

PROCEEDINGS
The 91st Annual Meeting
2015

NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC

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PREFACE

The Ninety-First Annual Meeting of the National Association of Schools of Music was held November 21-24, 2015, at the Hyatt Regency St. Louis at The Arch, St. Louis, Missouri. 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.

DIFFICULT SITUATIONS

HOW ROBERT FROST HELPS SCHOOL OF MUSIC ADMINISTRATORS

LORI J. DEBOY

University of Maryland, College Park

Good afternoon. You may be wondering what Robert Frost has to do with difficult situations. Well, if you're like me, I find that – when confronted by “difficult people” – I feel a tremendous sense of “urgency” along with the overwhelming need to “do something in the moment.” So, since we are in the business of creating beauty, I thought that I'd provide something beautiful to serve as our inspiration and remind us of the wisdom of “**one step backward taken.**”

One Step Backward Taken

By Robert Frost

*Not only sands and gravels
Were once more on their travels,
But gulping muddy gallons
Great boulders off their balance
Bumped heads together dully
And started down the gully.
Whole capes caked off in slices.
I felt my standpoint shaken
In the universal crisis.
But with one step backward taken
I saved myself from going.
A world torn loose went by me.
Then the rain stopped and the blowing,
And the sun came out to dry me.*

Over the years, I've found myself turning to that poem for comfort. It reassures me that, when I feel my own standpoint shaken by a crisis, (either personal or professional), that my immediate reaction need not be a full-blown frontal assault. Instead, I can simply step back, let all of that initial energy go by me, take a deep breath and then, draw on the resources that will (hopefully) lead me to enlightened decision-making.

And so, I hope our brief time together this afternoon can be one where we intentionally take that step back in order to support and learn from one another, and also to share the kinds of best practices that will give us confidence when considering the challenges of difficult situations.

CLIMATE CHANGE: Yes, It's Real (organizationally speaking)

In my graduate school days I studied education policy within higher education. I've always been drawn to how procedures get implemented and communicated (or not). And over the years, I've noticed that *practice* has often *confirmed theory*, meaning, how we organize ourselves has a tremendous influence over whether our goals are met (or not). So for our purposes today, I'd like to begin by presenting a snapshot of how our organizational climate, and changing administrative landscape, tends to support and sustain many of the difficult situations we experience. Our "structural deficit" encompasses more than our budget spreadsheet and the state of our fiscal health. And though the structures in which we work as administrators are *complex* (mostly because we work with people), they need not be *confused* – even when the basic university *structure* that we have inherited actually predisposes us to conditions ripe for creating difficulty. Yes, we must deal with difficult people. But the key is to address difficulty in ways that do not dominate our emotional energy and the goals of our schools.

- *How do we ensure that our individual Schools/Departments create or preserve the best conditions possible for creating, performing, teaching music?*
- *How can we ensure that our processes and operational plans flow from healthy interactions and creative energy – That the control we exercise in dealing with difficult people and difficult situations is not the dominant agenda?*

OUR LITERAL INHERITANCE (Speaking of Etymology)

I like *etymology*. Not *entomology* (the study of insects), but etymology – the study of the root meanings of words. It's probably the only time I ever get literal, but I find that by getting back to the source, I can often realize a new dimension of a word that can carry implications for action. Some of this may be self-evident: "Disease" is literally the absence of ease; "Breakfast" is literally breaking the fast...and so forth. So immediately after receiving the request to give a presentation to administrators about difficult situations, I got out my handy dandy etymological dictionary and looked up *administrate* and *difficult*, and came away with the idea that (speaking literally), as administrators we *minister*, (i.e., manage as a steward), our department's resources, with consideration for *difficult* people, who are defined as those who feel they are "without," and who feel a "sense of impoverishment and want."

This kind of literal "re-framing" causes me to think about those "hard to please" people in a less reactionary way. And it also makes me more curious to see what the scholars who actually study "difficult people" have to say.

OUR ORGANIZATIONAL INHERITANCE

It turns out that there actually is a branch of organizational study that has researched our environment in ways that have produced actual data – really! And while my own summertime review of this literature is cursory at best, it is still interesting to note that some of these studies reveal that the ways universities are organized helps to create some of our difficult situations. (At this point you should be feeling some degree of comfort that everything is not entirely your fault!)

And perhaps it's also oddly sobering to understand that these studies have led some researchers to describe the distinct features of our organizational culture in ways that have characterized Higher Education as a culture of cruelty where bullying often thrives (Farley & Sprigg, 2014).

DISTINCT FEATURES OF ACADEME: What (some) Research Shows

Difficulty flourishes in isolated “micro-climates”

It turns out that isolation is not a very good thing – from an administrative perspective. And here I'm talking about the kind of “silo” mentality that draws the faculty member's primary orientation exclusively toward “the discipline” or “the instrument” rather than extending one's professional goals to embrace the missional goals of the department, university and community. This is not to suggest that we don't have a significant number of faculty working collaboratively within our schools of music and across disciplines on campus, but the reality is...in the Higher Education environment, the dynamics of competition are very real. And no more so than with the tenure process.

Tenure encourages competition

The promotion process is built upon the ability of the faculty member to distinguish his/her “uniqueness” and the ability to influence peers in the evaluative process. Our traditional mentoring speech about tenure is to “find the niche that sets you apart from everyone else,” and this quest for professional uniqueness can involve exploiting the weaknesses in the work of colleagues as an avenue of promoting one's own work, and/or winning the competitive grant.

The “advantages” of being “difficult”

To isolation and competition add some research by Stanford University professor, Robert Sutton, (from his bestselling book – *The No Asshole Rule: Building a Civilized Workplace and Surviving One that Isn't*). He devotes an entire chapter to the advantages of being “difficult.” He describes a series of controlled experiments that were done in a University using fictitious book reviews. While the reviews themselves essentially made the same observations, the tone in which the reviewers expressed their observations was tweaked to be either nice or nasty. The findings were that negative or unkind people were seen as less likeable but more intelligent, competent and expert than those who expressed the same messages in gentler ways (Sutton, 2007).

Further, this form of “cleverness” – even when exhibited as rude, dismissive, passive aggressive, or hostile behavior – still tends to get these faculty invited to sit on more panels, more important committees, and to speak at other institutions. The unfortunate insight appears to be that if you listen less, and use strong language, you garner more attention and reward.

Additionally, at some institutions this behavior largely goes “unchecked” by peers and administrators. Despite our statements on civility, there appears to be little consequence or accountability for hostility. So the nasty behavior gets reinforced and as time goes on the organizational climate becomes increasingly poisonous and entrenched. (And while

today we're exploring the ways to ensure healthy environments, there ARE times when poisonous people begin to gain a foothold in our lives. So for an additional and very enlightening but practical book on how to deal with truly nasty antagonists in the workplace, I also recommend *Leader Killers: How to Identify and Deal with Antagonists in Your Organization*, by Robert Haugk, which is listed in the bibliography of this presentation.)

So our organizational tendency toward isolation and competition, (tinged with what seems to be an increasing prevalence of nastiness), would be enough to fuel some of the seeds of dissention/difficulty, but add to this, the evolving expectations of the 21st century administrator.

A NEW SET OF EXPECTATIONS AND PRESSURES

From *within* the academy and the university, and also from *outside* of our institutions (the state, the community, parents, donors), the *demands* have *increased*, the *funding* has *decreased*, and consequently, our *decision making* as administrators often reflects a *fractured pragmatism* rather than *holistic enlightenment!*

Increasing Demands

Our university expects us to *connect, create, and innovate*, to *set ideas into motion*, all whilst building a *sustainable community*. To essentially DO MORE with LESS. And while we often have the **will** to do more – we often find that we no longer have the **capacity**, both in financial and human resources. Add the incessant reporting and measuring to our workloads and we find that we are thinking about music less and less, and data, more and more.

External Pressures

Into the roiling soup of “accountability,” we must also now respond (convincingly) to **parents** who ask for guarantees that their son/daughter will get a job – parents who now want a tangible return on their investment in order to justify incurring a mound of student loan debt. **Donors** too, now expect “deeper engagement” in our activities in return for their support.

Diminishing Returns

Because we are now reacting constantly to unrealistic expectations and demands, it strikes me that one of the biggest causalities of this kind of organizational climate change is that our collective intellectual life has begun to narrow drastically. I used to catch snippets of conversations among our faculty in the hallway, lounge, or parking lot that referenced concepts like: exploring and creating beauty; making meaning and sense of the world; cultivating the imagination, etc.

But now I bear witness to those clandestine whispers in the hallway – you know the ones that tend to come to an abrupt halt when you happen upon them? Only to discover that the source of faculty angst are copier codes, or the inability to procure that extra ream of paper.

So...we began our conversation by acknowledging that have an organization with cracks – caused in a large part by an inherent environment of isolation and competition, with a few antagonists thrown into the mix.

Therefore we clearly need some new strategies to help us transform this inward and downward spiral that sends us hiding in our offices, or under our desks, or behind our office door (I've done all of these). And we need to stop fearfully avoiding those difficult but necessary conversations.

GOOD NEWS!

I believe that we CAN rebuild a culture of trust and mutual accountability where *cooperation and mutual support* are more prevalent than the *difficult situations* that have become our primary concern.

Remember those organizational theorists who deemed our culture of higher education a culture of cruelty and pointed out our unique characteristic of isolation that breeds unhappy people? Well, they've also done studies on faculty satisfaction.

Generally speaking, faculty conflict can be said to be fueled by a few main sources. And so it stands to reason that the “recipe for satisfaction” could be undergirded by strengthening those same pillars (Lawrence, 2012).

Faculty want to know what is expected of them, usually in the form of well-crafted/communicated policies and procedures:

Please note that faculty will rarely ever express a desire for anything related to the word “policy.”

But despite their reputation as the labyrinthine killers of creativity, policies and procedures do form the foundation for measures of expectations and accountability. The key is that they be well thought out, well communicated, and equitably applied, and in this way, faculty (like students, staff, and pretty much everybody) get to know what is expected.

Faculty expect a hierarchy that is flatter:

The University's nomenclature is evolving to embrace the concept of “shared governance.” This includes intentionally involving more faculty in conversations about planning and decision-making, where appropriate! And the studies reinforce that faculty who do not feel a part of meaningful decision-making in curricular matters and in determining priorities, are unhappy, and will then seek ways (often unhealthy ways) to involve themselves in the administration of the school (Batch, 2014).

And as we continue to find ways to flatten our decision-making and communication processes through shared governance, we gratefully discover that there *is* a commensurate, albeit gradual, lessening of those perpetual lamentations: *Nobody tells me anything* (and) *The Director is not transparent*.

It's also significant to note that it is not just faculty's trust in the administration that falls away in a steep hierarchy – faculty creativity and professional productivity also tend to decrease in organizations where the conversations and decisions are linear and top-down (Anderson, 2010).

But the reality is that shared governance and a flatter hierarchy also reflects a new administrative practicality – which is the need to accommodate the huge amount of additional administrative work. It's now necessary to seek specialists with specific skills in areas like technology, marketing, social media development, and Title IX. All of these new categories have given rise to the emergence of the administrative manager – most often a professional staff appointment – like me!

(Important Aside: Flat Hierarchies and Shared Governance Must Involve Staff)

Now to my perpetual dismay, there's scant mention of the role of staff in universities except to mention the rival source of power to academic authority. But shared governance and the work of flattening a hierarchy also involves professional staff. Thankfully, the role for some staff in some university departments is shifting FROM a reactionary response role, i.e. preparing reports, monitoring compliance, with the ultimate goal of “making the Dean look good,” TO a more purposeful mission. And gratefully, there seems to be a genuine and respectful partnership forming between faculty and staff around ideas and missional priorities.

And while it might be readily apparent, it still bears mentioning that the unique role of an empowered, professional staff (who tend to be natural collaborators, freed from research, teaching, and the tenure clock), is important for more than just staff morale. Indeed, at our institution, there's rarely a meeting where staff expertise and ideas are not considered and valued in full partnership across *all* dimensions of our school. And what's important about this is, that our staff can often dampen the potential volatility of some of our more “difficult people,” because staff are actively engaging in most of our multi-level meetings right along with our faculty – providing information, support, and often carrying the will of the Director into these discussions and answering questions that then do not need to get on the Director's calendar.

Additionally, while we're good at disseminating lots of information through a variety of vehicles, we're often not so good at *effectively linking* all of the various constituencies in our communication network. Staff, with appropriate training and/or opportunity, literally become the department's connective tissue.

Faculty want a transformational leader

Studies on faculty satisfaction reveal that faculty like strong leaders (Avolio, 2012). But the definition of “strong” is not the autocrat – because faculty (and staff) are not respecters of the kind of centralized, one-dimensional, top-down authority that's reflected on our “traditional” org chart. Rather, faculty (and staff) appear to be looking for a relationship-oriented, transformational leader. “Strong” now equals an ability to transform people and mission. And while we note that none of the concepts about effective leadership are new to us, I do think it's important to recognize that in the

context of dealing with “difficult situations” – a leader with the special skill set that is fundamentally dependent on good communication skills has been identified by the faculty as the leader who tends to be appreciated, respected...and followed. There are myriad definitions and characterizations of transformative leadership. I am using the most simple and straightforward from dictionary.com: *the transformational leader identifies the needed change, creates a vision to guide the change through inspiration, and executes the change with the commitment of the members of the group.* Many organizational researchers have conducted studies on the specific attributes of transformational leaders and have also measured the effects of these attributes on the “followers” in a variety of organizational settings. I’ve summarized—very broadly—the commonly held characterizations that make transformational leaders so effective:

1. They are **charismatic** (they model security and personal integration – reflecting the School of Music’s mission and goals, which elicits respect and trust).
2. They are **inspirational** (they communicate a compelling vision, foster a sense of purpose, and help individuals create and reach personal goals, which are linked to the collective mission).
3. They **provide individualized consideration** (they are sensitive to each person’s need for growth learning and recognition).
4. They are **intellectually stimulating** (they encourage creativity, innovation, experimentation; find new ways to address old problems, challenge the status quo and inspire critical thinking).

Faculty and staff in our Schools of Music want to be recognized for their unique value and contribution, and they also want to see how they “fit” into something larger than themselves. But because individual excellence and institutional excellence are two different things, the transformational leader has the skills to tie them together!

And finally, the transformational administrator enjoys a community of faculty and staff who are on a basic level—satisfied. The higher levels of satisfaction reflect a community where goals are intentionally linked to mission. The rules, regulations and policies are carried out consistently, rather than by exception. The faculty and staff perceive fair and equitable treatment where expectations are clearly articulated.

When the messages coming out of the director’s office are intellectually stimulating, (rejecting the all too human tendency to be drawn inward and down by the selfish interests of a few who have managed to capture the departmental agenda), and inspire forward momentum...then the community tends to collectively focus on creating conditions that support creativity, beauty and making music!

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MEETING OF REGION 5: EFFECTIVE MANAGEMENT OF STUDENT FINANCIAL AID

RANDI L'HOMMEDIU
Central Michigan University

Managing student financial aid resources is a critical responsibility for university music executives. Rising tuition, unstable economic conditions, and a difficult job market have led some to question the value of a college degree and forced many prospective students to delay college or lower their aspirations (Abel and Deitz 2014, Arum and Roksa 2011, Cappelli 2015). Parents and students are seeking the best comparative value and the most generous financial aid package. Meanwhile, declining college-age demographics force music units to compete aggressively for top students and make it more difficult to maintain optimal enrollment and instrumentation. These conditions call for the most effective management of financial incentives and clear and ethical marketing and recruitment.

Nevertheless, talent-based financial aid is sometimes allocated without a great deal of forethought, strategy, or analysis. Yet, an almost universal finding of institutional self-studies is the need for additional funding for music awards and scholarships.

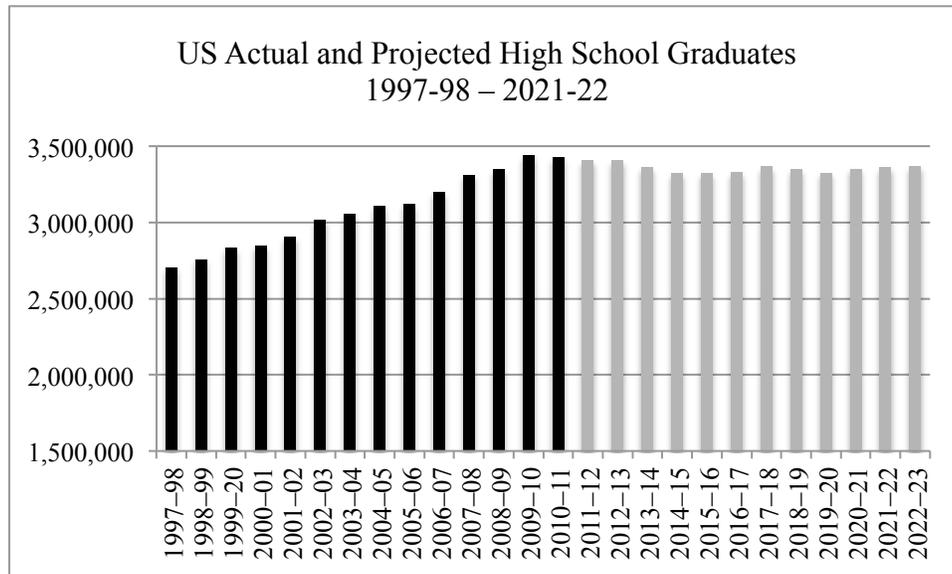
This paper reviews some of the external challenges university music units face and their effects on student recruitment and retention. The paper also describes the broader financial aid context and reviews need-based and merit-based aid from government, private, and institutional sources, which talent-based aid supplements. Finally, strategies for managing financial aid resources under the direct control of music units are discussed, as well as best practice and ethical principles for recruitment and management of financial aid from the National Association of Student Financial Aid Administrators and National Association of Schools of Music.

The Demographic, Economic and Social Context

An unprecedented confluence of unfavorable trends in student enrollment, household income, tuition costs, employment opportunities, and state support for public education has created something of a “perfect storm” for the arts and humanities in higher education. These conditions have made purposeful, mission-driven administration of student financial more important than ever.

Declining Enrollment

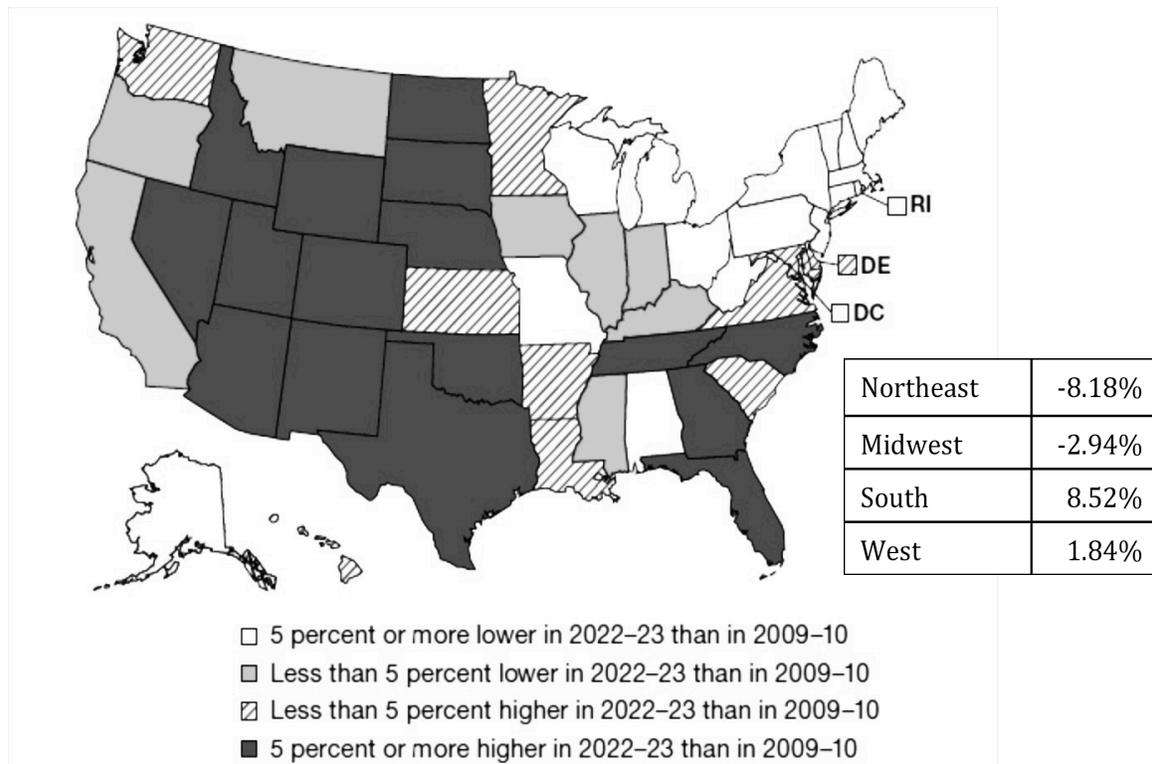
The US high school graduation rate reached its peak in 2009-2010 after a generation of annual increases. The subsequent decline in high school graduations is projected to bottom out this year (2015-2016) and remain relatively stable through 2022-2023.



Projections of Education Statistics to 2022, 41st edition. National Center for Education Statistics. 2014

The aggregate figures, however, mask significant differences between regions. The National Center for Education Statistics (NCES) projects that regional changes in high school graduations between 2011 and 2022 will range from an 8.52% increase in the south and an 8.18% decrease in the northeast. At the state level Utah is expected to see the greatest increase (27.61%) and New Hampshire the most severe decrease (-15.46%).

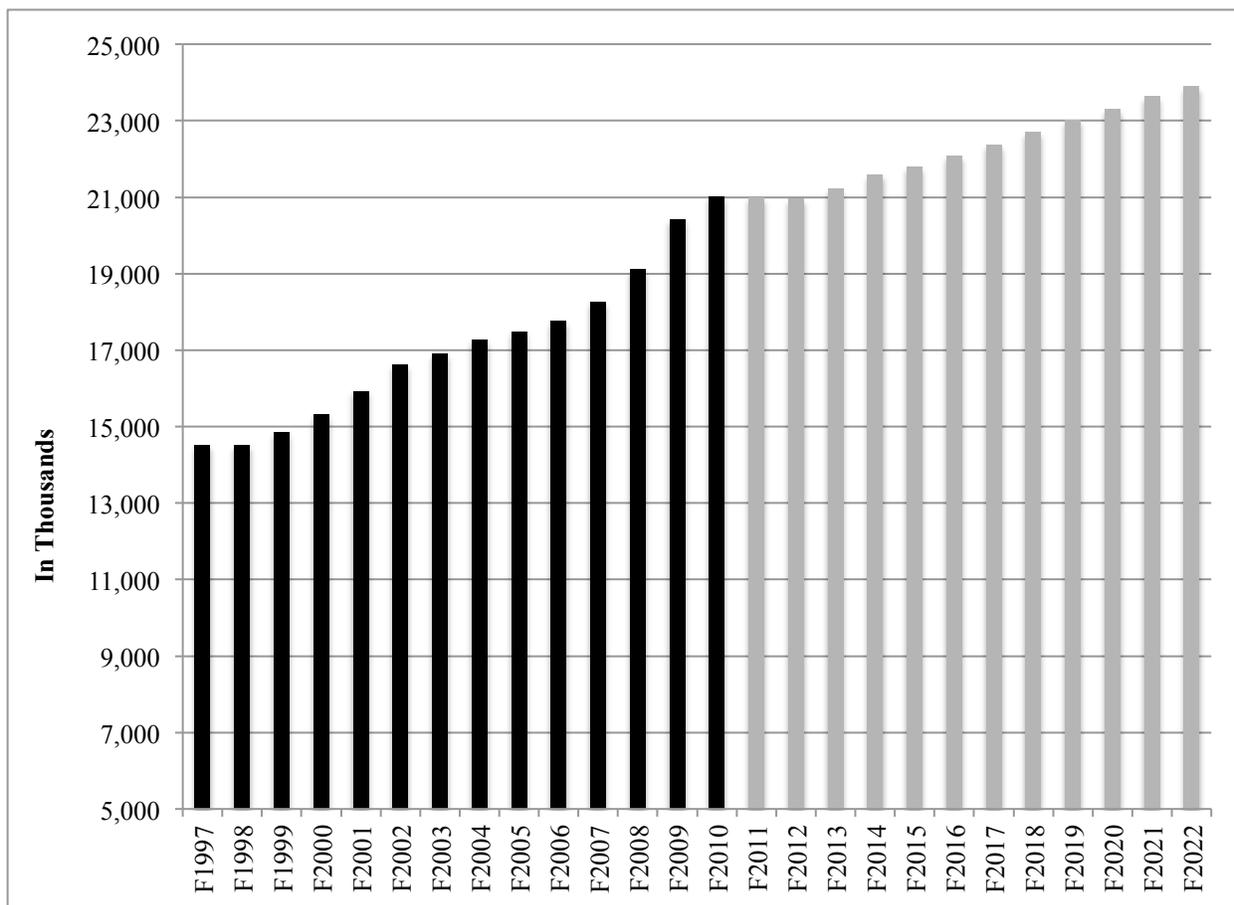
Projected Percentage Change in the Number of Public High School Graduates, by State:
School Years 2009-10 Through 2022-23



Projections of Education Statistics to 2022, 41st edition. National Center for Education Statistics. 2014, p. 10.

Postsecondary enrollments are following a similar trend. After a 45% increase between 1997 and 2011 (the last year of actual data available), NCES projects three years of near static enrollments followed by a steady, but much more gradual rate of increase. Total growth between 2011 and 2022 is projected to be 14%. Again, however, the increase differs by subgroups. Enrollment of traditional students in the 18-24 age bracket is expected to increase by 9% by 2022, compared to 49% growth in the previous period. Larger percentage increases are projected for older students, part-time students, and post-baccalaureate students.

US Postsecondary Enrollment (Degree Granting) Actual and Projected
Fall 1997 – Fall 2022



Source: Table 21, *Projections of Education Statistics to 2022*, 41st edition. National Center for Education Statistics. 2014.

College Costs

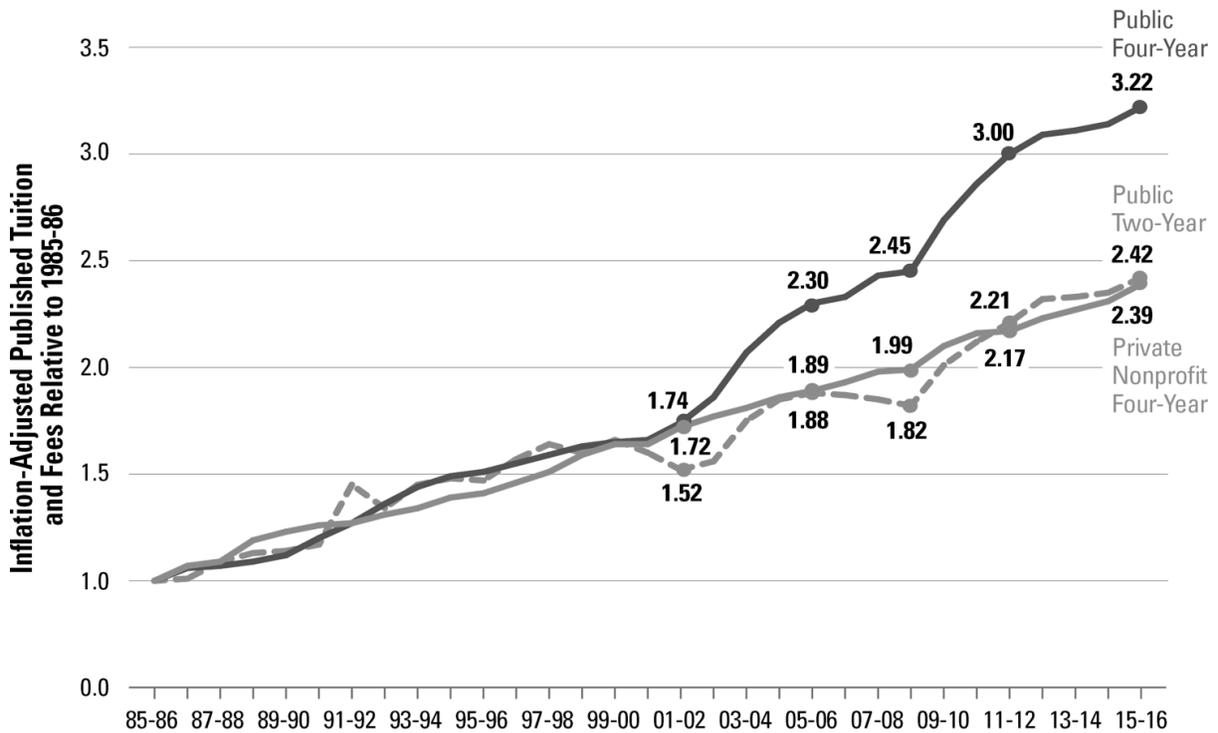
While enrollment growth has decreased, college costs continue to increase overall.

Undergraduate tuition and fees at public four-year institutions have more than tripled since 1985, while private institutions have increased almost 250%.

“The average published tuition and fee price of a full-time year at a public four-year institution is 40% higher, after adjusting for inflation, in 2015-16 than it was in 2005-06” (Ma, Baum, Pender, and Bell 2015, 3). This year (2015-16) tuition, fees, room and board for in-state undergraduate students at public four-year institutions average \$19,548. Published costs at private institutions are \$43,921.

Economist William Baumol sums up the situation: “Since the early 1980s, the price of college tuition in the United States has increased by a much greater percentage (up to 440%) than the average rate of inflation (110%), median family income (150%), and even medical care (250%),” (Baumol 2012, 4, quoted in Crow and Dabars 2015, 135).

Inflation-Adjusted Published Tuition and Fees Relative to 1985-86
1985-86 to 2015-16 (1985-86 = 1.0)



Source: Ma, et al. *Trends in College Pricing*. © 2015 The College Board. www.collegeboard.org.

Household Income

Household income in the United States has trended downward in every income group since 2000, with families in the first and second quintiles experiencing the greatest decline. Despite recent upward trends, no group in 2014 (the latest data available) had yet recovered previous peak levels.

Real Household Income Declines from Peak Year in 2014 Dollars
(Based on Mean Household Income of Quintiles)

Household Segment	Peak Year	Peak Income	2014 Income	Percent Change
Lowest Quintile	1999	14,088	11,676	-17.1%
Second Quintile	2000	34,867	31,087	-10.8%
Third Quintile	2000	58,064	54,041	-6.9%
Fourth Quintile	2007	90,334	87,834	-2.8%
Highest Quintile	2006	197,475	194,053	-1.7%
Top 5%	2006	349,231	332,347	-4.8%

Source: "Table A-2: Selected Measures of Household Income Dispersions: 1967 to 2014." *Income and Poverty in the United States: 2014*. US Census Bureau, Washington, DC, 2015.

State and Federal Support for Public Institutions

While college costs increased, state support for public institutions declined in almost inverse proportion over the last 15 years. The US Government Accountability Office notes:

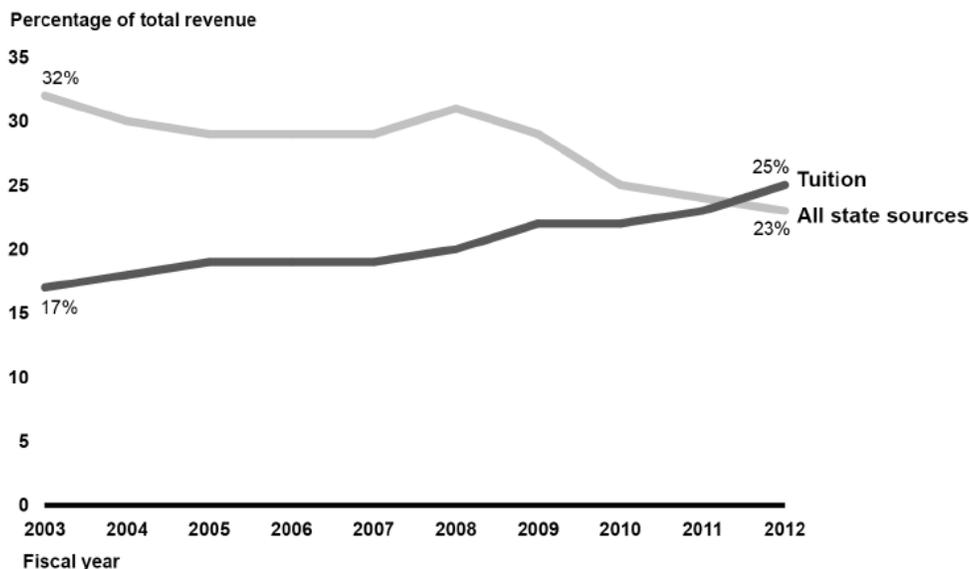
From fiscal years 2003 through 2012, state funding for all public colleges decreased, while tuition rose. Specifically, state funding decreased by 12% overall while median tuition rose 55% across all public colleges. The decline in state funding for public colleges may have been due in part to the impact of the recent recession on state budgets. (US Government Accountability Office 2014, n.p.)

Compounding the pressures on public universities, state governments often insisted on low tuition increases along with state funding cuts. Nevertheless, the US Government Accountability Office (GAO) goes on:

Tuition revenue for public colleges increased from 17 percent to 25 percent, surpassing state funding by fiscal year 2012. Correspondingly, average net tuition, which is the estimated tuition after grant aid is deducted, also increased by 19 percent during this period. These increases have contributed to the decline in college affordability as students and their families are bearing the cost of college as a larger portion of their total family budgets. (US Government Accountability Office 2014, n.p.)

Federal support for higher education is primarily in the form of student grants, loans, and work-study. During the period analyzed by the GAO the percentage of public college funding provided by the federal government increased modestly, from 15 percent in 2003 to 18 percent in 2012 (US Government Accountability Office 2014, 10).

Public College Revenue from state Sources and Tuition
Fiscal Years 2003 Through 2012



Source: US Government Accounting Office, 2014

Percentage of Institutional Revenues from Various Sources

Revenue Source		Public				Private Nonprofit		
		Doctoral	Master's	Bachelor's	2-Yr.	Doctoral	Master's	Bachelor's
Net Tuition Revenue	2002-03	26%	35%	35%	24%	57%	90%	88%
	2007-08	30%	40%	38%	25%	59%	92%	90%
	2012-13	40%	53%	49%	35%	63%	96%	95%
State & Local Appropriations	2002-03	40%	52%	49%	60%	3%	3%	3%
	2007-08	37%	47%	47%	60%	3%	3%	4%
	2012-13	26%	35%	37%	51%	1%	0%	0%
Federal Appropriations & Federal, State, & Local Grants & Contracts	2002-03	34%	13%	16%	16%	39%	7%	9%
	2007-08	33%	13%	15%	15%	38%	5%	7%
	2012-13	34%	12%	14%	14%	36%	4%	4%

Source: *Trends in College Pricing*. © 2015 The College Board. www.collegeboard.org.

Perceived Value of College Degrees

Until recently, only cranks suggested that students not pursue a college degree. But persuasive and authoritative sources have recently called into question the value of higher education relative to the costs and the increasing cumulative debt incurred by students. Students who earned baccalaureate degrees at public and private four-year institution in 2013-14 graduated with an average cumulative debt of \$26,900. In 2011-12, 18% of bachelor's degree recipients' debt total was \$40,000 or more (Baum et al 2015).

Arum and Roksa (2011) criticized higher education for focusing on non-academic priorities and for the limited academic effort and achievement exhibited by undergraduate students:

Growing numbers of students are sent to college at increasingly higher costs, but for a large proportion of them the gains in critical thinking, complex reasoning and written communication are either exceedingly small or empirically nonexistent. At least 45% of students in our sample did not demonstrate any statistically significant improvement in CLA [Collegiate Learning Assessment] performance during the first two years of college. (126)

The Economist (2014) examined the effects of rising tuition and cumulative student debt:

The cost of university per student has risen by almost five times the rate of inflation since 1983, and graduate salaries have been flat for much of the past decade. Student debt has grown so large that it stops many young people from buying houses, starting businesses or having children. Those who borrowed for a bachelor's degree granted in 2012 owe an average of \$29,400. The Project on Student Debt, a non-profit, says that 15% of borrowers default within three years of entering repayment. At for-profit colleges the rate

is 22%. Glenn Reynolds, a law professor and author of *The Higher Education Bubble*, writes of graduates who “may wind up living in their parents’ basements until they are old enough to collect Social Security. (23-24).

Writing for the New York Federal Reserve, Abel and Deitz (2014, 1) noted:

The sluggish labor market recovery from the Great Recession has refueled the debate about the value of a college degree. Although the unemployment rate of college-educated workers has remained well below average, there is mounting evidence that recent college graduates are struggling to find good jobs. At the same time, college tuition has risen sharply, reaching record highs, and college graduates are increasingly finding themselves saddled with debt from student loans used to finance their education. By the end of 2013, aggregate student loan debt in the United States exceeded \$1 trillion, and more than 11% of student loan balances were either severely delinquent or already in default. With the costs of college rising and the benefits in doubt, many are wondering whether earning a college degree still pays.

Able and Deitz (2014), Cassidy (2015), Cappelli (2015), and others find, overall, that workers with four-year college degrees continue to accrue lifetime earnings that are substantially higher than non-graduates and exceed college costs (including deferred earnings). However, the relative payoff is substantially less—or negative—for students who graduate from expensive private institutions, major in fields with limited marketplace demand, or take longer than four years to complete the baccalaureate.

The arts and humanities rate special concern. *The Economist* reports that:

Arts and humanities courses . . . doubtless nourish the soul, but not all fatten the wallet. An arts degree from a rigorous school such as Columbia or the University of California, San Diego pays off handsomely. But an arts graduate from Murray State University in Kentucky can expect to make \$147,000 less over 20 years than a high school graduate, after paying for his education. Of the 153 arts degrees in the study [by PayScale, Inc.] 46 generated a return on investment worse than plonking the money in 20-year treasury bills. Of those, 18 offered returns worse than zero. (April 5, 2014, 23-24)

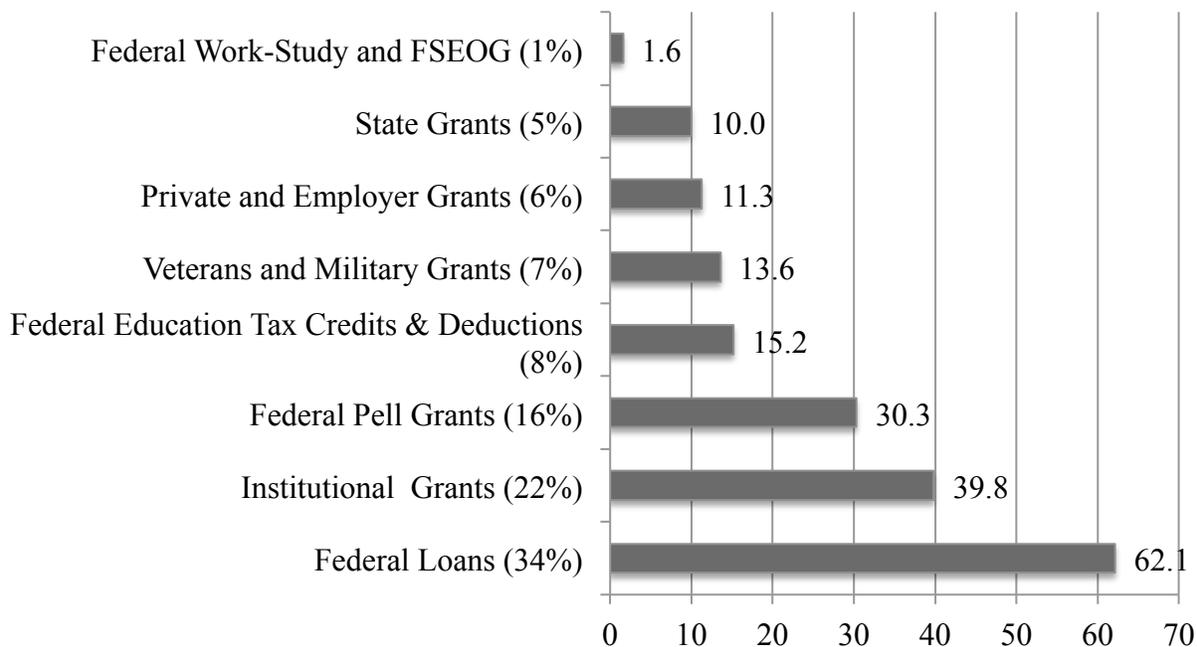
The overall context for higher education—and especially the arts and humanities in higher education—is challenging. Colleges and universities are well into their second decade of slow enrollment growth, increased tuition and fees, and decreased state support for public institutions. These factors are compounded by a decline in household income and new questions about the value of higher education. Substantial recovery does not appear likely over the next several years.

Structure of the Student Financial Aid System

The primary sources for student financial aid are (a) federal need-based grants, loans, and workstudy, (b) state programs of grants and loans, (c) institutional scholarships and awards, and (d) external scholarship programs from foundations and associations.

In 2014-15 undergraduate students received over \$183.9 billion in financial aid from a variety of sources, distributed as displayed in the chart below.

Total Undergraduate Student Aid by Source and Type (in Billions), 2014-15



Source: Baum et al 2015

Student financial aid awards fall into three broad eligibility categories. Students qualify for *need-based* grants and loans by demonstrating a gap between family resources and official statements of estimated cost of attendance (found in institutional catalogs and websites). Financial need calculations are based on data provided by the family on the Free Application for Federal Student Aid (FAFSA). Almost all government funded financial aid is need-based.

Students may also receive *merit-based* financial aid. The primary criterion for merit-based aid is usually academic achievement: high school grade point average, rank in graduating class, or standardized test scores. Some form of merit-based aid is available from most states and most institutions provide merit-based awards from their general fund budget.

Almost all post-secondary music units have a substantial program of *talent-based* aid from the institution's general fund. Talent-based aid acknowledges that there is more to a diverse academic community than standardized test scores and grade point averages. The student body is enriched by those with talents in the arts, athletics, and leadership. On a more prosaic level, talent-based aid addresses the reality that disciplines that depend on student teams or ensembles (sports, music, theatre, etc.) must recruit a sufficient number and distribution of students to sustain the department or program.

Finally, there are countless *endowed scholarships and awards* funded by university donors and administered by the institutions, as well as scholarships provided by foundations. These are almost exclusively grants, as opposed to loans. The eligibility criteria vary widely: need and merit may

be required, but place of residence, family heritage, major, career goals, and other criteria may also apply. Extramural examples range from small family and corporate foundation scholarships to giant enterprises such as the National Merit Scholars, Fullbright Student Fellowship, and Gates Millennium Scholars programs. The College Board provides a helpful scholarship search engine of all postsecondary scholarship sources at <https://bigfuture.collegeboard.org/scholarship-search>.

Federal Sources of Aid

In 2014-15, federal student aid constituted almost two-thirds of total undergraduate student aid through grants, loans, and student workstudy. This federal contribution includes \$15.2 billion in college tax credits and deductions for students and parents. Eligibility for federal student aid is based on financial need, defined as the difference between cost of attendance and the prescribed family contribution as determined by analysis of the Free Application for Federal Student Aid (FAFSA) form.

Grants: The *Federal Pell Grant* program provides non-repayable, need-based aid to needy undergraduate students. For 2015-16 students are eligible for up to \$5,775 and can receive aid for up to twelve semesters.

Students who lost a parent serving in the armed forces in Iraq or Afghanistan can receive up to an additional \$5,775. Students who do not qualify for a Pell Grant based on expected family contribution can nevertheless apply for the Iraq and Afghanistan Service Grant in an amount not to exceed cost of attendance.

The *Federal Supplemental Educational Opportunity Grant* program currently provides up to an additional \$4,000 for students with exceptional need.

Undergraduate students pursuing elementary or secondary teacher certification are eligible for federal *Teacher Education Assistance for College and Higher Education (TEACH) Grants* of up to \$4,000. This grant requires four years of teaching high-need subjects or low-income students within eight years after graduation.

Loans: The William D. Ford Federal Direct Loan Program provides four types of student loans:

- *Direct Subsidized Loans* are available to undergraduate students based on financial need. Current loan limits range from \$3,500 to \$12,500. Borrowers do not begin repayment until six months after graduation and interest does not accrue while the student is enrolled half-time or more.
- *Direct Unsubsidized Loans* are available to undergraduate and graduate students. These loans do not require a demonstration of financial need, but interest does accrue while the student is in school. As with subsidized loans, repayment begins six months after graduation or after enrollment drops below half-time.
- *Direct PLUS Loans* are available to graduate students or the parents of dependent undergraduate students. These loans charge an origination fee and repayment of principal and interest begins when the loan is dispersed.
- *Direct Consolidation Loans* allow borrowers to combine multiple student loans into a single instrument and offers a number of prepayment periods and options.

Approximately 1,700 post-secondary education institutions participate in the federal Perkins Loan program. These need-based loans are administered directly by the participating college or university.

Work-Study: The US Department of Education provides funds to institutions to hire full- and part-time students for part-time jobs. The amount available to students is determined by their financial need and the funds allocated to participating institutions.

Federal student financial aid programs are described in great detail at the US Department of Education Office Federal Student Aid website: <https://studentaid.ed.gov/sa>.

State Sources of Aid

State level student financial aid programs provided approximately 10% of total undergraduate aid in 2014-15. State grants and loans vary widely in scope and focus. McBain (2011, 3) notes:

The core concept of all state-based financial aid programs is to help state residents gain access to and pay for college. That being said, philosophies differ on whether increasingly scarce state financial aid resources should be allotted to the neediest students, the most meritorious students, the students who are both the neediest and the most meritorious, or in some other manner entirely.

Nevertheless, there are some commonalities. Some or all of the states offer:

- Some form of 529 educational savings plans. These plans can be regular investment accounts for college costs or prepaid plans for attendance at in-state public institutions.
- Grants based on financial need and merit.
- Teacher loan forgiveness programs similar to the federal TEACH Grant program. The American Federation of Teachers maintains a web-based list of these programs at <http://www.aft.org>.
- Funding for concurrent enrollment programs whereby high school students take college courses for credit.
- States participating in the federal GEAR UP program to prepare low-income students for postsecondary education may offer follow up college financial aid.
- Veterans, police, and fire fighters survivors grants.

Links to state department of education financial aid resources are available at <http://www2.ed.gov/about/contacts/state>.

Institutional Sources of Aid

Virtually all public and private non-profit postsecondary institutions offer a range of academic merit-based scholarship programs for undergraduates. These are typically part of the institution's general operations budget. For the most part, these awards are intended to cover, in whole or in part, tuition, out-of-state tuition, fees, and room and board, and are renewable contingent on successful and timely progress toward graduation.

College and universities also have a large number of institution-specific scholarships endowed by alumni and donors. Some of these will be specifically for music students. Guidelines and

eligibility criteria for endowed awards vary greatly, as do the benefits. Endowed scholarships are usually described in each institution’s catalog and on its website.

Talent-Based Aid

Most music schools and departments will have a budgeted annual general fund allocation for music student aid. The allocation may be in the form of cash awards, tuition credit, or out-of-state tuition waivers. However, regardless of how the award is described, it represents real money or waived revenue and shows up as an expense on someone’s budget.

Music awards may be restricted to music majors or may include minors and non-major ensemble participants. The awards may be one-time, renewable, or multi-year awards contingent on enrollment, grade, and performance standards.

Endowed and general fund undergraduate music scholarships showed an extremely skewed distribution over the 451 music institutions reporting to the Higher Education Arts Data Services in 2014-15:

Music Unit Undergraduate Scholarship Expenses 2014-15

Institution	Majors	5 th %ile	25 th %ile	50 th %ile	75%ile	95%ile	Average
Private	1-50	12,775	65,425	119,650	212,983	472,444	166,041
	51-100	23,755	93,500	261,350	423,868	879,207	343,903
	101-200	95,200	159,453	662,000	1,230,415	4,495,465	1,171,565
	Over 200	149,337	850,110	2,241,694	3,165,344	5,881,946	2,618,138
Public	1-100	1,675	20,000	51,709	123,007	555,983	167,766
	101-200	13,150	49,000	100,125	247,089	661,925	197,623
	201-400	34,073	125,185	240,000	440,044	1,192,698	357,082
	Over 400	68,113	180,213	326,061	768,132	1,744,652	607,962

Source: Higher Education Arts Data Services 2015 (chart 25:1-12)

Managing Talent-Based Aid for Music Students

Student financial is a complex, multi-faceted, and increasingly critical factor in how students and parents choose institutions and how music schools recruit students, maintain enrollment, and advance the unit’s mission and goals in an efficient and cost-effective manner. The intentional and informed management of the student aid funds over which the unit has control is more important than ever. Here are a few suggestions.

Understand and keep track of music award allocations within the academic year and from year-to-year.

- Find out where the annual music award allocation comes from and how it is determined. It is likely that the music allocation is posted under a Business Affairs or Office of Scholarships and Financial Aid account. It should be easily located in each institution’s annual operational budget.

- Identify other financial aid programs in the general fund budget document (athletics, admissions, diversity, etc.) and analyze how they have changed over the years. How has the music allocation fared in relation to other financial aid programs? Has the music allocation kept up with the pace of tuition increases? Understanding the larger financial aid context at your institution is key to lobbying for an equitable share of available resources.
- Determine what happens to financial aid account balances—positive and negative. Do balances roll over? How does the institution handle deficits? A clear understanding is critical to determining how much risk can be taken in offering scholarships to prospective students.

Be clear about your purposes in allocating music financial aid.

- Reach a consensus about what the unit hopes to achieve with music award offers. Are you recruiting for numbers, for quality, for ensemble needs? Are you trying to diversify enrollment, support new or under-enrolled programs, balance applied studio loads, or remain competitive with peer institutions? Do you wish to help more students by offering more students smaller awards or would you rather make fewer, but larger awards to especially talented prospective students?

Determine if the unit is achieving its financial aid goals.

- The most important metrics in enrollment management are applications, admission rates, and yields. That is, how many students apply for admission, what percentage of applicants are offered admission, and what percentage admitted students subsequently enroll. A unit’s recent yield trend is the best indicator of how many awards of what amount can be offered to prospective students.

If, for example, roughly 50% of offers of admission are traditionally accepted, the music unit can, with justification, make financial aid offers to prospective students totaling 200% of the unit’s actual allocation for new students. To illustrate, consider a medium-sized public undergraduate music program with 132 applicants for 65 openings and a \$150,00 music award budget, half of which is encumbered by returning students:

132 Applicants	Total Allocation	\$ 150,000
98 Admitted (75%)	Returning Students	– 75,000
65 Anticipated Yield (67%)	Balance	75,000
	Yield Factor	36,940
	New Student Pool	\$111,940

Assuming that the unit’s allocation from the institution does not decrease, the unit can with confidence distribute offers of renewable awards totalling \$111,940 to the entering class (with the fervent hope that one-third of the admitted students decline).

These calculations can be considerably more fine-grained. Factoring in yield variations among studios or degree programs and differences in yield between students who do and do not receive awards can make projections more reliable. This is an effective way to safely maximize the recruitment power of awards.

Encourage prospective students to apply for admission and financial aid early

- These days most competitive or limited institutional aid decisions are made in fall term. The funds are exhausted long before the deadline for music major applications. Applying early assures that students will have access to merit-based university scholarships, as well as music awards.

Understand how the institution “stacks” university award programs.

- Try to make the music award the last entry in the student’s financial aid package. This will require cooperation and coordination with your Financial Aid Office. Try not to use music awards to exceed cost of attendance.
- It is important to remember that music awards decrease student eligibility for need-based grants and loans. In some cases, the music award does not increase the total financial aid package, but merely replaces other, need-based sources of financial aid.

Market your financial aid strategically

- A 3,000 award renewable for a total of four years is more persuasive when described as a \$12,000 four-year scholarship.
- Understand the student’s entire package of institutional aid. A \$6,000 merit scholarship from the university, a \$750 merit scholarship from the state, and a \$3,000 music award amounts to \$9,750 per year and meets about half of tuition, fees, and room and board costs at the average public four-year institution.
- Be careful in describing renewable awards in terms of tuition, room and board, or fees. These costs are likely to increase over the life of the scholarship. This year’s \$19,548 average for undergraduate tuition, fees, room and board public at four-year institutions will be about \$21,989 in 2018-19 (based on 10-year trends)—an increase of over 12%. It is safer to describe awards in dollar values, unless the unit’s financial aid allocation is likely to increase at a similar rate.
- Understand that students and parents consider talent-based financial aid an honorific gesture that represents the institution’s estimate of the prospective student’s talent, potential, and value. Token offers to students lower on the admission list may be more effective in managing enrollment than the same amount added to the awards of higher rated prospectives.

Do not use financial need as an award criterion for talent-based aid unless these decisions are made in collaboration with the institution’s Office of Financial Aid.

- Determining financial aid eligibility is an enormously complex process, based on information that is generally not available to the music unit, with critical implications for families and rife with possibilities for errors of fact and judgment. Music faculty and

administrators are experts on student talent and departmental needs. It is best to base music award decisions exclusively on these incontrovertible assessments.

Ethical Considerations

Financial support for postsecondary students in the US is an enormous enterprise. In 2014-15 total student aid to undergraduate and graduate students (including non-federal loans) amounted to \$249,030 billion (Baum et al 2015). This aid is critical to students and families, of course, because it makes college possible in the face of rising costs and stagnant household incomes. But is also critical to individual institutions in their efforts to manage enrollment and remain competitive with peer institutions. With so much money at stake, multiple stakeholders, and sometimes conflicting priorities, those who manage financial aid resources are especially responsible for fair, equitable, and principled decisions.

National Association of Student Financial Aid Administrators Ethical Principles

The National Association of Student Financial Aid Administrators (NASFAA) focuses on “student aid legislation, regulatory analysis, and training for financial aid administrators in all sectors of post-secondary education” (http://www.nasfaa.org/About_NASFAA). The organization’s “Statement of Ethical Principles” promotes (a) advocacy for students, (b) integrity, (c) student access and success, (d) compliance with federal and state laws, (d) transparency and clarity, and (e) protecting the privacy of financial aid applicants. Although intended primarily for professionals in postsecondary financial aid offices, several of NASFAA principles are relevant to faculty and administrators managing music awards:

- Commit to the highest level of ethical behavior and refrain from conflict of interest or the perception thereof.
- Deal with others honestly and fairly, abiding by ... commitments and always acting in a manner that merits the trust and confidence others
- Protect the privacy of individual student financial records.
- Commit to removing financial barriers for those who want to pursue postsecondary learning and support each student admitted
- Provide services and apply principles that do not discriminate on the basis of race, gender, ethnicity, sexual orientation, religion, disability, age, or economic status.
- Adhere to all applicable laws and regulations governing federal, state, and institutional financial aid programs.
- Provide ... students and parents with the information they need to make good decisions about attending and paying for college.
(http://www.nasfaa.org/Statement_of_Ethical_Principles)

National Association of Schools of Music Code of Ethics

Whereas NASFAA ethical guidelines deal primarily with the relationship between students and the institution, the National Association of Schools of Music (NASM) focuses, as well, on the relationship between institutions.

NASM emphasizes that recruitment efforts should not involve discrediting or disparaging other

institutions and that recruitment policies and procedures “shall demonstrate concern for the need of students, the institution, and the national effort in the education and training of music professionals” (National Association of Schools of Music 2014, 21). The association furthers proscribes encouraging students to leave another institution, especially with the offer of financial aid.

The association prescribes procedures for awarding talent-based aid, controlled by the music unit, to prospective students. NASM standards do not, however, apply to need-based and merit-based grants and loans offered by the institution, government, or other external sources.

The most important provisions of the Code of Ethics relative financial aid are in Article III, Sections 3-4, quoted below:

Section 3:

- A. The acceptance of financial aid or the signing of a declaration of intent to enter a given institution to begin a specific degree or program of study shall not be binding if signed before May 1 of the calendar year of matriculation at the undergraduate level, or before April 15 of the calendar year of matriculation at the graduate level. *NASM Handbook 2014-15 22*
- B. A student shall be notified of this policy when an institution makes an offer with a response deadline prior to May 1 for undergraduate-level programs and prior to April 15 for graduate-level programs.
- C. The institution must have a procedure for developing a written understanding with students, advising them that their acceptance of financial aid represents a mutual commitment: the institution agrees to hold a place for the student and provide certain financial assistance; the student agrees to occupy that place for a certain period of time. NASM recommends that the following text or its equivalent be utilized for this purpose:

In accepting this offer of financial aid from (*Institution*) , I understand that there is a mutual commitment on the part of myself and the institution. Therefore, I agree that after May 1 of the calendar year of matriculation into an undergraduate-level program or after April 15 of the calendar year of matriculation into a graduate-level program, I will not consider any other offer of financial aid from an institutional member of the National Association of Schools of Music or any other institution for the purpose of enrolling in a music major program for the academic year ___–___ except with the express written consent of the music executive of the above named institution.

- D. Institutions shall allow students to choose without penalty among offers of admission and financial aid until May 1 of the calendar year of matriculation for undergraduate-level programs and until April 15 of the calendar year of matriculation for graduate-level programs. Written declarations of intent become binding on these dates.

Section 4: If the student is to be offered admission after May 1 for undergraduate-level programs and after April 15 for graduate-level programs, and before August 1 of the year of matriculation with a financial aid award made directly to the student based at least in part on demonstrated talent, prior to making the offer, the offering institution shall

determine from the student whether he or she has accepted an offer of admission with a talent-based financial award from another institution. If so, the offering institution may not offer admission with talent-based financial aid during the first term of enrollment until the music executive of the school the student previously agreed to attend has given permission for the student to withdraw from the commitments, obligations, and benefits of his or her financial award. (National Association of Schools of Music 2014, 21-22)

Article IV of the Code of Ethics deals with transfer students:

A transferring student who has not completed a degree program may be considered eligible for financial aid during the first term of enrollment in the new institution only if the music executive of the school from which the student is transferring specifically indicates to the music executive of the prospective new institution that permission will be given for the student to withdraw from the commitments, obligations, and benefits of his or her financial award. (National Association of Schools of Music 2014, 22)

It is easy to forget some of these standards in the in hectic and heated recruitment season. For this reason it is a good idea to review the recruitment and financial aid provisions of the NASM Code of Ethics in faculty meetings at the beginning of fall recruitment season and again some time before the May 1 commitment date.

Conclusion

In the current demographic, economic, political, and social environment student financial aid is a critical tool for advancing the mission and goals of postsecondary music units. Effective management of music talent-based aid requires a broad understanding of the college financial aid system, careful enrollment management, data-based decision making, smart marketing, and, above all, goodwill and integrity.

Music administrators and faculty members distribute hundreds of thousands of other people's money each year in the form of music awards. We are accountable for the stewardship of these funds and must be prepared to explain and defend the principles that inform our decisions.

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Federal Student Aid: <http://www.studentaid.ed.gov/types/work-study>.

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**MEETING OF REGION 6:
AN EVOLVING CURRICULUM FOR THE 21st CENTURY:
INNOVATION, TRANSFORMATION, ADAPTATION**

JUAN CHATTAH
University of Miami
PATRICIA P. CROSSMAN
Community College of Baltimore County
KAY HOKE
Gettysburg College
KEITH WARD
University of Puget Sound
BETTY ANNE YOUNKER
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Introduction (Keith Ward, Patricia Crossman)

Change: specter or opportunity? Welcomed warily or with open arms? With enthusiasm or skeptically? However viewed, its inevitability challenges us in the leadership roles of music executives. As stable as academe may often seem (and it often is), change, in the end, is the only constant. Compare NASM handbooks over the years and one sees how this Association's thinking has evolved. Regular, even continuous assessment of curricular and operational standards is a hallmark of this organization and its commitment to the evolving field of music study.

Of the many changes that occur in our music programs, this paper focuses on those music curricula. It is in this realm where we appear to have reached a tipping point, one where the foundation under which we have operated for some time is questioned. The 21st century is a vastly different world from the one that formed the post-secondary music curricula still in existence today, preparing students to be performers, teachers, or scholars. Students may still choose one of these options, but their ability to make a living solely by performing, teaching, or writing/researching has diminished significantly. This is especially true in a job market that requires more and more specialization, even as it shrinks.

To expand on these points, today's music world, and the one for which we are preparing current students, presents both new challenges and opportunities. A partial list includes:

- The upending of foundational structures in the non-profit world, influencing the way individuals typically build careers
- Expansion of where and how music is performed, of moving out of traditional performance spaces

- A changing relationship between audiences and performers that removes or lessens the “screen” that traditionally has separated them
- An evolving definition of music literacy that goes beyond the traditional European canon
- Expanding musical diversity through unique fusions of musical styles and traditions
- Easier access to and growth in the breadth of musical cultures in a global community
- The ubiquitous internet, which has created new distribution models that skirt the older gatekeepers of publishers, record companies, and artist agencies, which in turn fuel musical diversity, fusions of styles, and access to so many different musics
- Demand for technological literacy, both in performance and in skills development
- Growth in music scholarship, creating a musical canon that continues to expand and deepen, even to the point of questioning the concept of a canon

Musicians in such a world must have the flexibility of diverse musical skills to perform, often collaboratively, in a broader, cross-pollinating musical landscape; entrepreneurial skills to create new career paths, to produce successful promotion in both the digital and physical worlds, to develop new audiences, and to offer performance opportunities beyond the concert hall; the ability to relate to many audiences; and technological literacy, whose breadth encompasses many definitions.

These issues are challenging. They are disruptive. They raise questions about the role of curricular foundations and specialization, of addressing the canon while also leaving it, of pursuing new definitions of what it means to be a musician while preserving current and past definitions that still have meaning. Questions arise with teacher certification and how to balance firmly rooted expectations on music teachers with teaching in a new paradigm. What does it mean for a musician to be technologically literate?

These issues are pressing. A recent publication from The College Music Society on curricular reform gives a clarion call to move from the foundations of today’s curriculum, rooted in the “interpretative performer,” to one built upon the three pillars of creativity, diversity, and integration.¹ As the bibliography for this paper shows, it is not the only source calling for change.

This article presents two examples of initiatives that move the conversation of curricular reform forward, showing ways academic and institutional labyrinths can chart viable paths that may lead to substantive innovation, transformation, or adaptation of music curricula. The first argues for a new approach to the music theory curriculum rooted in an assessment of critical thinking. The second offers examples of affecting change that are not beholden to the long process of structural curricular reform. The paper concludes with reflections and thoughts on questions to consider as we move forward.

¹ *Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors*. College Music Society Task Force on the Undergraduate Music Major, November 2014, p. 2.

University of Miami: Critical Thinking in the Music Theory Curriculum (Juan Chattah)

The educational landscape is significantly and steadily shifting. Reform of music curricula at the undergraduate level evidences a growing awareness (and robust refusal) of pervasive and resilient knowledge structures that created a profound and systemic disconnect between formal education and culture. Most notably, music curricula have gradually turned away from traditional sequential organization of contents and skills indicative of Bloom's taxonomy, which only touches upon critical thinking and other higher-order thinking skills towards the end of the learning curve.² Whereas Bloom's taxonomy conceives critical thinking as a goal of the students' education, new paradigms conceive critical thinking as an integral part of the students' cognitive development.³ By engaging our students in critical thinking, we nurture intelligent and culturally sensitive citizens that not only will successfully immerse themselves in a (yet unknown) 21st-century social, cultural, and economic milieu, but who will also be agents of change, able to solve social and economic problems that we cannot yet conceive.

A review of the literature on critical thinking reveals strong deviations from a uniform definition. Furthermore, scholarship on the topic conflates two distinct areas: critical thinking *skills* and critical thinking *dispositions*. Critical thinking skills entail interpretation, analysis, and evaluation of data, followed by inference, inductive or deductive reasoning, problem solving, and decision-making (Jones, et. al., 1995; Halpern, 1999; Ruff, 2005). Critical thinking dispositions, on the other hand, entail the necessary attitudes to enable critical thinking, including reflective skepticism, systemic inquisitiveness, and intellectual empathy (Facione, 1990; Halpern, 1996; Paul, 1990; Ruff, 2005).⁴

Because music theory is bound to data analysis and the application of models, it is the ideal platform for developing critical thinking skills and dispositions. In practice, critical thinking within music theory is bound to interpretative and comparative analysis using a variety of analytical paradigms, working across stylistic boundaries while expanding the repertoire, and drawing on socio-cultural contexts and related traditions. By calling upon alternative analytical paradigms (e.g., spectralism, topics theory, narrative theory, conceptual integration, agency, transformation, ecological theories, and beyond), students may observe the potential and the limits of each methodology, and subsequently critically

² For an overview of Bloom's taxonomy, see <http://www.nwlink.com/~donclark/hrd/bloom.html>.

³ Although the implementation of critical thinking has been challenged, critiqued, and interrogated for decades within Music Education, it has seldom permeated the music theory pedagogy discourse. Along these lines, Robert Gauldin and Mary Wennerstrom mention "the current state of research in music theory pedagogy is bound up with research into the various areas of the discipline itself...all of what we are discussing should influence the way in which we teach the structure of music to students, even at the beginning levels where appropriate."

⁴ Closely mapping a divide between process and content, scholars differ in their perspectives on whether critical thinking should be taught separately from content (e.g., Ennis, 1989) or embedded within a discipline (e.g., Facione, 1986). If divorced from content (and context), however, students may not be fully trained in transferring critical thinking skills among various disciplines or onto real world scenarios.

assess their terminology, basic analytical assumptions, and overall validity of their results. In addition to the Western canon, students should discuss a wide variety of styles and genres, from folk melodies to film music, to Jazz, to ethnic musics, to pop songs, to electroacoustic music; as a result, students gain a holistic understanding of the topic at hand, identifying common traits in disparate styles, while developing awareness of the context that surrounds each style. And lastly, music theory curricula should champion the widespread reaction to an exclusively positivistic analysis of music, thus placing music in its performative, social, and cultural contexts, prompting students to critically assess the role of musical structures within those contexts.

Introducing critical thinking in the theory curriculum strengthens the status of the discipline as a vehicle to impart higher order thinking skills, making a music degree valuable not for what students know or how well they perform an instrument, but for how they apply knowledge in novel situations, empowering students with agency as intellectuals capable of shaping their own future.

A Journey Around the Curriculum: Affecting 21st-Century Changes at the Margins,
Gettysburg College (Kay Hoke)

Many of us are engaged in spirited discussions about what it means to be a 21st-century musician and how we can better prepare our students to have a viable life in music today. As intimated at the beginning of this article, the challenges are both exciting and formidable; they likely will lead to substantive changes in music curricula.

As we and our faculties know, however, curricular change takes time, sometimes quite a lot of it. Ideas must be shaped into proposals from the music unit through the institutional labyrinth to approval. Change, however, does not always have to rely on entering through the front door of curricular reform. At Gettysburg we decided that, concurrent with the slower process of curricular revision, we wanted to harness the positive momentum of change through opportunities we had at hand that lie outside course structure and academic requirements. Because we are in a period of what our campus is calling “sustainable excellence,” we also needed to come up with solutions that wouldn’t require additional funds or personnel.⁵

We are fortunate to have the Sunderman Chamber Music Foundation, an endowed fund established in 1983.⁶ Controlled by the donor during his lifetime, it was used almost exclusively to bring string quartets of the donor’s choosing to campus to perform several times a year. Beginning in 2005-06, the year Gettysburg’s former music department began operation as a conservatory, use of the fund began to evolve to combine residencies with concerts. There were decidedly some hits and misses along the way, but we began to break away from a traditional model, looking for more cutting edge groups who were committed to the residency experience with our students. A group of faculty

⁵ Regarding Gettysburg’s definition of sustainable excellence, see http://www.gettysburg.edu/news_events/press_release_detail.dot?id=b11d3878-a192-4cc5-b7e9-8b971570b4a8.

⁶ <https://www.gettysburg.edu/academics/conservatory/about/performances/visiting/series/>.

volunteers are now involved in the planning. Several of us scour the Arts section of the *New York Times* and other sources for ideas and follow up with research about groups on the web. We also consult with colleagues at other music programs for their recommendations, and remain ever on the lookout for promising individuals and groups.

These three-to-five annual residencies have become an important means of 21st-century learning experiences for our students. We bring the people to campus who are creatively figuring out how to make a life in music work. They are proving an inspiration for our students, opening them to new possibilities and helping them identify the essential skills one needs to be successful in today's world of music performance.

The program at the Sunderman Conservatory of Gettysburg College offers a test case for affecting 21st-century changes at the margins. Through residencies with artists selected specifically because of their multifaceted music lives – groups such as Third Coast Percussion, Roomful of Teeth, eighth blackbird, Decoda, Shuffle Concert, Imani Winds, Harmonious Blacksmith, and others – we have begun to change the musical culture at our College.⁷ We are also taking advantage in the 2015-2016 academic year, which marks the 10th anniversary of the Sunderman Conservatory, to focus on musicianship in the 21st century. The highlight of the year will be a week of residencies and performances by Decoda, JACK Quartet, a gala concert featuring our own ensembles, and a symposium entitled “The 21st-Century Musician: Innovation, Transformation, Adaptation,” featuring keynote speaker Gregory Sandow and panelists Fred Bronstein, Patricia Sheehan Campbell, Brian Pertl, Jeff Scott, and Monica Ellis.⁸

Final Thoughts (Betty Anne Yonker, Patti Crossman)

There have been waves of conversations and dialogue about curricular changes. In the last five years or so they have increased in response to a variety of developments, including the accessibility of a diverse body of music, students' notion of ‘fusing’ together diverse styles, increasing calls to include content compatible with students' situated understandings, and content that would expand new bodies of knowledge and understandings. One question that begs to be answered is: How can Schools of Music identify distinctive characteristics of their respective schools and identify how those characteristics are found throughout curricular offerings?

We are a profession of learning and generating ideas that evolve through producing, composing, performing, improvising, writing, and presenting. Learning encompasses all that which we do – in our research, teaching, and service – and includes generating,

⁷ See <http://www.thirdcoastpercussion.com/>, <http://www.roomfulofteeth.org/>, <http://www.eighthblackbird.org/>, <http://decodamusic.org/>, <http://www.shuffleconcert.com/>, <http://www.imaniwinds.com/>, and www.facebook.com/Harmonious-Blacksmith-13442988623/.

⁸ See <http://www.jackquartet.com/>, <http://www.gregsandow.com/>, <http://www.peabody.jhu.edu/about/people/leadership/dean.html>, <https://music.washington.edu/people/patricia-shehan-campbell>, https://www.lawrence.edu/conservatory/faculty/brian_pertl, <http://www.imaniwinds.com/artist.php?view=bio&bid=1941>, and <http://www.imaniwinds.com/artist.php?view=bio&bid=1942>.

examining, expanding, evaluating, and presenting ideas partially and fully completed in public spaces in various representations of our creative scholarly work. This occurs through performances, presentations, and publications. To evolve as educators we acquire knowledge and skills, and understanding about learning theories and pedagogy. This enables us to engage students in educative environments in which their independence as musician scholars grows and their musical agency is cultivated. Finally, learning and generating ideas is also represented throughout our service to the local communities as well as to the profession at large.

Across these areas of research, teaching and learning, we interact with colleagues within our communities – in meetings, hallways, and at auditions and concerts. However, our focus tends to be on the immediacy of what needs to be done and decided upon. Less often do we have the space and time to engage in conversations about vision and goals of our Schools and Departments, of our programs, of our collective energies. Conversations about who we are collectively and as a discipline could be generated by questions such as:

- (1) What are our individual identities within our discipline as well as a College, Faculty, School or Department of Music?
- (2) What defines us?
- (3) How is value defined within each?
- (4) How does each of the disciplines engage with music?
- (5) What frameworks structure research and teaching within each discipline?

Based on our values, mission and goals, and hence identities, we can identify how they are represented in degree programs. What can they learn and acquire during their time in the degree program? What habits of mind and attributes do we wish to cultivate during their time with us? How we will assess each? If we were to gather a class of students in five and ten years, what might they have accomplished? What did they retain? What might they have used amongst all that they learned?

The answers to these questions would be as diverse as the students' focus, values and professions; as diverse as the values they had during their time with us and have pruned, added or rejected post-university years. One goal would be to educate – to lead forth – with the intent to nurture independent musicianship in the broadest sense across representations of musical intelligence. One outcome of this process would be to solidify students' desire and ability to enhance the quality of their lives and those with whom they interact musically and otherwise. This desire aligns with citizenship – a responsibility to strive for a quality of life. These are broad and deep topics but necessary discussions before we begin to think about education, training, skills, and knowledge.

This level of discussion also allows us to think about the diverse experiences and professions in which students will enter post-graduation, how students will be engaged with learning in and about music across contexts. While the engagement might require knowledge and skills acquired during the degree, it will certainly require habits of mind that reflect critical thinking and reflection, which in turn reflects nimbleness, ability to

take informed risks, versatility, diversity and the desire to ask why. These are habits of mind needed to be independent and to enhance the quality of life.

These broader, lifelong issues are ones rooted in the work we shape and do with students at the foundational phase of their music studies. It is our responsibility to key into the numerous new possibilities for making a living as a musician, and to equip students with the skills and artistry they need in order to enhance their quality of life and make a living doing work they love. We must prepare them to be flexible, to take full advantage of today's technology, and to be creative in the way they craft careers for themselves. Only if we are willing to examine, revise, and revamp the current requirements of undergraduate music curricula will we be able to continue to attract and engage able students to post-secondary music study. As the twenty-first century nears finishing its second decade, we must both continue this curricular discourse and act upon it.

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THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

HYATT REGENCY ST. LOUIS AT THE ARCH
ST. LOUIS, MISSOURI

**First General Session
Plenary Business Meeting
Sunday, November 22, 2015**

Call to Order: President Wait called the meeting to order at 9:00 a.m. and welcomed all attendees to NASM's 91st Annual Meeting.

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

Introduction of National Anthem and "America, The Beautiful": President Wait introduced Michael Connolly of the University of Portland to conduct the National Anthem and the first and third verses of "America, The Beautiful." Sergio Ruiz of Georgia College and State University accompanied both.

Recognition of Honorary Members: President Wait recognized Honorary Members that were in attendance:

Don Gibson, Past President
Neil E. Hansen, Past Chair, Commission on Community College Accreditation
Kitty Jarjisian, Past Secretary
Mellasenah Y. Morris, Past Treasurer
Eric W. Unruh, Past Chair, Commission on Community College Accreditation

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

Kitty Jarjisian, Past Secretary
Neil E. Hansen, Past Chair, Commission on Community College Accreditation

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

Michael A. Butera, Executive Director, National Association for Music Education
Afa S. Dworkin, President and Artistic Director, The Sphinx Organization
R. Terrell Finney, Jr. President, National Association of Schools of Theatre
Glenn Nierman, President, National Association for Music Education
Gary Ingle, Executive Director, Music Teachers National Association

Recognition of a Representative from a Music Fraternity: Attending representative from a music fraternity was recognized:

Kimberly Martin-Boyd, President of the Delta Omicron International Music Fraternity

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.

Introduction of Special Guest: President Wait welcomed the Annual Meeting keynote speaker, David Robertson of the St. Louis Symphony, and offered his appreciation for his presence.

Greetings from the European Association of Conservatoires: The newly appointed Chief Executive Officer of the European Association of Conservatoires, Stefan Gies, was recognized and conveyed greetings and appreciation to NASM.

Commission Reports: William A. Meckley, Chair of the Commission on Community College Accreditation, and Dan Dressen, Chair of the Commission on Accreditation, reported results of 2015 Commission reviews. The Commission on Community College Accreditation in November considered nine applications in total. It reviewed two applications for accreditation, granted renewal of Membership to four institutions, and reviewed two Progress Reports and one application for Plan Approval.

The Commission on Accreditation reviewed 188 accreditation-related applications and 66 administrative matters in June, and 162 accreditation-related applications and 14 administrative matters in November. As a result of these 2015 reviews, NASM welcomes three new institutions to Associate Membership and two new institutions to Membership. President Wait then recognized representatives from newly accredited member institutions:

Associate Membership:

Dixie State University
Liberty University
Malone University

Membership:

University of the Incarnate Word
Vanguard University of Southern California.

This information, as well as a summary of all Commission actions, will be made available on the NASM website. President Wait expressed the Association's gratitude to the Commission 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 to address contingencies related to issues such as office space, equipment and software needs related to technological advances, member services, staff support, and contingencies. She suggested that prudent investing is enabling the reserve funds to grow at a steady and slow pace, and NASM's solid financial base assists it to maintain and protect its independence.

Motion (Mongomery/Landes): To approve the Treasurer's Report. **Motion passed unanimously.**

Report of the Committee on Ethics: Todd E. Sullivan, Chair, reported that there had been no complaints brought before the Committee during the last year. NASM representatives were respectfully reminded of their responsibilities to make their faculties and staff aware of the

Association's Code of Ethics, particularly its provisions concerning faculty and student recruitment. Members were asked to review the Code's provisions and the complaint process found in the *Handbook*.

Introduction of the Executive Director: Karen P. Moynahan was introduced. She then yielded the floor to Associate Chair of the Commission on Accreditation, Michael D. Wilder.

Expression of Appreciation and Presentation of Plaque: Associate Chair Michael D. Wilder offered heartfelt congratulations for years of service and dedication to outgoing president, Mark Wait. He spoke of his thoughtful contributions and effective leadership. Associate Chair Wilder concluded with the presentation of a commemorative plaque.

Report of the Executive Director: Karen P. Moynahan returned to present her Report. She offered greetings and appreciation to attendees; introduced, welcomed, and thanked representatives from organizations hosting events during the Annual Meeting for attendees; introduced members of the NASM staff and offered special recognition to Chira Kirkland who retired in August of 2015 after 28 years of service; and offered appreciation to the Association's volunteers for their tireless work. Executive Director Moynahan also offered several announcements pertaining to the Annual Meeting schedule; reminded attendees of the ongoing comprehensive review of the standards and procedures, and the responsibilities of accredited members to attend to responsibilities of membership included the submission of HEADS data. Ms. Moynahan spoke of the anticipated reauthorizations of the Elementary and Secondary Education and Higher Education Acts, and suggested that representatives monitor activity with regard to both Acts.

Report of the Nominating Committee: Sara Lynn Baird, Chair, presented the report of the Nominating Committee, and reviewed the slate for the membership, introducing all candidates. She announced that voting would occur during the Second General Session.

Keynote Address: President Wait introduced David Robertson, Music Director and Conductor of the St. Louis Symphony. Maestro Robertson's keynote address was entitled, *Performing Musicians in the 21st Century*. He spoke elegantly of the value of music education and training and its impact on the lives of those who study music and those who have the opportunity to hear music and participate in musical events. He spoke also of the importance of creating community, engaging the community, and participating in community events.

Conclusion: President Wait expressed appreciation, announced the next sessions, and confirmed that the body was in recess until 12:00 noon on Monday, November 23 at which time it would reconvene.

General Session Monday, November 23, 2015

Call to Order: President Wait reconvened the meeting at 12:00 p.m. and reintroduced Executive Director Moynahan.

Report of the Executive Director: Ms. Moynahan presented her address, noting that administrators today face a plethora of opportunities and challenges, and that this reality represents a constant. She suggested the need to find antidotes that will assist us to neutralize the epidemics often inherent in the constant, and that our fundamental antidote is music. She offered that we have the responsibility to use the power of music to expand our horizons and unleash possibilities; to take stock in accomplishments; to vigilantly

protect and advance our art form - all of which will assist us to ensure our freedoms to question, consider, conceive, and create remain intact. She suggested the importance of being able to distinguish fact from fiction, the benefit of observing and studying current events and initiatives, and the value of considering ‘what if’ scenarios. She offered a reminder that we are duty bound to carry forward centuries of accomplishments, to create the new, to allow the past and the present to collide creatively and productively, and to project and plan for the future. She commended attendees and members for their ceaseless efforts, offered good wishes for their ongoing success, and extended appreciation for the opportunity to work with individuals who care so deeply, give of themselves so selflessly, and who are touched so purely by the beauty of music.

Election of Officers: Sara Lynn Baird re-introduced the slate of candidates. Committee members and National Office staff members assisted in facilitating the election. She recognized members of the outgoing Nominating Committee and thanked them for their service. She then announced the Board’s appointment of new members to the 2016 Nominating Committee: Andrew Glendening, University of Redlands, Chair; Julie Combs, Missouri State University and Isaiah McGee, Claflin University, Members.

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

Board of Directors

Don Gibson, Immediate Past President
James E. Gardner, Chair, Region 1
Todd Shiver, Chair, Region 2
Timothy R. Shook, Chair, Region 3

Commission on Community College Accreditation

Myrna Nachman

Commission on Accreditation

Mark McCoy
Mary Ellen Poole

Committee on Ethics

Todd E. Sullivan, Chair

Nominating Committee

Sara Lynn Baird, Chair
Caterina Bristol
Andrew Glendening
H. Keith Jackson
Linda Apple Monson

Report of the President: President Wait presented his address, sharing thoughts about the future and specifically about the importance of renewal. He suggested that planning for the future, setting aside time to do something intended, experiencing something new, realizing a dream come true can lead to renewal, and that renewal promotes vitality. Possibilities for renewal abound and exist on many levels – personally and professionally. He stressed that openness to the new, to the different, to our individual and collective evolution might be more valuable, purposeful, and sustainable if considered *renewal*, rather than *change*. President Wait suggested that curriculum is one area of

renewal that we all face at one time or another, and that it is one of the hardest areas in which to effect change and renewal. He offered six practical suggestions for those contemplating curricular renewal – think big; think ahead, far ahead; think young; take time; think together; and think of your students and trust them. President Wait invited all attendees to think about renewal, and in doing so, he urged each attendee to embark upon the journey of renewal. He offered heartfelt thanks and admiration for all of the work accomplished by the members to advance music, and to lead our profession—our art—into the future.

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

Adjournment: President Wait requested a motion to adjourn.

Motion (Hills/Patterson): To adjourn the meeting. **Motion passed unanimously.**

The meeting adjourned at 12:44 p.m.

Respectfully submitted,
Tayloe Harding, Secretary

GREETINGS FROM THE EUROPEAN ASSOCIATION OF CONSERVATOIRES (AEC)

STEFAN GIES
Chief Executive Officer

Dear Executive Director, Dear President, Dear Members of NASM,

Good morning.

As AEC's recently appointed new Chief Executive Officer, it is a privilege and a great pleasure to be with you at your Annual Meeting and to have the opportunity to address you. Our sister organisations, NASM and AEC, have devoted themselves to a shared task. Music is our mission and our passion, and our commitment is to enable, to maintain and to improve the quality of higher music education at its best.

It was only a few days ago that I, as the new CEO, for the first time managed my organisation's annual meeting: the 2015 annual congress of the AEC, the Association Européenne des Conservatoires, Music academies and Musikhochschulen, which took place last week in Glasgow, Scotland. I'm glad to be with you now in the role of an observer and committed participant.

We very much appreciated that your President Mark Wait came to Glasgow, where he made a splendid and meaningful speech at the opening event. He concluded his speech by quoting an American politician: "If you want to go fast, go alone! If you want to go far, go together!" This is a wonderful metaphor for any kind of cooperation, and this is also true for the collaboration between NASM and AEC.

That opening night in Glasgow, another famous American was cited, Leonard Bernstein, who once said, "If there is violence, let the music speak." That was on Thursday, the 12th, and no one could at that time imagine what would happen the next day in Paris. It was no coincidence that the terrorists of the so-called Islamic State had chosen a musical event as a target. They were aware about the power of music to unite people, to raise emotions, to create mutual understanding and peace in our hearts. We bow in mourning for the dead, but we also draw strength and confidence from what music can give us: The power to stand!

Dear colleagues and friends, I bring warmest greetings from many, many dedicated friends from across the ocean: from our President, Pascale De Groote, from the AEC Council, from AEC's General Manager, Linda Messas, and the whole Office Team. Last but not least, I wish to bring greetings on behalf of nearly 300 Music Higher Education Institutes all over Europe and beyond, who are members of our association. And that means a great deal, as AEC represents almost every European institution active in this field.

I have studied your Annual Meeting program. It's really impressive to see both its breadth and depth, to learn which topics you will be discussing, and to observe that you are addressing them all with the utmost professionalism. Most of the issues you are addressing, and even many titles of the sessions, remind me of our own conferences. For instance:

- Evaluation and quality assurance
- The role of the musician in the future society

- Fundraising
- Governance issues
- Legal issues

... to name just a few examples.

Yet, there might be a different understanding hidden behind these common titles. In Europe, culture, musical education and education in general—at whatever level—is described and regarded as a task of public authority. In my home continent, public funding and government responsibility are considered to guarantee the political and economic independence of higher education institutions. If you, as a potential student or teacher, are looking for high-standing quality, for a renowned institution and for a spirit of open-mindedness and freedom of thought, you would in Europe almost always go for a public institution. Of course, AEC also represents the interests of private institutions. You can find them also in Europe, they are also members of the AEC, and they offer an important contribution to complement the European landscape of Higher Music Education. But our deep belief that education in a democratic society must be above all a governmental task is not up for discussion.

In that sense, America might be different. But such differences are not bad; one is not superior to another. Quite the contrary: that is what makes—in a positive sense—the diversity of the world. When we realize that something is different, that always means that there exists an opportunity to learn. But this will only succeed if we recognize and acknowledge what is different. This requires respect and it requires humility. I think we can do still more to promote transatlantic exchanges. One of the most significant outcomes of this learning process might be to strengthen our own identities, even if it's only by knowing better than before why we like and appreciate that to which we are accustomed.

NASM and AEC have maintained regular and friendly contact for many years. We enjoy and benefit from the communication and discourse between our associations, and this is perhaps not despite the different geographical and cultural context in which we operate, but—to the contrary—due to these differences. The bonds between our sister associations are rooted in shared values and common concerns and they are deepening through an ongoing exchange of views and through joint projects. Of course, these bonds are further strengthened by personal relationships. Let me take the opportunity to express my gratitude for the warm welcome that has been given to me by your Executive Director, Karen P. Moynahan, and your President, Mark Wait. Thank you Karen, thank you Mark. I am confident in the enduring strength of our capacity to move forward into even closer cooperation. I hope that, through that close involvement, I shall also be able to maintain the valuable and deeply appreciated links that I have established with colleagues from your organisation until now.

I wish you a successful and productive meeting and look forward to joining you during 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. I wish you all a good time here in St. Louis.

REPORT OF THE PRESIDENT

MARK WAIT
Vanderbilt University

In the past two years, I have spoken of NASM's longstanding and time-honored mission, and of the importance of institutional citizenship. This year, in my last report to you as President, I would like share a few thoughts about the future and about renewal—personal renewal, institutional renewal, and even renewal of this Association.

Throughout my career, I have enjoyed asking students and young faculty members what they hope to be doing five or 10 years into the future. What are their hopes, their dreams? Lately, I have been asking the same question to people over 50, and even to people over 60. And the answers, both from those in their 20s and those in their 60s, are strikingly similar. Almost everybody has plans for the future. For our students, their dream may be to teach in a high school or college, or to play in a professional string quartet. For those of us whose careers are more advanced, we may dream of that big project we've been putting off for years. Learning that Schubert Sonata we've never gotten around to, or writing that book we've been thinking about for so long. Time to get that done. Time to do something new, something different. In a word: renewal.

We could use another word: change. But for some, the word "change" has baggage. People resist change, but everybody welcomes renewal. Why? Because "change" means having to do something in a different way. It's not what we're used to, not what we're comfortable with. It means something unknown, possibly difficult. The reference point is the past—the way we've always done things. But "renewal" means something fresh, a new horizon. It means the future, not the past. Everybody welcomes renewal. So when we talk about things becoming something else, evolving, let's call it renewal rather than change. It is a cliché to say that change is all around us. But in fact, it is renewal that has always been all around us. All those changes that have occurred over the years have really been consistent, ongoing renewal.

So let's consider some of the renewals that have occurred in our profession over the years. They seem to have accelerated in the past 10 years—renewals in concert dress, the accelerating shift away from traditional forms such as opera and orchestras toward chamber music and innovative smaller ensembles. There have even been fundamental changes in venues—Carnegie Hall and Lincoln Center and their counterparts still exist, of course, but so do Poisson Rouge, National Sawdust, Redcat Theater in Los Angeles, and blackbox theaters throughout the country—informal, intimate venues that feature many types of music and technology for smaller, highly engaged audiences. These new venues have certainly renewed the vitality of our concert life. And young, energetic artists have renewed our profession, as well, as soloists and in ensembles. Our leading ensembles now include Roomful of Teeth and ICE, the International Contemporary Ensemble, and numerous other innovative smaller groups. These are often the role models for today's students, who increasingly seek *those* kinds of experiences—experiences fundamentally different from the ones we trained and hoped for. Renewal.

And our own curricula are changing and being renewed, little by little. In general the curriculum tends to lag behind actual emerging experience. Circumstances change before our curricula do. And so our curricula are constantly playing catch-up with real life. A curriculum is hard to change—it's usually rooted in tradition, and so renewal means changing processes and habits,

which is hard, and changing hearts and minds, which is harder. Still, many of you in this room have embarked on curricular change, and for nearly a decade, NASM has encouraged such change. As you must be tired of hearing, our Standards represent a foundation for creativity, not a ceiling to be aimed for. The last revision of our Standards was undertaken nearly ten years ago, precisely to give individual music units—each of us—greater flexibility in our own planning and in our own aspirations. And as an Association we are making progress: Gradually, bit by bit, we are achieving renewal through our individual curricula and their cumulative effects.

So renewal is everywhere around us—concert dress, venues, artists, repertoire, curricula. It is constant, it is everywhere, and it is inevitable.

Sometimes we find it in unexpected places and in unlikely people. We *expect* to find creative energy and innovative, progressive, cutting-edge imagination in young artists like the members of Roomful of Teeth.

But in recent years we have seen renewal in two leading world artists whose greatest contributions to music developed and blossomed late in their lives, in their 60s, precisely when renewal did *not* have to occur, and when nobody would have predicted it.

Claudio Abbado and Daniel Barenboim were already leading artists when they were young, in their 20s and 30s. Both of their careers were stellar. By the time Abbado was in his 50s, he had been the Music Director at La Scala, and had led the London Symphony Orchestra and the Berlin Philharmonic. By the time Barenboim was in his 50s, he had recorded the complete Beethoven piano sonatas twice, and was both a prodigious pianist and conductor of symphonic repertoire and operas.

When they were in their 60s, both Abbado and Barenboim could have kept doing, for the rest of their lives, precisely what they *had* been doing. But both found renewal—renewal of inspiration, insight, and energy. Abbado's renewal came after surviving stomach cancer in 2000, at the age of 67. Both his physical being and his musical persona changed dramatically—even radically. And despite his frailty, there was a burst of new activity. In 2003 Abbado founded the Lucerne Festival Orchestra, and in 2004 the Orchestra Mozart—two of the *six* orchestras he founded in his life. He became a different kind of conductor—not the abrupt, directive personality of his earlier career, but an open, collaborative partner who *invited* performers to give their very best, and then gave them the freedom to do just that. This was renewal that was profound, renewal that touched the musical world and established a new role model for scores of young musicians who played in these orchestras.

Daniel Barenboim, like Abbado, has also attained new heights of achievement in recent years. In 1999, Barenboim and the social philosopher Edward Said formed the West-Eastern Divan Orchestra, consisting primarily of young Israelis and Palestinians. Quite apart from the geopolitical uniqueness of this orchestra, it achieves an amazing level of musical artistry. These young musicians, mostly in their 20s, give technically accomplished and musically compelling performances not only of the Beethoven symphonies, but also of works by Schoenberg and Boulez. Inspired by the energy and technical assurance of these young musicians, Barenboim has found even deeper mastery, and is unquestionably now a great conductor. In his 60s and early 70s, he has achieved a new, higher level of artistic excellence and renewal.

So, these two great artists changed dramatically. And here's the point—*they didn't have to*. They could have finished their careers doing the same thing for the rest of their lives. But they didn't. Instead, in extraordinary acts of will, they renewed themselves. And as a result, they helped

transform and renew the world of music.

What does this have to do with us?

Simply this: whatever our age, whatever our place in the profession, we all have the capacity, individually and institutionally, to transform music in higher education, to open the door to the future. That is what we should be doing. We talk about fostering excellence, as we should. And we talk about maintaining traditions, as we should. But we seldom talk about *creating* the future—actively, aggressively, and energetically. Not merely *meeting* the future, but *creating* it. Renewing ourselves. Being active agents of renewal—for ourselves, our institutions, and our art.

Our role as music executives is to be the fulcrum—the hinge-point, the tipping point—choose your own metaphor. The point is that *we* are the critical agents, the point at which renewal occurs. *We* are the place that allows new wisdom to emerge, that opens the door and allows fresh air in. And for that to happen, we have to imagine and experience and feel that renewal in *ourselves*. If we cannot feel that within ourselves, we cannot transmit it to our faculty colleagues.

Let me return now to the curriculum, the one area of renewal that we all face at one time or another. I choose it precisely because it's the hardest area in which to effect change and renewal.

So how do we manage this? We have been talking about this in sessions the past two days, with excellent ideas and perspectives. To these, I would like to add some practical suggestions. Some of these may have been mentioned, some not. I speak simply as a colleague who has experienced this process at my own institution and who has seen these suggestions work at others. So here are six suggestions, as you contemplate curricular renewal.

1. **Think Big.** Think about what a music school can and should be. Think about the *totality* of the curriculum, and how its parts work *together*, not as separate islands. Think about how chamber music and large ensembles really are the same thing, musicians working together. An orchestra is chamber music on a larger scale—that principle is what Abbado brought to the Berlin Philharmonic, and to all his orchestras. And think about chamber music *today*—not merely the traditional string quartets and wind quintets, but the myriad medium ensembles, the Pierrot groups, the richly diverse combinations that we see in ICE and Roomful of Teeth. Think, too, about what your music unit means to the university at large, and what it *can* and *should* mean. Look to the horizon, to the rest of the university and to society at large, not merely the boundaries of the music building. Think big and think wide!
2. **Think Ahead—Far Ahead.** Think *not* of *revising* the current curriculum, but rather far into the future—30 years ahead, to what today's students will need then, in mid-career. If you think merely about revision, you will get only a mild variant of what you already have. You won't get change or renewal. Instead, think decades ahead. Doing so will break you and your colleagues out of the past and will launch you into the future. It requires an extraordinary effort of imagination to project into an unforeseeable future, but that's what we owe our students, our profession, and ourselves.
3. **Think Young.** If you are contemplating curricular change and renewal, and if you have a committee doing the work, then stack the committee with *assistant professors*, because they have the most at stake. It's *their* future. *They* will live with the new curriculum the longest, and they have a more immediate sense of the cutting edge of our profession—the technology, the global perspective, the evolution and melding of styles, and the quest for excellence, whether in scholarship or in performance. So think young, and empower your junior faculty.

4. **Take Time.** Don't set a time limit on planning your curricular changes. It takes time to get it right. Here's why: Everybody on your committee—each faculty member, and you yourself, will have to get used to thinking differently, and to seeing the world through a new lens—the lens of our students 30 years from now—and to doing things in a different way. And even when you do become accustomed to thinking differently, you will find yourselves changing your mind, possibly several times, on any given issue. That is what happened in my own institution. Our committee took four years to plan the curriculum before presenting it to the entire music faculty. It was time well spent. So concentrate on doing it right, not doing it Tuesday.
5. **Think Together.** Think not only of your own institution, but of all the institutions in our Association, and of how we can strengthen each other by sharing with each other. Great institutions have the means and the clout to make significant changes occur—in our own institutions and by extension in our profession. Great institutions have the power to illuminate the future, through institutional citizenship and leadership. Throughout our 91-year history, we have learned from each other, and have renewed ourselves and our Association through shared experience, vision, and wisdom. The need for shared perspective and mutual inquiry among ourselves has never been greater than it is today. Whatever challenges your own institution may be facing, you will find fresh insight and perspective and empathy among your colleagues in this room. Let us recognize our capacity to learn from each other, and to help each other. Let us be catalysts for each other, and nurture each other's creativity and imagination. If your institution has initiated something big, something you think could benefit others, share it. Tell others so that it can stimulate their own thinking. Conversely, if you see or hear of a great idea at another institution, steal it, and tailor it to your own institution. There is no copyright or trademark on great curricular ideas. I am grateful to Peter Witte for calling my attention to something the Mayor of Kansas City, Missouri, Sly James, said: "If you want to go fast, go alone. If you want to go far, go together." That's good advice. So let's all take it. Thus do we sustain and renew and strengthen this Association.
6. **Think of Your Students, and Trust Them.** Obviously, our students are our primary focus. They are the musicians who will take music into realms unforeseen, possibly even unimagined. It is *they*, not we, who will live the future. And let us be honest: it is they who are often a step or two ahead of us, whether we know it or not. We should trust them, and listen to them, while giving them the skills they will need to negotiate at least part of that future. In them we will find the optimism and the courage for the future. They are our *raison d'être*. They are our focus, our horizon, and that is where we must keep our vision fixed, steadily and surely.

So those are my six suggestions. Now, let's go back to my opening question: what do *you* hope to be doing in five or 10 years? What are your hopes and dreams for your institution, and for your students? Whatever your station in life, whatever your place in your career, whether at the beginning or near the end, I invite you to think about renewal. What do you want the future to look like? How far can you go in making that happen? Ask yourself the question that has become a cliché, but it's still a great question: what would you do if you had no fear?

As I conclude my term as President, I give you my heartfelt thanks and admiration for all that each of you has done—and will do—to advance music, and to lead our profession—our art—into the future. And I urge you to embark on the journey of renewal. We're all going to end up in the future anyway, so let's make the most of that journey. Thank you, and *bon voyage*.

WRITTEN REPORT OF THE EXECUTIVE DIRECTOR

The 2015-2016 academic year marks NASM's 91st 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 Commission on Accreditation and Commission on Community College Accreditation; 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 National Office staff members—work to make this service a valuable component in the advancement of music programs in institutions of higher education.

2015-2016 marks the start of NASM's scheduled multi-year comprehensive standards review process. In August 2015, detailed information announcing the review process and requesting feedback was sent to accredited institutional members of NASM, related organizations, and various constituencies. This review process will include a comprehensive look at NASM standards as a whole and by section.

NASM will begin this long-term project by focusing its review on the Association's standards for graduate study in music. A comment period has been announced; two open hearings on the graduate standards will be held on Sunday and Monday afternoon of the Annual Meeting. Registrants are encouraged to provide comment and to attend the hearings. Thoughts, feedback, and ideas are welcomed. In reviewing the graduate standards, careful consideration should be given to their relationship to the undergraduate standards, and their ability to address issues pertaining to the preparation of future music faculty members.

During this period of specific review of the graduate standards, NASM welcomes comments on any and all standards and guidelines, as well as the procedures employed for accreditation and new curricula reviews. Institutional representatives should feel free to contact the office of the Executive Director at any time to share and discuss views on the standards and guidelines found in the current NASM *Handbook* and procedures documents that may improve the work and effectiveness of NASM. Information, instructions, requests for comment, and ongoing activities pertaining to this comprehensive review process will be available on the Association's website throughout the duration of this project.

Representatives from institutions submitting applications of any kind to the Commission on Accreditation or Commission on Community College Accreditation should review and use the standards current at the time of submission. All Self-Studies prepared for accreditation and reaccreditation reviews should be based on the information found in the most recent edition of the

Membership Procedures. Applications for Plan Approval and/or Final Approval for Listing should be based upon the current edition of the NASM *Policies and Procedures for Reviews of New Curricula*. It is important to note that editorial amendments may be added to these documents from time to time. Therefore, it is important to check release/revision dates before use. Release dates and the dates of any subsequent revisions to any particular edition are noted on the inside cover of each document. Those submitting applications to NASM are asked to ensure that current editions are in hand. Improvements made to these documents throughout the revision process are intended to help make the accreditation review process more clear and efficient.

An amended *Handbook* typically is released annually just after each Annual Meeting. The 2015-2016 *Handbook* is expected in December. *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. There are no proposed revisions to come before the membership for a vote during this Annual Meeting.

All current accreditation-related documents, 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 various *Procedures* documents 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 willing to work with institutions and programs to consider options and to craft NASM reviews that are thorough and efficient, meet NASM requirements, and are 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 College Accreditation. NASM is deeply grateful for these efforts on behalf of the field of music and congratulates the institutions and their representatives 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 fifteen institutions accredited by ACCPAS. This undertaking is valuable in that it assists to connect K–12 and higher education efforts. Amy Dennison is the music appointee to ACCPAS, and Margaret Quackenbush serves as Chair.

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 2014-2015 HEADS Survey, the resultant Data Summaries were published in April 2015. Additional capabilities and services are added as time and financial resources permit. Minor adjustments were made to the Data Survey tool prior to the November 2014 launch. Associated changes were also made to the 2015 Data Summaries. Such modifications are intended to clarify the submission process, ensuring the collection of accurate and helpful data. Comparative data in the form of

Special Reports are a feature of the HEADS system and can be valuable resources for administrators. The 2014-2015 data submission process closed on January 31, 2015. The current year's Data Summaries and access to 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 2015 Annual Meeting will address issues such as the role of the music executive in the preparation of the 21st century musician, student recruitment and retention, addressing difficult situations, legal issues, defining excellence in and on our own terms, time management, enhancing communication and collaboration among community, pre-collegiate, and collegiate programs, and succession planning.

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 guiding their institutions through the accreditation/reaccreditation process, and for new and experienced visiting evaluators. Informative sessions addressing the use of Higher Education Arts Data Services (HEADS) Data to help make a case, 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 follow and monitor carefully various federal and state initiatives and issues.

In June of 2014, guidelines pertaining to K–12 arts education, a sequel to the National Voluntary Arts Standards project completed in 1994, were released. In any discussion regarding these guidelines, it is recommended that a careful and thorough review of the guidelines be followed by cautious consideration and steadfast resolve on the part of educators to ensure that arts study remains focused on the discipline and the development of student competencies and skills.

The education community anticipates the pending reauthorization of the Elementary and Secondary Education (ESEA) and Higher Education (HEA) Acts in the coming months. These Acts govern the administration of federal student aid programs. Both Acts were first authorized in 1965. The ESEA was last reauthorized on January 8, 2002 and scheduled for reauthorization in 2007. The HEA was last reauthorized on August 14, 2008 and scheduled for reauthorization in 2013. Both Acts have expired and are now overdue. Ongoing discord among policymakers, and past difficulties in reaching consensus and therefore conclusion, have delayed reauthorization. As the 114th Congress began its work in January of 2015, members moved swiftly to open conversation, requesting and collecting feedback regarding the laws and their application, and regulations and their interpretation. It remains to be seen how quickly the reauthorization of each will progress. NASM continues to be attentive to issues such as gainful employment, state authorization, testing and its use in the evaluation of teachers, federal overreach, and varying interpretations of regulation. NASM remains committed to and supportive of institutional efforts that enhance and advance our systems of education—efforts that promote not only the acquisition of knowledge and skills, but also ensure breadth and depth of offerings and opportunities that promote and spur creativity and innovation. Protecting and maintaining institutional autonomy and freedoms vital to the success of our educational systems remain paramount.

NASM currently publishes advisories, which describe regulations associated with the 2008 law. These may be found within the Publications section of the website and are titled *NASM Advisories on Federal Issues*.

Many policy challenges exist on local, national, and international levels; many exist beyond the horizon but, in time, will come into plain view. Unceasing efforts seem to exist that work 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 methodologies, techniques, collection of copious amounts of information, 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 the nature of discord, which at times does not seem to be guided by an embrace or understanding of issues related to the well-being of all, but rather favors the desires or whims of the few most vocal; the preponderance of data collection and its ability to inform, and the associated issues of privacy and confidentiality; the pace of change enabled by technological advances and the time tax this pace brings to bear on administrators; a growing disparity in educational opportunity at the K–12 level; intellectual property; and tax policy. 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 monitor and 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 Silver Line. The office is about eight miles east of Dulles International Airport, and a little over twenty miles from downtown Washington. We are 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, the Commission on Accreditation, and the Commission on Community College Accreditation. 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 each member’s time has become ever more precious, the volunteerism in NASM is robust and continues to grow—a testament to the extraordinary spirit and dedication of its members. The work of our visiting evaluators and Commissioners is an exemplary expression of commitment to the field and faith in the future.

This outstanding corps of volunteers is joined by a dedicated and capable National Office staff—Anne Curley, Kyle Dobbeck, Paul Florek, Nora Hamme, Julia Harbo, Jenny R. Kuhlmann, Tracy L. Maraney, Stacy A. McMahon, Erin Moscony, Lisa A. Ostrich, Ben Thompson, and Sarah Yount. 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 strongly in place, 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

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.¹

Although these words penned by Charles Dickens speak of a time over 200 years ago, and of cities miles from our shores, they ring ever true today. Their poignant relevance is palpable. An example is the frenetic jockeying now taking place in our country for position, power, money, and influence, and in the wake of this jockeying, the erosion of trust and cooperation.

Having willingly assumed the responsibility to educate our students to the highest level of expertise, there is no doubt that each of us here today faces a set of opportunities and challenges. In this regard, yesterday is no different from today, and today will be no different from tomorrow. The existence and daily presentation of opportunities and challenges, the juxtaposition of best and worst times, is a reality. It is our reality. We are obliged to recognize and accept this reality, for it is enduring, regardless of the breath or depth of resources, time, energy, or theory deployed to effect its change. We are cognizant that we cannot alter the constant. But we also know, being ever-watchful of the evolving context created by the constant, that its acceptance frees us to focus on what we can and must do—making decisions that are critical to our lasting success.

Understanding this context provides an advantage that assists us to operate within the context. But this understanding alone is not sufficient. Each of our jobs involves finding the antidotes that will assist us to neutralize the epidemics often inherent in the constant, and those present in our own environments—antidotes so powerful that they enable us to maximize, rather than squander opportunities; and address, rather than be swallowed by challenges. For us, music is our fundamental antidote, and its lessons and principles are the bases for finding other antidotes—for in words attributed to Plato, “Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, and life to everything. It is the essence of order, and leads to all that is good, just and beautiful, of which it is the invisible, but nevertheless dazzling, passionate, and eternal form.”²

We understand this moral law—we understand its importance, we understand the effects of its application in music and beyond. But we as educators, administrators, and professional music-makers are also aware that we, and possibly we alone, hold the responsibility to apply this law, and to ensure and protect the legacy of music as an art form, and music as a discipline of study. We work diligently and unceasingly to expand our knowledge and use our minds individually and collectively to think deeply and critically about issues, proposals, and events. We unleash our imaginations as we consider scenarios and contemplate possibilities. We are fortunate. Our

¹ Charles Dickens, *A Tale of Two Cities* (London: Chapman & Hall, 1859).

² *Wordsworth Dictionary of Musical Quotations* (Derek Watson, Ware, Hertfordshire, Wordsworth Editions Ltd., 1991), p. 45.

capacity to think, to imagine, and to consider the issues of importance to our discipline are constrained only by the bounds and limits of our creative thoughts, desires, and levels of participation—which to date have known no boundaries and no limits.

We are grateful that these gifts and our efforts have served our purposes well, and in this regard, have assisted us to advance our discipline. But again, such noble efforts alone are no longer sufficient. The pressures on the academy at this time are daunting. For example, in the larger context in which we work, several current proposals and initiatives exhibit disregard for the very concepts, principles, and legal frameworks that serve as the bedrock of our nation's foundation, principles that have also been central to the success of American higher education. There is no question that problems exist and that there is always room for improvement, but overall, our system of higher education is a sterling system that offers willing individuals the opportunity to learn the subject matter knowledge of their choice, and while doing so, to exercise their freedoms to question, consider, conceive, and create. Too many individuals, who are beneficiaries of this system, now use their academy-enhanced wherewithal to spin the conversation away from learning, and the tangible and intangible natures and benefits of the entire enterprise. Instead, they characterize the enterprise as nothing more than a factory, which produces a commodity. Success is narrowly defined in terms of bottom lines and how brightly they are embellished by dollar signs.

We and many of our colleagues, and concerned citizens, understand that the collegiate experience is merely a brief period of time devoted to expanding the artistic and intellectual capacities of the individual, so that upon departing from the academy this individual is ready to take his or her place in society, ready to contribute to and carry on our civilization. In too many forums, this realistic view is at best minimized and at worst discarded as irrelevant.

Anticipating that uncertain times are ahead, and that protection of our discipline is our responsibility, we must venture beyond our discipline, perhaps more now than ever before. To be actively engaged in the conversation, we must follow and understand the conversation thoroughly with the greatest sophistication we can develop. To be ready when called upon to assist; to explain, defend, or correct, we must develop an awareness of the issues; understand the relationship(s) between and among them; and be able to imagine the consequences that proposals or pending actions may have on the academy, and therefore on our discipline and all its constituent parts. This responsibility belongs to each of us individually; it belongs to all of us collectively.

This is not an easy task. It is difficult to stay abreast of all current events and issues given daily responsibilities, and to sort through burgeoning amounts of information. As well, it is sometimes difficult to distinguish fact from fiction, and therefore to ascertain and understand clearly the intricacies and nuisances of events and issues, and therefore to project any anticipated outcome or risk. However, it is critically important to do so. It is also critically important to follow events and study possible scenarios asking 'what if' questions all the while. We must do this, we must do this well, and we must never cease our efforts in this regard. If we were to fail, the decisions crucial to our existence will be relinquished to others. Our fate would rest in the hands of the far less qualified, and our destiny would be guided by those who have little interest in the substance of what we do and thus by those unwilling or unable to ensure that our art form and the professional preparation of our students remain paramount.

We have developed many kinds of expertise. I suggest that we add the 'study of scenarios' to our arsenal, or if already there, polish it brightly. To illustrate the importance of this suggestion, let us consider three scenarios. Each is based in fact. Each presents a real policy issue, a real prospect, a

real potential for unintended consequences if realized. I ask you to use your well-honed imaginations as you consider these ‘what if’ possibilities. One caution and one reminder are offered. In these times, it would be unwise to discount any possibility no matter how far fetched it may seem. As well, as scholars of history, we know that historical events provide valuable insight when considering current and future issues.

Scenario One: Imagine that a law, written to prevent any federal agency from setting and enforcing expectations with regard to student achievement standards, is repealed. Imagine if the setting of student achievement standards were to become the responsibility of a federal agency intent on defining success and relevance in terms of personal earning power. Which curricular programs would stay, which would go? What effect would this have on the richness and diversity of college curricula, on our nation’s base of expertise? What impact would this have on our lives, on our children’s lives, and on their children’s lives?

Scenario Two: Imagine the idea of combining all non-discipline-specific institutional accrediting bodies, the regionals for example, into one single national body. Such a suggestion may appear to offer economies of scale and therefore raise little concern. At the same time, imagine the idea of creating a streamlined process for institutions to report directly to a federal agency regarding academic matters and practices. Such a suggestion may create the impression of welcome relief from the requirements of multiple agencies to which an institution must report. Upon first hearing, these two proposals standing alone seemingly without connection may appear harmless enough. However, we must use our imaginations to see beyond the face value. Imagine if these two proposals were aligned and caused the current process of peer review to be replaced by a single process of federalized regulation. If such proposals were to prevail, would institutions retain their autonomy and diversity with respect to academic matters? Would those possessing valuable local knowledge remain able to use this knowledge to inform decision-making? Would you and other local experts maintain the responsibility and authority for making decisions related to curricular offerings and content, faculty expertise and assignment, and futures planning as examples, or would such decision-making be relinquished to a politically appointed federal body?

Scenario Three: Imagine an article published which alleges certain inappropriate actions or activities of a single entity, an institution, or an accrediting organization. Imagine that the actions and activities are extrapolated and, whether true or false, it is alleged or implied that the actions or activities are present in all entities of the same type. Imagine that the conclusion of such an article is based on the supposition that the alleged act of the one now renders the entire group of entities culpable, at fault, irredeemable, and that the article further insists that the enterprise as a whole is failing or has failed. Such a statement can have a devastating effect once penned, even if later found to be inconclusive or incorrect, especially if the conclusion has been repeated many times. As often attributed to Winston Churchill, “A lie gets halfway around the world before the truth has a chance to get its pants on.”³ What harm can be done? What confusions can be sown among students and parents, not to mention policy makers? What unnecessary or harmful policies can be created, implemented, and applied to all? What effect could such policies have on institutions?

There are countless scenarios to be considered; there are countless scenarios that will develop in the days, months, and years ahead. This therefore represents yet another constant of which we must be aware, an important element of the larger constant we spoke of earlier. Of importance at this time is the need to follow unfolding events; to develop, hone, and perfect the ability to imagine the inherent risks and dangers in any initiative or prospect; and to become savvy in

³ Ralph Keyes, *The Quote Verifier* (New York: St. Martin’s Press, 2006), p. 121.

connecting initiatives and events, drawing informed conclusions, and anticipating possible results, especially long-term results. And once this is accomplished, to articulate fact and reason as the basis for policy discussion, action, and decision.

The impact of individual work cannot be underestimated in this regard. But rarely does overall success with regard to main-theme issues rest solely on the shoulders of the one who goes it alone; or the one who suggests that a single voice is representative of the collective body; or the one, who as noted above, has benefitted from the very system that he or she now works to discount so that a singular and possibly self-serving result can be realized. The power of music, whether we are making, teaching, or administering, is never so evident as when we as individuals come together to collectively, willingly, and unselfishly share our knowledge and combine our wisdom for the benefit of all; when we serve the purpose of developing a collective result; and in the case of policy, when we develop a voice which offers cogent, decisive, and well-proportioned ideas and responses. Personal experiences with the power of this soul-stirring force applied to performance may be what drew us to music in the first place. We live by and in the honor of our discipline. We are duty bound to carry forward centuries of accomplishments, to create the new, to allow the past and the present to collide creatively and productively, and to project and plan for the future, all the while remembering the realities inherent in the constant of opportunity and challenge; the contexts in which we work; the necessity for careful, analytical decision making; and the importance of working both individually and collectively.

Historically and currently, NASM remains concerned about, and committed to studying, distilling, and working on the issues outlined above, and with many other similar matters as well. This means doing what it can within its means and mission to offer assistance to you as you consider scenarios, contemplate outcomes, and make decisions critical to the ongoing success of music in higher education.

Thank you for your efforts and your achievements. However great or small you may think each may be, each contribution matters, each makes a difference, and each strengthens the aggregate effort. The aggregate result of your work is astounding when one takes the opportunity to pause and marvel at its effect. Thank you for the work that you have done and the work that is yet to be accomplished.

Upon leaving this Annual Meeting, hopefully renewed in spirit, challenged in mind, and spurred to imagine, we look forward to entering a more relaxed period of time devoted to giving thanks. I extend to each of you my deepest appreciation for your ceaseless efforts on behalf of music in higher education. Staff members and I are humbled and honored to have the opportunity to work with individuals who care so deeply, give of themselves so selflessly, and who are touched so purely by the beauty of music.

Thank you for being here. Please let us know how and when we may be of assistance. We offer all good wishes for a productive year, and look forward to seeing you next year in Dallas.

Thank you.

REPORT OF THE COMMITTEE ON ETHICS

TODD E. SULLIVAN, *Chair*

Thank you, Mister President.

No formal complaints have been brought before the Committee on Ethics during the 2014-2015 academic year. The Executive Director has responded to inquiries regarding the Code of Ethics in accordance with the Rules of Practice and Procedure.

NASM representatives are respectfully reminded of their responsibilities to make their faculties and staff aware of the Association's Code of Ethics, particularly its provisions concerning faculty and student recruitment. Those provisions protect us, our work, and, most of all, the interests of students.

Institutional members also are asked to review the Code's provisions along with the complaint process outlined in Part II of the NASM Rules of Practice and Procedure. These may be found in the current 2014-15 edition of the NASM *Handbook*. Questions about the Code of Ethics or its interpretation should be referred to the Executive Director, who will contact the Committee on Ethics as necessary.

Thank you for your continuing attention to the requirements of the Code of Ethics, and the spirit of collegiality it is intended to ensure.

REPORTS OF THE REGIONS

**Business Meetings of the Regions were held on Sunday, November 22, 2015
from 8:15 a.m.-8:45 a.m.**

MINUTES OF REGION 1

**Region 1 Business Meeting
James Gardner, Chair, Presiding
Thomas Priest, Vice Chair**

Attendees (see list below): 26

Introductions of attendees

Announcements & Reminders

Gardner encouraged folks to contact the national office when questions or concerns arise.

Individuals in the office are available to help.

Gardner mentioned the up-coming review of graduate standards.

NASM continues to move toward complementary accreditations between the association and CAEP (the current successor to NCATE).

A reminder was voiced to be sure to match course content and degree titles.

Our best administrative assets are often the collective knowledge of persons in the association. It is important to connect with one another.

Election of Officers

A partial slate was presented as prepared by the current officers who served as a nominating committee: Dr. Thom Priest as Chair, Dr. Ric Alviso as Vice Chair. Additional nominations (or volunteers) were solicited from the floor.

The following were elected by acclamation:

Thom Priest, Chair (Webber State University, Utah)

Ric Alviso, Vice-Chair (Cal State, Northridge)

Larry Paxton, Secretary (University of Hawaii)

Region I Program, 2015:“Maximizing Student Learning Via Adjuncts” Andrew Glendening, University of Redlands; David Frego, University of Texas –San Antonio; Linda Apple Monson, George Mason University.

Suggestions for the Region 1 Presentation for 2016 Annual Meeting

- Student life issues: Privacy, FERPA, legal issues, interfacing with Psychological Counseling (due to the reality that faculty are sometimes in circumstances where we may be expected to take on these functions)
- Performance Certificates (Baccalaureate-level, Post-Baccalaureate-level, and/or Graduate-level — distinctions, advantages, cautionary points, etc.)
- International Students, graduates and undergraduates. (This topic included some significant discussion that also connected with some of the issues of Performance

Certificates/Diplomas. Our region is very engaged with this reality, in particular, in California.)

- Cross-disciplinary courses for General Education, in part to counter circumstances where STEM rhetoric and initiatives create marginalization of the Music and all of the Arts.

In attendance (additional persons were at the conference but not at this early Sunday morning meeting — due, in part, to arrival times on the preceding evening):

Madeline LeBaron, Snow College;
Gary Cobb, Pepperdine University;
Han Kim, Westmont College;
Stephen Johnson, Azusa Pacific;
Laurence Paxton, University of Hawaii;
Elvin Rodriguez, La Sierra University;
Miguel Chuaqui, University of Utah;
Jessica Napoles, University of Utah
Ric Alviso, Cal State, Northridge;
Keith Bradshaw, Southern Utah University;
Donna Fairbanks, Utah Valley University;
Daniel Walker, Shepherd University;
Deborah Smith, Colburn School;
Susan Mueller, University of Nevada, Las Vegas;
Todd Sullivan, Northern Arizona University;
John Kennedy, Cal State LA;
Edward Reid, University of Arizona;
Amy Graziano, Chapman University;
Kirt Saville, BYU;
Giulio Ongaro, Chapman University;
Andrew Glendening, University of Redlands;
Ernie Hills, Sacramento State;
Daniel Ebbers University of the Pacific;
Sally Etcheto, CSU Dominguez Hills;
James Gardner, University of Utah;
Thomas Priest, Weber State University

AZ: 2
CA: 14
HI: 1
NM: 0
NV: 1
UT: 8

Respectfully Submitted,

Thomas Priest, Vice Chair
Weber State University

MINUTES OF REGION 2

The meeting was called to order at 8:15 by Todd Shiver, regional chair.

Those present introduced themselves: Keith Kothman (Montana State), Carlene Brown (Seattle Pacific), Gregory Yasinitsky (Washington State), Christopher Bianco (Western Washington), Diane Soelberg (BYU-Idaho), Mark Hansen (Boise State), Keith Ward (University of Puget Sound), Torrey Lawrence (University of Idaho), Leonard Garrison (University of Idaho), John Paul (Pacific Lutheran), Linda Kline Lamar (Boise State), Bonnie Miksch (Portland State), Michael Connolly (University of Portland), Todd Shiver (Central Washington).

Todd Shiver explained the election process. He solicited nominations by email in advance and opened the floor for nominations, but no new nominations were made. The candidates for regional chair gave short presentations. Ballots were distributed.

Election Results: Christopher Bianco, Regional Chair; Carlene Brown, Vice Chair; and Michael Connolly, Secretary.

Items of information or discussion:

- There was a brief discussion on the proliferation of D.M.A. degrees, rather than Ph.Ds.
- There will be a hearing during this NASM meeting on changes to the standards.
- CAEP has now succeeded NCATE as the accrediting body for education. A letter from NASM will suffice for this new organization.

The group discussed options for the regionally-sponsored session at the meeting in Dallas in 2016.

1) The code of conduct for recruiting, which is in NASM jargon and not commonly understood.
2) Some students are now earning an Associate degree from a community college while they are still in high school, such as the Running Start program in the State of Washington. There is some expectation that these students will finish their Bachelor's degrees on an accelerated schedule. How can music programs organize programs for these students when music degrees typically require a four-year sequence of lower- division and upper-division courses?

The meeting was adjourned at 8:45 a.m.

Respectfully Submitted,

Michael Connolly, Secretary
University of Portland

MINUTES OF REGION 3

Region 3 Chair Timothy Shook convened the meeting at 8:15 a.m.

Introductions:

Chair Shook began with introductions of the new executives within Region 3 and moved to introductions of the entire group to one another. He also circulated a sign-in roster to facilitate John Miller's updating of the Region 3 Listserv.

Announcements:

Chair Shook shared that the Executive Committee wants to remind all participants that NASM is undergoing a comprehensive Handbook Review. We are now reviewing Graduate standards, which are open to comments through December. Procedures are also under review, and comments are being taken through 2015-16 academic year. Two hearings are available through this meeting to discuss graduate standards. Membership feedback is welcomed.

NASM is working on reestablishing a relationship with CAEP, previously NCATE. NCATE would previously accept Self Studies from music units as a part of the NCATE documentation. The national office is now working toward recreating this same relationship. If members have difficulties during CAEP reviews on their campuses, they are welcome to contact Paul Florek at the national office, and Paul will assist if help is needed.

The Region 3 Listserv is archived and past discussions may be accessed.
There is a special lobby reception tonight for new members.

Elections:

Region 3 held elections for Secretary, Vice-Chair, and Chair. After nominations from the floor, the following were elected:

Chair: David Reynolds, South Dakota State University, elected by acclamation

Vice Chair: Kurt Gartner, Kansas State University, elected by acclamation

Secretary: Julia Gaines, University of Missouri, elected by acclamation

Chair Shook asked for suggestions of **possible topics for the 2016 Regional session**. Some suggestions from members were:

Faculty Evaluations:

Annual faculty evaluations; what criteria, process of delivering the evaluations, procedures, documentation?

Can members bring rubrics to share with evaluation of faculty?

Publishing/Research Expectations

With diminishing opportunities for faculty to publish yet the continued pressure to publish research, what are the new options?

Diversity:

In comparing today's classroom with the make-up of our region, they look absolutely dissimilar. How can curriculum and music making celebrate differing culture, ensembles? How will this impact our standards? What does a global society mean now to the history of music?

Modern Band:

Is there a place for “modern band,” (i.e. “little kids rock”) in our curricula; and can we examine possible links to diversity here?

Modern bands, mariachi bands, other ensembles that can be included (may bridge the band and diversity topics)

Print vs. Digital:

What is the future of printed music and textbooks in a digital age? (John Miller wanted to know if there would be handouts)

Meetings with roundtables

Creating conversations among like institutions based on faculty size and make up

The Region 3 Session –

“Collaborative Teaching and Learning in the Applied Studio,” presented by Dr. Diane Barger, The University of Nebraska-Lincoln.

The membership thanked outgoing Chair Tim Shook for his leadership.

The meeting was adjourned at 8:45 a.m.

Respectfully Submitted,

Julie C. Combs, Secretary *pro tempore*
Missouri State University

Attendees

Michael Alexander	University of Northern Colorado
Terry Beckler	Northern State University
Donna Bohn	MidAmerica Nazarene University
David Bohnert	Wayne State College
Jay Bulen	Truman State University
Nancy Cochran	University of Denver
Julie Combs	Missouri State University
Jennifer Cowell	Casper College
John Davis	University of Colorado-Boulder
Stephen Eaves	Friends University
Lorraine Fader	Dickinson State University
Julia Gaines	University of Missouri
Washington Garcia	University of Nebraska-Omaha
Kurt Gartner	Kansas State University
Alexander George	University of Colorado-Boulder
Daniel Goble	Colorado State University
Kevin Hampton	Southeast Missouri State
James Henry	University of Missouri-St. Louis
Martha Hicks	Southwest Baptist University
Calvin Hofer	Colorado Mesa University
David Holdhusen	University of South Dakota
Ruth Krusemark	Benedictine College

Robin Koozer	Hastings College
Scott Lubaroff	University of Central Missouri
Susan Marchant	Pittsburg State University
Tom Matrone	Evangel University
JoAnn Miller	North Dakota State University
John Miller	North Dakota State University
Greg Morris	Evangel University
Richard Niezen	Colorado Christian University
John Pennington	Augustana University
Christopher Redfearn	Valley City State University
David Reynolds	South Dakota State University
John W. Richmond	University of Nebraska-Lincoln
Beth Robison	Adams State University
Robert Rumbolz	Northwest College
Matthew Schloneger	Hesston College
Peter Schimpf	Metro State University Denver
Timothy Shook	Southwestern College
Allin Sorenson	Drury University
Jack Sheinbaum	University of Denver
Dori Waggoner	Central Methodist University
Russ Widener	Wichita State University
Peter Witte	University of Missouri-Kansas City

MINUTES OF REGION 4

The meeting was called to order by Don Reddick, Region 4 Chair, at approximately 8:15 a.m.

Members Present: See below.

Report from the board of directors

- NASM is in the process of reviewing the graduate standards
- CAEP (Council for the Accreditation of Educator Preparation) - likely will be a cooperation between NASM and CAEP similar to what currently exists between NASM and NCATE.
- NASM is in process of reviewing the website to make it more user friendly.
- Sometimes degree programs and content do not match, please take care to title programs according to the Handbook

Session ideas for next year's meeting:

- New curricular approaches to programs such as music industry, audio production, song writing. What traditional curricular areas of study must be preserved? Are there examples where traditional studies in music declined in order to foster new avenues of study?
- Building improvisation into an existing curricular program.
- The changing nature of faculty employment practices in higher education. Given that fewer than 30% of faculty hold tenure track positions, how are different institutions balancing the use of adjuncts, annually contracted faculty, or faculty with multi-year contracts.
- Selling the value of the arts to administration and to the world as a whole.

Suggestions:

- Non-traditional acceptance levels for music business students.
- How to balance numbers vs. quality of students
- How the current change in K-12 education is impacting university music programs—not just curricular, but participation—and what landscape that creates for us (NASM) in the future.
- Music theory/aural skills pathways for transfer and articulation from 2-year to 4-year schools.
- Mapping assessment
- Advocacy for what we do
- Starting a preparatory program
- Community outreach
- Facilities solutions
- STEM v. STEAM – new endorsement at the federal level.

Comment:

- I really appreciate stating Sunday morning with the regional meeting!
- NASM Website: It would be great to have pictures of the NASM staff members.

Respectfully Submitted,

Shellie L. Gregorich, Secretary
Eastern Illinois University

Attendees

Melissa	Bergstrom	Anoka Ramsey Community College
Barbara	Bowker	William Rainey Harper College
Julie	Clemens	Illinois Central College
Susan	Cook	University of Wisconsin - Madison
Greg	Coutts	Saint Xavier University
Dan	Dresser	St. Olaf College
Chris	Frye	University of Wisconsin - LaCrosse
Eduardo	García-Novelli	Carthage College
Matthew	George	University of St. Thomas
David	Gier	The University of Iowa
Shellie	Gregorich	Eastern Illinois University
Robert	Gronemann	Normandale Community College
Craig	Johnson	North Park University
Michael	Kim	University of Minnesota, Twin Cities
John	Krogh	McNally Smith College of Music
Scott	Lipscomb	University of Minnesota
LaDonna	Manternach	Clarke University
Kimberly	Martin-Boyd	Delta Omicron
Andy	Mast	Lawrence University

Kent	McWilliams	St. Olaf College
Linda	Moorhouse	University of Illinois - Urbana-Champaign
Kirk	Moss	University of Northwestern - St. Paul
David	Myers	Augsburg College
David	Nucci	Joliet Junior College
Steve	Parsons	Illinois State University
Mario	Pelusi	Illinois Wesleyan University
Gregory	Peterson	Luther College
Alison	Shaw	University of Wisconsin Oshkosh
Mark	Smith	Chicago State
Rick	Talaska	Talaska Sound Thinking
John	Vallentine	University of Northern Iowa
David	Vroman	Bradley University
Rachel	Ware Carlton	Silver Lake College
Janis	Weller	McNally Smith College of Music
Steven	Wente	Concordia University Chicago
Steve	Widenhofer	Millikin University
Elliot	Wilcox	Century College
Michael	Wilder	Wheaton College
Jeff	Wilson	Greenville College

MINUTES OF REGION 5

Thomas Merrill, Xavier University, Chair
 Kathleen Hacker, University of Indianapolis, Secretary

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

In attendance: 45 members from Region 5 were in attendance and constituted a quorum.

Agenda: New Members were acknowledged

 All members stood and re-introduced themselves

New Business:

Lucia Unrau from Bluffton University has stepped down as chair and therefore is no longer available to serve as Vice Chair for Region 5. An election was held for Vice Chair of Region 5. Thomas Merrill nominated Kathleen Hacker for the position and she was unanimously elected.

This left vacant the Secretary position. Jeff Wright from Indiana University /South Bend offered to serve as Secretary. He ran unopposed and was elected to the position beginning immediately after the meeting.

Board of Directors Meeting Report:

- 52 new administrators to NASM, similar number to last year. This is a substantial change over within the NASM community.
- 653 Accredited Institutions of Higher Learning, 652 last year
- Single largest issue to confront the Commission this year:
New degrees with title and content that do not match
- The NASM body will undertake a handbook review. This takes place every seven years
- New Graduate standards are to be in place by 2017
- Karen Moynahan has been politically engaged this term and offers three generated white papers dealing with the future of education. Members will be sent these via email.
- TEAC/NCATE have merged into CAPE.
If you are a member of TEAC, and are up for accreditation, they will honor the NASM evaluation letter.
- Because of all of the new members of NASM, there will be a concerted effort to change the format of NASM national meetings in the following way:
 - Fewer talking heads and PowerPoints
 - More effort to solicit conversation among members

Thomas Merrill asked if there were any concerns that needed to be brought before the Board to consider in their next business meeting.

- Being none, he encouraged the body to contact him if something should come to mind.

The Chair then asked for ideas and considerations for the next meeting

- One person put forth the concern about tenured versus non-tenured faculty serving as Administrators, as well as the concern for dismissal of non-tenured administrators.
- The body was asked to submit any other possible 2016 session ideas to him by June.

John Vander Weg, Wayne State University, currently serving on the Commission for Accreditation in the Master's Category, asked for our support of his nomination in Monday's elections.

There being no further business, the meeting was adjourned.

Respectfully Submitted,

Kathleen Hacker, Acting
Secretary
University of Indianapolis

MINUTES OF REGION 6

The meeting was called to order by Regional Chair, Patti Crossman (CCBC).

Old Business

Minutes of the November 23, 2014 meeting were reviewed and approved.

New Business

After welcoming everyone and introducing new representatives, Chair Patti Crossman explained that she has to step down as Chair, since she is on the ballot for the Commission on Community College Accreditation. Since the NASM guideline is that one can hold only one office at a time, she is stepping down. In this scenario, Patti announced that Richard Kravchak becomes Chair through 2017; Eileen Hayes becomes Vice Chair to 2017. Patti called for nominations for the position of Secretary. None were brought forward, but Patti had announced that earlier, Armenio Suzano (Houghton College) had expressed an interest in the position. The election of Dr. Armenio Suzano to Secretary, 2015-17, was moved and seconded.

There were 45 representatives present. A contact list was circulated around the room. The Board discussed the value of having more time for their member executives to discuss issues of importance to them, rather than always having guest presenters. Patti suggested that we could have a Region 6 meeting with a few topics and focus it however we would like.

Patti then asked for suggestions of topics that the Region might consider for its session at the 2016 meeting in Dallas. Topics suggested, but not adopted, for the 2014 meeting were brought forward for the group's consideration. The following is a list of the topics brought forward, with the number of votes each item received:

Topics carried over from November 2014

- Alternative and additional forms of instruction; online, experience based, competency based, blended and flipped classrooms; reaching out to new audiences. 7
- CMS Taskforce Report and its implementation.
- Alumni tracking possibilities (SNAAP is one example).20
- Recruiting as it relates to the NASM code of ethics and the deadlines.7
- Models for course scheduling.5
- External private funding in general.12
- What Music can bring to general education classes, in particular to STEM initiatives; the importance of advocating for STEAM. 12
- Budget cuts. 8
- Copyright law: faculty ownership of their own intellectual product. 3
- Entitled students and parents, 13
- Managing social media, 9

New Topics brought forward at the November 2015 meeting:

- Student retention in light of government policy changes. (9)
- Current technology to support instruction; music technology. (5)
- Best practices for administrative support structures. (5)
- Music Dept. practice and leadership in applied (or experiential) learning. (10)
- Personnel issues: "adjunctification" of the faculty; building a diverse faculty. (20)

Carlotta Parr moved that we use the time in 2016, to discuss the top 3 topics. This motion was seconded by Doug O'Grady.

The topics receiving the highest number of votes:

Personnel issues (20+)

Entitled students and parents (13)

SNAAP (20)

Patti Crossman offered the following:

- That next year's Region 6 meeting can be used as an opportunity to connect with colleagues; just talking with one another about issues of significance in our roles as music executives can be beneficial.
- One possibility is that scenarios can be sent to the membership ahead of time; everyone can then come to the meeting prepared to share how they have addressed various issues.
- Is there an interest in the development of a list-serv for Region 6? If so, this must be implemented by incoming Chair, Richard Kravchak.

Announcement was made about a lunch meeting proposed by music executives from New York. Patti Crossman extended again, a welcome to new members.

The Chair received a motion, and second, to adjourn at 8:46 a.m.

Respectfully Submitted,

Eileen M. Hayes, Secretary
Towson University

MINUTES OF REGION 7

I. Introductions of Institutional Representatives by State

II. Special election with the term of one year:

Office of Chair of the region

Office of Vice Chair of the region

Dr. Isaiah McGee has accepted an appointment to the Nominating Committee, so has removed himself as the Region 7 Secretary.

The election for Chair was placed on the floor for additional nominations and was closed with two nominees: Jeff Moore and John Henry.

A representative from the floor made a motion to elect Jeff Moore as the Chair and the John Henry as Vice-Chair. It was moved and second and all voted in favor for the motion.

The floor was opened for additional nominations for the office of secretary
Sergio Ruiz, Kris Carlisle, Linda Monson, Karen Bryan

Voting was carried out via ballot.

Linda Monson was elected as the Secretary for Region 7 for one year.

- III. Board of Directors sent a reminder about the graduate degree and the ten year review of the standards. (DMA degree and what does it mean as an example) Comments or questions can be directed to Julia Harbo or Karen Moynahan at the national office.
- IV. Announcements about the sessions at the conference that should be interesting.
- V. NCATE and TEAC are now merging and are now called CAEP (Council for the Accreditation for Educator Preparation) NASM should be receiving an official document that CAEP will except documents produced for NASM accreditation or reaffirmation.
- VI. NASM Website is being redesigned to make for easier to navigate to find specific information.

It was raised from the floor about the concern of delays in Visitors' Reports. This was due to recent retirements and relocation of the National Office staff and they should be back on track very soon.

Request for concerns and suggestions/topics about the sessions and format of the sessions.

Distant Learning Technology and Skype, Live streaming
Surviving in the world of STEM
Reducing the burden of the Self-Study
Engaging Music Adjuncts

Meeting adjourned.

Respectfully Submitted,

Isaiah R. McGee, Secretary
Claflin University

MINUTES OF REGION 8

The meeting was called to order at 8:15.

Welcome by the Chair – Jeffrey Pappas, University of Tennessee

Distribution of Membership List for Corrections

Reading and Approval of Minutes from November 23, 2014 Region 8 Meeting
Motion for approval – Lee Harris, University of Tennessee at Chattanooga
Second – Sara Lynn Baird, Auburn University
Motion passed unanimously.

Introduction of Officers

Introduction of Region 8 Members in Attendance – Members were asked to include their name, institution, years of service as music executive, and years of attendance at NASM National Meetings.

The Chair encouraged the membership to find time to make meaningful connections with colleagues at this annual meeting and, especially, seek ways to welcome first-time music executives to the meeting.

The Chair announced a new initiative to set up a Listserve for Region 8 members. This will enable the membership to engage in future topics for conversation. One member shared the importance of this type of engagement and cited an example of how the input from colleagues this past year helped with a particular situation at his institution.

Reminder: Current Region 8 Featured Session, Monday, November 23, 1:45-3:45

“Think Big! Creating Your Lasting Legacy Through Philanthropy”

Christopher Cox, University of Tennessee

Edward Reid, University of Tennessee

John Richmond, University of Nebraska-Lincoln

Topic Suggestions for 2016 NASM Annual Meeting Region 8 Program

- (Mike Parkinson) The Changing Student Teaching Experience (1st choice)
- (Jeremy Buckner) New Trends Indicating a Potential Decline in Enrollment of Graduate Students in Music (2nd choice)

Future NASM Annual Meeting Locations

- 2016 November 18-22, Omni Dallas Hotel – Dallas, TX
- 2017 November 17-21, Westin Kierland Resort – Scottsdale, AZ
- 2018 Dates TBA, Omni Shoreham – Washington, D.C.
- 2019 Dates TBA, Hilton Chicago – Chicago, IL
- 2020 Dates TBA, Westin Kierland Resort – Scottsdale, AZ

Announcements

- NASM Standards for Graduate Study are currently under review. The members were encouraged to participate in the hearings during this Annual Meeting.
- CAEP (Council for the Accreditation of Education Preparation) is now the official national music education accrediting body, replacing NCATE.
- The Chair offered to communicate any issues that need to be addressed by NASM from individual institutions.
- Institutional representatives shared faculty vacancy opportunities

Adjournment at 8:43 a.m.

36 members were present, including 2 new music executives.

Respectfully Submitted,

Mark Schell, Secretary
Asbury University

MINUTES OF REGION 9

Gale Odom called the meeting to order at 8:18 a.m. She introduced herself as the Region 9 chair and welcomed the institutional representatives present. She invited all executives new to the region to introduce themselves. The individuals introduced were:

Michael Crawford – Richland College
Diane Hilbert – Richland College
Eric Baker – Odessa College
Susan Harvey – Midwestern State University
Sarah Mickey - Southern Arkansas University
Shane Anderson – Nicholls State University
Gary Mortenson – Baylor University
Jeri Walker – Southeast Oklahoma State University
William Higgins - Henderson State University
Malena McLaren – Northwestern State University

Odom also recognized music executives planning to retire this academic year. She then introduced Region 9 officers David Scott, Vice Chair, and Tom Webster, Secretary.

The minutes from the 2014 Region 9 Business Meeting were distributed. Rob Tucker (Hardin-Simmons University) made a motion to accept the minutes as distributed. Kurt Gilman (Lamar University) seconded the motion. The minutes were approved.

Odom gave a brief report from the Board Meeting. She indicated that the Association would like to get feedback from the membership on possible sessions for the future. The theme of how we can prepare the 21st century musician will be an ongoing theme for the next few years, and we will focus on intergenerational changes in music unit leadership and in the student bodies of our institutions.

She indicated that the national office will be diligent in monitoring federal legislation concerning education and federal oversight in accreditation standards.

Odom invited attendees to consider ideas for future national meetings and for our own regional meetings. She encouraged the attendees to consider topics that would be presented well in interactive, discussion-oriented workshops. Such workshops would foster more networking among members.

Odom indicated that the Association is entering a new period of comprehensive review of standards and procedures. Review of graduate standards is critical. Membership was encouraged to provide comment. She reminded the membership that the NASM advisory statements are valuable resources and that they are easily accessible on the Association website. She underscored the importance of understanding the issues of misrepresentation, emphasizing that curricular content and program title must be consistent.

Odom asked if anyone had communicated with the Council for the Accreditation of Teacher Preparation, and inquired about the nature of that communication. Several individuals responded that they had such communication previously, but no one offered any specific feedback on the nature of that interaction.

Odom reminded the membership of the importance of completing the meeting evaluation questionnaire. She assured everyone that the national office staff reads all of them, and that this year's programming is, in large part, responsive to suggestions offered in this document following the 2014 Annual Meeting.

The official representatives of each state were recognized to give the state reports.

Arkansas – Ronda Mains (University of Arkansas)

The Arkansas association met twice during the year. We met in April with two of the state department of higher education representatives from Little Rock. The purpose of that meeting was to improve communication among the colleges of education in the state and the departments of music. The second meeting took place just before our region nine meeting in St. Louis. Jim Buckner has stepped down as chair and consequently as President of our state organization, and therefore we need to elect a slate of officers. We have several new executives in the state.

Perhaps the most pressing issue facing Arkansas institutions is called disciplinary literacy. No one seems able to give us a definitive clarification on how this will affect music.

Louisiana – Todd Queen (Louisiana State University)

The state budget has experienced a \$1.6 Billion shortfall, including a \$500 million shortfall in higher education. Thus far, higher education was spared from massive budget cuts. A new governor has brought new hope for the state budget situation. Both private and public universities have been adversely affected by the state budget woes. There is concern that the state will soon require 2 semesters for student teaching in education programs. Queen asked for assistance from those who have experience in such situations.

Oklahoma –

The music executives from the state of Oklahoma met twice this past year. First at the OMEA conference in January. James Scott was the guest speaker at breakfast, and he spoke about the future of music in music education, and painted a picture that was not optimistic or encouraging. He provided strategies on how to overcome crises. The second meeting was in September. Guest Robyn Hilger, from El Sistema Project, an organization that is 25 months old. Their people meet with elementary kids 5 days a week after school, provide instruments, and teach music. Enrollment is open, and it is highly successful. Performances draw an audience of 1200-1300 people, and the program provides collaboration with churches. It is highly successful.

Texas – Robert Tucker (Hardin Simmons University)

All is going well in Texas. We had another successful conference last January that included valuable information for all music executives in Texas. The state has kept the community colleges on edge regarding what we call the "Field of Study" which addresses the amount of music courses needed for a degree. We believe this is soon to be resolved. We remain blessed to continue our scholarship program and by the time the current students graduate, we will have distributed 1.9 million dollars to approximately 85 students. We are grateful to the Nelson Foundation for these funds that allow us to make a difference in students' lives in Community Colleges, State institutions, and Private institutions.

Odom requested input regarding topics of interest for future national meetings and Region 9 workshop presentations. She reminded everyone that board members desire for us to have more meetings that are interactive, rather than lecture-style presentations.

1. Women's Roundtable: Move that session as part of the main session; not as a pre-workshop meeting.
2. Provide more and distinctively honest discussions about diversity in music unit leadership.
3. Provide research on the role of music for larger institutional enrollment/retention; specifically non-music students. Reference to NAMM website for information and research in that area. Provide research on connection of music to the sciences; the collaboration of faculty from other departments with the music unit: participation in music program, either through performance, acoustics, etc.; interdisciplinary opportunities.
4. Present an intergenerational presentation on diversity; development of mentoring programs for new executives
5. Session on developing Student Learning Outcomes – assessment in general

Odom promoted the Region 9 session “More than a Base Camp: Exploring the Terrain for 21st Century Entrepreneurial Musicians,” to be presented on Monday at 3:15pm. The presenters will be Per Broman (Bowling Green State University), Abra Bush (Boston Conservatory), and Marilyn Shrude (Bowling Green State University). This session is taken from their experiences, with students making music of their own genre, avant garde music implementing new ensembles and new groupings.

There was no old business to consider.

There was no new business offered from the floor.

A final question was offered prompted by ideas presented previously in the meeting: What is driving the movement towards 2 semesters of clinical teaching? California has been doing this for a while. Some information points to alternative certification programs providing stronger student teachers than the university programs.

The meeting adjourned at 8:46 a.m.

Respectfully Submitted,

Thomas R. Webster, Secretary
East Texas Baptist University

ACTIONS OF THE ACCREDITING COMMISSIONS

NEW MEMBERS

Subsequent to action by the Commission on Community/Junior College Accreditation and the Commission on Accreditation at their meetings in November 2015, NASM is pleased to welcome the following institutions as new Members or Associate Members:

Liberty University

REPORT OF THE COMMISSION ON COMMUNITY COLLEGE ACCREDITATION

WILLIAM A. MECKLEY, CHAIR

November 2015

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

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

Grand Rapids Community College
Howard Community College
Sinclair Community College
William Rainey Harper College

A Progress Report was acknowledged from one (1) institution recently granted renewal of Membership.

One (1) program was granted Plan Approval.

REPORT OF THE COMMISSION ON ACCREDITATION

DAN DRESSEN, CHAIR
MICHAEL D. WILDER, ASSOCIATE CHAIR

November 2015

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

Liberty University

Action was deferred on five (5) institutions applying for Membership.

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

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

Austin Peay State University
Central College
Harding University
Indiana University – Purdue University, Fort Wayne
Kutztown University of Pennsylvania
Lee University
Loyola University
Minnesota State University Mankato
New World Symphony
North Greenville University
Rowan University
Samford University
Southern Baptist Theological Seminary
Southwestern Oklahoma State University
State University of New York, New Paltz
University of Central Florida
University of North Carolina at Greensboro
Western Michigan University
Willamette University

Action was deferred on fifty-five (55) institutions applying for renewal of Membership.

Progress Reports were accepted from fifteen (15) institutions and acknowledged from two (2) institutions recently granted renewal of Membership.

Four (4) applications were approved for Substantive Change.

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

Two (2) programs were granted Basic Listing.

Seventy-two (72) programs and degrees were granted Plan Approval.

Action was deferred on thirty-eight (38) programs and degrees submitted for Plan Approval.

A Progress Report was accepted from one (1) institution recently granted Plan Approval.

Fifty-five (55) programs and degrees were granted Final Approval for Listing.

Action was deferred on five (5) programs and degrees submitted for Final Approval for Listing.

Progress Reports were accepted from two (2) institutions recently granted Final Approval for Listing.

Three (3) institutions were notified regarding failure to submit the 2014-2015 HEADS Data Survey.

Six (6) institutions were granted second-year postponements for reaccreditation.

One (1) institution was granted a fourth- and fifth- year postponement for reaccreditation.

Progress Reports were accepted from three (3) institutions recently granted postponement for reaccreditation.

California Institute of the Arts, George Washington University, Mount Saint Joseph University, and Oberlin College withdrew from Membership during the 2014-2015 academic year.

OFFICERS, BOARD, COMMISSIONS, COMMITTEES, AND STAFF
November 2015

President

** Mark Wait (2015)
Vanderbilt University

Vice President

** Sue Haug (2015)
Pennsylvania State University

Treasurer

** Toni-Marie Montgomery (2016)
Northwestern University

Secretary

** Tayloe Harding (2017)
University of South Carolina

Executive Director

** Karen P. Moynahan

Past President

* Don Gibson (2015)
Florida State University

Non-Degree-Granting Member, Board of Directors

* Kate M. Ransom (2017)
The Music School of Delaware

Commission on Community College Accreditation

* William A. Meckley, *Chair* (2017)
Schenectady County Community College
Kevin J. Dobreff (2016)
Grand Rapids Community College
Eric W. Unruh, *pro tempore* (2015)
Casper College

Commission on Accreditation

** Dan Dressen, *Chair* (2016)
Saint Olaf College
** Michael D. Wilder, *Associate Chair* (2016)
Wheaton College
Nancy Cochran (2017)
University of Denver
Christopher P. Doane (2016)
University of Louisville

Commission on Accreditation (continued)

C. Brad Foley (2017)
University of Oregon
James B. Forger (2016)
Michigan State University
David Gier (2017)
University of Iowa
Jackie C. Griffin (2016)
North Greenville University
Calvin Hofer (2017)
Colorado Mesa University
Craig Johnson (2016)
North Park University
Mark McCoy (2015)
DePauw University
Karl Paulnack (2017)
Ithaca College
Mary Ellen Poole (2015)
University of Texas at Austin
T. Clark Saunders (2017)
The Hartt School
Ann B. Stutes (2015)
Wayland Baptist University
John D. Vander Weg (2015)
Wayne State University
Robert Walzel (2016)
University of Kansas
Peter T. Witte (2015)
University of Missouri, Kansas City

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

* Laurie Locke
Georgetown, Texas
* Kelly Lormore
Indianapolis, Indiana
* Cari Peretzman
Lewisville, Texas

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

- * Don Reddick (2017)
Olivet Nazarene University
Illinois, Iowa, Minnesota, Wisconsin

Region 5

- * Thomas Merrill (2017)
Xavier University
Indiana, Michigan, Ohio

Region 6

- * Patricia P. Crossman (2017)
The Community College of Baltimore County
Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia

Region 7

- * Jeffrey M. Moore, *Vice Chair* (2016)
University of Central Florida
Florida, Georgia, North Carolina, Puerto Rico, South Carolina, Virginia

Region 8

- * Jeffrey Pappas (2017)
University of Tennessee
Alabama, Kentucky, Mississippi, Tennessee

Region 9

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

Committee on Ethics

- Todd E. Sullivan, *Chair* (2015)
Northern Arizona University
- Ronda M. Mains (2016)
University of Arkansas
- Lila Noonkester (2017)
Lander University

Nominating Committee

- Sara Lynn Baird, *Chair* (2015)
Auburn University
- Caterina Bristol (2015)
Alabama State University
- Andrew Glendening (2015)
University of Redlands
- H. Keith Jackson (2015)
West Virginia University
- Linda Apple Monson (2015)
George Mason University

National Office Staff

- **Karen P. Moynahan, *Executive Director*
- Tracy L. Maraney, *Management Associate for Finance and Operations*
- Anne Curley, *Accreditation Specialist*
- Kyle Dobbeck, *Accreditation Assistant*
- Paul Florek, *Assistant to the Executive Director*
- Nora Hamme, *Accreditation Assistant*
- Julia Harbo, *Communications and Publications Coordinator*
- Jenny Kuhlmann, *Data and Records Associate*
- Stacy McMahon, *Office Manager (Part-Time)*
- Erin Moscony, *Accreditation and Research Assistant*
- Lisa A. Ostrich, *Meetings and Project Associate*
- Ben Thompson, *Accreditation Assistant*
- Sarah Yount, *Programming and External Affairs Associate*