

PROCEEDINGS
The 90th Annual Meeting
2014

NATIONAL ASSOCIATION OF
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PREFACE

The Ninetieth Annual Meeting of the National Association of Schools of Music was held November 21-25, 2014, at the Westin Kierland Resort, Scottsdale, Arizona. 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.

NEW IDEAS AS DRIVERS OF CURRICULAR PLANNING AND CHANGE

TESTING ASSUMPTIONS; FORGING ADVANCES

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Synchronicity is an interesting phenomenon to consider relative to the ways in which higher music education finds itself reconsidering many of its traditional propositions. Sometimes, issues and events that otherwise might seem far removed from the work of educating musicians in colleges and universities suddenly take on relevance that can be eye-opening. For example, four articles that evidenced synchronicity to the topic of this paper appeared in the *New York Times* on Saturday, November 22, 2014 – one day before this paper was delivered at the annual meeting of the National Association of Schools of Music.

1. In the OpEd section, columnist Joe Nocera (p. A21), was writing about the new Uber app that makes taxi calling and service a breeze. Nocera began by describing this app as an example of the kind of disruptive innovation needed in longstanding business models. But then he went on to cite a host of significant ethical problems in this company that has so much innovative potential but is irresponsible in the clandestine and underhanded use of its talents. The synchronicity? No matter how useful and necessary curricular disruptive innovation may be, we must rigorously hold to the central and ethical tenet of our accountability for the greater good of our art, our students, our institutions and colleagues, and our place in society's arts ecology.

2. Across the page from Nocera's column, Timothy Egan (p. A21) was writing about what he calls the latest and most obnoxious tool in the kit of digital narcissism – the selfie stick. Egan's column recites a visit among the spectacular Gaudi works of Barcelona, where at every turn the tourists were taking selfies in front of this or that work rather than appreciating and understanding the works themselves. Synchronicity? First, it's not about us – it's about our students. Second, the fascination we so often have with the latest technology or gimmick that too often becomes the end in itself rather than the means – the kind of curricular tinkering that may be useful but that is likely to fade when the next fad comes along – and that often represents change within an existing set of assumptions rather substantive consideration of why we teach what we teach.

3. On the arts page (p. C1), there was an article about *Blank! The Musical* – described by Ben Brantley as a do-it-yourself showbiz revue in which audience members submit ideas for melodies, song titles, and a title for the show itself, then vote on the ones they want included in the show – in other words a kind of crowd-sourcing approach to designing a musical play that is then presented by actors and musicians. *Blank!* applies the principles of improv sketch comedy to the creation of instant song and dance shows. According to Brantley, the result wasn't "much worse than a lot of what passes for big fancy Broadway musicals these days." Synchronicity? Engagement among creators, performers, and audience members who transcend their usual divisions in roles through improvisatory art-making fulfills what Christopher Small has described as the co-creation of art among all relevant constituents.

4. And finally, back on the OpEd page again, an editorial offers enthusiastic praise for President Obama's November 20, 2014 speech regarding immigration and his courage in moving forward on immigration under executive authority (p. A20). The *Times* particularly noted his quoting scripture's admonition to welcome and protect the stranger. Synchronicity? The

demographics of both our American and global societies are changing. We are a shrinking world. And the historically largely white, male dominated world of classical music must continue to evolve and find its future within a rich, beautiful, and flourishing tapestry of diverse peoples and musics where mutual respect and valuing are core features.

My point is this: The evidence is overwhelming that the higher education music curriculum that in many ways served us reasonably well in the past will not continue to serve our art, our students, or our society in the future. More directly, it will not serve music schools and departments well in the broader frame of higher education, where many students now see the possibility of direct experience and apprenticeships outweighing the time and escalating costs of a college education, not to mention the prospect of professional incomes that will never allow graduates to pay off their college loans. While there are some positive signs in the Strategic National Arts Alumni Project (SNAAP) data, for example, a close reading of these data offers clear signals that higher education arts programs are not completely relevant to the realities that passionate career artists face – whether practicing art, teaching art, or researching art.

We are frequently good at teaching the technical aspects of making art, producing art, teaching art, and researching art – but we are far less adept at preparing our students to knowledgeably embrace the opportunities and challenges of productive and satisfying careers that fulfill their driving passions. Too many of us are seeing declining enrollments in traditional music programs while interest and creativity are flourishing outside the conventions we have imposed on the study of our art form. It is high time to confront the reality that if we believe in the values we ascribe to our art, we must undertake transformative curricular change that assures the relevance of our work in higher education to the needs and interests of our students and the place of music and musicians in society.

In one of her columns last January, *Washington Post* music critic Anne Midgette wrote a column entitled “Classical Music: Dead or Alive?” (<http://www.washingtonpost.com/news/style/wp/2014/01/30/classical-music-dead-or-alive>) I have taken the liberty of paraphrasing one of Midgette’s quotes as a characterization of higher music education, which seems to work reasonably well: “One thing that I deplore about [the music curriculum of higher education] is the way that conventional wisdom is elevated, cherished, put on a pedestal, freeing people from the need for actual thought, or research; instead, they gleefully pile on with platitudes. . . . The sound of a herd of [traditional music professors] moving in lockstep, echoing conventional wisdom and clichés about how [the curriculum of music schools is just fine, just so healthy] . . . makes me want to run, fast, the other way.”

Midgette also noted the often emotionally charged predictions of the death of classical music, claims that are equally lacking in hard evidence; and then she set forth the rational, evidence-based observation that our classical music institutions – and here I would include higher music education among them – face enormous challenges and require strategic innovations for their survival. In fact, Midgette dares to question whether venerable classical music institutions ought to be saved simply because they have been venerable, or whether perhaps some of them ought to be replaced by new and emerging models.

Of course, the changes and challenges affecting traditional music organizations and the classical music industry are well known to many of us. Orchestras and opera companies struggle to reconcile their artistic ambitions and expenditures with the realities of their fiscal resources; subscription ticket sales are declining; younger donors are more socially than artistically minded, are inclined to fund particular programs in which they are interested, and expect verifiable results in relation to their gifts; thanks largely to the Internet, the recording industry is changing in ways that reduce earnings; through technology, people can access every kind of music, including classical, at any hour of the day or night and often for free on their digital devices, resulting in expanded palettes for diverse musics in and beyond the classical tradition; venues for live performance, often representing stylistic crossovers among classical, non-Western, and contemporary musics now include black box theatres, clubs, and intimate settings where a glass

of wine, conversation, informal attire, and interchange among performers, composers, and audiences is relaxed, comfortable, and preferable to the rarefied and sometimes daunting atmosphere of concert halls. In fact, a recent report from the James Irvine Foundation (Reidy, 2014) notes the importance of taking art to the people rather than expecting people to come to the art, particularly given the reluctance of disadvantaged populations or individuals from some cultural traditions to enter the sacred and often intimidating space of concert halls.

Challenges, of course, are often a double-edged sword, as seems to be the case in an apparent growing interest in newly composed music and music reflective of diverse cultural influences, as well as the popularity of informal performance settings. Add to that the cross-generational fascination with wild and crazy performers such as punk-styled, singlet and sequins attired, classically trained organist Cameron Carpenter, and we can see the promise of a vibrant classical music scene within an invigorating openness to a rich panorama of musics that engage new audiences in new ways. *Vivascene* (<http://vivascene.com/cameron-carpenter-if-you-could-read-my-mind-album-preview/>) describes Carpenter's new Sony release, *If You Could Read My Mind*, this way: "Determined to turn classical norms upside down and inside out, this virtuosic, audacious, quixotic musician presents here a hand-picked selection of classical and popular repertoire, all performed with his trademark flair, verve and panache." The album includes works by Bach, Bernstein, Dupre, Piazzolla, Rachmaninoff, and Scriabin alongside paraphrases on songs by Burt Bacharach, Leonard Cohen, and Gordon Lightfoot. And thrown into the mix is one of Carpenter's own original compositions for organ entitled *Music for an Imaginary Film*.

The optimistic picture continues when we consider groups such as Eighth Blackbird, the International Contemporary Ensemble, the Knights, and dozens of others – mostly young, smart, ambitious and passionate graduates of top music schools who are integrating audience engagement, entrepreneurship, and high-level artistic performance with self-management of both the artistic and fiscal dimensions of their work, and who are experimenting with embodied movement, innovative staging, lighting, technology, and other techniques.

And another encouraging sign is what's happening in some of those venerable institutions Midgett mentions. In a 2007 *New Yorker* piece entitled "The Anti-Maestro," (<http://www.newyorker.com/magazine/2007/04/30/the-anti-maestro>) Alex Ross profiled changes in the Los Angeles Philharmonic under conductor Esa-Pekka Salonen, executive director Deborah Borda, and the Phil's most recent music director, Gustavo Dudamel. Ross takes us back to the 1960s, when Ernest Fleischmann was the Phil's managing director, a time when Fleischmann was already proclaiming that modern orchestras could not survive by repeating the same old repertoire for aging subscribers. He argued that the orchestra would need to become a far more adaptable organism, a community of musicians performing new music and chamber music, working in schools, and playing a diverse repertoire. With Salonen, the orchestra developed an identity around risk-taking with increased performances of contemporary works, derived in part from Salonen's own regard for certain pop artists who represent an amalgam of what Ross calls the brainy and the visceral. On the management side, Deborah Borda is not only a creative financial and operations head, but works side-by-side with Dudamel and others to advance the orchestra's artistic breadth and cutting-edge programs. Collaboration, creativity, and technology are hallmarks of the orchestra's programming, and the youthful and dynamic Dudamel helps attract diverse audiences.

In the Twin Cities, both of our major orchestras experienced lockouts just two years ago. I have the pleasure of sitting on the board of one of those orchestras – the St. Paul Chamber Orchestra – where both artistic and management innovation are now portending change in the orchestra's culture in relation to twenty-first century realities and solidifying an optimistic future just a short time after a bitter contract dispute. A new music series is attracting young audiences in an informal atmosphere, an artistic partners program has replaced the older permanent music director concept, and collaborative musician-board-management decision-making is helping to overcome some of the still-fresh wounds from the lockout. As chair of the orchestra's

Engagement and Education Committee, I am heavily involved in a two-year funded project to integrate the orchestra more fully with its community while concurrently raising its international artistic reputation. An exciting aspect of this work is that new players, coming from institutions such as the New World Symphony, are embracing the education mission of the orchestra and are eagerly participating in those initiatives. Donors are responding, seeking to support innovative change that will hopefully reduce the likelihood of divisive labor management disputes. Thanks to a membership plan and other innovative audience development initiatives, the house is regularly full and the orchestra will open a stunning new hall in March 2015 while retaining its commitment to access by performing in venues across the Twin Cities region.

What are the instigators of the kinds of change that are offering an antidote to the doomsday predictions of the death of classical music? First, let's distinguish between music itself and the conventions that have arisen around classical music. The problems, such as they are, rest more with these conventions than with the music, which is likely not in a great deal of peril. All of the optimistic signs that I have cited have one thing in common: as was written about Cameron Carpenter, they insist that classical norms must be turned upside down and inside out. Carpenter's antics are more extreme than most of us might find appealing, and frankly, as an organist, they are far from my cup of tea. I much prefer inviting people into a musical experience in which the artist is the intermediary rather than the main show; yet, there are many who see Carpenter as their conduit to music that they might never otherwise choose to hear.

In short, the changes that are offering brightening glimmers of hope for classical music are changes in underlying assumptions about classical music's place among the rich array of expressions that make up our musical worlds, about the ways in which music is shared, perceived, and understood by demographically diverse populations, and about the ways in which the citizens of current and future eras fulfill their intrigue with music and its transcendent relationship to the condition of being human. This last point – a concern with how music institutions tap into the anthropologically substantiated inherent intrigue all humans have with music – is perhaps the most promising feature of some of the successful efforts we are witnessing in the wider industry. In the 1950s and 60s, at the height of the modernist era, some composers had adopted the view that considerations of audiences and listeners were largely irrelevant to the act of creating music. For a variety of reasons, much of the music written in that era is now largely relegated to historical interest, and those who persist in this aesthetic vein find limited, though admittedly often enthusiastic, interest in their work. In Alex Ross's book *The Rest is Noise* (2007), he recounts an interview in which Pierre Boulez, who was instrumental in the avant-garde, was asked why music of the '50s and '60s never entered the standard repertoire. According to Ross, Boulez replied that composers had perhaps forgotten about the audience.

I choose to reference these wider issues in classical music because I do not believe we can consider change in higher music education without relating it to change and evolution in the discipline and profession with which we are most closely aligned. However, I also believe that change in higher education must not simply follow change in the wider worlds of music, as has historically been the case. Instead, we must assume a leadership role in advancing opportunities and access to rich musical experiences for all people by educating our graduates to take responsibility for the quality of those experiences, to commit themselves to engaging people of all ages and backgrounds, and to assure the financial viability of their futures and the futures of those who follow them.

To discuss curricular planning and change, we must concern ourselves both with the content of the curriculum and with the change process itself. Many of us are familiar with a change cycle that begins by defining goals and objectives, continues with the implementation of strategies, assesses the outcomes associated with the strategies, and adjusts objectives accordingly. This cycle, since first being introduced by management efficiency guru Peter Drucker in the 1950s, has permeated a great deal of change discourse, the theory being that if you can measure the impact of strategies there is a stronger likelihood that they will effect change. In

an earlier era, we referred to this approach as Management by Objectives (or MBO). In today's parlance, we find manifestations incorporated under terms such as logic model, results based accountability (RBA), Balanced Scorecard, Results Mapping, and a host of other systems that have been developed to aid in planning, program implementation, and assessment of results. As logical and straightforward as it might seem, however, the problem with MBO and its derivatives is that defining outcomes, particularly with the expectation that they are specific, measurable, and attainable within given periods of time, is inherently uncertain business, particularly in the realm of human endeavor. Outcomes and their realizations are affected by an enormous number of variables that in many cases simply cannot be controlled. Moreover, the challenges embodied in these variables may result in stated goals, objectives, and outcomes that are reduced to the lowest common denominator, as in the case, for example, of lowering graduation standards for high school students so that they can pass exit competency tests. In fact, by the 1990s, Drucker himself reflected on management by objectives in this way: "[MBO, he said, is] just another tool. It is not the great cure for management inefficiency. Management by objectives works if you know the objectives. Ninety-percent of the time you don't." (<http://www.economist.com/node/14299761>)

In the 1970s, two theorists by the name of Chris Argyris and Donald Schön (1978) became concerned with how human reasoning, rather than only behavioral change, relates to organizational learning and development. They posited that a linear approach to organizational development and change that operates only within already existing assumptions and goals is defined as single-loop learning. Single-loop learning generally allows that existing goals, values, frameworks, and strategies are assumed to be the correct ones; consequently, the emphasis of single-loop learning is to make the technical means of achieving established goals more efficient. In higher education, single-loop approaches are often the order of the day, such as figuring out technical means for cramming the greatest amount of information into the most students in the least amount of time and at the lowest cost. And in the case of music school curriculums, planning and change frequently have much more to do with technical dimensions of delivering instruction within a rarely challenged and longstanding set of assumptions than with reflecting on the viability and worthiness of assumptions and values that underlie decisions about what and how to teach. In fact, the culture of higher music education generally discourages rather than encourages reflective thinking about the assumptions and values on which our longstanding model of musician education is based, in part because the hierarchical promotion and tenure structure tends to reinforce curricular conformity rather than innovation and risk-taking.

In his seminal work, *The Structure of Scientific Revolutions* (1962), Thomas Kuhn argued that novel thinking in science is suppressed by existing beliefs because the scientific community "believes it knows what the world is like"; consequently, scientists take great pains to defend that belief. Writing of medical education, Princeton professor Brook Holmes notes that "For all the strides we've made through technological innovation, medicine is failing at the very human art of treating patients. . . . Armed with state-of-the art drugs and machines, [physicians] don't always consider whether using these resources will cause more harm than good."

A double-loop approach to change means challenging longstanding and commonly held assumptions to question the frames and systems on which goals, strategies, and outcomes are based. This process of assumption testing is dialogical, shared, and rooted in consideration of a greater good. It is creative and reflexive, works against taking existing goals, values, and practice for granted, is open and transparent, and encourages an organization to think about what it is moving *toward* rather than worrying about what it may be moving away from. Working from a double-loop perspective, higher education confronts in an open and dialogical way its historical assumptions and values and their relationship to an ever changing world. And in higher music education, we would trust ourselves to ask whether and to what extent musician preparation as we have known it for a hundred years is sufficient for the current and future needs of our students and, indeed, how relevant our curriculum is to the vibrancy and dynamism of twenty-first century

musical worlds beyond the academy as well as the opportunities for people of all ages and backgrounds to engage meaningfully with those worlds.

Let's take a few moments now to consider the assumptions – explicit or implicit – on which most music school and department curriculums are based. In addition, let's consider the current and likely future realities of being a musician in the twenty-first century, and the realities of music itself in twenty-first century society. To spark our thinking, I pose a series of questions to consider relative to current and possibly revised or new assumptions and their implications for curricular change.

1. To what extent does the curriculum of higher music education typically instill and nurture the frequently espoused goal of creativity? What kinds of creativity are important for success among twenty-first century musicians?
2. What primary occupational profiles do nearly all musicians currently fulfill? To what extent do our undergraduate and graduate curriculums prepare students for these functions?
3. How are the demographics of society changing? What do these changes mean for musical life in society and communities? What do they mean for music curricula in higher education? For the professional lives of musicians of coming generations?
4. How important is it for musicians to be able to create and lead in creating music spontaneously, to be able to compose music, to fulfill multiple roles of performer, teacher, creator, scholar, and entrepreneur?
5. The presence of world music courses is now pretty much a given in higher music education. Are we satisfied with the extent to which these courses enlarge students' respect and valuing of diverse musics and diverse peoples? How does the growing prevalence of crossover musics outside the academy influence our curriculums? Should it?
6. Many students report losing interest in their desire to study music during the first or second semesters of music theory. Why might this be true? What, if anything, does it suggest about the assumptions underlying typical historical-sequential approaches from the common practice period through, perhaps, the mid-twentieth century?
7. Growing fascination with entrepreneurship in the curriculum over the past decade and a half has spurred a variety of programs and approaches to equip students with some knowledge of the business side of music. Yet, in some of these approaches, "selling" what we have to offer seems more important than the Schumpeter assertion that entrepreneurship is about creating value. What kinds of knowledge in and about music are necessary to prepare students to create value around their work as professional musicians?
8. In many fields – particularly the sciences, business, medicine, nursing, and others – higher education serves as an incubator for advances in the field, often through collaborative enterprise between leading professionals and university professors. What would it take for music schools and departments to become incubators of ideas and strategies to address challenges in music professions? For example, could music schools collaborate with symphony orchestras in designing and testing new concert formats that are creative and engaging? Could they research strategies for engaging diverse populations? Could they work collaboratively to assure both artistic integrity and openness to diverse musical expressions? Could higher education research organizations work with organizations such as the LA Phil or the St. Paul Orchestra, integrate what they learn into curriculums, and disseminate findings through symposiums that bring together those in professional practice and those in the academy?
9. Should music faculties reach out to their colleagues in business, health fields, education, and other disciplines to develop and test innovative curricular content and process? Why?
10. What opportunities should students have to apply their learning in settings such as community arts schools, orchestras, opera companies, community choirs, bands, and orchestras, music classes for adult learners, and other venues?

11. How can students who elect to be music majors feel that their education is relevant to their vital interests, that it meets them where they are, that it reflects their global music interests, that it acknowledges both their technical knowledge and their intuitive questions about what it means to be a musician?
12. How relevant is higher music education to the growing career opportunities that are emerging, for example, in film and video game composing, in teaching adults who seek musical growth as amateurs, in advancing interactive engagement with diverse populations, in developing even greater access to music-making via technology, in developing intergenerational music experiences?
13. Given the enormous and expanding amount of information and knowledge potential that can influence both undergraduate and graduate music curriculums, how can we balance what is essential with what might be chosen or selected by students? How important is flexibility within the curriculum around a core set of principles and values, as opposed to the additive approach we typically use for curriculum development?
14. In view of the realities of society and music in society, what is the appropriate balance among conducted ensembles, small ensembles, vernacular musics, classical music, private lessons, studio classes, historical and theoretical studies, pedagogy studies, and career development in the curriculum, and what are the threads among all of these curricular dimensions that offer a rigorous, holistic, and relevant music education?

These, and other questions like them, are the starting point for testing the assumptions on which our programs are built. Simply changing the objectives and techniques within existing assumptions will not result in the kind of change we need. Only when we are willing to engage in critical analysis of existing assumptions and the possibility of revised or new assumptions will we begin to make substantive progress in our curriculums.

At the recent national meeting of the College Music Society in St. Louis, the society released a recently completed task force report on transformational change in the undergraduate curriculum (Myers, Sarath, Campbell, Chattah, Levine, Rice, & Rudge, 2014). The Task Force on the Undergraduate Music Major boldly, and without reservation, titled the report a manifesto, because as a group we came to the conclusion that significant overhaul is necessary if our music schools and departments are to remain viable in the education of true twenty-first century musicians and in assuring the public value of music's power and meaning in the human experience. As we debated over eighteen months, we ultimately arrived at three pillars for the higher music education curriculum of the twenty-first century: creativity; diversity; and integration, and we worked from a concept of the musician as improviser-composer-performer. The report takes the position that improvisation and composition provide a stronger basis for educating musicians today than the prevailing model of training performers in the interpretation of older works. This position does not suggest that there is no longer a place for interpretive performance in the emergent vision, but that when this important practice is reintegrated within a foundation of systematic improvisation and composition, new levels of vitality and excellence are possible in the interpretive performance domain. Such an approach will inevitably engage students more fully with the world in which they live and will work professionally. Rather than moving AWAY from rigor and substance in classical music understanding and performance, we posit that this approach actually offers a more historically and theoretically authentic approach to the study of music.

Concurrently, this approach fulfills the aims of the second pillar of our recommendations: the need for students to engage with music of diverse cultures and the ways in which creative expression, including movement, underlie music across the globe. The report takes the position that, in a global society, students must experience, through study and direct participation, music of diverse cultures, generations, and social contexts, and that the primary locus for cultivation of genuine, cross-cultural musical and social awareness is the infusion of diverse influences in the

creative artistic voice as well as historical-theoretical-cultural understanding. The report further asserts that the content of the undergraduate music curriculum must be integrated at deep levels and in ways that advance understanding, interpretive performance, and creativity as a holistic foundation of growth and maturation.

In addition to changes in music itself, the report recognizes that teaching and learning are informed by unprecedented levels of research that render much of traditional music instruction at odds with what we know about perception, cognition, and motivation to learn. The report thus urges far more student engagement with curricular planning, as well as preparation that logically fits with the likelihood of professional opportunities for gainful employment. Such curricular content may include the ability to talk about as well as perform music, to share research in understandable ways, to value and engage with diverse constituencies in terms of age and cultural background, to lead in developing new models of concert performance that bridge performer-audience barriers, and to offer policy and programmatic leadership for arts organizations seeking to diversify audiences.

In light of these considerations and motivations, the report offers a series of recommendations for change that encompass every facet of the undergraduate curriculum – from private lessons to large ensembles, from foundational theory and history to the transfer of creative, diverse, and integrative understanding in the academy to applications in career contexts. Finally, the report invites those who are committed to enlivening the undergraduate curriculum for the twenty-first century to join with the task force in proposing and implementing change that serves the needs of today’s and tomorrow’s music majors. More importantly, the task force believes that these changes will serve the greater goals of widespread valuing of, and commitment to, the role of music in the process of being both human and humane.

In the Fall of 2013, University of Minnesota School of Music hosted the International Contemporary Ensemble as keynoters for its annual fall convocation. Claire Chase and her colleagues suggested to our students and faculty that they think about the following as important principles of music study.

- a. To perform is to teach, to teach is to perform
- b. To learn is to be creatively engaged
- c. Nurturing new audiences is a shared responsibility of all those claiming the profession of music
- d. Artistry, engagement, and entrepreneurship are inseparable
- e. The 20th Century was the century of specialization; let’s make the 21st Century the century of integration and collaboration

Ultimately, curricular decisions must be local – made in light of the resources, institutional contexts, and opportunities identified by those responsible. What can and must be universal, however, is a commitment to the highest ideals of music education carried out in a milieu of higher education’s relevance to the musical worlds in which we want our graduates to thrive. Paraphrasing Henry Fogel’s comments to NASM several years ago, we must prepare our students not simply to survive in, but to shape the worlds they will inhabit.

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MEETING OF REGION ONE: RETHINKING PERFORMANCE AND PERFORMANCE STUDIES FOR THE 21ST CENTURY

SUSAN MOHINI KANE
California State University, Los Angeles

I am lucky and grateful to have had excellent training at the University of Iowa and Cincinnati Conservatory of Music. I have performed professionally since graduation and still do. I have taught for 20 years at Murray State University and at Cal State LA. So I have first hand experience in a flagship state school, a conservatory ranked in the top three in the nation, and at non-flagship state schools.

Recently I have written a book: *The 21st Century Singer – Making the Leap from the University into the World*, published by Oxford University Press (2015), so I have done a lot of research from all sorts of institutions. Before I started my research on performance options for majors, I truly thought the reason my performance majors weren't getting enough gigs to live on was because they were from state schools, so I thought there might be cultural or economic reasons particular to them that made it hard for them to get ahead. I was wrong.

Part I: The Problem

Well-trained singers with master's degrees from all types of schools are quitting after about five years of auditioning. Here are some indicators found through research that might point to the reasons:

1. In 2008, there were 65 big opera schools (listed as members of Opera America) – as of last month, (October, 2014) there were only 52.
2. In 2008, there were over three thousand managed American singers and last month there were less than two thousand, the trend line is way down.
3. The singers who are “making it,” defined as having management five years after graduation, are not always from the top opera schools. Some examples include: SUNY Potsdam (Stephanie Blythe), Kansas State University (Sam Ramey), University of Illinois (Nathan Gunn).
4. Singers from Julliard also have trouble finding work after graduation. We had hints of this when Joseph Polisi, the president of the Julliard School, released his book, *The Artist as Citizen*, in which he attempts to grapple with this same problem.
5. As of last month, according to the data, only 6% of trained singers with performance degrees are managed.

Why are so many well-trained singers unemployed or underemployed five years after graduation? It could be because there is no longer as much of a need for management in order for singers to get employment these days. Or it could be that many traditional jobs are being eliminated as opera houses and symphony orchestras go under. Or, as is most likely, it is a combination of both.

Yes, it's true that the economic crisis of 2008 did wreak havoc on our arts organizations. Here is a sad list of opera companies that have closed their doors since 2008: Opera Pacific 2008,

Baltimore Opera 2009, Connecticut Opera 2009, Cleveland Opera/Opera Cleveland 2010, Spokane Opera 2010, Opera Boston 2011, City Opera 2013, and we almost lost San Diego Opera in 2014. Here is the list of symphonies that have filed for bankruptcy or had to reorganize or take other drastic actions such as tour cancellations, hiring freezes, and layoffs: Syracuse, Hawaii, Albuquerque, Philadelphia, and Nashville.

As music administrators, though we'd like to stay in denial about it, I think we do all acknowledge that this is happening, but we may not know what to do about it. We may worry that the performance degree is losing relevance and students are just throwing money out the window by pursuing such a degree. We may try to encourage many of them, maybe the second place winners in our concerto competitions, to go into music education where they might have a chance to work in the field. We may have a harder and harder time justifying the high price of large orchestra or opera programs to our university administration since we cannot point to very many success stories – at least not enough to justify the expense. We may even believe, or hope, that the “big music schools” must have many more success stories than small ones so our field is still fine.

Given the bleak facts we may assume that there is less money and fewer opportunities out there for our excellent musicians, right? Well, here's where we are wrong. There are still plenty of lucrative and meaningful opportunities out there for classical musicians, just obviously not on the same stages. Classical fans are still getting their classical music but in different ways now. They moved our cheese!

It's easy to bemoan these facts and believe the sky is falling. But it, don't worry, it's just *change*. Life is moving on and so should we. Dr. Spencer, the author of *Who Moved My Cheese* says: “It's safer to search the maze than to remain in a cheese-less situation.” So let's get busy and search that maze!

Who is to blame? According to the *Wall Street Journal*, “Between 2000 and 2004 orchestra attendance dropped 13% causing nine companies to shut down” (“Music's Merger Mania,” May 6, 2006, by Jacob Hale Russel for *The Wall Street Journal*). That was *before* the recession. The economy has acted as a straw man who has demanded lots of attention in the past six years. But we cannot blame this problem on the economy. According to my research the big culprit is technology.

It seems every three hundred years or so, we are destined to suffer through tectonic shifts in our daily lives due to technological advances. We are in the midst of another right now.

And just like in the ones that came before there are three predictable outcomes:

1. technological advances make some tasks easier and more accessible, allowing ordinary people to be able to do what previously only experts could—creating a DIY, or Do It Yourself, element that threatens the authority of the experts, causing skepticism and resistance;
2. many people are laid off and must be trained to do other things, causing lots of pain; and
3. many people fear the changes and fight them tooth and nail, causing confusion and conflicts between people.

Let's take a look at *past* upheavals due to technology. In the 15th century we got the printing press and what was the reaction by the people? First, all of a sudden regular people could read the holy texts. We no longer had to depend on the ministers, priests, and rabbis who studied these texts to deliver our religion to us. Now it was DIY (Do it yourself). No more need for the expert. Second, the printing press caused layoffs. In her book, *The Printing Revolution in Early Modern Europe*, Elizabeth Einstein wrote: “Indeed the first craftsmen to introduce printing in Italy (and in France and Spain) came from Germany. These pioneers were followed by their compatriots to the point where the German presence among printers on the peninsula (especially

in Venice) provoked complaints about German interlopers driving honest Italian scribes out of work." She goes on to say: "The acceptance of the Gutenberg Bible put to death an entire cottage industry that had grown up around the medieval monks and scribes. Rooms of monks were put out of work in perhaps the first technological layoffs. Third, according to *The Unsung Heroes, a History of Print* by Dr. Jerry Waite (2001): "People decried and feared the change. Ironically, the uniformity of the copies of Gutenberg's Bible led many superstitious people of the time to equate printing with Satan because it seemed to be magical. Printers' apprentices became known as the "printer's devil." And, in Paris, Fust, a German printer, was charged as a witch. Although he escaped the Inquisition, other printers did not.

It happened again in the 18th century when we got the steam engine and it changed the landscape for music and everyone else too. What was the reaction? First, all of a sudden everyone could afford a piano and professional musicians could tour more cheaply and easily and further abroad. Even ladies were making music in their living rooms and having new sheet music delivered to them weekly in their ladies magazines. How shocking! No more need for an expert to teach them. Second, there were layoffs. There were revolts against the steam engine because it would lay off a lot of workers given that the steam machines could work faster and more efficiently than people. Third, people decried and feared the change. As one of George Eliot's characters says: "You see, Tom, ... the world goes on at a smarter pace now than it did when I was young fellow ... it's this steam, you see." (Mr. Deane to Tom Tulliver in George Eliot, *The Mill on the Floss*, p. 27, Newsome)

The 21st century has brought us more new technology; most importantly it has brought us the Internet (but also sensitive research devices, and cheap HD recording equipment) that have changed our world forever. And what is the reaction? First, it is a DIY world. The Internet has made universities almost irrelevant, you can find all the information you need online for free so why go into debt for your education? Second, we have more layoffs. Our managed singers and union instrumentalists are being laid off when symphonies and opera houses close because people would rather get their HD classical music online, streamed directly into their devices on their own time schedule. Third, people decry and fear the changes. I've heard that the quality of music will be lost, we will lose classical music altogether to the bang and clang of pop culture, and you'd better have a "plan B" because there are no more jobs for musicians.

So, every three hundred years or so, though we go through these difficult transitions, new jobs are created to replace the old and a new, better, way of life has always emerged. We are in that transition period right now but there is no use decrying it or fearing the inevitable. It's already here and there's no going back, but if we learn anything from history, we know that life is going to actually be better once we get through it. We, the leaders in the field of music, are poised to make a huge difference if we embrace this change and get our performers out into the world in ways never before heard of. As Dr. Spencer says: "If you do not change, you may become extinct." He reminds us that, "The quicker we let go of the old - the quicker we can bring in the new."

So, let's take look at the bright side. Advanced technology has brought us these three amazing things:

1. The Internet eliminates the middle man in delivering music to audiences, allows us to share information quickly, allows us to connect with diverse groups, and helps us become better aware of world problems.
2. Extra sensitive research devices such as the functional MRI machine, can measure the effects of music on the body, the brain, and emotions. When used by researchers to find solutions to human problems this technology is leading the way to new jobs never dreamed of for musicians outside the field of music.
3. Cheaper high definition equipment to record both audio and video has allowed entrepreneurs to make their way on the Internet as working musicians.

Many of you may be aware of the SNAAP survey (Strategic National Arts Alumni Project) that has interviewed over 92,000 arts alumni to find out what they are doing now and how their university training did or did not help them succeed in the arts. The 2014 edition focuses on recent graduates who are clearly not afraid of the new advances. They want their university training to have included: 1) training in the “soft skills” of persuasion, networking, project management, working with community, business management, and financial skills; 2) they wanted to have had better monitored “internship” or service learning opportunities; 3) they wanted more access to funds since most of musicians’ jobs are low paying after school is out; and 4) they are socially engaged and want to actually solve problems with their music. Steven Tepper writes, “Our graduates want their artistic work and ideas to matter in the world.”

The *2014 Internet Trends* report for *The New York Times* by Mary Meeker spells out some interesting facts for arts and entertainment: 1) Audiences are *out* and fans are *in*. In fact, fans are much more valuable than audiences because they are loyal, tell others about you, buy everything you release, and go to every concert. Fans are so powerful because they are active *online* where they can reach many more people than they can at the reception after your show. 2) Audio is *out* and video is *in*. You only need to see the viral videos that go around YouTube and Facebook to know that is true. 3) Live performances at a specific time are *out* and recorded performances or live streaming to video are *in*; this is because Netflix has trained us we can have whatever we want whenever we want it.

As trainers of musicians, we have always trained towards the money; we want our musicians to be successful in the world. In the past that has meant that we train students to be hired by the best orchestras and opera companies. Now, the music gigs that are possible are completely different. The money is more accessible than ever before with the elimination of the gatekeepers. But the skills needed are no longer only audition skills and great technique.

Now our musicians need to be able to give a convincing 30-second elevator pitch of their ideas and solutions. They need to be able to arrange and sing in different styles. They need to be entrepreneurs and have excellent social networking skills, recording and graphic design skills to package and distribute their music. They have to be more creative and more authentic than ever before. We are no longer training only technical musicians but true artists who have a valued place in the 21st century society if they go out and get it.

And these 21st century singers are already doing it. Here are a few examples:

1. International Contemporary Ensemble is a MacArthur Genius Grant recipient. ICE is a new model for a new century. They are “a contemporary, innovative, modular, artist-driven organization that transforms new ideas into new music, and new music into new ideas. By dissolving the lines between the artist and the producer, ICE empowers the artists of its generation to create groundbreaking new work.” (from their website mission statement www.iceorg.org.)
2. Kristin Clayton, is the DIVA in Teatro ZinZanni out of Seattle, a long-running and highly successful show that “engages, transforms, educates and delights audiences with a unique celebration of cirque, comedy and cabaret in an intimate setting.” (www.zinzanni.com)
3. Chris Thile, mandolin player and composer, also won a MacArthur Genius Grant for his groundbreaking collaborations on projects like “Goat Rodeo” with Yo-Yo Ma, Stuart Duncan, Edgar Meyer and has been a part of Nickel Creek and the Punch Brothers.
4. Opera Cowgirls present opera in bars and at corporate parties. (www.operacowgirls.com)
5. Tina Guo, cellist from University of Southern California, is making movies and commercials for Red Bull and Car Companies.

6. Amanda e la Banda, gets grant money to bring music into crisis areas such as Haiti. (www.amandaelabanda.com)
7. Darlene Koldenhoven, three time Grammy winner, singer & recording artist has both an undergraduate and master's degree in vocal performance.
8. Kristof & Kane started a project to promote classical music and to perform in surprising ways to uplift and entertain audiences, it's called: classical cabaret. It's also a lot of fun because, kind of like ZinZanni, they mix classical music with other genres and comedy; and it's teaching those classically trained DMA recipients just what it takes to be an entrepreneur. Kristof & Kane stream monthly concerts over Concert Window.com.

These musicians have found their way, despite of and, in fact, with the help of advanced technology. They are the bright spots. They are the exceptions. And we can learn from them. It comes down to this: American musicians have excellent technique. Our training produces great musicians, the best in the world really, that become unemployed five to seven years after graduation.

Part II: The Shift

Current trends are telling us that we need to take a new look at two old assumptions: 1) the destination of our performers, and 2) the purpose of performing.

Destination

The current definition of “professional stage” as the concert hall and opera house is where an excellent musician could make a decent living in 1950. There used to be enough work as an opera singer who also did church jobs, chamber music, symphony gigs, and oratorio. Though most serious music schools are still training for that type of profession today, opportunities on those types of stages have declined drastically. One answer for our students is to expand our definition of the “professional stage.”

There are three indicators that an update is needed. First, music jobs are shifting from the traditional stage to non-traditional ones for practical and sometimes non-musical reasons. Since our current curriculum is tied to the traditional destinations: we are missing key curricular elements necessary for success in the 21st century such as training in the “soft skills” mentioned in the SNAAP Report. Soft skills courses include persuasion, networking, project management, working with community, business management, and financial skills. Take a look at the requirements for your performance degrees and see if they include any courses in these skills.

Second, the traditional destinations of concert hall and opera house call for extremely proficient technique and great audition skills. In response, the vast majority of solo performance during school is for The Critique (juries and competitions). This type of performance is vastly different from performing for audiences and fans who *do* want technique but *also* other things like an easy performance style, and an ability to move the audience. The 21st century performers must be just as comfortable performing in a living room, on camera for a live streaming concert, and in a hospital room. Do the performance requirements for your performance degrees also include requirements to perform outside of school?

Third, no matter what your definition of the professional stage, in Malcolm Gladwell's book *The Outliers*, he states that it takes approximately 10,000 hours to become an expert in anything. The average performance major gets very few performance hours in his or her training. This is because we, as a university, value creation of technique over creation of human connection through music, which is required in the 21st century. The current state of our education leaves our students crippled right out of the gate. Just take a look at the required

performance hours of your performance majors and most places will agree that we don't even approach 100 hours in four years, much less 1000.

One might call the expanded definition of the professional stage as "destination plus." New technology has opened up the practice of performing music for many other uses in 21st century society than mere entertainment or cultural enlightenment. Each new use for musical performance dictates the new performing circumstances and stages. I've outlined five distinct career paths for performance majors here that are implied by these new destinations where musicians can and do make a difference in the world.

Research shows that music is a high-impact, low-cost intervention for stress and pain relief. Because of that 45% of hospitals today have full-time arts programs with the other 55% projected to join suit in the next 15 years. We know music helps with Alzheimer's disease, we know it helps at the end of life in hospice care, and we now know that it actually relieves pain. Hospitals hire musicians now to play and sing for children before and after surgery because it lowers the need for pain medication with its harsh side effects making the treatment less expensive and more effective. Music for health and wellness is the biggest growth area for artists' employment in the next 15 years. What if we trained musicians to go into these lucrative jobs?

Research also shows that communities with strong arts offerings are able to attract young professionals to settle and raise families. What if we trained our musicians to work with the mayor's office to help economies thrive?

The United States Department of Defense and State Department hire musicians as cultural ambassadors because music is a universal language that breaks down barriers. What if we trained our musicians to work as cultural ambassadors?

Community engagement is a trending concept and deep commitment that both corporations and universities are emphasizing these days. One of the best ways to engage with community is to send out musicians as message bringers. Airlines are educating passengers with professional music videos, large companies like Auto Zone hire community artists to perform in their lobby and local parks on community days bringing the message that Auto Zone is community friendly. Professional musicians are employed to record educational jingles for airlines, for schools, public health alerts, etc. What if we trained our musicians to work with corporations or to work as recording artists?

The gigs outlined above are just a few new ways that musicians are making a difference in the world. The professional stage has exploded out into many other definitions, jobs, and venues: corporate consultants, corporate private parties, churches, pop venues for classical artists, pubs and bars, live streaming, YouTube, stadiums, concertwindow.com, DVDs, hospice, corporate lobbies, community centers, hospitals, jazz venues, schools, nursing homes, cruise ships, synagogues, cultural exchanges, barges, sacred spaces, art deco buildings, museums, court houses, street corners, and recording studios. The possibilities are endless.

The five career paths based on these destinations are: Traditional artist, Music for Wellness, Teaching Artist, Indie Classical Entrepreneur, Special Consultant to non-musical agencies. It is clear that there are many more destinations for our music now and with each destination comes a specific purpose and specific repertoire for the performance, requiring different training.

Purpose

I was always taught that classical music is pure music, music for the sake of music, an end in itself. We need it. The time, talent, skill, discipline, and emotion required to be good, simply make music valuable and that purpose was enough to support an industry of musicians in 1850. I simultaneously thank and blame Beethoven. Before Beethoven and the rise of pure music by *genius* composers, music had many purposes and lived (was played) among the people, to meet the people's needs. Professional musicians and composers served the world and its people.

Without going into a history lesson – a few examples from previous ages include:

- Roving minstrels telling the news from neighboring castles or troubadours and trouvères to comment on politics of the day;
- House singers kept by royalty, who could prove the worth of the duchy or kingdom;
- Monks and nuns like Hildegard von Bingen, who channeled and praised God in her compositions;
- The Greeks who told stories thereby providing much needed models for living, Opera was born to do the same;
- Bach's works were for worship and training; Vivaldi's for training and uplifting people;
- Haydn and Mozart were serving their audiences and benefactors too as the first commercial artists.

It is interesting to note that in early music, we talk about the performers who also composed much of their own music. Somewhere along the way, the performer was subjugated to the composer. I blame Gluck and opera reform for paving the way to Beethoven and the era of the genius composer. Our field and our schools were built on this genius model. The study of music existed long before the first universities with music as a subject of study. Beethoven was still fresh in our ears when the first music programs came into existence. We have done it that way ever since. It's been so long we may not even remember why anymore.

Now students go from the university out to audition and perform for five to seven years until they want health insurance or bookshelves not made out of boards and bricks, which is when they audition for a teaching job. The Beethoven model has become circular now; we train our students to be trainers themselves and around we go.

The university's original purpose for excellence in training, music for music's sake, still exists as it should and will surely continue. Now we need to add to it by bringing back the older, less sexy purposes for musicians, those of helping people. Unlike in the past, however, today we bring great musical skills into our society so we can be more effective in our purpose than ever before.

Ben Cameron of the Doris Duke Charitable Foundation has said that in today's society the artist must have a mandate to fulfill in order to be relevant. The *genius* and the *expert* are all but obsolete. Now an accomplished musician must provide: meaning, example, solution, value, or service and must package it as an accessible product that fills people's needs. As Cameron reminds us: if they don't need us they won't pay us. So what are the expanded purposes for musicians? What do people need?

People need beauty, pure music, high art, entertainment, role models, public arts providers, inspiration, pain reduction, cultural preservation, support for leaders, community unification, aid in problem solving, cultural bridges and connection points, the high discourse of music, calming, peace, stress relief, etc. Not every excellent voice student has the voice or personality to be successful on the opera stage but some might be perfect in a hospital or as a cultural ambassador. How are we going to fill those mandates with our music and with our music students?

Part III: Possible Solutions

They say never to present a problem without a solution. Here are ten helpful tips you can take back to your universities to get started in the 21st century.

First, we must keep current on the trends in our field. This stuff is coming in fast and from left field. How to keep track? We have to keep up on the news and blogs every day.

Here's a quick way. If you are online, go to www.the21stcenturysinger.com and bookmark it. Go to "Morning Coffee," where you will find a list of arts news sources and some good blogs for classical singers. You can use that as a model for making your own morning news consumption. How do you get your arts news? What are your favorite blogs?

Second, the students need to perform more. If we believe Malcolm Gladwell's assessment that it takes 10,000 hours to become an expert at anything (*Outliers*), then we must provide more required performance hours in service to real audiences in response to real mandates. This not only gives the musicians great organization and performance skills that can be taught no other way except in front of an audience, but it will help them to be able to think on their feet, prepare quickly and thoroughly and season their repertoire. Can you think of ways to require your students to perform for actual people and actual mandates?

Third, students must have the ability to perform full concerts for varied reasons along with full opera roles. Students can have longer "sets" that are repeated more often for mastery of the repertoire and so they have something to offer to at events, institutions, and outside recital series. The jury system is outdated and trains students to learn fast but not to season or master the material. It's true that students need to be able to learn new repertoire quickly, but they also need to be able to refine and focus their artistic performances for a specific purpose and destination. What might be another way to use juries or other performance requirements to prepare students for the 21st century?

Fourth, students need a recorded product after graduation to use in their pitches, interviews, auditions, and project promotions. The 2014 *Internet Trends Report* by Mary Meeker says that people: want video over audio, listen to recordings over live performances, want to have a choice as to when and where they tune in. In response to these facts, we must record more and our departments must invest in HD video opportunities and training for musicians. The DVD-CD-MP3 is the new resume. All our musicians must have an EPK (electronic press kit) upon graduation. Is there a department in your college that already has all the equipment to make good recordings? Is there a way to share resources? How can our students produce great videos to take away from their degree programs?

Fifth, students need to be able to respond to mandates in the world. The current trend in higher education and in corporate culture is community engagement. My school, Cal State LA, has the mission: "Engagement, Service, and the Public Good." Curriculum, centers, programs, and internships, are all directed towards using the expertise learned in the ivory tower to help people in the real world. The answer to this one is service learning. Courses could be designed to use recital repertoire for a longer period of time, and seasoning it with public performance with the intent of public good. For example courses that have already been approved at Cal State LA for fall of 2016 mandate that our performance majors take their repertoire into the world. Junior recitals will go into schools, churches, health and wellness venues like nursing homes and rehab centers, and non-traditional venues like coffee houses and bars. Senior recitals will go to governmental agencies like the Cultural Affairs Department of the City or County, non-governmental organizations, for-profit corporations with community engagement missions, not-for-profit organizations, entertainment venues, street performance, and online venues. Master's recitals will explore all of the venues above plus must advertise and solicit paid performances in local recital series, competitions, and be used to start the singer's own business as a musician for the public good online. Other solutions might include internships or partnerships with artist training programs at local opera companies. How does your school provide unique performance opportunities that respond to a community mandate? Of course every school is different, serves different types of populations, has different traditions, funding sources, mandated standards, etc. So your solutions must come from your stakeholders.

Sixth, we must train our students to be artists, not just technicians. Students need their own missions. For this we need to attend to the much-neglected inner artist and human being. We need to uncover each student's "calling" and match it to a direction or track. Classes to

uncover a student's calling or mission may include guided meditation, contemplation, or creativity training like *The Artist's Way* by Julia Cameron. Perhaps a course on why music matters in the world. Once the calling is found, the tracks of study might be:

1. Traditional Artist (opera, symphony, chamber music, choral music)
2. Teaching Artist (working along side trained music educators)
3. Performers for Health and Wellness – Medical Musicians? (working alongside trained music therapists)
4. Independent Artist (Entrepreneurs)
5. Special Consultant in adjacent fields to serve as problem solver, public face, liaison with customers, cultural ambassador, etc. in non-musical fields.

Seventh, students must know soft skills as outlined in the 2014 SNAAP survey. The university must teach the “soft skills” of persuasion, self-inquiry, networking, project management, working with community, business management, and financial skills to stay relevant.

Eighth, training ourselves and our students to solve problems with their music requires an integration with other fields to an extent never before done. We can take a cue from the annual Pop Tech conference to see how music and a musician's perspective can add to a problem solving team from different disciplines. Singers can put their voices to good use. Musicians can locate human problems through research in adjacent fields and then respond with practical musical solutions. Students want their music to matter and it does. We must engage the world with our excellence in music making through community and social engagement as teachers, volunteers, and patrons of the arts. As Steven Tepper says in the SNAAP report: “Many of them [music grads] tell us about how they are [already] deploying their artistic talents to tackle social problems or serve their communities.”

Ninth, students' capstone requirement may need to be different than the traditional recital or concerto performance. If the students need a recording, perhaps we can use that capstone event for recording something for their EPK (electronic press kit). Possibly students could use the repertoire for community projects as mentioned in the courses above. Possibly programs could require collaboration and resource sharing through a meaningful artist project. Can you visualize a capstone requirement that might launch each artist into his or her community prepared for success?

Tenth, we may want to offer artist incubators instead of or along with post undergraduate or post graduate certificate programs. Unless our students are going into university education, they do not need DMAs. They need resources, products that will help the world, like-minded collaborators, good health, community contacts, funding sources, and audiences or fans.

In the end research shows and we all know in our hearts that music does matter to a lot of people for a lot of reasons. Let us never be satisfied with a 6% success rate as a field. Let us resolve to get our excellent performers out into the world making a difference in people's lives right now. As Beverly Sills says: “You may be disappointed if you fail, but you're doomed if you don't try.”

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

THE WESTIN KIERLAND RESORT
SCOTTSDALE, ARIZONA

**First General Session
Plenary Business Meeting
Sunday, November 23, 2014**

Call to Order: President Wait called the meeting to order and welcomed all attendees to NASM's 90th Annual Meeting.

Declaration of Quorum: President Wait declared that a quorum was present.

Introduction of National Anthem and "America, The Beautiful": President Wait introduced Eric Conway of Morgan State University to conduct the National Anthem and all verses of "America, The Beautiful." Kenneth B. Hanks of Hillsborough Community College accompanied both.

Recognition of Sister Organizations: Attending representatives from three of NASM's sister organizations were recognized:

Michael A. Butera, Executive Director, National Association for Music Education
Glenn Nierman, President, National Association for Music Education
Gary Ingle, Executive Director, Music Teachers National Association
Mary Anne Rees, Director, The College Music Society Fund

Recognition of Retirees, New Representatives, and those on the Podium: Music executives leaving their positions this year and those new in their positions were asked to stand to be welcomed, recognized, and/or thanked. Representatives seated on the podium were introduced.

Recognition of New Honorary Members: President Wait announced that two individuals had been granted Honorary Membership in NASM, following a unanimous vote by the Board of Directors in April. He asked them to stand and receive the Association's appreciation.

Mellasenah Y. Morris, Past Treasurer
Eric Unruh, Past Chair, Commission on Community/Junior College Accreditation

Greetings from the European Association of Conservatoires: One of the Past Vice Presidents of the European Association of Conservatoires, Hubert Eiholzer, was recognized and conveyed greetings and appreciation to NASM.

Commission Reports: Neil E. Hansen, Chair of the Commission on Community/Junior College Accreditation, and Dan Dressen, Chair of the Commission on Accreditation, reported results of 2014 Commission reviews. The Commission on Community/Junior College Accreditation in November reviewed 17 applications and approved Membership for two institutions and renewal of Membership for one; members of the Commission also reviewed 10 progress reports and two

matters related to other business.

The Commission on Accreditation reviewed 272 accreditation-related applications and 173 administrative matters in June and 214 accreditation-related applications and 54 administrative matters in November. As a result of these 2014 reviews, NASM welcomes four new institutions to Associate Membership and four new institutions to Membership. President Wait then recognized representatives from new member institutions:

Associate Membership:

Florida Gulf Coast University
Indiana University, South Bend
University of North Carolina at Charlotte
University of Texas of the Permian Basin

Membership:

East Central College
Lone Star College - Montgomery
Lynchburg College
Utah Valley University

This information, as well as a summary of all Commission actions, will be made available on the NASM Web site. President Wait expressed the Association's gratitude to the Commissions' chairs and members, visiting evaluators, and those completing Self-Studies during the preceding year.

Treasurer's Report: Toni-Marie Montgomery presented the Treasurer's Report, which outlined the fiscal health of the Association. Treasurer Montgomery reported the presence of sound fiscal management and planning. She reminded members of the importance of maintaining a healthy reserve fund equivalent to an amount equaling approximately two years of operating expenses. She suggested that prudent investing is enabling the reserve funds to grow, and that annual dues continue to be used primarily to support operational expenditures.

Motion (Montgomery/Franklin): To approve the Treasurer's Report. **Motion passed.**

Report of the Committee on Ethics: Todd E. Sullivan, Interim Chair, reported that there had been no complaints brought before the Committee during the last year. Members were reminded to apprise all faculty members of the provisions in NASM's Code of Ethics and students of their responsibilities when scholarship offers are extended.

Introduction of the Executive Director: Karen P. Moynahan was introduced and accepted appreciation from the attendees on her appointment as Executive Director. She extended greetings, acknowledged and thanked representatives from the organizations hosting social events during the Annual Meeting, introduced staff members, and offered announcements.

Action on Proposed Handbook Changes: Ms. Moynahan presented proposed changes to the *Handbook*, and President Wait invited a motion to approve.

Motion (Odom/Kyriakos): To approve the proposed *Handbook* changes. **Motion passed.**

Report of the Nominating Committee: Dale E. Monson, Chair, presented the report of the Nominating Committee, asking all candidates for office to stand when introduced. He announced

that voting would occur during the Second General Session.

Keynote Address: President Wait introduced Claire Chase, Artistic Director and CEO of the International Contemporary Ensemble and acclaimed flutist. Ms. Chase presented a session entitled, *Debunking Entrepreneurship: Inside the ICE Modality*.

Conclusion: President Wait expressed appreciation, confirmed that there was no new business to come before the Association, announced the next sessions, and requested a motion to recess.

Motion (Landes/Franklin): To recess until 11:45 a.m. on Monday, November 24. **Motion passed.**

Monday, November 24, 2014

Call to Order: President Wait reconvened the membership at 11:46 a.m. and reintroduced Executive Director Moynahan.

Report of the Executive Director: Ms. Moynahan presented her address, suggesting the worthiness and significance of music study, the importance of careful consideration and research in the pursuit of wise and effective decision-making, and a reminder that accomplishments should be celebrated. A copy of her remarks will appear on the NASM Web site.

Election of Officers: Dale E. Monson re-introduced the slate of candidates. Committee members and National Office staff members assisted in conducting the election. He recognized members of the outgoing Nominating Committee and thanked them for their service. He then announced the Board's appointment of new members to the 2015 Nominating Committee: Sara Lynn Baird, Chair; Andrew Glendening and H. Keith Jackson, Members.

Appreciation to Officers Completing Terms: President Wait thanked those retiring from or leaving office.

Board of Directors

Catherine Jarjisian, Secretary
Mario J. Pelusi, Interim Chair, Region 4
Michael R. Crist, Chair, Region 5
Daniel Goble, Chair, Region 6

Commission on Community/Junior College Accreditation

Neil E. Hansen, Chair

Commission on Accreditation

Steven Block
Maria del Carmen Gil
Edward Kocher
Lawrence R. Mallett (*pro tempore*)
John W. Richmond
Keith C. Ward

Public Member, Commission on Accreditation and Board of Directors
Ann C. McLaughlin

Committee on Ethics
David P. Robbins, Chair

Nominating Committee
Dale E. Monson, Chair
Sara Lynn Baird
Donna M. Bohn
Eileen M. Hayes
Robert Shay

Report of the President: President Wait's report focused on the meanings of "association," versus "Association," and on the meaning and importance of citizenship. His report will be posted on the NASM Web site.

New Business: There was no new business to come before the Association.

Adjournment: President Wait requested a motion to adjourn.

Motion (Franklin/Katseanes): To adjourn the meeting **Motion passed.**

The meeting adjourned at 12:35 p.m.

Respectfully submitted,
Catherine Jarjisian, Secretary

GREETINGS FROM THE EUROPEAN ASSOCIATION OF CONSERVATOIRES (AEC)

HUBERT EIHOLZER
Past Vice President

Dear President, Dear Members of the Association,

Good morning!

As AEC Vice President, until my term of office ended just a week ago, it is a privilege, and a great pleasure, to be with you at your annual meeting and to have this opportunity to address you.

I bring warmest greetings from your friends and colleagues in AEC: from our President, Pascale De Groote, from my colleagues on the Executive Committee and the AEC Council and from AEC Chief Executive, Jeremy Cox, AEC General Manager, Linda Messas, and the whole AEC Office Team.

It was an equally great pleasure to welcome for a second year your President, Mark Wait, to our annual Congress, which took place last week in Budapest. Mark, we appreciate enormously your giving up the time to be with us when there must have been so much to do in preparation for your own event.

The bond between AEC and NASM is now one of long standing that operates at every level: from fruitful professional interaction and mutual respect to the warmest of personal friendships and cherished shared memories. From this bond has come a close common understanding on a whole range of issues that affect both our organisations. This is so despite the different geographical and cultural regions in which we operate.

For AEC, perhaps the most priceless gift of its relationship with NASM has been the example, advice and inspiration you offer us of how an organisation can be dedicated to the support of its members at the same time as it operates procedures that evaluate them. You have been our friend, guide and mentor throughout the journey that we, as a membership association, have taken towards a fully developed review and evaluation role in relation to our own members. It is no exaggeration to say that we couldn't have come as far as we did without you.

I should like to emphasize that AEC engages in a wider range of activities than just quality assurance and quality enhancement. We have just completed the third and final cycle of Polifonia; a large project on higher education in music funded by the ERASMUS networks programme of the European Union. Polifonia started in 2004 and since then has studied a range of subjects related to professional music training at the European level. Among the subjects covered have been Learning Outcomes at different levels of music education, Entry into the Profession, International Coordination, Education for Entrepreneurship and Artistic Research. Some of these, in particular Education for Entrepreneurship and Artistic Research, will become deeply relevant in AEC's future efforts to help its member institutions enhance their role as cultural engines in European society. We were recently able to obtain fresh funds from the European Union which will allow us to deepen our activities in this direction. The new Programme will be launched shortly under the title FULL SCORE.

The close relationship between our organisations brings to AEC an international perspective that is highly beneficial. For European music schools, international still mostly means crossing

boundaries within the European space. But higher music education is becoming increasingly global. It is important that, while always respecting the integrity of each other's area of operation, we work together, and increasingly closely, to harmonise our practices and share best practice wherever in the world we find it. Equally, it is through shared knowledge and understanding that we will best be able to recognise, respect and, where necessary, protect the diversity in our practices that is the precious reverse side of the coin of globalisation.

I am confident in the enduring strength of our capacity to move forward into ever closer cooperation, underpinned by our shared values. Despite handing over the mantle of Vice Presidency to others, I shall continue to be closely involved in developments within AEC. I hope that, through that close involvement, I shall also maintain the valuable and deeply appreciated links I have been able to establish with colleagues from your organisation.

I wish you a successful and productive meeting and look forward to joining you in its various sessions and networking events. I am sure I shall bring back a rich storehouse of experiences, insights and inspiration to my colleagues in AEC.

Thank you very much.

REPORT OF THE PRESIDENT

MARK WAIT
Vanderbilt University

It is a great pleasure to see you all again as we come together to observe the 90th anniversary of our Association. I mean “association” in both senses – with a capital A, signifying the formal group known as NASM, and with a small a, meaning our interconnections, our *associating* with and among ourselves, a community of music executives sharing perspectives both common and diverse, and trying to address *problems* both common and diverse.

In addition to giving us the opportunity to talk about mutual concerns, these annual meetings provide an occasion to hold a mirror up to ourselves as well as to our profession.

Today I would like to share with you some thoughts about the meaning of our association (with a small a) and about our responsibilities to each other. Those responsibilities are not unique to our association. Indeed, they are an essential part of academic life. I would like us to think about citizenship – within our institutions, and especially within our Association (capital A).

Years ago, when I was getting started in this profession, one of my mentors was Gordon Gee, who at that time was the President of the University of Colorado. I suspect many of you know him. He has had 7 university presidencies in his remarkable career, and has been a unique force in higher education. He once pointed out something that has impressed me deeply over the years. The award of tenure, he said, is the beginning of academic citizenship, not the end. The *beginning of academic citizenship*. In return for recognition within the academy and security of employment, the faculty member invests in the institution, and fulfills responsibility to the institution, by participating actively in its discourse, in its business, in advancing the mission of the college or university. In short, she becomes a *full citizen* of the institution.

What does it mean to be an academic citizen?

First, it means being an active participant in the academic life of the university, both the music unit and the university at large.

It means having the 40,000-foot view, putting aside one’s own narrow interests. It means being aware of, and attentive to, the needs of the *entire* music unit, not merely one’s own department, and to the needs and aspirations of the entire university and intellectual community. And we do that by practicing the first rule of diplomacy, which is to put oneself in the other person’s place, to see the other person’s viewpoint. Let’s not overlook how difficult this can be. To use a cliché, it means “rising above the occasion,” and *that* means overcoming self-interest. Self-interest is deeply ingrained in all of us, and overcoming it goes against human nature. So we may not *think* we’re asking much of our faculty members in assuming academic citizenship, but in fact we’re asking a lot. And we are right to do so, for to the degree that they can succeed in this, in overcoming self-interest, our music units will be better, and our institutions will be stronger.

There’s another dimension to the 40,000-foot view, one that we music executives must bear in mind every day. That dimension is time. Not only must we be aware of the larger interests of the university beyond the music unit, but we must always have our eyes on the future. And by future, I don’t mean just getting through next week’s faculty meeting, or meeting this year’s budget, but

on imagining and shaping the kind of music unit we want to have ten, twenty, and forty years from now. For the past several years, you have heard this association encouraging us all to consider the skills our students will need when they are at the midpoint of their careers, twenty or thirty years from now. That's what we really mean about the future – the long-distance horizon. This is an awareness that it's nice for our faculty members to have, though perhaps it's not essential for them. It *is* essential for us, who have been chosen to lead the music unit into that future.

There is another obligation of academic citizenship, one that is formally recognized and required at an increasing number of our institutions. It means serving as a mentor to junior faculty members, introducing them not only to what it takes to get tenure, but also to the world of the university generally, and to academic life. This is not merely acclimating somebody to the day-to-day routines of college life. If done well, mentorship realizes and achieves the lofty goals implicit in that word “mentor.” We help our faculty members prepare and develop their own futures, their places within the profession at large, seeing and then seeking their place in the professional universe. This is not merely a laudable goal – no, it's a serious obligation we have to help create a better future. Only in recent years has higher education begun to take this seriously and to implement mentorship in a systematic way. But mentors have always been with us, formally and informally. I'm sure all of us can think of individuals who may have changed the course of our careers, sometimes by prolonged interaction with them, sometimes by a chance word or phrase. Whatever the case, helping young faculty members is one way we help shape the future, and we should never underestimate its importance.

So those are our aspirations for the academic citizenship of our faculty members – participating in the academic and strategic life of the institution, keeping the larger view in mind, keeping our eyes on the distant horizon, and helping to create that future by mentoring our colleagues who are just entering the profession. If your institution is like mine, we seldom achieve those aspirations in full. But that does not taint them as aspirations, nor should we give up on them. They are still noble goals, and we should continue aspiring and working toward them.

I believe there is a direct analogy with institutional membership within NASM. We often talk of what it means to be in NASM, and we encourage active participation. And as your presence here and at our various sessions indicates, we're succeeding – you *are* participating, and helping to direct the future of our profession. This is due largely to the mutual respect we all hold for each other, and to the collegiality that we as an association have inculcated and nurtured for nine decades.

Still, it is worthwhile to look more specifically at what we mean by association membership. What we really mean is association *citizenship* – what it means to be a *citizen* within NASM, and what that citizenship entails. We are all members, but we all need to be *citizens*, as well.

For me, the analogies with faculty academic citizenship are quite direct.

First, to be a citizen within NASM means being engaged in the *full range* of NASM activities. It means attending the annual meeting, reading and commenting upon changes in the Standards and By-laws, helping to welcome new institutional members, learning from presentations at the annual meeting, and applying what we learn at our own institutions.

Those are all standard activities. Indeed, most of us take them for granted, and I think we do this quite well. But true citizenship goes deeper, implying a kind of obligation. Citizenship is more comprehensive, more global in its reach. Like academic citizenship, it requires certain things of

us as individuals – and, in this case, as institutions, and as the representatives of our institutions, and – even more importantly – as citizens within the art and profession of music.

Citizenship involves our joint commitment to the art of music in its many guises – music in higher education, music in P-12 education, and the role of art music in our society. It means recognizing *and understanding the value of* musical roles and programs far beyond what our own individual institutions may have. It means recognizing and *valuing* the diversity within our Association – the *many* kinds of programs under the NASM umbrella, not merely the programs your institution or my institution may have. Citizenship recognizes our *mutual obligation* to promote excellence in music, wherever we as individual institutions may be on the spectrum. Now, excellence is defined in many ways. The range of our collective musical activities is enormous. Last year I talked about our great kaleidoscope of musical activity, every part complementing and enriching every other part in the vast mosaic of musical education. Each of us is proud of our place and role in this mosaic, as we should be. But at the same time – and this is an essential obligation of citizenship – we realize the value of the *other* parts of this mosaic, and we learn from them. We realize our own institution is only one part of that mosaic.

Given this diversity, no institution or set of institutions has a monopoly on excellence. NASM is a collective community of musicians dedicated not only to achieving excellence in all areas of music, but also to promoting and nurturing the role of music in our society. *That* is our shared purpose. It's a huge umbrella, and there is room under it for all of us. NASM's strength is our *citizenry* – our community of musicians, and the diversity within our Association. Just as our nation benefits richly from its ethnic and demographic diversity, so do we benefit from our kaleidoscopic array of programs, interests, and specialties.

The word “community” is essential to this notion of Association citizenship. Just as individual faculty members participating in the academic life of their institution must see beyond – and reach beyond – the interests of their own departments, so must we, as institutions within NASM, have the 40,000-foot view – the totality of music in education, and in society. *Your* institution and *my* institution may specialize in a given area, but as Association citizens we agree to see and to value it *all*, and to recognize, respect, and embrace the differing roles and missions we all have. Collectively, when we do this, we practice that first rule of diplomacy – putting ourselves in the shoes of somebody else. That's essential to Association citizenship.

Why am I emphasizing citizenship and diversity and mutual respect? Because it is often all too easy to lose the bigger picture. *Academic* citizenship requires keeping our eyes on the horizon, getting the bigger picture of a music unit's needs and the still wider picture of an institution's needs. Seeing the world through our own narrow focus is human nature, it's the default position, and it's something we can and should and must try to overcome.

It's the same in our Association. Some institutions, some of us, sensing the importance of our own programs and quality, may be tempted to assume that *our* own definition of excellence is sufficient unto the profession. We may even lose interest in areas of the profession, and in the activities of this Association, that do not apply directly to us. When that happens, we lose the sense of diversity that we all collectively represent, and whether we know it or not, we put on blinders, and we retreat to that default position of seeing the world through our own narrow focus.

Last year, I said that *taken together in the aggregate, we – all of us in this room – are greater than the sum of our parts*. That is true now more than ever. That is why it is essential that we all recognize and understand and value the richness of the mosaic of which we are a part. We all have something to contribute *to each other*. We shouldn't be asking, “What's in it for me?”

Rather, each of us – each of our institutions – is a citizen in the society of our Association, with a shared purpose. If we fail to recognize that, and if we see only our own place on the continuum, without reference to our fellow citizens and what our fellow citizens contribute to our mosaic, then we limit ourselves and the potential of our Association. So let us recognize and celebrate our diversity, our inter-connectedness, and the strength of our common bonds. And let us not only *value* each other's contributions and strengths, but also share each other's problems and concerns. Issues that affect some of our institutions affect us all – perhaps not immediately or directly, but ultimately we all have a vital interest in everything that affects the education of musicians at all levels. Maintaining our inter-connectedness is part of our individual and institutional responsibility of citizenship.

Now, our Association, in turn – our elected officers, your representatives – have an obligation to support the needs and concerns of all our citizens. We, your representatives, have an obligation to support your institutional work. This can take many forms.

Most prominently, NASM has traditionally tried in these annual meetings to address the needs and interests of a broad cross-section of our member institutions. We have particularly tried to focus on problems and issues that we all – or at least a majority of us – struggle with.

We have also tried to help institutions find their *own* ways toward creating their *own* destinies and futures. We strenuously avoid being prescriptive, suggesting instead that it is incumbent on each institution to fashion its curricula and programs according to its own constituency and especially according to its own view of what the future should be. That's part of having our eyes on the horizon – to help each institution decide what its own horizon is.

But sometimes, immersed as we are in the work of our own institutions and immediate surroundings, it's difficult for us to have a sense of what future possibilities may exist. We need examples – case studies – to help stir our own imaginations and fuel our own dreams. Those of us who help design each year's annual meeting recognize this, and three years ago we started giving case studies of curricular change – in music history, music theory, and other areas. We even gave examples of the project-based curricula that Claire Chase told us about yesterday. And we emphasized, then and now, that we were *not* suggesting adoption of the methods and examples that we were giving. Rather, we were simply trying to give a nudge to the imaginations and dreams of *all* our member institutions to help you fashion the best programs to meet your needs and aspirations. These case studies were intended as the intellectual equivalent of seed funding, of venture capital.

As part of showing what is happening and what *can* happen, we have also presented actual music at several of these meetings, to suggest the kinds of innovative activities and outreach our own students – tomorrow's artists – might undertake. And so in past years we presented the Ying Quartet and Eighth Blackbird, and this year we have been inspired by the artistry and creative energy of Claire Chase. Next year, when we meet in St. Louis, the wonderful conductor David Robertson has already agreed to be our keynote speaker, and we hope also to present another music group, one that has expanded boundaries while winning new audiences for the music being composed today. As with our curricular case studies, we present these to share with *all* of our Association citizens – all of us in this room – some of the best that is happening today. And, more importantly, to show what *can* happen. That's really the point.

Some of these activities and programs are already happening now – within our Association's institutions. You, our institutional citizens, are achieving great things – innovation in curriculum, in technology, and in the ways we serve music and in the ways music serves society. Each year

NASM solicits program suggestions, and we get many, many thoughtful responses. As you consider future annual meetings, please think of important efforts that should be brought to the attention of all of us. Wonderful innovation is occurring throughout our membership – in public and private universities, and in departments, colleges, and conservatories small and large. We are a large association, and it simply is not possible for the national office and the Executive Committee to know all the important efforts that are taking place.

In the beginning of our association 90 years ago, several leading universities, schools, and conservatories helped pave the way for units that were just being formed. That is an important part of our tradition, and it continues. Many of you are doing important things. You know who you are. Please share those with us. NASM is not merely an accreditation agency – it should and must be a marketplace of ideas.

We will continue, in our annual meetings, to try addressing common problems that we all face. But we will *also* try to serve our citizens' needs – your needs – by giving glimpses into the future, and helping us all try to create a better future by imagining it first and then finding ways to move toward it.

That is part of our shared bond – part of Association citizenship. As citizens, we all embrace our diversity and the many purposes and programs under our common umbrella. But we also try to support each other in solving problems and finding our way toward a brighter future. It's too easy to be distracted by the pebbles or speed-bumps in our path, and we often end up concentrating on those. Instead, let us keep our eyes on the horizon. When we do that, we lift our eyes, we lift our step, and we go forward with greater confidence. Will there be problems? Yes, of course, as there always have been. But it is only when we let those problems obscure the future that is beyond them that we allow those problems to eclipse our vision and to impede our progress. As citizens together, working together, we will find and secure our artistic future. That is our shared purpose, and that is this Association's commitment to you.

WRITTEN REPORT OF THE EXECUTIVE DIRECTOR

The 2014-2015 academic year marks NASM's 90th season of service to its members and to the field. 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 reviewed, discussed, improved and enhanced. As NASM serves an ever-growing and diverse membership, its projects in accreditation and beyond continue to broaden and evolve. 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 meetings of the Commissions; scheduling accreditation visits; arranging consultations for member and potential member institutions; communicating with institutions preparing accreditation materials; receiving and reviewing accreditation materials; and developing standards, guidelines, resources, and educational programs in support of the accreditation review process. All individuals involved in these activities—including institutional representatives, faculty and staff members, NASM Commissioners, visiting evaluators, consultants, presenters, and staff members—work toward making this service a valuable component in the advancement of music programs for institutions in higher education.

With the next comprehensive standards review set to begin in 2015, NASM is now focusing on specific areas of standards review. This year, NASM is considering changes resulting from its review as an institutional accrediting body by the U.S. Department of Education, and minor changes to reflect current practice. This process of specific focus will continue until the next comprehensive review. Institutional representatives should feel free to contact the office of the Executive Director at any time if they have views on the Standards for Accreditation that they feel would assist in improving the work of NASM.

All NASM Self-Studies and submissions to the Commissions should be based on the most recent editions of the September 2008 *Membership Procedures*. Brief additions or amendments are added from time to time. Improvements made to these documents throughout the revision process should help to make the accreditation review process more clear and efficient.

An amended *Handbook* typically is released annually just after each Annual Meeting. The 2014-2015 *Handbook* is expected by the end of the calendar year. *Handbooks* released just after Annual Meetings include any standards changes approved by the membership during the most recent meeting, as well as any amendments approved between Annual Meetings. All applicants beginning the accreditation or reaccreditation process should use the current edition of the *Handbook*. Release dates and the dates of any subsequent revisions to any particular edition are noted on the inside cover of each document.

All current accreditation-related documents, templates, standards, and procedures are available for download from the Association's website at nasm.arts-accredit.org. Institutions are reminded that the NASM framework does allow for flexibility in approach. To discuss available flexibilities that can assist to address local conditions and realities, and for assistance in using the *Membership Procedures* and *Handbook*, please contact the NASM National Office staff.

The Association continues to encourage consideration of the use of the NASM review process or materials in other review contexts. Consolidating reviews may assist institutions to conserve resources and realize economies of scale. Many institutions are finding efficiencies by combining the NASM review with internal and/or other external reviews. The Association is gladly willing to

work with institutions and programs to consider options and to craft NASM reviews that are thorough, efficient, and suitably connected with other internal and external efforts.

The Association is cognizant of the many hours devoted by member and applicant institutions to research, study, consider, prepare, and present accreditation materials for review by the Commission on Accreditation and the Commission on Community/Junior College Accreditation. NASM is deeply grateful for these efforts and congratulates the institutions for the many accomplishments and successes resulting from their work.

Projects

NASM participates in the Council of Arts Accrediting Associations (CAAA) 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 Mark Wait and Vice President Sue Haug 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. Currently, there are sixteen institutions accredited by ACCPAS. This undertaking is valuable in that it assists to connect K–12 and higher education efforts. Margaret Quackenbush serves as chair of ACCPAS, and Amy Dennison is the music appointee.

The CAAA Commission on Creative Multidisciplinary Convergence (formerly the Commission on Multidisciplinary Multimedia) continues its work on behalf of the four arts accrediting associations. In addition to consulting Appendix I.I. of the *NASM Handbook*, institutions wishing to learn more about the topic of Creative Multidisciplinary Convergence and Technologies (CMCT) may access the CMCT Tool Kit of advisory documents through the website of the Council of Arts Accrediting Associations (CAAA). Members of the commission include George Brown from Western Michigan University (NAST), Daniel Lewis from the Limón Institute (NASD), Peter Raad from Southern Methodist University (at-large), and Jamy Sheridan from Maryland Institute College of Art (NASAD). The music position is currently vacant. Individuals interested in this topic, particularly those representing institutions that offer multidisciplinary or multimedia studies, are encouraged to share thoughts and ideas by contacting the office of the Executive Director.

The Higher Education Arts Data Services (HEADS) project continues to be refined and improved. Participation by member and non-member institutions remains strong. Following the close of the 2013-2014 HEADS Survey, the resultant Data Summaries were published in March 2014. Additional capabilities and services will be added as time and financial resources permit. Comparative data in the form of Special Reports are a feature of the HEADS systems. The 2013-2014 data submission process closed on January 31, 2014. The 2013-2014 Data Summaries and Special Reports are now available. NASM welcomes thoughts and feedback regarding the HEADS project.

The 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 participate in the Annual Meeting program each year, producing sessions that provide helpful and thought-provoking ideas. The 2014 Annual Meeting will address issues such as creative approaches to teaching music, community engagement, curricular planning and change, and administrative challenges and strategies.

The meeting will also provide opportunities for discussion of the topics on the program, and those of interest to attendees. Member roundtables will be held, as will several informational sessions for individuals shepherding their institutions through the accreditation/reaccreditation process, and for visiting evaluators conducting evaluative visits. Informative sessions addressing the

Higher Education Arts Data Services (HEADS) Survey, NASM's administrative support resources, and federal issues will also be offered.

The Association is grateful to all those who developed specific agenda material for the pre-meeting workshop sessions and the Annual Meeting, as well as those who have agreed to serve as moderators and recorders.

Policy

The Association continues to be concerned about the music education of children and youth. Challenges are appearing on the horizon as issues continue to develop regarding K–12 arts education. In upcoming years, it is anticipated that 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 sentiment will create new opportunities and challenges for music that will be met with the usual creativity and expertise. A national P–12 arts education standards project has just come to a close, a sequel to the National Voluntary Arts Standards project completed in 1994.

Following the 2008 reauthorization of the Higher Education Act (HEA), negotiated rulemaking on the law began in the spring of 2009. HEA rulemaking is the process by which regulations are created that dictate how the 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. The NASM Executive Director has participated in the rulemaking process, offering guidance and support to those involved in rulemaking negotiations, and will continue to participate in policy analysis efforts and responses to federal regulatory proposals.

The primary sets of federal program integrity and gainful employment regulations were released in 2010 and 2011. Institutions and accreditors are continuing to take steps to ensure compliance. A set of NASM advisories highlighting certain components of the program integrity and gainful employment regulations is available through the Publications section of the NASM website.

The current 2008 version of the Higher Education Act expired on December 31, 2013 but remains in force until reauthorization is completed. Congress is currently in the early stages of the reauthorization process. The staff of the National Office will monitor legislative developments and proposals and provide updates to the membership from time to time.

Many policy challenges exist on local, national, and international levels; many approaching the horizon are yet to be in plain view. Efforts often exist that purport to replace current systems which are based on trust of expert knowledge and experience, and independence of institutions regarding academic matters, with centralized systems focused predominantly on assessment techniques, data collection, and counting. NASM will continue to monitor ongoing events, actively participate in the conversations that address such issues, assist to provide detailed and thorough information, and keep the membership informed as issues and projects progress.

In addition to accreditation policy mentioned above, the Association remains concerned about tax policy, intellectual property, the preponderance of data collection and associated issues of privacy and confidentiality, a growing disparity in educational opportunity at the K–12 level, and the pace of cultural climate changes enabled by technological advances and their impact. 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 addressing policy approaches regarding deductions for charitable contributions on federal income tax returns. Increasing personal philanthropy is a critically important element in future support for education and the arts,

particularly in these fluctuating economic times. NASM continues to monitor with concern proposals that would bring increased federal involvement in the activities of and control over nonprofit organizations and philanthropies.

National Office

The NASM National Office is located in Reston, one of the Virginia suburbs of Washington, D.C., and the current terminus of Metro's new Silver Line. The office is about eight miles east of Dulles International Airport, and a little over twenty miles from downtown Washington. We are always delighted to welcome visitors to the National Office. Should your travels bring you to the area, please feel free to schedule an appointment with a staff member, or merely stop by for a visit.

The primary purpose of the National Office is to operate the Association under rules and policies established by the membership, the Board of Directors, and the two Commissions. Its strength rests in its peer governance operations and its peer review efforts. The work of the Association is carried out by many volunteers—elected officials, evaluators, meeting participants—all willing to donate their valuable time and expertise; all holding and exhibiting unwavering commitment to the field. Although the availability of time for each member has become ever more precious, the volunteerism in NASM continues to grow—a testament to the extraordinary spirit and dedication of its members. The work of our visiting evaluators and Commissioners is a wonderful expression of commitment to the field and of faith in the future.

This outstanding corps of volunteers is joined by a dedicated and capable National Office staff—Tracy L. Maraney, Chira Kirkland, Jenny Kuhlmann, Lisa A. Ostrich, Sarah Yount, Anne Curley, Erin Moscony, Julia Harbo, Kyle Dobbeck, Ben Thompson, Teresa Kabo, and Stacy A. McMahon. As the number of accredited institutional members has grown, so has the work of the staff and the services to NASM over the years. Staff is focused on carrying out the daily work of the Association, developing new and refining old systems, assisting the burgeoning number of institutions seeking accreditation for the first time, and consulting with those seeking renewal of membership. The staff is diligent in its efforts to assist and serve the institutions, and to carry out the responsibilities of NASM effectively.

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 remain informed, communicate, and work together to build music in higher education as a whole, as well as in each member and applicant institution. NASM has realized great success in maintaining its focus on issues of importance to institutions and the field, and in working to address these issues. It promotes collegial connections and centers its work on concepts, conditions, and resources necessary for competence and creativity. This foundation now in place is paramount and will serve NASM well as it faces changing and challenging times ahead.

The staff joins me in expressing appreciation for the support, cooperation, assistance, and kindness extended by the NASM membership. It is an honor and a privilege to have the opportunity to serve NASM, its member institutions, and constituencies. We hope you will always feel free to contact the staff whenever you think we may provide assistance. We look forward to continuing our efforts together.

Please accept our heartfelt appreciation and best wishes as you continue your work throughout the year.

Respectfully submitted,

Karen P. Moynahan
Executive Director

ORAL REPORT OF THE EXECUTIVE DIRECTOR

Karen P. Moynahan

Good morning. It is good that you are here. I hope you are finding the Annual Meeting engaging in its content, and that you are engaged in the sessions, events, activities, and in conversation. It is a pleasure to be here with you, and to work with you side-by-side.

It has been good to have the opportunity to attend many of the sessions presented so far - to learn from the presenters, to listen to the dialogue, and to understand first hand the issues we face and those that are on our minds today.

It is and has been for many years a privilege and an honor to observe the masterful work of this Association and its many members and friends. If one is of a mind to back away, and stand in a place that offers a broad view, and if one is of a mind to contemplate what was, what is, and what can be, the view is magnificent.

This Annual Meeting offers to each of us a multitude of opportunities, all available in a space which promotes abiding respect for the expertise of each individual; ensures that our freedoms to speak, to question, and to dream remain intact; and offers protections from outside interruptions and distractions. For a moment, this space is our venue.

Each year, we have the good fortune to travel to venues that, for a brief period of time allow us to escape from our routines, free our minds to tackle complex issues, and join a community of extraordinary individuals who come together to advance our work and our fields, and lay the groundwork for our collective future.

It could be said that our days together here are no different from all other days. We awake, face what lies ahead, adhere to the schedule, discuss the issues, search for the answers, attempt to solve the problems, connect/reconnect/disconnect, and at the end of the day, hope to find a moment and a place to rest, to renew. Our long day isn't actually a long day at all. It is a moment in an already long week, which is merely an instant in an already long year.

Yes, this could be said. This could be said if we lack the imagination to contemplate the power of the force created by the coalescence of artistry and intelligence which can be unharnessed in a venue that respects tradition and accomplishment, embraces creativity and innovation, and promotes dialogue which remains focused on the education and training of our students. Yes, this could be said. This could be said if we lack the desire and will to participate fully in the conversation.

But here, as we come together for these few days, we seem to have the ability to transcend the daily grind. We awake and face the day with renewed interest; we devour the schedule and seek out further opportunities for connection and conversation; we create answers, and we problem-solve. And now, at the end of the day, we drop, weary from the intellectual challenges the day has presented, not alone, but with others who collectively contemplate our now unbridled capacities.

The powerfulness is awe-inspiring. Realizing that possibilities are within reach, we are uplifted; we are energized; and we are invincible. We approach the hard work we face, and that which we know waits ahead, with buoyed optimism and confident anticipation. The powerfulness has a striking impact on our mindset.

But in just days, we shall head home - our recollections will remind us to carry forward the mindset. Eventually though, we will return to our desks, to the patterns which are indelibly etched in our memories, and to our challenges. The mindset will fade as it collides with our daily routine. We will lament its departure. If we do so though, it is because we have reverted to the known, to the place where lack of imagination, will, and desire lurk. The decision to revert, and reside in such a place, rests solely with each of us. The consequence of the decision will impact all of us.

We spoke earlier of our good fortune. Truth be told, our true good fortune is that we have the opportunity to work in fields that are “breathtaking.” We define breathtaking as “astonishing or awe-inspiring in quality” and “so as to take one’s breath away.” For us, that which is breathtaking is ubiquitous in our daily lives, in our work, in our art form, and in our art making. How fortunate we are to be surrounded by this veil of comfort. How fortunate we are to possess the vision, abilities, and opportunities that enable us to create that which is astonishing, awe-inspiring—that which is breathtaking.

So let us take stock. We’ve come together, we’ve ignited our passions, we’ve been reminded of our powerfulness, and we’ve taken delight in our work. We might end the conversation here and enjoy a state of peaceful complacency. But alas, we cannot, for that which is breathtaking, that to which we devote our efforts and attention, is a double-edged sword. Our success, in part, stems from an understanding of this metaphor. Its realities are pervasive. On one edge we experience the exhilaration of the inhale, on the other, the desperation of the exhale. That which is breathtaking, therefore, can be vastly different. Neither the inhale nor the exhale can exist independently from the other.

We possess infinite abilities to create works of beauty, depth, and importance. The historical body of work in existence today is our testament. Our accomplishments speak with assurance. We wield our expertise to find the perfect combination of—and balance among—space, place, time, form, structure and so forth. Each work is the sum of its parts, where each part is as important as the whole itself. Each work informs the next, and becomes an integral part of the body of work. Aspects of the work can capture our thoughts, pique our curiosities, challenge our minds, and move our spirits. It can be exhilarating; it can be breathtaking.

But at the same time, there are forces at play that rob us of time, and energy, and will. These forces come in many shapes and sizes. They come at indiscriminate times - in waves or singularly. They seem unrelated, disconnected, and sometimes redundant. We do not always know where they are coming from or their intended purpose. But we do know that they lack the elegance the artistic accomplishments described above possess. Their effectiveness in informing future progress is neither known nor convincing. These forces, which at every turn can oppose our artistic pursuits, are breath taking.

Take for example, the collection of numbers for the purpose of counting, without the realization that mere numbers cannot explain everything that counts. Many times the numbers are collected with great effort and expense, then merely filed. Collection is the terminus.

There is the escalating imposition of standardized testing, devoid of confirmation that discipline-specific knowledge has been acquired or that competencies have been developed. Greater emphasis appears to have been placed on the ability of the teacher to teach to the test, and the student to learn the mechanisms of test-taking.

There is the repeated mantra that questions the role and value of music in daily life, and in particular, in the education and training of our students. This creates the concomitant need to

conduct ongoing promotional campaigns that provide constant justification for the daily existence of our fields, and their inherent benefits to students, institutions, and communities.

This is not to say that numbers, testing, and questioning hold no place in the higher education equation. Indeed, each can play an integral role if used appropriately to inform and strengthen the specific endeavor, and the field as a whole. But this is rarely the case in higher education. Singular lenses and one-size-fits-all approaches are far easier to envision, fund, and implement than approaches that treat each discipline on its own terms. Concerns raised about the lack of effectiveness a specific methodology may have on a specific discipline are rebutted. We are left to deflect untrue accusations which claim general disapproval of methodology altogether. This age-old tactic can quickly and masterfully derail important conversations intended to address subject-specific issues, and at the same time, deplete time reserves. Faced with the fallout from negative public relations campaigns, we circle the wagons and protect our flanks. We reiterate fundamental principles, and describe in detail our values and stewardship.

These burdens and challenges, coupled with shrinking enrollments, prospects of dwindling funding, and external pressures resulting from federal initiatives such as gainful employment, state authorization, and the development of an institutional ratings system, can extract valuable time; time sorely needed to teach subject matter content and create work. These burdens and challenges can be debilitating; they can be breath taking.

We are not strangers to these realities. Neither are we devoid of the certainty that today's challenges, once solved, will be replaced by the new challenges tomorrow will bring, and those that will come the day after. We and our predecessors have lived through hard times. We have worked the problems, and we have prevailed. Much like the great legacies of our music, we remain ever-present and stalwart in our resolve.

Plato suggests that, "The measure of man is what he does with power."¹ It is at these times that it is important to remember that our powerfulness comes not from position or image or wealth or place, it comes from us. It comes from us. Our constant acquaintance with these disciplines has shaped our values, our habits of mind, our capacity for work, and our determination to protect that which we know to be primal.

The questions then become, what must be done, what are we prepared to do, and do we possess the knowledge, skills, wisdom, compassion, and fortitude that our times and our situations demand. Do we have the ability to resist what Abraham Maslow identified as "enculturation"² – to see past the images, icons, and artifacts of the prevailing culture and to make independent choices about values, issues, and preferred futures.

If history foretells the future, we should hold great faith and confidence in our abilities to tackle what lies ahead. We have witnessed and will continue to witness the beauty and power of our art form. However, witnessing is not enough. There is a task at hand; there is a job to do.

We are not here by accident. We are here by the design of our own hands, guided by our artistic passions, fueled by the fire of our accomplishments. We are here at this moment for a purpose—to accept, hold, protect, and nurture our legacy, and, at the appropriate moment, to pass it to the caretakers and visionaries we are training to take our place. Each accomplishment is part of the permanent continuity that ensures this legacy.

¹ Plato

² Abraham Maslow, *Toward a Psychology of Being* (John Wiley and Sons, 1968)

For now, the duty rests with us. It is our responsibility to create, to innovate, to advance; to build and to break; to question and to answer; to teach and to learn.

In assuming these responsibilities, we must devote sufficient time to activities such as planning, considering, and communicating. A calculated sufficiency of time must be spent on such endeavors. But not to the exhaustion of all time, for to realize results, the preponderance of our efforts and time must be devoted to action. Only through action, both singular and collective, will we continue to advance our art form. Appropriate action will forestall the erosion inevitable if our plans cannot be turned into accomplishments, our considerations into practices, and communications into descriptions of actualities. There is no substitute for thoughtful, wisdom-based action.

But we know all too well that the simplicity and pureness of our pursuits are in jeopardy. The world is advancing at a breakneck pace. We must sprint to catch up, and we must run to stay apace—all the while maintaining the balance between inhale and exhale that is necessary to ensure a measured stride. This balance is not easy though, because our breathing is already compromised by the breathtaking burdens placed on us by the time-robbers, the number-collectors, and the naysayers.

This brings us to a crossroads, to a place where principles and options must be considered, and choices must be made, a place where truth and wise decisions can be found if we will seek them with humility and patience. But available options and wise choices may not be readily evident, particularly if we become consumed in the vortex of daily routines, which over time, without conscious thought, slowly and systematically move us away from truth or worse, dull our memory of truth and its importance.

It is our responsibility to keep making choices, to ensure that every choice made emanates from the truth, and that the truth remains at center.

In 2005, David Foster Wallace, offering poignant remarks in a commencement address entitled *This is Water*, suggested that “the whole trick is keeping the truth up front in daily consciousness.”³

Mr. Wallace proceeds to suggest that we “get to decide what has meaning and what doesn’t.” We “get to decide what to worship.” But he also offers cautions. “If you worship money and things... you will never have enough... If you worship power, you end up feeling weak and afraid, and you will need ever more power over others to numb you to your own fear... If you worship your own intellect...you will end up...a fraud, always on the verge of being found out.”⁴

Mr. Wallace points out that the choices are ours to make, and they matter.

The decisions you make must take into account the uniqueness of what lies before you each and every day. They must be informed by your knowledge and wisdom, and your careful application of both. Local effort is the foundation of achievement and sustainability for each institution and for what music in higher education contributes nationally. Overall advancement comes from the aggregate of local planning, decision-making, and action informed in part by common values and goals.

³ David Foster Wallace, *This is Water* (Gambier, Ohio, 2005).

⁴ Ibid

We know all too well that there is no singular answer, or master plan that is appropriate for each circumstance. But we also know that fruitful discussions with those facing similar challenges, and thoughtful and collective consideration of ideas can prove invaluable. These annual meetings provide substantive opportunities to advance the conversation with colleagues. We hope you will take full advantage of your time here in Scottsdale to seek and to share.

As you contemplate these issues, the following suggestions, offered as food for thought, may be helpful to consider during your deliberations. First,

- Become expert and revel in your expertise.
- Know that your contributions will have lasting effect.
- Acknowledge that the work is hard, but worth every effort.
- Take stock in accomplishments, even if they aren't yours.
- Find and develop your voice. Use it to speak and share the truth.
- Read, study, research, listen, learn, participate, collaborate; be a lifelong student. John W. Gardner suggests that “the need for endless learning and trying is a way of living, a way of thinking, a way of being ready and awake.”⁵
- Separate fact from chatter; know the difference.
- Ensure that the issues, not the personalities and fads, receive and benefit from your attention.
- Have the courage to lead—as an individual, an institution, and as a field—with great humility, and know that it is your responsibility to do so regardless of your level of achievement and success.
- As a field, don't hesitate to be of one collective voice—the strength of which should not be underestimated.
- Negotiate today's realities, and know that tomorrow, you must wake and negotiate all over again.
- In the words of Winston Churchill, “Never give in, never give in, never; never; never; never—in nothing, great or small, large or petty—never give in, except to convictions of honor and good sense.”⁶
- Never worship the wrong things, never relegate the truth.
- Always keep the art, the art form, and art making as center.
- Above all, find and hold the joy of it all. We are stewards, bestowed with a gift, fortunate to have the opportunity to make a difference, and to craft what is and becomes of tomorrow.

This list is not exhaustive by any stretch, but it is a start.

There is much more to do. There is much at stake.

⁵ John W. Gardner, *Self-Renewal, The Individual and the Innovative Society* (W.W. Norton & Company, Inc., New York, New York, 1981), xii.

⁶ Winston Churchill (Harrow School, October 29, 1941)

Thank you for what you have done. Congratulations on your many accomplishments. Best wishes as you set out on the path that takes you on your next journey.

It is a pleasure and honor to have the opportunity to serve and provide assistance to you in support of your ongoing efforts. The staff joins me in offering deepest appreciation.

As we move forward with the sessions this week, and as you return to shepherd your programs and students through the remaining weeks of the fall, I leave with you a parting thought, not my own. “Life is not measured by the number of breaths we take, but by the moments that take our breath away.”⁷

May you realize every success in your efforts to create that which is breathtaking.

Thank you.

⁷ Vicki Corona, *Tahitian Choreographies*, Volume 11, Book 18 (Dance Fantasy Productions, North Hollywood, California, 1989), 36.

REPORT OF THE COMMITTEE ON ETHICS

TODD E. SULLIVAN, *Interim Chair*

No complaints were brought before the Committee on Ethics during the 2013-2014 academic year.

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

Let us all use these provisions as we develop our programs. Questions about the Code of Ethics or its interpretation, or suggestions for change, should be referred to the Executive Director, who will contact the Committee as necessary.

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 90 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 website 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.

REPORTS OF THE REGIONS

Minutes of Region 1 November 23, 2014

Attendance: 34

James Gardner, Chair (Region 1) called the meeting to order at 8:30 a.m., welcomed those attending, and invited all delegates to introduce themselves. He reminded the group about the topic for the Region 1 programmatic session taking place on November 24. He also urged the group to avail themselves of the resources and personnel at the National Office. He noted that the national staff is eager to help with questions about NASM policies and procedures and to provide updates on issues likely to have an impact on schools of music throughout the nation, e.g., pending legislation and matters of public policy.

Dr. Gardner invited the group to suggest topics that might be of interest to NASM members for the 2015 national meeting including possible subjects for the Region 1 program. The group offered the following topics:

- Governance. What federal policy concerns and institutional trends may inform how schools of music operate? How can administrators cope with increasing reporting requirements (accreditation, state boards, institutional assessment systems, etc.)?
- What standards are appropriate for establishment and evaluation of programs in commercial and popular music?
- How are institutions responding to the CMS manifesto on undergraduate curriculum? Strengths? Weaknesses? Implications for the future?
- With an increase in the percentage of adjuncts that make up the professorate, what is the impact on the quality of student life? Can temporary instructors meet student needs for interaction with the faculty? Can part-time instructors adequately address issues of an increasingly diverse student population?
- Also with respect to adjunct instructors: What models exist for compensation in music schools? What activities make up the workload? What activities are considered supplemental? How are adjunct's integrated into the life of the unit? What is the climate between permanent and adjunct professors? Adjuncts and staff?
- How is diversity encouraged in hiring practices with respect to adjunct instructors?
- There is increasing emphasis on winning research monies through interdisciplinary engagement? How are music units finding opportunities and success through collaboration with other departments?
- Delegates noted that certain top-tier institutions have departed from NASM. What impact does this have on the association and on the profession as a whole? How can these institutions be motivated to return to NASM and made to feel welcome within the association?
- Assessment and Analytics. What additional data in the HEADS program might be useful in meeting local needs? Some suggestions included tracking tuition and outcomes of student learning.
- Several attendees were interested in what "sophomore barriers" exist in music units. What are the strengths and weaknesses of these assessment and evaluation activities? Are there trends either in how many schools administer sophomore barriers, the nature of the barriers, or in how they are implemented and used?

Dr. Gardner encouraged the attendees to send additional suggestions for the 2015 Region 1 session to him and other suggestions for the 2015 national meetings to the national office.

Meeting adjourned 8:45 a.m.

Respectfully submitted,

Rex A. Woods, Secretary
University of Arizona

Minutes of Region 2 November 23, 2014

Chair - Todd Shiver - Central Washington University
Vice Chair - Mark Hansen - Boise State University
Secretary - Michael Connolly - University of Portland

The meeting was called to order at 8:15. Attendees introduced themselves:

Todd Shiver, Central Washington University
Mark Hansen, Boise State University
Michael Connolly, University of Portland
Torrey Lawrence, University of Idaho
Diane Soelberg, BYU-Idaho
Sheila Woodward, Eastern Washington University
Carlene J. Brown, Seattle Pacific University
Keith Ward, University of Puget Sound
Thom Hasenpflug, Idaho State University
Brent Weaver, George Fox University
Debbie Hansen, Whitworth University
Bryan Johanson, Portland State University
John Paul, Pacific Lutheran University
Leonard Garrison, University of Idaho
Karin Thompson, Walla Walla University
Sam Miller, LMN Architects, Seattle
Brad Foley, University of Oregon

Reminder of the Region 2 sponsored session:

4:00 Monday, November 24

Generational Differences...Do they impact teaching and learning?

Discussion of possible topics for next year's regional session:

- 1) Keeping up with the times: How do we educate today's musician?
- 2) State Financial Support: Realities and Strategies
- 3) Music Minors: Their contribution to the program; how to support them to completion of the minor.
- 4) Telling our Story: qualitative and quantitative measures; academic analytics/digital measures; the big picture of credit hours and bigger outcomes; communicating to a broader audience about the impact of our programs (e.g. participation in the arts increases retention)

5) Assessment plans for music students.

Keith Ward announced that there is a Northwest Recruiting Fair with the Seattle Youth Symphony Orchestra in late October. He asked for a show of hands for which schools might be interested in participating.

The meeting was adjourned at 8:50 AM.

Respectfully submitted,

Michael Connolly, Secretary
University of Portland

Minutes of Region 3 November 23, 2014

Welcome

Announcements

- Region 3 Session – Monday, 2:15-3:45 Kierland 1B – “The Faculty Evaluation Process at Small to Mid-Size Music Units – A Round Table Discussion
- Thank you to Trilla Lyerla from Baker University for taking minutes today
- Encourage members to attend the Open Conversations with the NASM President and Executive Director
 - Sunday, 5 pm – 6:30 pm Kierland 1B
 - Monday, 8 am – 9 am

Introductions

- Many new members to our Region
Robert Rumbolz, Northwest College; Susan Marchant, PSU; Scott Lubaroff, Central Missouri; Laurence Kaptain, University of Colorado Denver

Ben Thompson, NASM

Sign up Sheet with email (clearly) to update the List Serve.

- Thank you John Miller for managing the list serve

Election – Secretary Pro Tempore Julie Combs, Missouri State ELECTED

Suggestions for Region 3 Session and for Conference topics – 2015

*Music Competencies for students in Music Business;

*Time on task and the games that we play with credit hours and zero credit options—how we make ourselves feel like it fits; continuing discussion of the Federal Definition of the Credit hour;

*Orientation for new directors or chairs; Although, NASM does provide a workshop at the Annual Meeting, some expressed concern that the training comes a bit late, after they have already been in position for several months. It was recommended that Universities do more to

train chairs, and additional leadership and chairs' conferences were mentioned--CIC Conferences for Chairs, Center for Creative Leadership, etc. Perhaps we could send out conference alerts on listserv for chairs' development workshops and conferences, as training in organizational dynamics and management would be beneficial to new chairs. Also, identify and mentor potential leaders earlier, if possible. Possible roundtable of Harvard Management Development Program (training of Deans, Directors, Chairs)

Feedback for the Executive Committee

NOTE: this year's schedule for the Annual Meeting was changed in response to suggestions made last year.

*Roundtable discussion for units by regions

***Shorter presentations, more dialogue, and rooms that are not set up in a lecture format; need to be much more interactive;** Society has changed around us; encourage the organization to consider new ways of structuring conference sessions; At NAME, each institution submits ideas for discussion, situations and solutions are discussed in roundtables; burning issues (usually arise over a meal or in a bar); institutions of sameness of size and scope, and geography plays a role in roundtable discussions.

***Challenge to traditional lectures;** NASM needs to consider different delivery model, rather than the traditional lecture.

*Why don't we have any music at this conference? Next year in St. Louis, Symphony performs the weekend before Thanksgiving!

***Title IX briefing needed.**

***Last year's record keeping session spurred interest in legal issues** that we need to take back with us; where do we store records, confidential documents.

*Meeting the NASM Standards on neuromusculoskeletal, vocal, and hearing health. Several schools shared how they are meeting the standard through delivering the information at opening convocations and posting NASM-PAMA advisories on websites. Information must be shared with staff and faculty, as well as all students. Performance anxiety and life management skills need to be included in discussions linked to health standard.

Attending were:

Ruth Krusemark	Benedictine College
Leslie Gaston	Univ. of Colorado, Denver
Robert Rumbolz	Northwest College
John Richmond	UNL
Nancy Cochran	Univ. of Denver
Michael Wittgraf	Univ. of North Dakota
Jennifer Cowell	Casper College
Peter Witte	Univ. of Missouri, KC
Laurence Kaptain	Univ. of Colorado, Denver
Bill Law	North Dakota State University
Stephen Eaves	Friends University
Jim Henry	Univ. of Mo., St. Louis

Robin Koozer	Hastings College
Julie Combs	Missouri State Univ.
Larry Smith	Missouri Baptist Univ.
Gary Mortenson	Kansas State Univ.
Tracy Doyle	Adams State Univ.
Beth Robison	Adams State
Tim Farrell	Univ. of Nebraska, Kearney
Donna Bohn	Mid-America Nazarene Univ.
David Reynolds	South Dakota State Univ.
Fred Peterbark	Univ. of Colorado, Boulder
Colby Carson	Univ. of Denver
Jack Sheinbaum	Univ. of Denver
Ben Thompson	NASM
Christopher Redfearn	Valley City State Univ.
John Spilker	Nebraska Wesleyan
Meg Gray	Lincoln Univ.
Susan Marchant	Pittsburg State Univ.
Greg Morris	Evangel Univ.
Tom Matrone	Evangel Univ.
Scott Lubaroff	Univ. of Central Missouri
Kurt Gartner	Kansas State Univ.
Julia Gaines	Univ. of Missouri
Russ Widener	Wichita State Univ.
Dori Waggoner	Central Methodist Univ.
Jeffrey Carter	Webster Univ.
Ian Coleman	William Jewell
Robert Walzel	Univ. of Kansas
Neil Hansen	Northwest College

Respectfully submitted,

Trilla Lyerla
Baker University

**Minutes of Region 4
November 23, 2014**

Election Results:

Chair: Don Reddick

Vice-Chair: Mark Smith

Secretary: Shellie Gregorich

Encourage members to attend programming and Monday's Region 4 presentation, "21st Century Careers in Music: Realities, Opportunities, and Implications" by Marilee Klemp, Janis Weller, and Diane Winder.

1) What topics would the membership like to propose for next year's programming?

- Comprehensive wellness session on musculoskeletal and hearing health, possibly including Alexander Technique and bodymapping by an Andover Educator. This session

could include a panel of a number of different specialists, and could be interactive in nature.

- Future of Music Therapy as an emerging field, particularly in light of curricular issues faced with the current trend in AMTA towards a master's degree required for licensure.
- Follow up on the report by the CMS Task Force on the Undergraduate Music Major.
- Ideas for fundraising for new performance-based scholarships.
- A discussion of the Technology Standard that was eliminated in 2010(?).
Is there a need for a separate standard for technology?
- Using data to influence curricular changes. Are there schools using data effectively to affect curricular change, particularly data gathered from alumni to direct the future of the curriculum?
- What are others removing from the curriculum in order to make room for what we are adding, particularly with regards to needs in areas such as health, technology, and/or improvisation? In light of staffing challenges, how have department innovated to meet the needs of the curriculum?

2) What issues would the membership like to bring to the attention of NASM leadership?

- Concern regarding the elimination of the Technology Standard. While some are supportive of its removal, there is divided opinion regarding the recent action with this standard.
- A request for recommendations and guidance from NASM regarding faculty workload/credit load for different disciplines or areas of study, particularly with the increasing number of adjunct faculty.
- Pedagogy versus curriculum. The impact of online education and method of delivery
- Increase in number of non-tenure track appointments.
- Alumni tracking
- STEM initiative
- 120 hour benchmark
- How to deal with under prepared incoming freshmen
- Intellectual property - ebooks
- Find out what ACCPAS is, fifth arm of Accredited

Respectfully submitted,

Mario J. Pelusi
Illinois Wesleyan University

**Meeting of Region 5
November 23, 2014**

Michael R. Crist, Youngstown State University, Chair
Kathleen Hacker, University of Indianapolis, (Interim Secretary)

Annual Meeting of Region 5 was called to order at 8:15 a.m.

Michael Crist:

- Report from the Board
 - Welcomed new executives/ 10% of NASM are now new to the Association
 - 652 member institutions now
 - HEADS report changes brought to our attention: distance learning, FT/PT, ethnic delineations
 - Dues go directly to day to day operations not into the reserve
 - Please provide feedback, get involved, make recommendations soon. Executive Committee meets in January

- Welcomed new members to Region 5
 - Bradley Wong, Western Michigan University
 - Lisa Brooks, Butler University
 - Ryan M. Hourigan, Ball State University
 - Ralph Lorenz, Kent State
 - Debra Burns, IUPUI (Indiana University, Purdue University, in Indianapolis)
 - Rebecca Casey, Ohio Northern University

- Elected new officers to Region 5
 - Current secretary and vice chair needed to be replaced
 - Tom Merrill, Xavier University, Chair
 - Linda Unrau, Bluffton University, Vice Chair
 - Kathleen Hacker, University of Indianapolis, Secretary

- Special Topics for consideration for next years programming
 - Untenured chairs and Directors
 - Succession planning, getting new leaders into the pipeline
 - Health and safety of the faculty
 - Defining Scholarship in the context of P and T
 - Limitations on Adjunct Load b/c of the Affordable Care Act
 - Unionized faculty situations
 - Building an Art Culture in ones local Community
 - Mus Ed: ED TPA National Standards
 - LaMar Alexander in Washington brings hope
 - Where are we in our relationship with the Government

- Concerns
 - New World Center in Florida- only a select few were invited to tour in Florida- Next time everyone should go. Look into side trips for St. Louis.
 - Look into Tim O'Leary of St. Louis Opera Theatre for a keynote speaker for next year. He is fabulous.

- Try to get more music and musicians to talk to us about what the world is like for recent graduates. What did they learn and what didn't they learn from their institutions.
- Section in Handbook unclear- Time on Task- there is nothing that addresses student overload, particularly in the Music Ed and Music Therapy tracks.
- Downward push on credit caps for degree. Happening in Ohio...is it going on elsewhere? Solutions to share?
 - Cuts in hours were shared across campus; education programs, core classes, etc.
 - Special needs was embedded in Music Ed Curriculum (College of Ed Listened?!?!)
 - AMTA released a report that the Masters in Music Therapy may or may not require a Masters for Certification.

Michael Crist adjourned the meeting at 8:45 a.m.

Respectfully submitted,

Kathleen Hacker, Interim Secretary
University of Indianapolis

**Minutes of Region 7
November 23, 2014**

Chair, Laura Franklin, Brevard College
Secretary, Isaiah McGee, Claflin University

Minutes

- Meeting call to order by the chair
- Introduction of the membership present
- The chair announced the vacancy of the secretary position and the need for an election. The floor was opened for nominations. Tayloe Harding nominated Isaiah McGee. There was a motion to close the nomination and was seconded. The vote was taken.
- The new officer was elected.
- The chair opened the floor for suggested topics for next year:

Suggested topics / Concerns for next year's conference:

1. Departments/Schools with Music Education degrees working with College of Education toward restructuring their curriculum to reduce total number of credit hours to complete the program.
2. The amount of fees needed for a Music Education major and how to deal with rising cost of becoming a Music Educator
3. Issues of faculty loads: How to justify ensemble and applied lesson faculty loads to the university administration.
4. Monopolies in higher education as it deals with standardized tests, books, publishing, and services.
5. Responding to technology needs within the department/schools
6. How to approach diversifying your music faculty
7. TEAC and NCATE standards on how they merge with NASM standards.

8. Discussion about STEM vs. STEAM movement and how can we make sure the arts are involved.
 9. How SACS requirements impact General Education and other music offerings
 10. Department of Education requirements vs. NASM and NCATE requirements
 11. The changing face of entering freshman in the field of music
 13. The Non-Auditioned BA degree program
 14. State Department mandates of additional reading courses and justification when reduction in the total number of credit hours in all degree programs is strongly suggested.
 15. Has Music Education become a five-year program?
- Adjournment at 8:40am

Respectfully submitted,

Isaiah McGee, Secretary
Clafin University

**Meeting of Region 8
November 23, 2014**

35 members present

Review and approval of Agenda

Motion for approval – Bill Green, Lee University

Second – Lee Harris, University of Tennessee at Chattanooga

Review and approval of Minutes from 2013 Region 8 meeting

Motion for approval – Jeffrey Pappas, University of Tennessee

Second – Pam Wurgler, Murray State University

Report of Nominating Committee Chair: Skip Snead

- Slate of Officers presented:
- Chair – Jeffrey Pappas, University of Tennessee
 - Vice-Chair – David McCullough, University of North Alabama
 - Secretary – Mark Schell, Asbury University
- Slate of Officers approved

5 new music executives present

Topic suggestions for next year

- No suggestions

Short Discussion on Zero Credit Ensembles (Randal Rushing)

- Various statements made in support up this concept.

Announcements

- Several chairs announced upcoming positions vacancies

Adjournment at 8:35 a.m.

Respectfully submitted,

Mark Schell, Secretary
Asbury University

**Meeting of Region 9
November 23, 2014**

- I. Election of officers: David Scott of Texas A&M Commerce was elected Vice-Chair, to fill the unexpired term of Ronda Mains. The officers for Region 9 are now Gale Odom, Chair; David Scott, Vice-Chair; and Tom Webster, Secretary.
- II. Reports of the states: Arkansas, Louisiana, Oklahoma, and Texas. Arkansas had a tussle with the Educational Testing Service this year, in which it was revealed that the ETS had not sufficiently communicated changes regarding the Praxis subject area test for music education students, and scores had plummeted artificially as a result. All parties are working to resolve the problem. Louisiana reported on a mood of “cautious optimism” among its members, as they continue to emerge from the financial crisis of 2008. Oklahoma reported on its meeting of executives, during which they had invited speakers on the topics of new trends in music education and on best practices for administrators. Texas reported on its recent gala celebration for the 75th anniversary of the Texas Association of Music Schools. Continuing their tradition of puffing off and trying to make the rest of us look bad, they apparently had an ice sculpture in the shape of TAMS and employed herald trumpets to announce parts of the program.
- III. Solicitation of topics of interest for the National meeting and our Regional presentations resulted in the following suggestions:
 - a. New topics: The music executive as a presenter of fine arts series
 - b. Use of eBooks and music. Intellectual property and other issues concerning digital music, also use of tablets for playing music.
 - c. A suggestion that we use Survey Monkey, rather than a written questionnaire to gather information about the NASM meeting and suggestions for future meetings.

Respectfully submitted,

Thomas Webster, Secretary
East Texas Baptist University

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 2014, NASM is pleased to welcome the following institutions as new Members or Associate Members:

**East Central College
Lone Star College - Montgomery**

REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

NEIL E. HANSEN, CHAIR

November 2014

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

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

**East Central College
Lone Star College – Montgomery**

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

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

The Community College of Baltimore County

Action was deferred on two (2) institutions applying for renewal of Membership.

Progress reports were accepted from eight (8) institutions recently continued in good standing.

A progress report was accepted from one (1) institution regarding the Health and Safety questionnaire.

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

One (1) institution was notified regarding failure to submit the 2013-14 Affirmation Statement.

One (1) institution was notified regarding failure to submit the 2012-13 Accreditation Audit.

REPORT OF THE COMMISSION ON ACCREDITATION

DAN DRESSEN, CHAIR
MICHAEL D. WILDER, ASSOCIATE CHAIR

November 2014

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

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

State University of New York, College at Oneonta

Action was deferred on seven (7) institutions applying for Membership.

Progress reports were accepted from two (2) institutions recently granted Membership.

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

Appalachian State University
The Crane School of Music
Dallas Baptist University
Gardner-Webb University
George Mason University
Gordon College
Hardin-Simmons University
Hastings College
Henderson State University
Howard Payne University
Judson College
Lawrence University
Mercyhurst University
Mississippi University for Women
Missouri Western State University
Morgan State University
Morningside College
Newberry College
Puerto Rico Conservatory of Music
Salem College
Tabor College
Truman State University
University of Alabama
University of Central Missouri
University of Dayton
University of North Florida
University of Northwestern – St. Paul
University of Tennessee
University of Texas at Brownsville

University of Tulsa
University of Wisconsin – Platteville
Utah State University
Virginia State University
Winthrop University

Action was deferred on forty-three (43) institutions applying for renewal of Membership.

Progress reports were accepted from forty-three (43) institutions and acknowledged from three (3) institutions recently granted renewal of Membership.

One (1) program was granted Basic Listing.

Two (2) applications were approved for Substantive Change.

Action was deferred on five (5) applications for Substantive Change.

Progress reports were accepted from two (2) institutions recently granted Substantive Change.

One hundred and nine (109) programs and degrees were granted Plan Approval.

Action was deferred on sixty-one (61) programs and degrees submitted for Plan Approval.

Progress reports were accepted from eleven (11) institutions recently granted Plan Approval.

Fifty-four (54) programs and degrees were granted Final Approval for Listing.

Action was deferred on twenty-seven (27) programs and degrees submitted for Final Approval for Listing.

A progress report was accepted from one (1) institution recently granted Final Approval for Listing.

One (1) application was approved for Consultative Review.

Eighteen (18) institutions were notified regarding failure to submit the 2013-2014 Accreditation Audit.

Eighteen (18) institutions were notified regarding failure to submit the 2013-2014 Affirmation Statement.

Two (2) institutions were notified regarding failure to submit the 2013-2014 HEADS Data Survey.

One (1) institution was notified regarding failure to pay dues.

One (1) institution was notified regarding failure to schedule its reaccreditation review.

Eight (8) institutions were granted second-year postponements for reaccreditation.

Three (3) institutions were granted third-year postponements for reaccreditation.

Progress reports were accepted from two (2) institutions recently granted postponement for reaccreditation.

The New England Conservatory and University of Southern California withdrew from Membership during the 2013-2014 academic year.

OFFICERS, BOARD, COMMISSIONS, COMMITTEES, AND STAFF
November 2014

President

- ** Mark Wait (2015)
Vanderbilt University

Vice President

- ** Sue Haug (2015)
Pennsylvania State University

Treasurer

- ** Toni-Marie Montgomery (2016)
Northwestern University

Secretary

- ** Catherine Jarjisian (2014)
The Ohio State University

Executive Director

- ** Karen P. Moynahan

Past President

- * Don Gibson (2015)
Florida State University

Non-Degree-Granting Member, Board of Directors

- * Kate M. Ransom (2014)
The Music School of Delaware

Commission on Community/Junior College Accreditation

- * Neil E. Hansen, *Chair* (2014)
Northwest College
- Kevin J. Dobreff (2016)
Grand Rapids Community College
- Myrna Nachman (2015)
Nassau Community College

Commission on Accreditation

- ** Dan Dressen, *Chair* (2016)
Saint Olaf College
- ** Michael D. Wilder, *Associate Chair* (2016)
Wheaton College
- Steven Block (2014)
University of New Mexico
- Christopher P. Doane (2016)
University of Louisville

Commission on Accreditation (continued)

- James B. Forger (2016)
Michigan State University
- Maria del Carmen Gil (2014)
Puerto Rico Conservatory of Music
- Jackie C. Griffin (2016)
North Greenville University
- Craig Johnson (2016)
North Park University
- Edward Kocher (2014)
Duquesne University
- Lawrence R. Mallett (*pro tempore*) (2014)
University of Oklahoma
- Mark McCoy (2015)
DePauw University
- Mary Ellen Poole (2015)
University of Texas at Austin
- John W. Richmond (2014)
University of Nebraska – Lincoln
- Ann B. Stutes (2015)
Wayland Baptist University
- John D. Vander Weg (2015)
Wayne State University
- Robert Walzel (2016)
University of Kansas
- Keith C. Ward (2014)
University of Puget Sound
- Peter T. Witte (2015)
University of Missouri, Kansas City

**Public Members of the Commissions
and Board of Directors**

- * Laurie Locke
Georgetown, Texas
- * Ann C. McLaughlin
Chester, Maryland
- * Cari Peretzman
Lewisville, Texas

- * Board of Directors
- ** Executive Committee

REGIONAL CHAIRS

Region 1

- * James E. Gardner (2015)
University of Utah
Arizona, California, Hawaii, Nevada, New Mexico, Utah

Region 2

- * Todd Shiver (2015)
Central Washington University
Alaska, Idaho, Montana, Oregon, Washington

Region 3

- * Timothy R. Shook (2015)
Southwestern College
Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming

Region 4

- * Mario Pelusi, *Interim Chair* (2014)
Illinois Wesleyan University
Illinois, Iowa, Minnesota, Wisconsin

Region 5

- * Michael R. Crist (2014)
Youngstown State University
Indiana, Michigan, Ohio

Region 6

- * Daniel Goble (2014)
Western Connecticut State University
Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia

Region 7

- * Laura Franklin (2016)
Brevard College
Florida, Georgia, North Carolina, Puerto Rico, South Carolina, Virginia

Region 8

- * Randal Rushing (2016)
University of Memphis
Alabama, Kentucky, Mississippi, Tennessee

Region 9

- * Gale J. Odom (2016)
Centenary College of Louisiana
Arkansas, Louisiana, Oklahoma, Texas

COMMITTEES

Committee on Ethics

- Todd E. Sullivan, *Interim Chair* (2015)
Northern Arizona University
- Ronda M. Mains (2016)
University of Arkansas

Nominating Committee

- Dale E. Monson, *Chair* (2014)
University of Georgia
- Sara Lynn Baird (2014)
Auburn University
- Donna M. Bohn (2014)
MidAmerica Nazarene University
- Eileen M. Hayes (2014)
Towson University
- Robert Shay (2014)
University of Colorado, Boulder

National Office Staff

- ** Karen P. Moynahan, *Executive Director*
- Tracy L. Maraney, *Management Associate for Finance and Operations*
- Chira Kirkland, *Editorial Associate*
- Jenny Kuhlmann, *Data and Records Associate*
- Lisa A. Ostrich, *Executive Assistant and Meetings Associate*
- Sarah Yount, *Staff Associate for Programming and External Affairs*
- Anne Curley, *Accreditation Specialist*
- Erin Moscony, *Accreditation Coordinator*
- Julia Harbo, *Communications Coordinator*
- Kyle Dobbeck, *Accreditation Assistant*
- Ben Thompson, *Accreditation Assistant*

Part-Time

- Teresa Kabo, *Accreditation Associate*
- Stacy McMahon, *Office Manager*

* Board of Directors

** Executive Committee