, and reality. Obviously, there are many problems associated with the time and resource investments in studies and planning if there is no possibility of paying the costs of change. These costs are not just in terms of tangible resources. Intangible resources are necessary as well. For example, if will and commitment are not present, even the most brilliant and sensible plans will not be brought to fruition.

7. Be patient, and nurture a culture of patience in deliberating these questions. Specific time frames are local matters of course. What does it matter if it takes three or four or five years to produce a significant result with significant buy in and participation? Take as much time as is needed for consensus to develop. Let faculty members get to know each other's views, and give them enough time for their own views to evolve and change.

There is a way to structure any operation so that it sustains intensity and shows forward movement, but without producing a sense of urgency to conclude. We in music are familiar with long preparation times in service of outstanding results. We are willing to practice for 30 hours to perfect a three minute performance. We recommend bringing the same value to questions of inquiry and action regarding the undergraduate curriculum.

“Wisely and slow; they stumble that run fast.” – William Shakespeare

V. Thinking and Acting: The Individual Administrator

“Finality is death. Perfection is finality. Nothing is perfect. There are lumps in it.” – James Stephens

This paper focuses on getting a conversation started from several perspectives: opening a discussion, curricular elements, and leading and facilitating the work of others. But what should we think about as individual administrators? What are some things that we might keep in mind? What are some things we might do?

Obviously, reviewing the undergraduate curriculum or aspects of it is a large and complicated project at any institution. We are all extremely busy already. The immediate future is clouded for many of us. There are challenges that we can see, but we know that there are challenges ahead that we do not see. Each of us is working in a different situation, and each of us has a different set of personnel. Each of us has a different set of time opportunities and constraints.

So why should we invest time, energy, and resources? Why should we incur the risks involved in opening a conversation? Why should we as individual administrators care about the undergraduate curriculum in terms of an inquiry that looks at the foundation of what we and our faculties are doing?

Let's answer this question by looking individually at the essence of who we are as musicians. We came to our positions because we love music deeply. We love music so deeply that most of us are dedicating our entire lives to the cause of music. We are particularly dedicated to doing everything we can to help young musicians become capable and proficient. We care about this so much that we are dedicating our lives at the moment to higher education in music. We also care about the future of music and the future of our students. We care about the relationship of our students to the future of music.

The undergraduate curriculum provides the most immediate and profound relationship connecting music students to the future of music. It is our greatest point of contact with the future for our schools and departments, and it's all based on *content*.

Many in music are worried about the future. We hear all sorts of statistics and arguments attempting to prove that the profession is in deep and perhaps in permanent trouble. The following concepts may be helpful: If you are worried about the future, interact with it where you are. Interact with it in areas where you have direct responsibility. The environment for musical action and study will not become better by refusing to look at the undergraduate curriculum.

It helps also to return to the concept of our students working over the next forty years. We know the profession will change. Many of the careers in music that we have at present will surely be present forty years from now. It is most likely that there will still be orchestra positions, school teaching, university professorships, private teaching, church music, music therapy, and so forth. All of these career areas will evolve. At the same time, new career areas will be added. We already see developments in multidisciplinary multimedia, new compositional concepts, new perspectives in scholarship, and so forth.

Changes, whether evolutionary or immediate, will occur. The individual administrator knows this. Each of us here wants to do the best possible job in helping our students prepare for future effectiveness, whatever they do in music. In working on curricula, all of us are perplexed by the ever-increasing spread of types and varieties of careers in music. We worry because we cannot create a specialty for every possibility in our curriculum. But we should not let this worry bother us if we are satisfied that our undergraduate curriculum can prepare musicians with a strong foundation that can support their effectiveness in any reasonable music future.

Obviously, we believe that a local inquiry concerning the undergraduate curriculum is worth doing everywhere. But we do not believe that it should or can be done in the same way or at the same time or on the same schedule at individual institutions.

This means that the administrator usually has to make the call about the specifics of opening the inquiry issue. Administrators know the set of conditions in their music program. They know their faculty members. They know upper administrators and trustees. They know what is possible and what approach to take.

If these things are not clear, thought is needed to clarify them. Some efforts need preparation or preliminary efforts. In some situations, the time is absolutely right for an inquiry. Each of us has to ask ourselves, what is likely to happen if we approach the inquiry issue in one of several ways, on one or more timeframes, in one or more styles, using one or more structures?

Initial decisions about these matters are primarily the responsibility of the music executive. The executive has to make the initial call about timing, perspectives, styles, and review structures.

The music executive does not bring these issues forward to promote self-generating reasons for avoiding inquiry or postponing it indefinitely, or to search for the path of least resistance.

At this point, we would like to summarize the information into thirteen practical suggestions for individual administrators. This baker's dozen is intended to help each of us think about our roles, whatever the stage of inquiry we are in.

1. Focus everything on one primary goal: How can we serve our students best?
2. Test everything against one primary criterion: What content will our students need to be effective over the next three or four decades?
3. In working on inquiry issues yourself, and in leading faculty discussion, seek to formulate questions rather than answers. Resist the temptation to give yourself and others answers before the inquiry has had a chance to work.
4. Be realistic about the small part of the future we as administrators can see, and humble about the large part of the future we cannot see. Be humble and realistic about the future but stay oriented to it.
5. Keep your own goals for student learning consistent with what can actually be accomplished in the time available. We can't teach students everything they need to know in four years of undergraduate studies. But we can help them to gain capabilities with basic knowledge and skills. We can give them the tools to connect the things that they know and to learn other things on their own. Use your administrative knowledge and skills to think about relationships among content, connections, and potential student needs for future learning.
6. Think locally. Act locally. Remember your uniqueness. As we said before, don't simply imitate what others are doing. Lead yourself into a quiet zone where you are building primarily from knowledge of content rather than knowledge of procedure. Help others to do the same.
7. Include, as equal partners, younger faculty as well as seasoned veterans; applied faculty and classroom teachers; conductors along with academic researchers. We all have a stake and offer valued input and perspective.
8. Remember constantly that you and your faculty are all in this together. You are all invested in the future. Your goal is to help consensus evolve productively.
9. When organizing the structure of your inquiry, consider your location situation. Whether you decide to work with your faculty as a committee of the whole, or whether one or more smaller groups are responsible for initial proposals, the structure must fit two things. First, the size, scope, and nature of the department or school. Second, the capabilities of available personnel to carry out the tasks for which they are responsible.

10. If the issue of assessment is brought up, we recommend the following. First, try to change the terminology to evaluation. The term “assessment” has become a conversation-stopper for many faculty members. Second, indicate that evaluation comes from content and not from assessment theory. Tell questioners: “Our project centers on inquiry and decisions about content. Once we make our decisions about content, evaluation mechanisms to support those decisions will be obvious.”
11. In your own mind, and as you lead the inquiry, try to remain jargon-free, slogan-free, and label-free. Jargon, slogans, and labels too often are a means for substituting rhetoric for thought. It is also too easy for such rhetoric to become the basis for jokes, plays on words, and criticism about lack of seriousness. A focus on content does wonders to reduce the temptation to rely on jargon, slogans, and labels.
12. Manage risk by exercising your professional judgment and that of your faculty. Use whatever information and data is useful, but do not let information, data, or bogus jargon override your professional judgment. Local professional judgment is essential.
13. Be extremely patient with yourself. Let your own patience be an example to others involved. Keep the work moving, and let deadlines evolve from the progress of the work. If you have an overall timetable in mind yourself, think carefully before disclosing it at the beginning of the inquiry. Remember that timetables announced in advance give any naysayers advance information about how long they have to stall the process or build an opposition.

“When eating an elephant, take one bite at a time.” – Gen. Creighton Abrams

VI. Conclusion

In conclusion, let us return to our students. Our job in facilitating inquiry into curriculum matters is to make the best decisions possible about a starting point for a process that will occupy our students for a lifetime.

Our job is not only to provide a viable and productive foundation in these areas, but also to do it in a way that inspires lifelong commitment and energy.

Our job therefore is not simply about management or applying the techniques of meeting facilitation. It is not simply about finding a new arrangement or package we seek to deliver. It is not simply about running a procedure of consultation. It is truly about the substance and essence of musical action. It is about how our curricula provide our students with an understanding of and the capabilities to work with musical possibility.

“Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep.” –Scott Adams

OPEN FORUM: COMMUNITY/JUNIOR COLLEGES

MUSIC CAMP 101: WHAT A SUMMER MUSIC CAMP CAN ADD TO YOUR MUSIC PROGRAM AND HOW TO MAKE IT HAPPEN

NEIL E. HANSEN
Northwest College

- **Why start a camp?**



Primary reason: must be to facilitate learning of young musicians.

Recruiting bonus: gets students and parents on campus and gives you a list of potential students (even middle school-aged students are future college students)

Fosters outreach: encourages involvement of local music directors with the event.

“Signature event” for your school: can become what you are known for & what sets you apart from other schools in your area.

Promotional tool: camp videos and photos increase visibility for your institution.

Website bonus: Creates increased traffic to your music department website.

Finances: adds summer income for music staff and the institution

- **Getting started**



You must first determine the feasibility of beginning an event such as this. What kind of educational opportunities are you going to provide: bands, choirs, orchestra, private lessons, master classes, etc.? How many and what levels of expertise in personnel will you need to operate your camp? Do you have some funds or funding sources you can access to allocate to the camp operations? What name will you use for your camp? This is a more important choice than you might think. You obviously will want to include the name of your school and perhaps a significant geographic feature if one is nearby (Yellowstone National Park is ours). You could add on the name of a significant private donor or as a memorial to an individual you wish to honor in this way. Be sure to check with those individuals or their family members before naming a camp after them. Your camp’s name should be one that is catchy and original without sounding cliché or trite.

- **Dates and Scheduling**

Setting a date – Be aware of any other similar summer music opportunities which may already be available in your region for students. What are you competing against? Speak to local music directors to gain insight into possible scheduling conflicts with theirs or any other area events. If you will be housing campers in your school’s residence halls, be sure to confirm dates with that office on campus to avoid overlap with any other summer activities. I begin each camp on Sunday afternoon and end with a final concert on Friday afternoon. Longer camps add cost in room and board and do not necessarily improve the overall quality of the camp.

- **Selection of Location/Facilities/Housing Students & Faculty**



Will you hold the camp on your college campus or elsewhere? Will you use residence hall housing for the campers or local motels, will yours be a commuter camp, or will it be both? If you use residence halls or motels, you will definitely need to have adequate supervision of students. Northwest College is fortunate to have a rustic facility about an hour from campus located in the mountains at an

elevation of 8,000 feet. This is where we hold our jazz camp. Obviously, this is an in-residence camp. The larger camp is held onsite at our college and offers on-campus housing or is also open to day campers who commute.



Because I use a variety of facilities across our campus for one camp, we generate approximately \$17,000 in summer income for our school’s on-campus summer conference organization. The jazz camp in the mountains generates another \$9,000 in income for the college and is the largest group that facility serves each year.

Where you are able to house the faculty might influence their decision to teach at your camp. I do not need to use motel rooms for them at our onsite camp because my school has suite style residence halls with meals in the cafeteria. At my jazz camp the faculty stays in rustic cabins with bunk beds and community shower/bathroom facilities. In attempting to recruit faculty for that camp, I have discovered not every potential faculty member appreciates camping in the wilds.

- **Faculty – Selecting and keeping a qualified camp faculty**



Selecting faculty is one of the most important items on your “to do” list. Who you choose will directly affect student learning and the overall credibility of your camp. The experience the students have working with the faculty will have a significant impact on whether campers will want to return the following year. I

network both locally and nationally with other colleagues to find faculty with a strong teaching background. Often some of your best faculty live right in your own backyard. Keep this in mind when searching for faculty to staff your camp, do not automatically assume your own college's music faculty will want to be involved. After a full year of teaching, they may not want to commit to additional time in the summer.

Treat your faculty respectfully, and be honest about what you can actually pay them for their time. Due to our remote geographic location, finding qualified teachers means I must often bring them in from a distance and pay all or part of their travel and room and board expenses. Because of this added cost, I am up front with them that their salary will probably not be enough to send them to the Bahamas. Treating faculty to cookouts, picnics, or an end-of-camp dinner lets them know I value them without breaking the bank. I also purchase inexpensive treats for the rooms for faculty staying on campus. Again, this is just another way to show appreciation without going over budget.

- **Educational Focus – Performance or Education**



Is a polished final performance the main goal of your camp or is it the educational experience of the students? Research has shown that student performing ability does not significantly improve during a music camp, but student self-confidence and motivation can improve as a result of

involvement in a music camp.

- **Budgeting – Details concerning camp expenses and income**

This is an area many of us involved in the arts often initially lack expertise in and one in which administrators may express some concern about when first approached with the idea of starting up a music camp. Through trial and error, I have become considerably more knowledgeable about building camp budgets. Because my skill at finding funding resources has also improved, I do not need to rely on my institution as much as I used to. With extremely creative financial management, I have been able to keep our camps in the black more years than not.



IMPORTANT: Which financial account will you choose to manage your funds: a school account or a private account? Some sports camps are run from accounts outside their institution and are managed directly from the camp director's personal checking account. Drawbacks to this method are: tax liability, personal liability, and open access to your SS number. I have separate college agency accounts for each of my two music camps and

maintain a working balance for each. These accounts roll over from year to year and are

not part of the line item institutional budget. Be forewarned, if your camp begins to show considerable financial success, your institution's budget office may notice this and might even attempt to "extract" what they view as excess profits by creating policies to charge the camp money they believe rightfully belongs to the school. Try to get them to realize that you are working diligently to be fiscally responsible for your camp and having a reasonable working balance is one way to accomplish this.

- **Grants – Outside funding**



There are many places to search for funding. Grants from local and state arts councils, foundations, or endowment funds may be available to help finance your camp. I have received funding from the Wyoming Arts Council for several years. Check with your school's grant writer for suggestions on how to complete the application process. Grant funding may not provide large amounts of money, but being a recipient of a grant elevates the status your event and makes other agencies aware of what you are offering. Be bold as you seek funding. Turn over every rock, and never give up. Reapply for grants year after year because board members change, which brings in new attitudes toward allocating funds. I have been fortunate in that I was able to secure foundation funding at the outset for each of our camps. Even though I had no idea if my request for monies would be granted by that agency, I refused to be intimidated. I realized I had nothing to lose by asking.

- **Potential Pitfalls – Common mistakes and how to avoid them**

- ✓ Assuming overspending to hire "big name" faculty will guarantee students will attend (it's not the name of the teacher that matters as much as how effectively students are reached)
- ✓ Assuming local music teachers will support the camp
- ✓ Assuming that students will automatically attend (recruitment for next year's camp BEGINS at the registration table at this year's camp!!)
- ✓ Assuming your administration will enthusiastically support your efforts (it has taken 20 years of proven success with our camps to make believers out of some of mine)

- **Marketing – Your success depends upon it!**

Printed brochures; an updated, appealing website; timely press releases; SEVERAL emails; listserv postings; offering of scholarships either by your school or by local Music Boosters can ALL make your camp visible. Get on the phone! Your persistence and

enthusiasm in promoting your camp WILL pay off. Every year I have 5,000 camp brochures printed for the camps. These are mailed to hundreds of potential campers and placed anywhere students and parents may gather (concerts, festivals, schools, music stores, etc.) The brochures are graphically designed in such a way they can be hung up as a camp poster for display in school music rooms.



Scholarships are offered to students earning excellent or superior ratings at their JH or HS music festivals. I also offer scholarships to outstanding students who perform at our college jazz festival. Students can apply for camp scholarships on forms which I send to regional music directors. Those forms are posted online on our camp webpages. All of these scholarships are in the form of discounts on camp tuition at registration time rather than as a cash amount.

- **Camp Application Process**

The application process has evolved over the past ten years to where most campers now apply online instead of mailing in paper applications. It is important to mention either you or another responsible person who is well organized needs to process applications in a timely manner as they come in. Staying on top of applications helps you make budget and possibly faculty adjustments as needed as well as round out instrumentation for the camp bands.

- **Auditions – Use of applicant auditions**



I use no screening auditions for acceptance to the large onsite camp. Students are auditioned on registration day and are simply asked to bring a piece of music they feel comfortable performing. Due to the more selective nature of the combos and big bands we offer, the jazz camp has audition music posted on the website to allow students additional time to prepare.

- **Positives – musical growth, recruiting**

High school campers and their parents will often use the music camp contact with you and your faculty to make decisions about your institution and whether or not they plan to come there after graduation. You also have the opportunity to informally “audition” students during the week of camp to help you determine if they have the requisite skills to be successful in your program. The online camp application process is a hidden bonus because it creates traffic to your music website. At certain times of the year, ours is the most highly visited “microsite” on the college campus.

- **Don't forget supervision of campers – Counselors**



We always use college music students whom I know very well as our counselors. Obviously, I hire both male and female counselors. Camper enrollment determines how many (I hire one counselor for every 20 students). I select the most responsible student to be head counselor. This individual needs strong management skills in order to be in charge of the other counselors and of helping to assure the well being of all the campers. The head counselor must have previously served as a counselor at one of our

camps. Choose this person and all of your counselors with care. They are part of the impression you give to others of your school and of your camp.

- **During the camp**



Plan to spend some of your time during the camp taking photos for future brochures, press releases, and the camp website. Expect there to be schedule, equipment, and facility problems to solve during the week that will inevitably come up. Be prepared to get phone calls in the middle of the night if there is an emergency. It happens. It is important that you make time to enjoy some social time with the faculty. You will get to know them, and you will be able to get a sense if they are a good “fit” for your camp.

Evaluations - I ask both students and faculty to fill out a two-page evaluation on the final day of the camp. Campers are asked to share memorable experiences at camp, to give suggestions for improvement and for future master class offerings, for comments on faculty, and for input on the facilities, meals, etc.

- **Timeline – When to do what (for a July camp)**

August	Make reservations for camp facilities and for the final concert location for the following year.
September	Contact instrument companies concerning financial support of artists/teachers.
October	Develop a realistic budget based upon anticipated costs, enrollments, etc. Contact performing artists about coming to the camp. Revise the camp brochure and send to it the print shop.
November	Send out camp faculty letters and contracts. Update the camp website with artists and accurate application details.
January	Follow up on brochure printing.

February	Begin writing grant proposals for the camp. Develop a mailing list for a camp brochure to students and music directors.
March	Submit completed grant proposals. Make initial travel arrangements for the artists. Mail camp brochures to databases of potential participants.
April	Visit area school music classes to promote interest in the camp. Be sure directors have posters, brochures, and scholarship forms.
May	Process camp applications as they arrive.
June	Make final details for travel and camp equipment, music, and supplies.
July	Camp begins. Enjoy (and take LOTS of notes and photos!)

- **Final Thoughts**



You may have doubts, but you CAN create a successful music camp if you have a relentless passion to help facilitate student learning and are willing to expend the effort that is required. You must stay organized. Planning a music camp is a year-long effort, but it is so worth it when you sit at those final concerts and listen to the incredible music the campers and their teachers have created in just a few short days. An event such as this can develop a self-sustaining culture of a camp family for both students and faculty alike. Your commitment to bringing outstanding faculty and enthusiastic students together will create the kind of energy that will bring those people back year after year. Best of luck to you!

NOTE: For camp examples of music camp schedules, applications, scholarship forms, etc. please visit our music website at www.northwestmusic.org and follow the links from the camps tab.

MEETING OF REGION 3: ASSORTED NUTS AND BOLTS FOR THE DEPARTMENT ADMINISTRATOR

FORGING EFFECTIVE RELATIONSHIPS WITH STAFF AND FACULTY

MITZI GROOM

Western Kentucky University

Staff

1. Clear delineation of duties
 - a. One assistant deals with finances, faculty issues, facility maintenance, equipment repair, concert/rehearsal scheduling, student employees payment
 - b. One assistant deals with student issues, registration, adjunct faculty contracts, performance attendance bookkeeping, course input, student employees work
2. Ask for input to help solve problems with them, not for them
3. Give them autonomy and room to do their job
4. Furnishings in office suite should be conducive to wanting to come to work
5. Remember important dates – administrative assistants day, faculty and staff birthdays
6. Help the faculty to remember that the staff folks are very important to the daily life of the unit and should be treated in that manner
7. Model behavior you want to see
8. Time Savers
 - a. use ID swiper to capture student performance attendance
 - b. train student workers to do clerical duties, copying, program typing, locker rentals, etc.

Faculty

1. Provide encouragement and pats on the back for jobs well done, for taking new initiatives, for being student mentors
2. Don't ask anyone to do anything you wouldn't do yourself
3. Maintain as transparent decision-making process as possible
4. Be the advocate for your faculty and staff to the next level of administration
5. Keep your "head when all about you are losing theirs and blaming it on you"
6. Be seen walking the halls, visiting classrooms, visiting lessons, attending concerts
7. Solve problems face-to-face, not via email
8. Open door
9. Throw a party every now and then to improve socialization
10. Balancing the faculty is like baking banana nut bread: Some faculty are the yeast (those who make things happen), some are the flour (stable, but necessary to make the loaf), some are bananas (add the zest and flavor to the loaf), some are the milk (are the collaborators who work well with everyone), some are the pecans (are the nuts in the group), but the music executive is the baker (who builds trust and cooperation and expects responsibility).

MARKETING THE MUSIC UNIT

- a. Market the arts units as one for calendar of events each year
- b. Market as a department/unit: Faculty concert series, Guest artist/masterclass series
- c. Market with faculty recruiters: Open Houses, high schools, university events, music hosted events (Choral Invitational, Strings Invitational, Honors Band)
- d. Market with regional mini-tours each year, with possible national/international tour for one group every other year
- e. Thank-you letters to donors
- f. Recital featuring student scholarship awardees, matched with inviting scholarship donors/contacts so the two will form a relationship
- g. Collaborate with Theatre/Dance to produce annual musical or opera, alternating years
- h. Collaborate with TV station to produce a “Spirit of the Arts” video to use for recruiting
- i. Advertise in appropriate magazines/conference programs
- j. Send Audition Poster to all high schools: band, choir, orchestra directors
- k. Design brochures for areas: Symphony, Bands, Choirs
- l. Stay in touch with alumni through annual alumni newsletter

[Note: this session also included presentations by Bill Law, North Dakota State University and John Miller, North Dakota State University]

MEETING OF REGION 5: HIRING PRACTICES: TRADITION, CURRENT PRACTICES, AND RESOLUTIONS

LINDA HARTLEY
University of Dayton

PAULA HOLCOMB
State University of New York at Fredonia

- I. Introduction of topic
 - A. Background
 - B. College Band Directors National Association initiatives

- II. Traditions
 - A. Research
 - B. Past trends

- III. Current trends
 - A. CMS data
 - B. NASM data

- IV. Hiring practices for music positions
 - A. Search process opportunities –
 - 1. Define the position
 - 2. Question to consider
 - a. How can we find a person to bring innovative ideas/styles/culture to our environment?
 - b. How would truly open searches change the face of the faculty?
 - c. How would that support diversity for all students and increase enrollment?
 - 3. Set up the committee
 - a. Diversity training
 - b. Tend to hire who we are
 - c. Establish a critical mass rather than one “diverse” person
 - d. You and the Chair must be committed to diversity
 - 4. Cultivate applicant pool – call people
 - 5. Recruit Diversity
 - a. Invite and encourage
 - b. Commit to hiring diversity
 - 6. Identify qualified candidates
 - 7. Make them welcome when they come to campus.
 - a. What does your website look like?
 - b. Is it diverse but accurate?
 - c. Remember – they are interviewing you, too!!

- B. Diversifying academic teaching areas
 - 1. Know your unit's current diversity (faculty/student)
 - 2. Know your university's current diversity (faculty/student)
 - 3. Compare with NASM HEADS data: gender, ethnicity within teaching area
 - 4. Compare with CMS data for specific teaching areas (gender)
 - 5. Make a case for specific teaching area
 - C. Cultivating future faculty
 - 1. Transition from ranks
 - 2. Recruit early
 - 3. Curricular offerings
 - 4. Mission statement
 - 5. Website
- V. Challenges to creating diversity in the higher education profession
- A. Change perceptions.
 - B. Discuss the challenges.
 - C. Acknowledge the challenges and support each other.
 - D. Create for role models on all sides--
 - 1. Those who lead the way from the "traditional side"
 - 2. Those who are in the "diverse" positions
 - E. Mentor all sides.
 - F. How can we create and foster diversity at the administrative and faculty level, which will serve as a role model for our students and ultimately, their students?
 - G. It will be a great day when we celebrate asking
 - 1. How can we incorporate this person's style into our setting?
 - 2. What differences can they bring to our setting?
- VI. Discussion of best practices for recruiting women and minorities
- A. How can music administrators shape future faculty hires?
 - B. What steps must be taken to ensure a quality and diverse applicant pool?
 - C. How can you affect transformation short term and long term?
 - D. What steps can you take to establish a search committee that targets diverse applicants?
 - E. What can be done at the undergraduate and/or graduate level to encourage female and minority students to consider a career in higher education, especially in non-traditional fields?
- VII. Questions to consider when searching for new faculty
- A. How can you establish a search committee that will target a potential diverse applicant pool?
 - B. What would attract women and minorities to your department/school?
 - C. What do you think are the barriers in your respective institution that prevent women and minorities from entering specific fields of higher education in music?
- VIII. Recommendations
- A. Know the current pool
 - B. Know the trends
 - C. Cultivate future faculty
 - D. Educate your team
 - E. Professional organizations commit to diversity
 - F. Mentor/support new hires

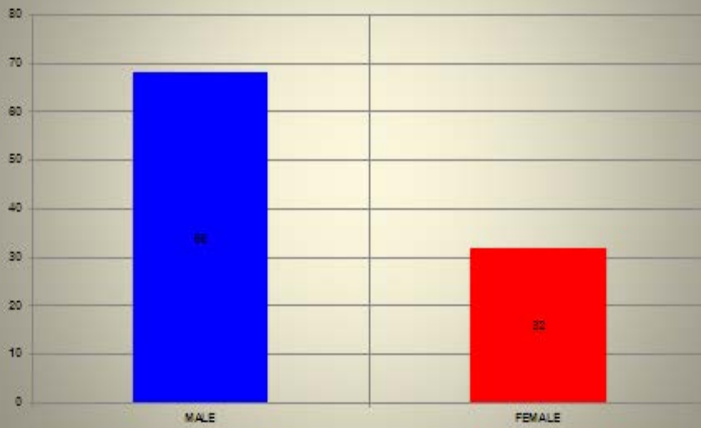
2009-10 College Music Society Data by Gender

- United States and Canada
- 4-year institutions, 4-year+, community colleges
- Full and part-time
- First name (some unknown)
- Faculty based on academic teaching areas
- Over 120 teaching area categories
- We chose 30
- CMS does not record ethnicity

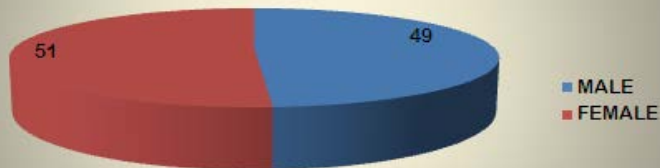
Male majority

- All 30 music teaching areas except:
 - Voice
 - Flute
 - Piano
 - Viola
 - Oboe
 - Elementary general music education
 - Music Therapy

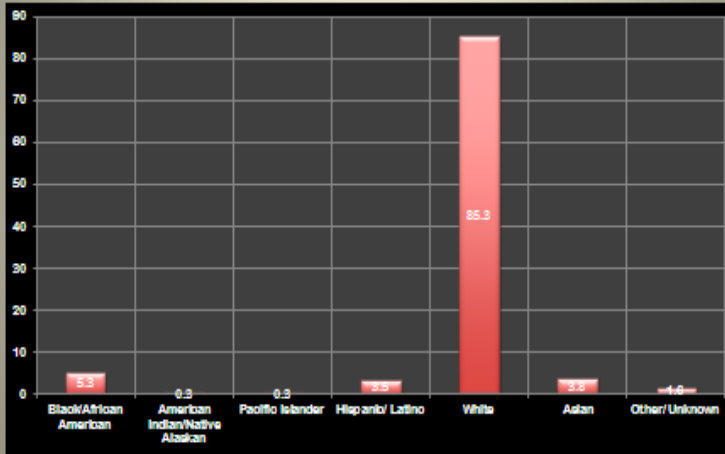
NASM HEADS GENDER DATA 2009-10 ALL FACULTY (10,823)



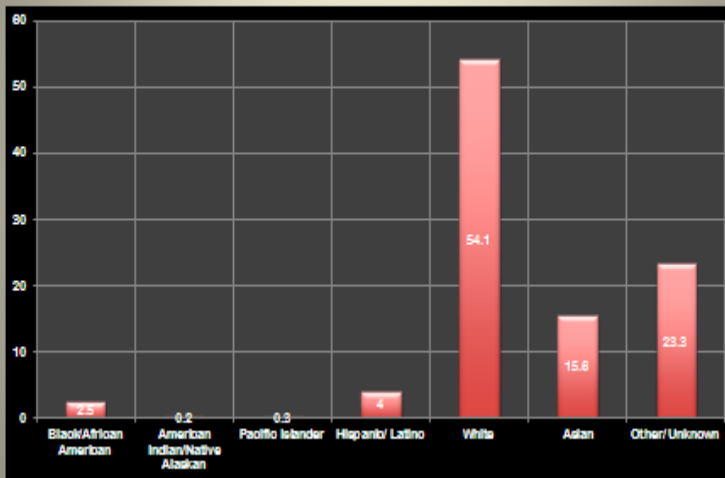
NASM HEADS GENDER DATA 2009-10 DOCTORAL STUDENTS (5733)



NASM HEADS ETHNICITY DATA ALL FACULTY 2009-10



NASM HEADS ETHNICITY DATA DOCTORAL STUDENTS 2009-10



MEETING OF REGION 8: RETENTION AND GRADUATION RATES – HOW CAN WE MODIFY THE GATEWAYS TO SUCCESS?

GEORGE T. RIORDAN
Middle Tennessee State University

As we noted in our session last year, many of us are under pressure to raise retention and graduation rates; recently in our state, university funding has become partially tied to graduation rates, so student success in challenging courses is going to become increasingly important. In preparing for last year's discussion, Scott mentioned that we should discuss "gatekeeper" courses, an idea that had immediate appeal for me.

His comment a moment ago about the oft-repeated and tired question from the grizzled theory professor "look at the person on your left – look at the person on your right – next semester, one of you won't be here" has a great deal of resonance, I'm afraid. This embarrassing quote sums up the old-fashioned attitude of some of our colleagues who espouse the view that freshman theory properly is a means to wash students out of music programs, a view that we know is problematic for the long-term health of our units.

Now for full disclosure: I'm going to have to deal with a discussion on the progress of our students through the undergraduate theory sequence on my own campus, so while I'm eager to hear what our other panelists have to say, I'm just as interested in seeing what pearls of wisdom you have to share, when we open up the floor for discussion. For example, I'd like to know if someone here can point me to research that compares the efficacy of various sight-singing systems: fixed do, movable do, scale degrees, or other systems. I know that we all have a great deal to share.

Certainly we all realize that the keys to success lie in the hiring and cultivation of the best teachers, and the recruitment of the brightest students. But, to paraphrase Donald Rumsfeld (2004), we also have to "go to war with the army that we have." We all have some borderline students, and it's those that we need to target in our retention efforts.

To begin this discussion, I thought that we it would be useful to take a quick look at some of the techniques that have been used in other disciplines to improve success in gatekeeper and related courses. There are quite a few successful methods in use out there, and some of them might have already been applied to music theory instruction.

FACULTY INVOLVEMENT, STUDENT-CENTERED APPROACH, BUILDING A COMMUNITY OF SCHOLARS—Let's start with the obvious: any successful approach requires the buy-in of the faculty members and a student-centered approach. Several of the methods that will be mentioned here deliberately use community-building techniques to draw the students into a cohesive unit that provides a supportive atmosphere.

STRETCH PROGRAMS take a traditionally difficult course and spread the content over two semesters; stretch courses have been used successfully in general education English. Freshmen who are most at risk as determined by English placement tests are put into a cohort that will work together over the entire year and form a writing community. For example, English 1009 is a writing course based on the required general education course English 1010. The course employs the standard English 1010 instruction, content and grading standards, but the students stay together as a group and have twice the amount of time to devote to the course, as it's stretched over two semesters. Classes are smaller, with a maximum of twenty students, it's taught by

experienced, well-trained instructors, but perhaps the most important component, according to reports from the students, is the formation of a year-long writing community that enables them to connect with other students. Our program at MTSU is modeled on one from Arizona State University.

This is one model that might work for us in music theory. Perhaps we can use some concepts of the stretch program in our pre-theory sections, and build a common supportive cohort among our weakest students.

STUDIO PROGRAMS—A model for this is in place at the University of South Carolina and uses supplemental instruction, designed to take a group of borderline at-risk students and bring them up to speed so that they can enter English 1010. Students are initially placed into English 1009, but are placed in a “writers’ studio,” where they have the standard three hours of instruction per week plus an extra hour in class with a graduate assistant. This supplemental instruction seems to be very effective, as 75% of the students in the studio program improve to such an extent that they move from English 1009 into the standard English 1010 classes at midterms and finish the semester in the standard class.

CONCURRENT ENROLLMENT—At the University of Kansas, music students who are not ready for Theory I are concurrently enrolled in a seven-week-long elements class as well as Theory I. The additional training is designed to quickly integrate the remedial students into the regular theory sequence; the advantage here is that the students are not a semester behind their peers.

SUPPLEMENTAL INSTRUCTION—Various kinds of supplemental instruction exist, such as the studio program. At the University of Missouri-Kansas City, “Supplemental Instruction (SI)” is offered in historically difficult courses, and “is an academic assistance program [that] utilizes peer-assisted study sessions. SI sessions are regularly-scheduled, informal review sessions,” presided over by ‘SI leaders’, “students who have previously done well in the course and attend all class lectures, take notes, and act as model students.”

This should translate well to theory classes, and indeed some of you may already be using a similar model. This could be especially valuable for student leaders that want to develop their teaching skills. <http://www.umkc.edu/cad/si/overview.shtml>

ENHANCED SECTIONS—Students whose ACT or other scores indicate that they are not ready for traditional instruction in a course (such as English or mathematics) are assigned E-sections, where they have three hours of instruction and two hours of tutoring or additional class time. Student leaders are employed to work with the students. An enhanced section might well work in music theory and aural skills.

PEER LEADERS—Another supplemental instruction program, at the University of Texas-Dallas, uses peer tutors as course leaders. Outstanding upperclassmen are recruited to serve as First-Year Leaders who are trained to offer educational outreach to freshmen. These student leaders assist the instructor, mentor the students, and take an active role in facilitating class discussion, assist in evaluation of student work, and help plan course content.

This sounds reminiscent of the old one-room school house with students of all ages, where older students tutored younger children. Again, this model might work well in a music theory setting. <http://www.utdallas.edu/rhetoric/leaders/join/>

PAIRINGS—In this approach, two courses are linked, for example, Algebra and Communications. The students form a cohort for the semester and are team taught by two instructors. Students get to know each other very well in these courses, as they work on projects

that relate to both disciplines; they are no longer anonymous and a community is created. These are offered in at least two types of pairings: with general education courses (for example, English and mathematics), or a basic major course (such as Aerospace) with a course that is usually challenging for students (such as Algebra). This fall there are 27 paired courses at MTSU.

<http://www.mtsu.edu/rlc/>

Perhaps we could link Music Theory and English or mathematics – anything to help students feel as though they are part of a group with an identity.

STUDY LABS—several disciplines offer labs where graduate assistant or peer tutors are available at pre-set times; writing labs are particularly popular.

LECTURE-INTO-LAB—One successful transformative model involved an algebra-based physics course that was a gatekeeper course to several majors. The problematic class had a traditional four-credit lecture-lab format, which consisted of a three-credit-hour lecture class and a one-credit lab with two hours of instruction, resulting in five contact hours per week, a setup that is similar to many of our first-year theory classes. The only problem was that, in the gatekeeper physics course, this model was leading to a fifty percent failure rate (that is, F grades or withdrawals). So, the lead instructor turned things the traditional instruction its head, and with the same four credit hours, created a model that featured on-line lectures, five weekly hours of lab sessions, and a large general discussion section lasting ninety minutes. The course was also designed to be student-centered and oriented around group work.

And here is another key item: the lead instructor realized that the traditional lecture format introduced too much material. To determine the salient material, the lead instructor looked at final exams as a means to identify what the instructors thought was most important. Other, non-tested material was dropped, as it was generally covered in subsequent courses, anyway. The failure-withdrawal rate in this course has now dropped to eight to ten percent – from fifty percent!

PROBLEM-BASED LEARNING (PBL)—This is an instructional method that the six Tennessee Board of Regents (TBR) universities are now required to use in teacher training; it's based on models from medical schools. Basically, PBL modules present the students with a problem and they have to discover the solution, either individually or in group work. We're already using instructor-directed PBL modules in such situation as the harmonization of a bass line or in the composition of a woodwind quintet—we just don't call it that. The idea is that as students gain experience finding problem-based solutions, they gain expertise and can take on larger and larger self-directed challenges as they move through their four-year sequence.

Those of us at the TBR institutions are now getting training in PBL, and predictably there is resistance to this or any new teaching strategy.

ALERT MODEL—Faculty members enter information into a website when individual students display at-risk behavior, such as poor performance, missed classes, chronic tardiness, or lack of engagement. The Academic Alert staff then contacts the student and discusses the problems with them. This is in use at Austin Peay State University, and is soon to be instituted throughout the Tennessee Board of Regents System. <http://www.apsu.edu/academic-alert>

INTRUSIVE METHODS—There really is no surprise here: success in gatekeeper courses is dependent on the focus of the instructors on the students, both inside and outside the classroom. Faculty members need to deal intrusively in the education of borderline students. All instructors need to take roll and communicate with students if they miss classes, through e-mail or phone. I have wondered if nagging students through e-mail is more of an irritation to them, or if it is effective. Apparently, it is considered a very valuable tool, although it appears that fewer students are actually reading their e-mails, but are communicating through Facebook and Twitter,

so some instructors have set up course Facebook pages. (Of course, exchange of personal information on official class Facebook pages has to be handled carefully.) Faculty members need to be ready to report students to the campus advising center for their assistance. An idea that we use to some success is to have theory and music history instructors report truant students to the ensemble directors and applied teachers, who then take the student to task.

LIVING-LEARNING COMMUNITIES—Students in common disciplines live together in a dormitory with students who share their interests. A faculty member lives in the dormitory (sometimes with their family) and serves as a resource person. Lower division theory or other classes can be taught in the dorm, peer tutors can be available, and from time to time special events are sponsored, such as in-dorm concerts or parties, or bus trips to see the symphony orchestra, ballet or to attend an art exhibit. Students report that they appreciate being able to attend early classes in their pajamas, and they also bond into a cohesive unit.
<http://www.mtsu.edu/housing/livelearn.shtml>

Other ideas that have been productive include offering a web-based elements (pre-theory) class, the incorporation of a piano lab into the elements class, and summer-school classes to help students who have fallen behind in their studies.

These are examples of some of the methods employed by our colleagues to ensure student success in gatekeeper or challenging courses, and it is far from a comprehensive list. Ideally, though, we will be able to find and employ techniques in theory, music history and other instruction that will allow us to keep our academic standards high, and ideally to raise them, while we keep students on track in their studies. While we can't hope to keep all students involved and on track (certainly Harvard and Oxford have their share of dropouts), we can hope to keep borderline students engaged.

I'd like to ask that we continue to share with each other the success stories that have been effective on our campuses.

Thank you for your attention.

[Note: this session also included presentations by Stephen Plate, Lee University and Leo Welch, Florida State University]

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

THE WESTIN COPLEY PLACE HOTEL
BOSTON, MASSACHUSETTS

First General Session
Plenary Business Meeting
Sunday, November 21, 2010

Call to Order: President Don Gibson called the meeting to order at 9:00 a.m.

Greetings from the European Association of Conservatories: Martin Prchal from the Association of European Conservatories provided greetings and discussed the progress of the European Association of Conservatories. He expressed appreciation to NASM for counsel and support during his tenure as Chief Executive of the European Association.

Report of the Commission on Community/Junior College Accreditation: Neil Hansen, Chair, reported that the Commission on Community/Junior College Accreditation reviewed 12 applications in all categories during its meeting on Friday, November 19, 2010.

Applications for renewal of membership were approved for four institutions.

In addition to consideration of applications associated with comprehensive review, the Commission reviewed seven progress reports, one application for a curricular plan approval and one application for final approval for listing of a curriculum.

Report of the Commission on Accreditation: Charlotte Collins, Chair, reported that the Commission on Accreditation meets twice annually. Last June, 2010, the Commission reviewed 125 applications regarding accreditation and 16 administrative matters concerning HEADS and Supplemental Annual Report, which are reviewed only during the summer meetings. This November, the Commission began its meetings on Monday and reviewed 138 accreditation-related applications.

In June, Associate Membership was granted to two institutions, Cincinnati Christian University and University of Texas – Pan American. This November, Associate Membership was granted to Players School of Music.

In June, new Membership was granted to three institutions, Coastal Carolina University, Pasadena Conservatory of Music, and Providence College.

Applications for renewal of membership were approved for 20 institutions in June and 22 institutions this November.

In total, the Commission reviewed 52 accreditation applications associated with comprehensive review in June and 72 this November.

In addition to consideration of applications associated with comprehensive review, this week the Commission reviewed 26 progress reports, 25 applications for curricular plan approvals, six applications for final approval for listing of curricula, nine requests for postponement and two matters regarding outstanding financial obligations.

The official reports of both Commissions will be available online after all institutions have received formal notification.

Honorary Membership: President Gibson announced that the Board of Directors of the National Association of Schools of Music granted Honorary Membership to Charlotte A. Collins in recognition of her commitment to the Association and her years of work as Member, Associate Chair, and Chair of the Commission on Accreditation.

Introduction of New Accredited Member Institutions: President Gibson recognized institutional representatives from newly accredited member institutions.

Report of the Treasurer: (Vice-President Mark Wait gave the Treasurer's report for Mellasenah Y. Morris, who was unable to be present.) Mr. Wait reported that there is fiscal stability in NASM due to the strength of the reserve. NASM has over one year of operating budget in reserve.

Motion: (Wait/Brinksmeier) to approve the Treasurer's Report. **Motion passed.**

Report of the Committee on Ethics: Toni-Marie Montgomery, Chair, reported that no complaints were brought before the Committee in 2009-2010.

Proposed Handbook Changes: Mr. Hope provided background on the proposed NASM Handbook changes.

Motion: (King/Roden) to approve the proposed Handbook changes. **Motion passed.**

Report of the Nominating Committee: William May presented the slate of officers and announced that the election will be held during the Third General Session of the National Association of Schools of Music.

Report of the President: Don Gibson reviewed the values of the National Association of the Schools of Music and the challenges that confront the Association in the future. He spoke about national accreditation policy issues and local reviews of the undergraduate curriculum. The full text is found elsewhere in the proceedings.

The meeting was adjourned at 10:05 a.m.

**Third General Session
Plenary Business Meeting
Monday, November 22, 2010**

Call to Order: President Gibson called the meeting to order at 11:15 a.m.

Report of the Executive Director: In addition to his written Report of the Executive Director, Mr. Hope spoke of the progress of the Association over the 86 years of its existence, and also issues of concern to the Association. The full-text may be found elsewhere in the Proceedings.

Election of Officers: William May, Chair of the Nominating Committee, introduced candidates for office and conducted the Election of Officers.

President Gibson adjourned the business meeting of the Third General Session at 11:45 a.m.

Respectfully submitted,

David G. Woods
Secretary *Pro Tempore*

GREETING FROM THE EUROPEAN ASSOCIATION OF CONSERVATOIRES

MARTIN PRCHAL, *President*

Dear President Gibson, dear NASM Executive Committee, dear NASM members, dear colleagues and friends:

Thank you so much for giving me the privilege and honour to address the NASM membership and bring greetings from your colleagues in the European Association of Conservatoires – AEC. Let me start with extending my sincere gratitude to NASM Past Presidents David Tomatz and Dan Sher, and to Sam Hope and Karen Moynahan for their excellent contributions to our conferences and activities over the past few years. And this year, we were very happy to welcome your new president, Mr. Don Gibson, at our annual conference at the Frederic Chopin University of Music in Warsaw, and let me thank Don for giving such a wonderful speech there.

Ladies and gentlemen, this will be my last visit to the NASM Annual Meeting in my role as Chief Executive of the AEC, as in January I will be taking up a new post at the Royal Conservatoire of Music in the Netherlands. If I would have carried on for just a few months more, I would have celebrated my 10th anniversary with the AEC, so allow me to make a few observations on what has been achieved and what needs to be done.

In Europe, we have seen an unprecedented reform of the national higher education systems during the past few years. Among others, we have seen the introduction of a unified 3-cycle system, of quality assurance and accreditation, of modular structures and credit points, of classifications and rankings. These are all things that may sound familiar to you, but I can assure you that in many European countries these reforms have been nothing less than a higher education revolution.

The AEC has navigated these developments with the greatest care, but also with a pro-active approach. We understood that if we were actively involved, we would be able to influence the reforms and demand for an understanding of the specificities of our sector. That's why we developed our own European-level frameworks for qualifications and for quality assurance and accreditation, which are now widely acknowledged as some of the most advanced systems at the European level. In 2010 alone, the AEC was involved in 19 institutional and programme reviews in 7 European countries, and although this may sound like a piece of cake to the NASM Office, I can assure you this was a major achievement for us.

But possibly the biggest achievement of all was that we managed to give the higher music sector a visible place in the European higher education arena. I remember very well when I started to attend meetings bringing together the main European higher education organisations. When I introduced myself, people smiled friendly and said "how wonderful – my son plays saxophone too." I was told we were too small and insignificant, that we should merge with the other arts, the humanities, or whatever.

They were wrong.

Because in the end we did not only manage to become a respected player in the European higher education arena, we also created powerful examples for others of how things could be done.

Now, why am I telling you all this? I am telling you this, because I dare to say that our current advanced position would have been impossible without the support of NASM. I will never forget the presentation on the NASM accreditation system given by Sam Hope, David Tomatz and Jim Undercofler at the 2003 AEC Annual Congress in Germany. Looking back, I believe this presentation was a turning point in the history of our association, as the presenters, being representatives of highly respected music institutions, were able to explain very clearly how

such a review system could work without violating the values that are so essential to music training. From a psychological point of view, the effect of this presentation cannot be underestimated. It showed the higher music education sector in Europe, which was being threatened to be overrun by big political reform processes, what could be achieved when it would take matters into its own hands. In doing so, the American schools of music gave a significant gift to their colleagues in Europe: an understanding of ownership, control and self-determination. It is for this gift that I would like to thank you collectively from the bottom of my heart.

Ladies and gentlemen, I also dare to say that as a sector we have been very successful. We, both NASM and AEC, have shown the ability as a community of experts to develop a common voice and a common direction. We have developed an efficient context for policy development and cooperation, and, with the review systems, of reflection, showing we are not afraid to look critically at ourselves. So let us ask ourselves why we have been so successful. Of course because we worked hard, but I feel that the main reason why we have been so successful is because we approach all the things we do as musicians. We take the issues and internalise these based on our own expertise in music, which makes what we do relevant and therefore powerful. Of course we need to work together with other disciplines in larger contexts. Of course we must listen to advice of others. But let us continue to develop our own expertise based on our experience as musicians. It is only then that music can thrive and resist the often dubious opinions of quality assurance experts or educational specialists who think they understand our field but do not really.

Finally, allow me to express some words of personal gratitude to your wonderful executive director Sam Hope. His willingness and patience to share his knowledge and experience has been a permanent source of inspiration. In my work I have travelled all over the world, but I have never met a person with such a vision, integrity, wisdom and understanding of what we as a sector stand for. I will be forever grateful for his guidance and friendship.

So, dear friends, let me congratulate you with all that has been achieved and allow me to finish by expressing my sincere wish that the relationship between AEC and NASM will remain strong, so that both organisations together can continue to be of service to that incredible phenomenon so central to our humanity: music.

Thank you very much.

REPORT OF THE PRESIDENT

DON GIBSON
Florida State University

Trust, service, autonomy balanced by mutual accountability, broad consultation in decision-making, and emphasis on results achieved and functions served rather than educational philosophies and methods. These are core values guiding the work of NASM. They can be found on the NASM website, and they are manifest in all aspects of the work of the Association. While the values that have shaped the work of NASM have remained constant throughout its distinguished history, the challenges and opportunities facing our profession have varied over time, perhaps no more dramatically than in recent years.

We all know of the extraordinary difficulties brought about by the current fiscal crisis. While the challenges to our programs resulting from this crisis will differ for each of us and our responses will likewise be distinctive, other significant challenges also confront our profession—challenges that can only be addressed through the efforts of organizations like NASM. NASM's ongoing presence at the national level has ensured that the values of our Association and the concerns of our profession are properly represented and appropriately considered. In addition, its presence demonstrates the very high regard accorded NASM in the national arena.

In my comments today I'd like to begin by citing a couple of important national policy areas where NASM has represented our collective interests during the past year. I will then provide a few thoughts regarding our continuing work in the area of undergraduate professional curricula and close with a review of the sessions we have planned on this important topic for this meeting.

You may recall receiving an urgent message from Sam Hope this past May concerning an initiative proposed by CHEA, the *Council for Higher Education Accreditation*. If implemented as initially presented, this initiative would threaten the balanced relationship between institutions and accreditors. Furthermore, it would place institutions in public-relations jeopardy every time they engaged in any accreditation-related project, resulting in an eventual loss in honesty and candor in self-studies and visitors' reports. In essence, the values, principles and effectiveness that have characterized the work of NASM and enabled it to contribute in such a positive fashion to the profession would be put at great risk. This and other CHEA proposals raised considerable concern throughout higher education. For example, as you may recall, the Association of Specialized and Professional Accreditors wrote and spoke against the proposals and the National Association of Independent Colleges and Universities essentially asked CHEA not to proceed. Other CHEA proposals were equally troubling, including provisions that would enable CHEA to intervene in specific accreditation reviews. Many were concerned that implementation of such proposals would undermine hard won accomplishments to protect institutional freedom in the 2008 reauthorization of the Higher Education Opportunity Act and open the door to future federal regulation of the accreditation process in areas formerly the responsibility of institutions and accreditors. Our national office invested time and effort to cooperate with others in order to respond to these CHEA proposals from a policy perspective. One major concern is potential erosion of institutional autonomy and accreditation effectiveness in higher education as a whole. Another is the accumulation of negative impacts on our institutions and programs and on the work of NASM.

I regret to report that fundamentally, CHEA has decided to proceed with its proposals. Your Executive Committee is studying the situation carefully and consulting with other organizations. NASM will remain true to its core values. For 86 years, we have assembled as an association to assist each other, and we will continue to do so in the years to come.

Along similar lines, the American Council on Education recently led an effort to respond to proposed federal regulations on higher education program integrity. Sam Hope was one of three representatives from specialized accreditation on a working group that developed an extensive response document eventually endorsed by over seventy other higher education and accreditation organizations. The higher education organizations that signed primarily represent institutions as a whole such as ACE and AAU and the land grant, state, and community college communities.

Issues of great concern included the breadth of the proposed regulations, the specific issues addressed, and the dramatic increase in compliance costs, especially for institutions. The federal government recently released its final regulations on program integrity. In response to comment, some of the original proposals were ameliorated and clarified, but the basic policy thrusts are unchanged. For example, the federal government has now established a federal definition of the credit hour, a regulatory step strongly opposed by signers of the ACE letter and many others. The final regulations on this point do provide greater interpretation flexibility to institutions and accreditors than the original proposal. The text clarifies that accreditors retain their standards-setting and supervisory role. Otherwise the text would be completely inconsistent with recently enacted provisions of the 2008 Higher Education Opportunity Act. However, improvements of these kinds are not the central policy issue. Defining the meaning of the credit hour is an academic responsibility, not a federal one. Conceptually, the step taken is a large one. It is a strategic loss for higher education.

The final regulations also contain provisions on misrepresentation of institutional information that are helpful, but others that are so broadly stated as to invite numerous interpretation issues, including escalating litigation costs. For example, the regulations do not make a clear distinction between recipient misunderstanding and institutional misrepresentation. Someone who doesn't understand can claim misrepresentation. The problem is obvious.

This set of regulations also addressed the issue titled "gainful employment." Gainful employment was also the subject of a later set of proposed regulations that received so much opposition that the finalization schedule has been delayed.

It would take far more time than we have today to explain these issues further. NASM has monitored and provided analyses in Washington-based work on all of these issues because they strike at the heart of the academic enterprise and the freedom of that enterprise.

No reasonable person is against the concept of regulation. Regulations are necessary. In this case, no one wants fraud or systems that cheat students and the public through misrepresentation or failure to have reasonable and functioning credit hour requirements. The issue is not whether to do something about these things, but rather what should be done.

By law, there is to be a clear line between federal authority and the authority of institutions and accreditors when it comes to academic decision-making. If that line is crossed, the content and operational decisions associated with academic work are no longer the final responsibility of the academy.

More immediately, there are the costs. As we all know a disproportionate amount of institutional time, energy, and money is increasingly being dedicated to the demonstration of compliance. Compliance requirements keep escalating, in part driven by federal regulations that continue to expand no matter which party is in power. Here is the financial bottom line. The more institutions are forced to invest in meeting new compliance requirements, the fewer resources there are for the processes and personnel dedicated to the education of our students.

While there are many other issues and concerns in this arena, a principal reason for reviewing these initiatives is to make clear the very important work done on our behalf by the executive director of NASM. It is not just the representation in certain arenas. Far more important is the time, patience and knowledge required to study long documents that appear somewhat at random, to analyze extremely complex issues thoroughly, to work with others diplomatically, and to draft and redraft until consensus is reached. This is work that none of us is in the position to do individually, and work that NASM cannot do alone. Just this week the ACE *working group on program integrity* has reconvened to consider the final regulations and next steps, and our executive director is there once again. NASM has earned a place that is often at the center of these kinds of important policy discussions through years of quiet, highly effective analytical work. I would like to thank Sam, Karen and the staff for their continuing efforts to represent our interests in the national conversation on these and other topics. NASM has always focused its policy efforts on the critical conditions necessary for the work of the membership. Without continued attention to national initiatives that may affect these, the core values ensuring the continued effectiveness of NASM would be put at great risk. Please watch for periodic updates concerning the national-level efforts of the Association, and take the time to follow-up at the local level as appropriate. NASM may not always be speaking, but it is always working.

As many of you know, a significant portion of the last year's national meeting was devoted to the undergraduate curriculum, and in particular to efforts to provide a greater sense of opportunity for institutions to articulate and implement local solutions to the broad statements of content included in the NASM Standards, the standards we and our predecessors have evolved over 86 years. During that same time frame, curricular models have also evolved. In some ways, however, a traditional model has emerged and become a typical operating procedure. But this procedure is not the same as the NASM standards. The NASM standards articulate achievement goals, not procedure. There is room to do things differently. When we consider how things might be different, however, we all feel the constraints imposed by our tradition-bound curricular model—I assure you that I do. At the same time, I am sure that I find it as difficult as each of you to identify content areas ripe for a change in priorities or even deletion. We have accumulated these areas and our approaches to them for all the right reasons. Each area seems essential, and our approaches are time-tested. However, over the past three years curricular discussions have started within some member institutions. These discussions have not centered on the NASM standards themselves, but rather on how the goals they contain can best be fulfilled in a specific institution, at this time, for students who have a future of work in music ahead of them. This distinction between NASM standards and local approaches and procedures is critical and important to keep in mind as we approach our discussions in the sessions to follow.

Returning to the NASM standards themselves for a moment, it is appropriate to note their heightened significance during times of fiscal challenge and budget cuts. The NASM standards make clear the content and the minimum time and effort deemed essential for music study. Because they carry the power of more than 600 member institutions they serve also to protect us, and it is not in our collective interest to water them down simply to create flexibility in our curricular models. Our standards are truly comprehensive. At the same time, “comprehensive” need not imply “all-inclusive” or “equal priority.”

I recently had the opportunity to read Matthew Syed's book, *Bounce: Mozart, Federer, Beckman and the Science of Success*. Syed, working from original research conducted and reported by my FSU colleague Anders Ericsson, asserted that expert skill requires 10,000 hours of “purposeful practice” to attain. Much of the book is dedicated to demonstrating that this 10,000-hour threshold applies to many disciplines, including music. While any educational program may be described as a process of developing both knowledge and skill, the case Syed builds to support the 10,000-hour theory draws particular attention to a reality we all know well—it takes a lot of

time to develop the skills required to be a musician—a disproportionate share of curricular time when compared to many other disciplines.

Throughout my reading of this text and my cursory review of other works by Ericsson, I kept thinking of those double-reed players who have clocked thousands of hours in ensembles too numerous to list in our limited time together today. While those countless hours of ensemble rehearsals and performances certainly advanced those young artists closer to the magic threshold of 10,000 hours, those rehearsal hours are clearly not equivalent to the “purposeful individual practice” considered essential for the development of high level of expertise by Ericsson and Syed. In the end, our double-reed charges are certainly no closer to stardom than their contemporaries with more appropriate ensemble commitments. Just a thought.

While Syed, a former world-class athlete, is clearly most comfortable applying his theory to various sports, and his arguments applied to that domain are generally quite persuasive, I must admit the application of the 10,000-hour threshold to music struck me as a bit oversimplified, even though the original research by Anders Ericsson that inspired Syed’s work involved violin students at the Music Academy of West Berlin. Perhaps my cautionary response to the application of the 10,000-hour model to high level musical expertise was influenced by Syed’s assertion that Kenny G “invented” circular breathing—I don’t know for sure who did, but I know that it wasn’t Kenny G.

In any event, whether or not one accepts 10,000 hours as a threshold to attain expert skill, it remains clear that the time devoted to development of musical performance skills will remain a major share of undergraduate professional curricula. Where then can we find some flexibility in our curricula? The revised standards we just approved provide opportunities.

Following our vote today, the standard on technology is no longer a “curricular” standard for all professional undergraduate degrees. Rather, the focus has shifted to the need to provide appropriate hardware and software to support current music technology and to applications for certain majors. While the inclusion of instruction in the use of technology is still appropriate for *consideration* by individual institutions, effective today, such instruction will no longer be *required* for all accredited institutions offering Bachelor of Music degrees. Given the awareness and sophistication in matters of music technology demonstrated by many students today, this seems most appropriate. In his recent book, *Remix*, Lawrence Lessig throws light on the creative energy that current technology has released in our young people as well their ready adaptation to the opportunities and challenges presented by that technology. For the most part, our students are quite successful engaging technology on their own. Indeed, the past few years have seen the music technology classroom evolve from an environment taught by “faculty” to an environment inhabited by highly motivated students teaching each other and themselves. As we consider the content of our undergraduate curricula, it might be useful to ask if a given bit of content or skill actually requires instructional time or if it might be something that students would be capable of learning or achieving on their own.

Both the revision of the composition/improvisation standard and the addition of the “all level, all specialization” standard in music education represent moves to a higher, more general level, with a focus on function served. In each case, music units will now be able to make choices among content/skill areas that were all included in the previous versions of these standards. As noted earlier, “comprehensive” need not imply “all-inclusive” or “equal priority.” As more and more institutions explore possibilities locally, there is no reason that we cannot explore other ideas nationally. We already have a model that provides varying options within a “comprehensive” set of standards; perhaps we will find new ways to refine this model further.

Finally, while standards revisions such as those approved today will provide greater flexibility to music units, the greater constraints we all experience remain those associated with the “tradition-bound” curricular model that I spoke about earlier. The NASM standards are foundational. We and our faculties construct our specific curricular house. It is important to remember that we all have options in the manner we choose to deliver instruction and the relative time we devote to the development of skill and knowledge. The most flexibility can be found through our own efforts at home.

Today’s sessions are designed to encourage your participation in our ongoing discussion of the undergraduate curriculum. Our discussions today are focused on those decisions that you and your faculty make. We hope that you will put these discussions in your own local context, that you will use the perspective of your own institution. Let us use this time together to encourage creative thought, to explore, to challenge ourselves.

In *Creative Approaches to the Undergraduate Curriculum – Part I* that begins following this session, we hope you will participate in discussions on content, instructional process and learning. Please choose either the core curriculum track or the music education track, and within that track, the appropriate group according to the enrollment sizes listed in the program. After lunch, the following general session, *Creative Approaches to the Undergraduate Curriculum – Part II*, will focus on your role in considering, leading and facilitating discussion and possible change at the local level in your institution. Again this year, we will also have Member Roundtables to continue our curricular discussions and explore other issues of concern to us all. Our keynote speaker on Monday morning will provide a broad context for understanding the ongoing fiscal challenges we will likely face in the months ahead. We also have an array of interest sessions developed by members and guests. I would like to thank all who are presenting and also our regional chairs for their work in developing programs for Monday afternoon. We hope all of these presentations will be helpful to each of you as you look to the local challenges and opportunities you might face.

I look forward to the contributions each of you will make to our sessions in this meeting. Every time we assemble, we are working with our future, and that of our students. I hope each of you reaches Tuesday morning inspired, energized, and informed by the support of your colleagues. And finally, for those of you who may choose to initiate discussions in your home institutions concerning new approaches to the undergraduate curriculum, I would like to leave you with a couple of thoughts. First, our faculty colleagues, like each of us, have typically devoted well beyond 10,000 hours in the acquisition of their knowledge and skills. We should expect them to have strongly held opinions regarding content and skill development. Second, it bears remembering that in a typical faculty search process, we frequently find greatest enthusiasm for candidates who stand apart from the pool of candidates in some special way. We hire them for their distinctive differences and lament when they don’t always play well together. So, if you find that your curricular discussions are not progressing as smoothly as you might wish, try to be gentle and understanding—but also be persistent. If your efforts result in curricular changes that take best advantage of the distinctive strengths of your institution while enhancing the preparation of your students for the challenges and opportunities they will face across the many years of their professional lives, your time and effort will be well spent indeed.

Thank you.

References

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REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

The 2010-2011 academic year marks NASM's 86th season of service. Efforts to support and advance the music profession in the United States remain at the core of the Association's projects. Its work in various areas, including accreditation, professional development, research, and monitoring and analyzing policy surrounding higher education and the arts, is continually being improved and enhanced. As NASM serves an ever-growing and diverse membership, its projects in accreditation and beyond continue to evolve and intensify. The Association's principal activities during the past year are presented below.

Accreditation Standards and Procedures

Much of the yearly work of NASM involves accreditation. This includes preparation for Commission meetings, arranging accreditation visits, providing consultations for member institutions, and development of standards and resources for the accreditation review process. NASM Commissioners, visiting evaluators, and staff members work to help make this a valuable component in the advancement of music programs for many institutions in higher education.

With the recent comprehensive standards review complete, NASM is now focusing on specific areas of standards review. This process will continue until the next comprehensive review of the *NASM Handbook*. Institutional representatives should feel free to contact the office of the Executive Director at any time if they have any views on the Standards for Accreditation that they feel would assist in improving the work of NASM.

The 2009 edition of the *NASM Membership Procedures* documents is now in full use. Any Self-Studies from this point forward must be based on the 2009 edition of these documents. Improvements made throughout the revision process of these documents should help to make the review process more efficient and more flexible in order to adjust for local conditions. For assistance in using the *Membership Procedures*, please contact the NASM National Office staff. All documents are available for download from the Association's Web site at nasm.arts-accredit.org.

The Association continues to encourage the use of the NASM review process or materials in other accountability contexts. Many institutions are finding efficiencies by combining the NASM review with internal reviews. The Association is gladly willing to work with institutions and programs to produce a NASM review that is thorough, efficient, and suitably connected with other internal and external efforts.

Projects

NASM participates in the Council of Arts Accrediting Associations with NASAD (art and design), NASD (dance), and NAST (theatre). The Council is concerned with issues that affect all four disciplines and their accreditation efforts. NASM President Don Gibson and Vice President Mark Wait are the music Trustees of the Council. CAAA sponsors the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS), which reviews arts-focused schools at the K-12 level. This undertaking connects K-12 and higher education efforts.

The CAAA Commission on Multidisciplinary Multimedia is continuing its work gathering and analyzing information surrounding issues in this area. Following its June 2010 meeting, the commission is planning to release a set of concept papers aimed at assisting arts administrators. Members of the group include Chair Douglas Lowry from Eastman School of Music (NASM), George Brown from Bradley University (NAST), Daniel Lewis from the New World School of

the Arts (NASD), and Jamy Sheridan from the Maryland Institute College of Art (NASAD). Information gathered during the NASM Annual Meeting at the session on multidisciplinary multimedia will be shared with the commission to be factored into future projects. Anyone interested in this topic, and especially those representing institutions that offer multidisciplinary or multimedia studies, are encouraged to share thoughts and ideas either at the Annual Meeting session or by contacting the office of the Executive Director.

The NASM Music Teacher Preparation Working Group met for the third time in the spring of 2010. Group members include Chair Robert Cutietta from University of Southern California, André de Quadros from Boston University, William Fredrickson from Florida State University, and Leila Heil from Colorado State University, and “of counsel” members Janet Barrett from Northwestern University, Linda Thompson from Lee University, and Betty Anne Younker from University of Michigan. The Working Group is continuing to gather information and ideas surrounding present situations and futures issues in teacher preparation. The Group has drafted a set of papers aimed at assisting arts administrators. NASM will release these papers following review by both focus groups and the Membership. The particular subject of curricular futures will be explored during a session at the 2010 NASM Annual Meeting. NASM members will have additional opportunities to participate in the projects of the Working Group as they progress.

The yearly Annual Meeting of NASM provides various opportunities for the discussion and dissemination of current information surrounding music study, higher education, administration, and other related fields. A large number of individuals work each year to produce outstanding sessions. The 2010 Annual Meeting will include discussion of the following topics:

- (1) Creative approaches to the undergraduate curriculum: considering content, instructional process, and learning
- (2) Creative approaches to the undergraduate curriculum: starting, leading, and facilitating local review and action
- (3) Completing and submitting the HEADS Data Survey
- (4) Using HEADS statistical data for institutional planning and projections
- (5) NASM administrative support resources
- (6) Creating effective Self-Studies
- (7) Specific procedures for NASM evaluation
- (8) Policy issues in professional music study in Europe and the United States
- (9) Advocacy: four challenging sectors for music executives
- (10) Multidisciplinary multimedia issues and questions in program organization
- (11) P-12 teacher retention policy issues and practical steps for schools and departments of music

Six separate pre-meeting development sessions for music executives will also be held immediately prior to the Annual Meeting including an extended pre-meeting workshop for new music administrators in higher education. This workshop will address issues that directly affect music administrators such as working with faculty and administration, financial management, and leadership issues. There will also be ample opportunity to discuss these topics and interact freely with other attendees. The Association is grateful for all those who developed specific agenda

material for the Annual Meeting, as well as those who serve as moderators and lead discussion groups.

In August, CAAA finalized a *Memorandum of Understanding* with the International Digital Media and Arts Association (iDMAa). Signed by representatives from both associations, the *Memorandum* outlines a consultative service relationship between CAAA and iDMAa. Founded in early 2004 by a group of 15 universities, iDMAa provides support to administrators, academics, and professionals working to advance the field of digital media. Earlier this month, the Executive Director attended the iDMAa 2010 Conference at Emily Carr University of Art and Design in Vancouver, British Columbia, Canada. CAAA looks forward to further developing a consultative relationship with iDMAa in upcoming years.

Over the past year, the Executive and Associate Directors have been working with representatives from Performing Arts in Medicine (PAMA), focusing on the hearing issues of musicians. This project is part of a larger cooperative effort aimed at the development of studies and projects focused on the health and wellness of musicians. NASM looks forward to continuing work on current and future projects.

The Higher Education Arts Data Services (HEADS) project continues to be refined and improved over time. Participation by member and non-member institutions remains strong. Following the close of the 2009-2010 HEADS survey, the resultant Data Summaries were published in May 2010. Additional capabilities and services will be added as time and financial resources permit. Comparative functions of HEADS Special Reports will be discussed during the second HEADS session.

Policy

The Association continues to work with others on the education of children and youth. Tremendous challenges are appearing on the horizon as general agreement on the purposes of K–12 arts education fragments. In the next years, the federal Elementary and Secondary Education Act will be reauthorized—a major project for all concerned. At the same time, new technologies, social conditions, and the evolving public mood create new opportunities and challenges for music that are being met with the usual creativity and expertise.

Following reauthorization of the Higher Education Opportunity Act, negotiated rulemaking on the law began in the spring of 2009. HEOA rulemaking is the process by which regulations are created that dictate how the U.S. Department of Education must carry out provisions of the Act. Various parties within the higher education communities, including leaders of accrediting groups, work diligently to develop and/or respond to regulations. NASM Executive and Associate Directors continue to offer guidance and support throughout the rulemaking process to those involved in rulemaking negotiations and to participate in policy analysis efforts and responses to federal regulatory proposals. In the past year, NASM has worked with other higher education and accreditation organizations on three sets of regulations: accreditation, program integrity, and gainful employment.

More policy challenges are on the horizon on local, national, and international levels. Certain attitudes and efforts exist that purport to replace current systems based on trust of expert knowledge and experience, and independence of institutions regarding academic matters, with centralized systems focused almost solely on assessment techniques and accounting. There is much more work to be done to educate many about the dangers of this approach. The NASM Executive Director will keep you informed as issues and projects progress.

In addition to accreditation policy mentioned above, the Association is concerned about tax policy, intellectual property, growing disparity in educational opportunity at the K–12 level, and the cultural climate produced by technological advance and saturation. Many contextual issues

that affect NASM schools grow out of large social forces that can be understood but not influenced significantly. Economic cycles and downturns have a profound effect, but no single person or entity controls them. NASM continues to join with others in seeking the ability of non-itemizers to deduct charitable contributions on their federal income tax return. Increasing personal philanthropy is a critically important element in future support for education and the arts, particularly in these harsh economic times. NASM continues to monitor with concern proposals that would bring increased federal involvement in the activities of and control over non-profit organizations and philanthropies.

National Office

The NASM National Office is in Reston, one of the Virginia suburbs of Washington, D.C. We are always delighted to welcome visitors to the National Office. However, we ask that you call us in advance, particularly if you wish to visit a specific staff member. The office is about eight miles east of Dulles International Airport, and a little over twenty miles from downtown Washington. Specific travel directions are available upon request.

The Association's outstanding corps of volunteers is joined by a dedicated and capable National Office staff. Samuel Hope, Karen P. Moynahan, Chira Kirkland, Willa Shaffer, Jenny Kuhlmann, Mark Marion, Lisa Ostrich, Tracy Maraney, Teresa Ricciardi, Sarah Couch, Sarah Yount, and Stacy A. McMahon continue to enhance NASM's reputation for effective administration of its responsibilities. The staff deeply appreciates the support, cooperation, and assistance of NASM members.

The primary purpose of the National Office is to operate the Association under rules and policies established by the Membership and the Board of Directors. The office has grown in its services to NASM over the years, and now is extremely busy carrying on the regular work of the Association, developing new systems and refinements to old ones, and assisting a growing number of institutions seeking Membership for the first time.

As a staff, we are able to see on a daily basis the great foundational strength of NASM. Fundamental to this foundation is wisdom about the need to cooperate in order to build music in higher education as a whole, as well as in each member and applicant institution. NASM has always been able to make commonality and individuality compatible. It has promoted no methodological doctrines; only concepts, conditions, and resources necessary for competence and creativity. This foundation will serve NASM well in the challenging times ahead.

NASM is blessed with the willingness of volunteers to donate time, expertise, and deep commitment to the accreditation process. As time becomes evermore precious, the value of this volunteerism continues to rise. The strength of NASM is peer governance and peer review. The work of our visiting evaluators and commissioners is a wonderful expression of commitment to the field and of faith in the future.

The entire staff joins me in expressing what a privilege it is to serve NASM and its member institutions. We hope you will always contact us immediately whenever you think we may provide assistance. We look forward to continuing our efforts together.

Best wishes for the forthcoming year.

Respectfully submitted,

Samuel Hope
Executive Director

ORAL REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

All of us know about balances and how important they are to every aspect of musical activity. For us, balance means right or good proportion, not equal weight for all elements. Whatever we do in music, balance is critical. When we are creating and performing music, we think about balances all the time. And, we are always changing and adapting proportional relationships as we go.

But the concept of balance is important far beyond music. For example, the distance and mass of the planet Jupiter have a critical relationship to sustaining life on earth. Scientists tell us that if Jupiter were further away or if Jupiter's mass were less, too many asteroid and comet collisions would occur on earth. Or if Jupiter were closer or if Jupiter had greater mass, the earth's orbit would become unstable. In other words, the distance of Jupiter has to be right, and the mass of Jupiter has to be right and in balance. And, both distance and mass have to be in the right relationship with each other if life on earth is to be sustained.

Our night friend the moon is 25% the size of the earth. We all know the critical role the moon plays in tidal action. Changes in our gravitational interaction with the moon would have serious consequences. The exchange of nutrients and life back and forth between the sea and the land would be affected, among other things. The moon is moving away from the earth 1.5 inches per year. The long-term future is clear. However, this is one administrative problem that we will not have to deal with when we get home.

Even though the entire universe is flying apart at breathtaking speed, this change does not destroy relationships on any time scale that matters to us. The intricacy among balanced relationships in nature is awe-inspiring. One fundamental lesson is clear. From the universe to our own bodies to music, imbalances cause dysfunction. They destabilize and adversely affect the health, sustainability, and productivity of systems.

Now what do these science facts and lessons mean for us? What is the application to our many internal and external concerns? Too be brief, the same foundational principles of balance important in the musical, artistic, and physical worlds seem to apply in the world of human interaction. Balances are critically important. Too much or too little, or wrong relationship for purpose, and things go awry.

Let me ask you a question. Do you feel you are living in a time when balanced conditions are present? Do you sense the presence of colliding extremes? Do you feel inundated with claims that one-dimensional solutions will work? Do you wonder if anything is anchored anymore? Just to be clear, I am not talking about political views, or about being for or against change. Good debates on such questions are essential to keep things in balance. I am talking about the view one gets by stepping back and looking conceptually at what is going on, the nature of our discourse, for example. Winston Churchill once said that it takes courage to stand up and speak, but it also takes courage to sit down and listen. What is the balance between speaking and listening in our society today? What about the balance between surface superficiality and deep engagement? What about academic work and assessment? What about public relations and real achievement, or images and substance? What about illusion and reality? What about centralized power and individual freedom? Each of the two elements in these pairs is important. The question is not whether to have one element or the other, but rather what balance, what proportion?

We are working in conditions created by imbalances and widely promoted yearnings that create imbalances, conditions where there are excesses of zeal to promote one part of a whole as the

whole. All this produces a kind of group-think, an unwillingness to face the reality of the whole. Unfortunately, this hubristic approach to problems or decisions is as sensible as pretending that we can move Jupiter or change our distance and gravitational relationship with the moon and nothing will happen.

Over the past year, NASM has been engaged in many efforts. Some of these are about maintaining critically important balances among the roles of institutions of higher education and their accrediting organizations and the federal government.

In another area, your work yesterday made an important contribution to NASM's efforts to encourage local, institution-specific reviews of undergraduate curricular balances and relationships. What do our students in our institution need? How do we, in our institution, meet that need? How do all the parts work alone and together? What is their relationship? What do they produce?

In considering questions like these, I am reminded of the spring 2010 cover of the *American Educator*. Here is the title in large bold type: *The Most Daring Education Reform of All*. Under it, the following text appears: "for over a century, educational fads have hindered efforts to deliver what our youth really need – an education filled with works of lasting beauty, knowledge of the past and present, and skills of personal and professional significance." The article inside is not about back to basics, but back to content, content as subject matter and work to master it.

Over the next 12 months NASM and its member institutions will face many challenges. The teacher education accreditation world is reorganizing and promising to "turn teacher education upside down." The Congress and legislatures, under new pressures on debt and spending, are seeking new sources of revenue and thus new ways to tax. This situation will bring new pressure to the non-profit sector, and thus to most of us. In Washington, higher education is experiencing the policy pressures that President Gibson spoke about yesterday. There are new constellations of interests forming to promote single-perspective assessment, the kind that trusts numbers and nothing else. It helps to remember another Churchill quip that the only statistics you can trust are those you make up yourself.

In the world of accreditation, there are those whose ideas and policies would create an adversarial relationship between accreditors and the institutions or programs they review.

Your organization has pledged to do the opposite. Cooperation and mutual effort are natural to music making and essential to creating balances and relationships. They are important because music in higher education is a system that requires certain balances, certain relationships, and certain reciprocities if the whole effort is to work and evolve productively.

NASM thrives on its principles of service and support. There is no reason to destroy the proper balances here even though pressures to do so may mount. I see no evidence that NASM will embrace educational fads at the expense of high artistry and serious learning. It has not done either of these things in its history. It cannot trade the integrity of its relationship with its member institutions, the power of its values to serve the music profession, and the contributions of its service orientation to improving the education music students receive for other values, no matter how fashionable. This does not mean stasis. It means changing, evolving, and advancing in a mindset that is focused on current reality, but also a mindset consumed with a search for the wisdom to preserve essential balances and relationships as changes are made. For what doth it profit an organization to gain the whole world and lose its soul? We must not waste time joining movements to move Jupiter just because some group has mounted a successful propaganda campaign to do so and gained many followers. Think what would happen if this project were to succeed. As Thomas Hobbes said, "Hell is the truth seen too late."

Over the years, NASM and its members have faced many challenges, taken advantage of many opportunities, and grown and prospered all the while. Our field is a glorious one. Powerful. Magnificent. Beautiful. A reflection in sound of the kinds of balances and relationships that exist in the physical world and beyond. Indeed, it is these balances and relationships in music that produce the beauty, the magnificence, the power, and the glory. In the matter of balances and so many others, our field itself gives us important principles to follow. Unlike so much in the physical world, we have no set answers. There is a single answer for the speed of light, but there is no single answer to symphony. We have the honor and challenge of creating balances within the context of each work that we create in each of our music specializations and in the work of curriculum building and teaching in our schools and departments.

As this year continues and the next one comes, and the next let us remember what we and our colleagues hold. We literally hold a massive responsibility for students, the field of music, and our institutions individually and collectively. This is who we are first; this is what we are about first. This responsibility should lead us to a humble respect for the challenge of balances, and a commitment to face that challenge, whatever is ahead, in whatever arena.

I close with two quotations. The first is from Warren Buffet as reported in the 2009 Berkshire Hathaway Annual Report. Berkshire Hathaway is a holding company that includes many major corporations that Buffet has acquired over the years, the last of which was the Burlington Northern Santa Fe Railroad. We are often told that higher education should operate like a business. Here is the management approach followed by one of the most successful businessmen of all time.

We tend to let our many subsidiaries operate on their own, without our supervising and monitoring them to any degree. That means we are sometimes late in spotting management problems and that both operating and capital decisions are occasionally made with which Charlie and I would have disagreed had we been consulted. Most of our managers, however, use the independence we grant them magnificently, rewarding our confidence by maintaining an owner-oriented attitude that is invaluable and too seldom found in huge organizations. We would rather suffer the visible costs of a few bad decisions than incur the many invisible costs that come from decisions made too slowly – or not at all – because of a stifling bureaucracy.

Let us all think whether or not it is true that a culture of mistrust and one-way accountability is a culture of death, while a culture of trust and mutual responsibility is a culture of life.

The second quotation is from the late dancer and choreographer Merce Cunningham, one of the great creative geniuses in the history of art making. It is about dance but the analysis applies equally well to all the art forms.

I think that dance at its very best (and as in all arts, that very best is rare) produces an indefinable and unforgettable abyss in the individual spectator. It is only an instant, and immediately following that instant, the mind is busy questioning, deciding; the feelings are busy agitating, confirming, or denying. But there is that instant, and it does renew us.

Is it not true that renewal in many dimensions is one of the great themes of our work individually and together?

I think it is. A project of renewal is everywhere we turn in our profession whether it be to our artistry, our teaching, our scholarship, or our healing.

So let us not be discouraged by present conditions, but rather be renewed constantly through the beauty of our art, the productivity of our relationships, and the power of our values.

REPORTS OF THE REGIONS

Sunday, November 21, 2010

Meeting of Region 1

1. Introductions
 - a. 23 members in attendance
 - b. 5 new members where introduced.
 - c. Announcements for the Region 1 E-mail list
2. Region 1 Session “Budget Health and Redesign” presented by Peter McAllister and Todd Johnson.
3. Discussed possible topics for next year
 - a. First Year Integration – specific to music majors
 - b. Teaching Portfolios (ala Peter Seldin)
 - c. Liberal Arts Degree: BA vs BM– Is the BA the bastard stepchild?
 - d. Assessing GenEd classes
 - i. Too much assessment?
 - ii. Best practice?
 - e. Budget Health and Redesign the Sequel – Positives after the Fall?
 - f. Liberal Arts Degree and “After the Fall” were the most popular choices.
4. Adjourned

Special thanks to Ernie Hills for taking notes.

Respectfully submitted,
Andrew R. Glendening, Chair
University of Redlands

Meeting of Region 2

Present: Ramona Holmes, Vice Chair & chair *pro temp* for the meeting (Seattle Pacific U.); Gerald Berthiaume (Washington State U.); Ben Brody (Whitworth U.); Kevin Call (Brigham Young U. – Idaho); Michael Connolly (U. of Portland); Kevin Grower, Brigham Young U. – Idaho); Mark Hansen (Boise State U.); Tom Hasenpflug (Idaho State U.); Bryan Johanson (Portland State U.); John Paul (Marylhurst U.); David Robbins (Pacific Lutheran U.) Todd Shiver (Central Washington U.); Gary Uhlenkott (Gonzaga); Kevin Walczyk (Western Oregon U.); Kevin Woelfel (U. of Idaho);

I. Welcome and Introductions

Ramona welcomed everyone and explained that Keith Ward, chair of the region, had returned home to meet family obligations back in the Northwest. Members identified themselves and their schools. Welcomes were extended to executives new to the region.

II. Selection of Vice-Chair

Ramona indicated that her election at the previous annual meeting to the *Commission on Accreditation* precludes her from holding regional office. An election was held to find her successor and Todd Shiver (Central Washington U.) was unanimously elected vice-chair.

III. Report of the Board of Directors Annual Business Meeting

In Keith's absence, Dave Robbins (Pacific Lutheran U.) gave the report (based on notes provided by Keith) on the Board of Directors meetings held earlier in the weekend. The following was covered:

- FUTURE MEETING: The locations of the next four annual meeting locations were shared...
 - 2011 Scottsdale, AZ
 - 2012 San Diego, CA (w/h CMS)
 - 2013 Hollywood, FA (north of Miami)
 - 2014 Scottsdale, AZ
- The number of member institutions belonging to NASM was reported at 634.
- National issues discussed in the board meeting included concerns emerging regarding 1) attempts to create a standard definition of credit; 2) linkage of federal financial aid and "gainful employment" of graduates; 3) different models of teacher education programs.
 - General discussion: Undergraduate curricula – balance conventional work with multimedia and multidisciplinary issues; the Council of Arts Accrediting Associations (of which NASM is a member) has formed a commission on multidisciplinary and multimedia to explore these issues with colleagues in the disciplines outside of music. Different models of teacher education programs.

IV. Region 2 presentations – this year and next

- A. Boston Presentation (this year): Gerry Berthiaume indicated he would serve as moderator (in Keith's stead) for the region sponsored program upcoming on *Monday, November 22, 2010 at 4:00pm in the Staffordshire Room*. The presentation covering *Department/School of Music Leadership in the 21st Century*, will be present by our own Kevin Brower (Brigham Young U.) and Mark Hansen (Boise State U.). Gerry welcomed all the region executives to attend.
- B. Scottsdale Presentation (next year)
 1. Gerry presented a proposal received by Keith for a presentation on approaches to international collaboration which would compare three models for such collaboration, ways to get started, funding, etc..
 2. Other ideas – Ramona suggests a future session on "keeping performance "chops" as a music executive."
 3. The members a) endorsed the international collaboration presentation for 2011 in Scottsdale, and b) expressed enthusiasm for Ramona's topic for a future meeting.

V. News from the region – reports and updates were received from member institutions in attendance.

With thanks to Ramona for her service as vice-chair, the meeting adjourned around 8:45am.

Respectfully submitted,
David Robbins, Secretary *pro tem*
Pacific Lutheran University

Meeting of Region 3

Presiding, David J. Brinkman, Chair
Call to order: 8:17 a.m.

Introductions - List Serve sign up

Each Region sponsors a session, Reminder for our session -- Monday at 2:15 p.m.

Nuts & Bolts, etc - get from program

General Sessions - David reminded the region of the Executive Board's focus on curriculum development as a topic that is central to the 2010 conference -what does the future hold?

Meeting needs of students

Topic will continue to next year

Region 3 session for 2011 -suggestions from floor

Use the list serve for discussion

Topics Suggestions:

- break down Silo mentality to team work
- assessment - HLC -- how to word it so the institution assessment committee/
- other disciplines can understand how music assesses the various aspects of our discipline: both academic and performance
- improvisation - how it is addressed for all majors
- justifying our existence
- alternatives to one-on-one instruction
- seminars, group instruction
- one on one instruction - safety of instructor

Adjournment: Time for people to meet each other and reconnect

Respectfully submitted,
Calvin Hofer, Secretary
Colorado Mesa University

Meeting of Region 4

Mario J. Pelusi, Chair, called the meeting to order at 8:17 a.m.

Agenda:

1. Introduction of Vice-Chair, Robert Knight, Secretary, Mark Smith, and of new members in attendance. Approximately 35 members attended this meeting.
2. General information:

A reminder and invitation for all to attend the Region 4 session “Transfer Students and Music Programs,” on Monday at 4:00.

The 2012 NASM Annual Meeting in San Diego will be a joint meeting with CMS and ATMI.
3. Suggested topics for future Region 4 program meetings:
 - Assessment: How to Respond to Central Administrations
 - The State of Public Education: Funding, Budget, and Unfunded Mandates.
 - Fundraising: The Changing Role of the Music Administrator
 - Faculty: Examination of Load Descriptions and Responsibilities
 - Peer-review Processes
 - Post-tenure Review Processes
4. Comments/issues would we like to bring to NASM’s Board of Directors:
 - The NASM re-accreditation process is beautifully conceived, but it is not communicated clearly in written form. The self-study template has too much duplication. It needs a clearer section about suggested supportive documentation.
 - Recommendation for the Handbook: In the lengthier sections of the Handbook, it is hard to keep track of which section one is in; therefore, it would be helpful if there were section references at the top and/or at the bottom of each page (as in dictionaries, for example).
 - Question: Where is accreditation headed?

The meeting was adjourned at 8:47am.

Respectfully submitted,
Mark Smith, Secretary
Chicago State University

Meeting of Region 5

Not available

Meeting of Region 6

The meeting was called to order by chair Chris Royal (Howard University), who introduced the vice-chair, Ben King (Houghton College), and the secretary *in absentia*, Patti Crossman (The Community College of Baltimore County). The members present then introduced themselves.

2010 Region 6 Presentation

The topic for the 2009 Region 6 presentation is “Distance Learning ,” and the presenters are Keith Bailey of Penn State University’s e-Learning Center, and André de Quadros of Boston University. The program is scheduled for 4pm Monday, Essex 3.

2011 Region 6 Presentation

The floor was opened for ideas, and the following topics emerged (results of subsequent voting in parentheses):

- Preparing the 21st century musician for breadth without sacrificing depth – (implications for program structure) (36)
- Popular music degrees (0)
- Best Practices in inter- and intra-departmental collaboration (joint appointments, etc) (18)
- Student employment, post-graduation (2)
- Issues with 4+1 degree programs (8)
- Curriculum Revision (26)
- Helping universities understand programmatic values & benefits of music (11)
- pressure on music education programs (larger issue of arts in American Life & Education) (0)

The clear choice of topic is “Preparing the 21st Century Musician...” Chris Royal asked for anyone interested in presenting in 2011 to notify him.

Other Business

Gail Himrod, Providence College, is a new member of Region 6. In addition, the representative from the UMass Dartmouth attended. That institution is exploring membership in the Association. These were welcomed to the group.

The meeting was adjourned at 8:37.

Respectfully submitted,
Ben R. King, Vice-Chair,
Secretary *pro tempore*
Houghton College

Meeting of Region 7

Business meeting on Sunday, November 21, 2010: 67 were in attendance. We elected three new officers: chair - James Gardner of George Mason University, chair-elect – Harry Price of Kennesaw State University, and secretary – Richard Mercier of Georgia Southern University.

Suggestions/Observations:

1. Include more sessions on Leadership Skills
2. Participants missed not having a live performance this year at the conference

Regional session on Monday, November 22, 2010: 64 were in attendance. The topic was “Best Practices for Part-time Instructors” and our three panelists were: Fred Cohen of Columbus State University, Karl Paulnack of Boston Conservatory, and William Pelto of Appalachian State University, with Donald Sloan of Coastal Carolina University serving as the moderator.

Respectfully submitted,
Angela Morgan, Chair
Augusta State University

Meeting of Region 8

- 42 members present
- Introduction of Officers
- Introduction of Music Executives New to Region 8:
 - *Julia Aubrey – University of Mississippi*
 - *Mark Butler – Delta State University*
 - *Linda Cummins – University of Alabama-Tuscaloosa*
 - *Kathryn Fouse – Samford University*
 - *Shelly Meggison – University of Alabama-Tuscaloosa*
 - *William Price – University of Alabama-Birmingham*
 - *Randal Rushing – University of Memphis*
 - *William Swann – Maryville College*
- Announcement of Future Meetings
 - NASM’S 87th Annual Meeting, November 18 – 22, 2011, Scottsdale, AZ
- Nominating Committee Report (Mitzi Groom (chair), Western Kentucky University; Skip Snead, University of Alabama; Lee Harris, University of Tennessee at Chattanooga)
Committee’s Nominations
 - Chair: Jeff Reynolds, University of Alabama at Birmingham
 - Vice-Chair: Barbara Buck, Kentucky State University
 - Secretary: Sara Lynn Baird, Auburn University
- Solicitation of Nominations from the Floor
- Election of Officers by Voice Vote (42 yes, 0 no, 0 abstentions):
 - Chair: Jeff Reynolds, University of Alabama at Birmingham
 - Vice-Chair: Barbara Buck, Kentucky State University
 - Secretary: Sara Lynn Baird, Auburn University

- **Reminder to Membership:**
 Region 8 Session: Monday, November 22, 4:00 p.m. St. George
 Session Title: “Retention and Graduation Rates – How Can We Modify the Gateways to Success?”
 Presenters: Stephen Plate, Lee University; George T. Riordan, Middle Tennessee State University; Leo Welch, Florida State University
- **Discussion on Topics for Future Meetings**
 - Creative approaches to meeting NASM standards (Doug Rose, Austin Peay State University)
 - Problem-Based Learning (George Riordan, Middle Tennessee State University)
 - Arts Medicine (Lana Johns, Mississippi State University)
- Special recognition was given to George Riordan (MTSU) for his assistance in organizing the session topics for 2009 and 2010.
- The chair recognized the officers for their service and thanked the membership for their support during his term. Mitzi Groom (Western Kentucky University) asked all to thank Scott for his years of service to NASM.
- Robert Gaddis announced position vacancies at Campbellsville University

Adjournment

Respectfully submitted,
 Barbara Buck, Secretary
 Kentucky State University

Meeting of Region 9

- I. The meeting was called to order at 8:19 with approximately 70 members in attendance.
- II. Chair Richard Gipson recognized all new members to Region 9 and congratulated retiring members.
- III. State Organization Reports
 - A. Jeff Jarvis: Arkansas
 They meet twice a year: once at NASM and once in April. In their April 2010 meeting, they discussed budgets and accreditation matters.
 - B. David Evenson: Louisiana
 Budgeting difficulties made last year’s meeting impossible, so the Louisiana executives met by teleconference. They discussed the new 120 hour limit for all degrees (except Education) at state schools and talked about budget cuts in Louisiana higher education.
 - C. James South: Oklahoma
 Their association received a grant to do a study which compiled figures on the number of schools in Oklahoma that have music teachers. Their work has prompted government organizations to take up this data-keeping task in the future.

D. Ann Stutes: Texas

The Texas Music Educators conference in February 2010 had 26,000 in attendance. Texas music executives run the College Night for that conference. The music executive's organization received a gift last year that enabled them to create a college scholarship fund. They will be continuing these scholarship awards for four more years. They also created a web-based advocacy site called Go Arts. They have an upcoming annual meeting in January.

IV. Elections

- Chair Richard Gipson announced an election for a new secretary of the organization. Current vice chair Mark Parker will become chair and current secretary Gale Odom will become vice chair.
- Chair Gipson introduced the Chair of the Nominating Committee, Steve Curtis. Dr. Curtis introduced the two nominees for secretary: Ronda Mains and David Frego.
- Ronda Mains was elected as the new secretary for Region 9.

V. Chair Gipson drew attention to our region's program on the mission and community outreach of music units, which will be offered Monday, November 22 at 2:15 pm. He also solicited program ideas for next year.

VI. New Business

Dr. James Scott from the University of North Texas brought up a new issue with graduate admissions. There are a number of schools around the country who still have NASM as gatekeeper for accreditation, rather than a regional organization like SACS. Graduates from such schools can face difficulty gaining admission to graduate programs at schools where admission is extended only to students coming from a regionally accredited institution. Dr. Scott was curious as to whether other Region 9 schools had encountered applicants in that situation.

VII. Adjournment

Chair Gipson adjourned the meeting at 8:43

Respectfully submitted,
Gale Odom, Secretary
Centenary College of Louisiana

REPORT OF THE COMMITTEE ON ETHICS

TONI-MARIE MONTGOMERY, CHAIR

No complaints were brought before the Committee in 2009-2010.

As your institution's representative to NASM, I ask that you make your faculty and staff aware of all provisions in the Association's Code of Ethics.

Any questions regarding the Code of Ethics or its interpretation, as well as suggestions for change, should be referred to the Executive Director, who will in turn, contact the Committee on Ethics as necessary.

Thank you very much.

Supplemental Remarks: Report of the Committee on Ethics

In addition to our formal report, I wish to speak for a moment about the importance of the NASM Code of Ethics to the well-being of every institutional member of NASM, and indeed, to music in higher education.

For 81 years, NASM members have maintained a Code of Ethics. Every word has been approved, either by us or by our predecessors. The Code is ours collectively, and we have it to protect the public, each other, and the field as a whole.

In music, healthy competition is essential. Mobility of faculty and students is also essential. But competition and mobility can become destructive if we fail to agree on the ground rules. In the NASM Code of Ethics we have an agreement to agree.

The deadlines in the Code of Ethics regarding student and faculty recruitment are extremely important as the basis for the kinds of competition and mobility that build up the field. May 1st and April 15th are the dates that we have agreed to respect. Admission with a music scholarship based on merit or faculty hiring after the applicable date carries important responsibilities for music executives.

It is important that all NASM institutional representatives do the following with regard to this issue:

First, inform appropriate administrators, faculty, and staff of the specifics of the Code regarding recruitment deadlines and policies, and explain why these policies are important for all to follow.

Second, inform prospective students of their responsibilities regarding scholarship offers. Use their application or recruitment as an opportunity to broaden their sense of good citizenship in the music community as a whole. The NASM Web site has an excellent piece on this topic written especially for students. It can be found under the section titled "Frequently Asked Questions: Students, Parents, Public."

Third, in situations where the deadlines have passed, follow the Code and consult with the music executive of any other institution that may be affected before making an offer. Beyond the courtesy of good practice, these provisions of the Code help all of us maintain an orderly process in faculty and student recruitment.

Thank you for your participation in and oversight of the hard work accomplished in our institutions each year to recruit and enroll students and hire faculty, and for your continuing good record in abiding by the Code we have set.

ACTIONS OF THE ACCREDITING COMMISSIONS

NEW MEMBERS

Following action by the Commission on community/Junior College Accreditation and the Commission on Accreditation at their meetings in November 2010, NASM is pleased to welcome the following institutions as new Members or Associate Members:

Colorado Christian University*
Cornerstone University*
Normandale Community College*
Players School of Music

*[*institution previously granted Associate Membership]*

REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

NEIL E. HANSEN, CHAIR

After positive action by the Commission on Community/Junior College Accreditation, the following institution was granted Membership:

Normandale Community College*

Action was deferred on one (1) institution applying for Membership.

After positive action by the Commission on Community/Junior College Accreditation, the following institutions were continued in good standing:

Del Mar College
Holyoke Community College
South Suburban College

Action was deferred on one (1) institution applying for renewal of Membership.

Progress reports were accepted from four (4) institutions and acknowledged from two (2) institutions recently continued in good standing.

One (1) program was granted Plan Approval.

One (1) program was granted Final Approval for Listing.

REPORT OF THE COMMISSION ON ACCREDITATION

CHARLOTTE COLLINS, CHAIR
SUE HAUG, ASSOCIATE CHAIR

After positive action by the Commission on Accreditation, the following institution was granted Associate Membership:

Players School of Music

A progress report was accepted from one (1) institution recently granted Associate Membership.

After positive action by the Commission on Accreditation, the following institutions were granted Membership:

Colorado Christian University*
Cornerstone University*

Action was deferred on nine (9) institutions applying for Membership.

Progress reports were accepted from three (3) institutions recently granted Membership.

After positive action by the Commission on Accreditation, the following institutions were continued in good standing:

Benedictine College
Boston Conservatory
Central Methodist University
Chicago State University
College of New Jersey
Idaho State University
Indiana Wesleyan University
Kean University
Kennesaw State University
Limestone College
Mansfield University
Oklahoma Christian University
Olivet Nazarene University
Oral Roberts University
Shenandoah University
Southwestern University
Spelman College
University of Missouri, St. Louis
University of Mount Union
University of Portland
University of Puget Sound
Wayne State University
Western Connecticut State University

Action was deferred on thirty-five (35) institutions applying for renewal of Membership.

Progress reports were accepted from eighteen (18) institutions recently continued in good standing.

Twenty-seven (27) programs were granted Plan Approval.

Action was deferred on sixteen (16) programs submitted for Plan Approval.

Progress reports were accepted from four (4) institutions concerning programs recently granted Plan Approval.

Twelve (12) programs were granted Final Approval for Listing.

Action was deferred on three (3) programs submitted for Final Approval for Listing.

Five (5) institutions were granted second-year postponements for re-evaluation.

Four (4) institutions were granted third-year postponements for re-evaluation.

Two (2) institutions were notified regarding failure to pay dues.

NASM OFFICERS, BOARD, COMMISSIONS, COMMITTEES, AND STAFF

November 2010

President

- ** Don Gibson (2012)
Florida State University

Vice President

- ** Mark Wait (2012)
Vanderbilt University

Treasurer

- ** Mellasenah Y. Morris (2010)
The Peabody Institute of the Johns Hopkins University

Secretary pro tempore

- ** David G. Woods (2010)
University of Connecticut

Executive Director

- ** Samuel Hope

Past President

- * Daniel P. Sher (2012)
University of Colorado, Boulder

Non-Degree-Granting Member, Board of Directors

- * Margaret Quackenbush (2011)
David Hochstein Memorial Music School

Commission on Community/Junior College Accreditation

- * Neil E. Hansen, *Chair* (2011)
Northwest College
William A. Meckley (2010)
Schenectady County Community College
Robert Ruckman (2012)
Sinclair Community College

Commission on Accreditation

- ** Charlotte A. Collins, *Chair* (2010)
Shenandoah University
- ** Sue Haug, *Associate Chair* (2010)
Pennsylvania State University
George Arasimowicz (2012)
California State University, Dominguez Hills
Steven Block (2011)
University of New Mexico

Commission on Accreditation (continued)

- B. Glenn Chandler (2010)
University of Texas at Austin
- Maria del Carmen Gil (2011)
Puerto Rico Conservatory of Music
- Mitzi D. Groom (2012)
Western Kentucky University
- Taylor Harding (2012)
University of South Carolina
- Ramona Holmes (2012)
Seattle Pacific University
- Edward Kocher (2011)
Duquesne University
- Edward J. Kvet (2010)
Loyola University
- Lawrence R. Mallett (2011)
University of Kansas
- John Miller (2010)
North Dakota State University
- Mary Ellen Poole (2012)
San Francisco Conservatory of Music
- John W. Richmond (2011)
University of Nebraska – Lincoln
- Jeffrey Showell (2010)
James Madison University
- Cynthia Uitermarkt (2010)
Moody Bible Institute
- Michael D. Wilder (2011)
Wheaton College

Public Members of the Commissions and Board of Directors

- * Mary E. Farley
Mount Kisco, New York
- * Karen Hutcheon
Towson, Maryland
- * Ann C. McLaughlin
Severna Park, Maryland

REGIONAL CHAIRS

Region 1

- * Andrew R. Glendening (2012)
University of Redlands
Arizona, California, Hawaii, Nevada, New Mexico, Utah

Region 2

- * Keith C. Ward (2012)
University of Puget Sound
Alaska, Idaho, Montana, Oregon, Washington

Region 3

- * David J. Brinkman (2012)
University of Wyoming
Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming

Region 4

- * Mario J. Pelusi (2011)
Illinois Wesleyan University
Illinois, Iowa, Minnesota, Wisconsin

Region 5

- * Richard Kennell (2011)
Bowling Green State University
Indiana, Michigan, Ohio

Region 6

- * Chris Royal (2011)
Howard University
Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia

Region 7

- * Angela Morgan (2010)
Augusta State University
Florida, Georgia, North Carolina, Puerto Rico, South Carolina, Virginia

Region 8

- * M. Scott McBride (2010)
Morehead State University
Alabama, Kentucky, Mississippi, Tennessee

Region 9

- * Richard C. Gipson (2010)
Texas Christian University
Arkansas, Louisiana, Oklahoma, Texas

* Board of Directors

** Executive Committee

COMMITTEES

Committee on Ethics

- Toni-Marie Montgomery, *Chair* (2010)
Northwestern University
- Jeff Cox (2011)
University of Massachusetts Amherst
- Micheal Houlahan (2012)
Millersville University

Nominating Committee

- William V. May, *Chair* (2010)
Baylor University
- Ulrike Brinksmeier (2010)
College of Mount Saint Joseph
- Cynthia R. Curtis (2010)
Belmont University
- George T. Riordan (2010)
Middle Tennessee State University
- John D. Vander Weg (2010)
Wayne State University

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- Sarah Couch, *Accreditation Specialist*
- Sarah Yount, *Assistant to the Executive Director*
- Stacy McMahon, *Customer Service Representative*