

# **Historical Perspectives**

**The National Association of Schools of Music**

**1924 – 1999**

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ISBN 1-879120-05-4

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These Historical Perspectives honor the members of NASM and their continuing service to music, learning, and civilization.



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## **Preface**

The history of the National Association of Schools of Music is long and rich. Its *Proceedings* occupy many volumes, its archives fill two rooms. Instead of trying to relate the association's history in complete detail, this set of short papers tells the grand story, captures points of essence, and presents a representative number of the major achievements. Consistent with the nature of NASM as an organization of institutions, the texts feature what the association did as a whole rather than the specific actions and debates of individuals and committees. The first two parts are chronologies. The third discusses ideas and work. The fourth expresses gratitude to people. Several other history-related documents follow. By considering the last seventy-five years from these various perspectives, a comprehensive and dynamic system of thought and action springs into view. Like everything else produced by NASM, the ultimate purpose of such a synthesis is to create understanding as the basis for wise decision-making in the future.

## **Compiler's Introduction**

NASM is well known and respected. In arts and education circles, the association is recognized as a thoughtful standards-setting and peer-review organization. In policy circles, it is seen as an analytical force. For those outside the group of institutional representatives, NASM's reputation is centered on specific curriculum requirements, a set of guidelines, or advisory documents. It has been a privilege to come to know the association better and to learn that for the last seventy-five years, a group of dedicated leaders has been working steadily, quietly, and patiently to forward the cause of music in the United States. Beyond that, NASM's institutional members and their representatives have worked to promote common effort, reasonable accountability, and credibility for curriculum-based music study in institutions of higher learning and in community education. This was achieved through such means as accreditation, research, professional development, and policy analysis. Tightly woven into this fabric are service, the creation and evolution of standards, the development of professional relationships, and the nurture of creativity and intellect.

Trying to capture this record in a short booklet commemorating an important anniversary was a daunting task. Hard choices had to be made; difficult balances between breadth and depth struck. Fortunately, the written record is comprehensive. Since 1934, meetings were reported to some extent in bulletins and proceedings, which became the major sources for the chronological information in the booklet. The history of the first thirty years was extracted from Carl Neumeyer's 1954 doctoral dissertation at Indiana University, "A History of the National Association of Schools of Music." Neumeyer became NASM's twelfth president, and his perspectives on the early years were enriched by his opportunities to work with the association's founders. The sections titled "Ideas and Work" and "Volunteers and Staff" were put together from notes prepared by Samuel Hope, NASM's present executive director. Hope derived these notes from discussions associated with decision making in the membership as a whole and in the various commissions, committees, task forces, and executive groups and also from various publications covering philosophy and structure. Of course, the minutes of the first meeting, the lists of current charter members and honorary members, the chronological list of officers, and the Code of Good Practice come unedited from the association's archives.

The "Acknowledgements" section expresses appreciation in greater detail, but it is appropriate to recognize here all those who have produced the association's written record over the past seventy-five years. In addition to minutes, reports, and other official writings, this record includes the many papers delivered at meetings and the resource materials developed by committees. Taken together, this record documents a unique effort in the history of music. We hope that this booklet will illuminate that uniqueness as a means to continue building the work of music and music study in the future.

Sheila Barrows  
Reston, Virginia

# The First Forty Years

## Precursors and Formation

In the opening years of the twentieth century, a number of individuals and groups began to study music in higher educational institutions. Their reports lamented low standards, unethical practices, and commercialism and noted widespread realization of the need for some regulation.<sup>1</sup> Of the many papers presented at a meeting of the Music Teachers National Association (MTNA) in Washington, D.C., in December 1908, seven were devoted to teaching music at the collegiate level.

Kenneth Bradley, first president of the National Association of Schools of Music (NASM), summarized the sentiments of these studies in the following statement for the association's silver anniversary meeting in 1950:

Fifty years ago there were some really fine schools of music in the United States. Some were unattached conservatories and some were college departments. In both groups there were schools about which there is little to recall with pride. There were many commercial ventures called music schools which were really teachers' rooming houses. The purpose of these institutions was to attract private teachers, regardless of their merits, to teach in the conservatory and be listed as faculty members. Teachers paid for this accommodation by giving a commission to the school for each lesson. Teachers set their own rates. Rivalry was intense and not always ethical. Rates were generally higher than students could pay. This led to a racket called "partial scholarships."<sup>2</sup>

In 1917, Arthur L. Manchester suggested that MTNA should participate in launching a system of self-regulation. He wrote that there was no more important activity that the association could undertake than to promote an organization of institutions that would determine standards to influence instruction in music throughout the country. Although nothing came of Manchester's idea within MTNA, Kenneth M. Bradley, then director of the Bush Conservatory in Chicago, had the same beliefs. He traveled extensively throughout the United States, working to lay the groundwork for the National Association of Schools of Music (NASM). His vision and patience were rewarded. As a result of correspondence between Burnet C. Tuthill of the Cincinnati Conservatory and Charles N. Boyd of the Pittsburgh Institute, a meeting was called on 10 June 1924. Bradley described Boyd and Tuthill's rationale as follows:

Mr. Boyd and Mr. Tuthill, having found problems in common relative to the interchange of credits and the understanding of credits between music schools and independent music schools, decided that only by joint action could the independent schools of music secure the desired recognition from the University Schools and only by first coming to an understanding among themselves relative to the improvements of their courses of study.<sup>3</sup>

Tuthill issued an invitation, and on 10 June 1924, in Cincinnati, a developmental meeting was called to order. Boyd was elected temporary chairman and Tuthill was elected temporary secretary. After considerable discussion, it was agreed to prepare for the creation of an association. A statement of purpose by Kenneth M. Bradley was adopted. Both this statement and the ensuing discussions emphasized the need for standardization of entrance and graduation requirements, the betterment for conditions of music study, and cooperation with and the support of recognized educational associations.

Of the thirty institutions invited by Tuthill, sixteen participated in a meeting four months later in Pittsburgh on 20 and 21 October 1924 to establish an organization to carry out the agreed-on purposes. Bradley had enlisted the assistance of some of his peers, including organizers of the

North Central Association, to draft a constitution for consideration at the Pittsburgh meeting. In presenting the proposed text, Bradley said:

This organization must necessarily be organized by individuals and not by schools. The organization composed of individuals will have served its purpose when the Association of individuals has agreed upon a constitution and the various councils and committees have done their preliminary work and their various activities have been approved by the Association and when sufficient numbers of music schools entitled to membership have been accepted as members in the Association. At all times the individual members will have the right to vote on the general problems of the Association and the election of officers and may serve as officers in the Association, but the voting power of the same concerning institutional problems should be restricted to institutional votes.<sup>4</sup>

The association was called the National Association of Schools of Music and Allied Arts, soon shortened to the present name. After the constitution was adopted, officers were elected. Bradley became president, and since the constitution provided for a regional organization, four vice-presidents, directors of schools of music, were elected to represent each of the Eastern, Central, Southern, and Western regions. Tuthill was elected secretary and Charles N. Boyd, treasurer. Howard Hanson became head of the Commission on Curricula and Peter C. Lutkin became chairman of the Committee on Ethics. Two classes of membership were formed: institutional (permanent), and individual (temporary). Dues were \$10. The minutes of this meeting may be found on page \_\_\_\_\_. Over a four-year period, the Carnegie Foundation provided \$15,000 to sustain the new organization.

### **Laying the Groundwork**

At the Fourth Annual Meeting in Pittsburgh, Pennsylvania, on 25 November 1927, applications for institutional membership were received, and it was decided that a charter list should be established from this group, plus any accepted before 20 December 1927. In November, twenty-seven applications were on file. By 2 February 1928, there were more than eighteen others.

In 1927, the new bylaws provided for a single class of membership. Institutional membership was open to those schools of music that had faculty and equipment capable of and holding authority to grant the degree Bachelor of Music or its equivalent. Thus, institutions could be members that, for reasons of charter limitations, did not grant degrees but rather diplomas representing equivalent courses and accomplishments.

In addition, provision was made for accreditation without membership. The bylaws also provided that schools of any classification furnishing evidence of the maintenance of association standards in a four-year curriculum for at least one year might be accredited but would not receive membership until such standards had been maintained for at least two years. Schools that maintained association standards in the two underclass years of the college program for a period of at least one academic year could be accredited without receiving institutional membership status.

Although NASM's avowed purposes have never included any statement indicating that accreditation is the only concern, the criteria governing membership in the organization have always indicated that member institutions must meet certain threshold standards of excellence. Among early standards developed and approved by the membership were minimum entrance requirements, interpretation of music study in terms of units and semester hours, minimum standards of accomplishments for the granting of certificates and degrees, academic record-keeping, and classification of schools and scholarships. Even though the first printed booklet containing statements of standards included material on graduate study, the major concern during

these earlier years was the undergraduate program. Attention was focused on ethics and curricula. Basic rules of practice and procedure in school administration were developed.

The 1925 standards on entrance requirements had been expanded by 1927. They now included not only statements on high school graduation and elementary theoretical knowledge in music, but the specific form of entrance requirements in applied music for the Bachelor of Music in Piano, Voice, Organ, Violin, and the other orchestral instruments. These requirements specified certain technical accomplishments and suggested repertory indicative of a satisfactory level of performance skill. They also specified general education, thus establishing the liberal arts as integral to professional curricula.

The standards in these formative years provided for three programs of study, the completion of each to be recognized by granting either the Bachelor of Music, a Soloist's Diploma, or a Teacher's Certificate. For the Bachelor of Music, 120 semester hours were to be required: 18 in academic subjects of general education, 48 in applied music, 48 in theoretical study, and 6 elective in theoretical study or general subjects. The Soloist's Diploma required only 96 semester hours in applied and theoretical music, but this was to be a four-year course, and thus a higher standard of performance was expected. The Teacher's Certificate required three years of study, including intensive study of pedagogy and practice teaching in addition to the regular work of the first three years of the diploma course. This certificate was designed to recognize the candidate's qualifications to teach applied music in private studios or conservatories.

The problem of ethical practices was also approached positively, and a code of ethics enacted in this period was designed to give institutional members guidance in matters of advertising, student recruitment, granting scholarships, and securing faculty members. The code was published in 1927 in the first booklet issued by the association. The booklet also included an outline of approved curricula, the regulations for membership, and a copy of the constitution and bylaws.<sup>5</sup>

The first period of development thus ended in 1928. The association listed thirty-eight institutional members in twenty states.

### **Growth, Recognition, and Procedures**

Rapid growth, a struggle for recognition, a consolidation of purposes, and the development of procedures to implement the work of the association characterized the twenty-five years that followed 1928. During this period, NASM assumed the position of leadership in the field of music that it holds today.

Development of services to constituent institutions proceeded apace. Harold Butler was president from 1928-31. Earl V. Moore succeeded him and served until 1935. From 1935 to 1944, Howard Hanson was president. Membership had grown to 149 institutions by February 1946. Affiliations were established with many arts and education groups. Cooperative efforts were undertaken with the Music Educators National Conference, the Music Teachers National Association, the North Central Association, and the American Association of Colleges for Teacher Education, among others.

By December 1930, NASM was recognized by seventeen states as the accrediting agency for music in colleges and universities. The association continued to develop standards. Curricula in music education, designed to prepare specialist personnel for the public schools, were established. The articulation of junior and senior college music training was studied and a junior college

membership classification added. Graduate programs received painstaking scrutiny, and standards were adopted. Recommendations were formulated for music content standards in the general liberal arts program leading to the Bachelor of Arts degree. Attention was given to the problems of music at the preparatory level, and a membership category was created. Service projects were inaugurated and developed, such as the publication of booklets listing available library materials, including books and scores, and the commissioning of compositions by U.S. composers.

Annual reports were also inaugurated during this period, and statistics from members were summarized in an annual bulletin. The first bulletin, published in 1934, reported an annual budget of \$1,500 and sixty-four institutional members. Annual Meetings continued to feature reports of the committees and commissions, discussions of association objectives and procedure, and considerations of school administrative problems. However, during this second development phase, considerable time was also devoted to other matters. It became evident that the association was better served by a constant search for ways to develop and meet self-imposed standards than by a more regulatory approach. When standards were set, they were referred to as desirable minimum patterns. Regulations that would discourage experimentation and throttle institutional freedom were carefully avoided.

NASM persevered through the challenges of the Depression and World War II. During this period and especially in the years after the war, the association continually reexamined its own and institutional practices; revised the constitution, bylaws, curricular standards, and membership regulations; enlarged its services to institutional members; and widened its scope and influence. Donald Swarthout (1944-48) and Price Doyle (1948-52) were presidents during the postwar years.

By 1950-51, NASM had 202 members, an annual income of over \$14 thousand and expenses of just over \$11 thousand. At the 1951 meeting, revisions were completed to previous requirements for the degrees Master of Arts, Master of Music, and Doctor of Philosophy. These standards had been first ratified in 1937. The Graduate Commission recommended that NASM approve the establishment of a terminal, professional doctorate of music.

In 1952, leaders of NASM and MENC met in St. Louis to discuss mutual problems. A committee representing both organizations was appointed to study the music education curriculum and related areas. An invitation from the Middle States Association to cooperate in visitations resulted in the authorization of such cooperation with any regional accrediting association. In the same year, a proposal to grant the Doctor of Music degree was approved, and requirements for the undergraduate professional degree in music therapy were established.

Harrison Keller was elected president at the 1952 Annual Meeting, and in 1953, the Committee on Preparatory Music recommended that minimum requirements for preparatory programs should be put into effect immediately, a view that intensified the association's long concern with the music education of the young.

In 1954, a Research Committee was requested by some member schools to investigate criteria for establishing rank and the promotion of faculty members. Edward Stein reported for the committee that the criteria generally agreed upon are: teaching; performance; research and professional activity; university or college service; community activity; professional training; years of service and experience; professional growth and leadership; and character.

During this period, organizations of colleges and universities became concerned about the growth of accreditation. After several rough starts, a National Commission on Accrediting (NCA) was established to address these concerns by recognizing accrediting organizations deemed to have good records and practices. NASM was recognized from the beginning to the end of NCA's existence. At NASM's thirtieth annual meeting in 1954, President Keller reported that the National Commission on Accrediting

had accomplished in a remarkably short period its declared intention, namely, to bring about an effective, uncomplicated, and economical method of evaluating practices and establishing appropriate accreditation for institutions of higher learning.<sup>6</sup>

At the same meeting, Earl Moore, long-standing chair of the Commission on Curricula, projected futures issues with uncanny accuracy. He spoke of expanding population and enrollments, the need for continuous urgent attention to the preparation of music teachers for studios and schools, and the importance of comprehensiveness in the NASM membership. He also noted potential challenges in the field of accreditation, but ended with a set of questions exemplifying the spirit of NASM.

May I point up our look into the future with a few questions? (1) Does not the immediate future offer each of us an exciting challenge with its boundless opportunities for experimentation and for expansion to a wider and higher level of service by music and musicians to our society? (2) Is it not a rare privilege to have a part in "making the history" of the new cultural development in the decades just ahead? (3) Isn't it probable that our contributions as music administrators and educators can be more effective and be more certain of ultimate and permanent values if we in the schools and colleges of music jointly share these responsibilities?<sup>7</sup>

E. William Doty became president in 1955, and in 1956 a committee began to review the internal organization of the association. The A.B. [Bachelor of Arts] Committee prepared a report that concluded:

The music major who is graduated with an A.B. degree should have behind him a solid and systematic knowledge of training in the theory, history, literature, and performance of music, all of these resting upon and nourished by an understanding of our common heritage in the sister arts, social and political history, philosophy, languages, literature, and the social and natural sciences....<sup>8</sup>

## **The Doctor of Musical Arts and Teacher Education**

At NASM's thirty-third annual meeting in 1957, Howard Hanson gave a progress report on the professional doctorate in music. Reflecting debate within the field over the years, he could not resist a feather-ruffling comparison.

In the humanities someone once referred to the Doctor of Philosophy thesis as the "transference of dry bones from one cemetery to another." This criticism of graduate work in the humanities will in all probability continue to be valid until our study of the humanities is shot through with a transfusion of the creative spirit.<sup>9</sup>

He went on to say that the new Doctor of Musical Arts appeared to be even more successful than anticipated. Hanson credited NASM for taking the problem of the professional doctorate in music seriously. In that year, ten universities awarded the degree. Hanson warned that larger cultural issues demanded common effort among musicologists, composers, music educators, and performers.

At NASM's 1959 meeting, the end of his first year as the association's president, Thomas Gorton reported on the agreement between the relatively new National Council for the Accreditation of Teacher Education (NCATE) and NASM—a step-by-step working procedure for cooperation in

matters of accrediting music education programs in higher education. The 1959 meeting also saw the retirement of Burnet Tuthill after thirty-five years as secretary of the association. Thomas Williams was elected to succeed him in this volunteer post.

In 1960, major sessions were devoted to the function of music in modern diplomacy, the role of the federal government in the arts, and the overall status of music in higher education. At the 1961 annual meeting, President Gorton spoke of the need for an office in Washington: "We are rapidly outgrowing the phase of our life as an accrediting agency in which an elected secretary can carry the load in his spare time, no matter how efficient and dedicated. . . he may be."<sup>10</sup> Gorton also spoke of concern by members about the lack of financial support given to the arts, and particularly music, by the federal government and the great foundations.

In his 1962 "President's Report," Gorton looked back over the past four years. The two most significant areas of NASM activity, he said, were those of continuing curricular study and the implementation of the working agreement with NCATE. The Graduate Commission approved an on-campus review of institutions awarding the Doctor of Musical Arts and Doctor of Music degrees; master's degree program reviews had been reassigned to the Commission on Curricula. A major portion of the 1962 annual meeting was devoted to a study of accreditation from the perspectives of the professional accrediting associations, the regional associations, and the National Commission on Accrediting and to a workshop for upgrading on-site examiner techniques and evaluations. Among other important matters considered were the development of an annual report form and a revision of the code of ethics. C. B. Hunt, Jr. was elected president.

In his "President's Report" at the 1963 annual meeting, Hunt spoke of achievement, crisis, and opportunity. He reviewed issues in teacher education, accreditation policy, and responsibility for standards. He noted that on 2 April 1963, an NASM Development Council had been appointed, with the specific charge to prepare a plan for the restructuring of NASM to include a full-time secretariat. The introduction to the council's prospectus noted the need to develop financial and staff support for the challenge of the forthcoming era:

NASM must find the means of speaking firmly, clearly, and with authority. It must develop the strength to influence public opinion nationally and in the several states.<sup>11</sup>

The very success of the association and the evolutions of music, education, and society had generated opportunities and problems that were to occupy NASM over the next three and a half decades.

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## Notes

1. Arthur L. Manchester, "Music Education in the United States," *Bulletin of United States Bureau of Education* 4 (1908):14.; W. S. Pratt, "Instruction in Music," in *Biennial Survey of Education* 1 (1919): 258; and K. M. Bradley, "The Necessity of Standardization in Music Education," *Musical Observer* 24 (September 1925): 13-14.
2. Quoted in Earl V. Moore, "The History and Rationale of Music Accreditation in the United States," *Bulletin of the National Association of Schools of Music* 51 (February 1963): 17.
3. Kenneth M. Bradley, in National Association of Schools of Music, *Minutes* 1 (1924): 1.

4. Kenneth M. Bradley, "Outlines of a Plan for Organizing a National Association of Schools of Music" (1924)
5. National Association of Schools of Music, "Code of Ethics," 1927.
6. Harrison Keller, "The President Reports," *Bulletin of the National Association of Schools of Music* 40 (April 1955): 2
7. Earl V. Moore, "Looking Forward," *Bulletin of the National Association of Schools of Music* 40 (1955): 10.
8. "Report of the A.B. Committee," *Bulletin of the National Association of Schools of Music* 42 (January 1957): 12.
9. Howard Hanson, "The Doctorate in Music: A Progress Report," *Bulletin of the National Association of Schools of Music* 46 (February 1958): 4.
10. Thomas Gorton, "Report of the President," *Bulletin of the National Association of Schools of Music* 50 (February 1962): 14.
12. C.B. Hunt, Jr., "President's Report," *Bulletin of the National Association of Schools of Music* 52 (1964): 13.

## **The Last Thirty-Five Years**

### **Continuing Growth**

At NASM's Fortieth Anniversary Meeting held in 1964 in St. Louis, Missouri, President C. B. Hunt, Jr. reminded the members of the tremendous achievements of the founders and developers of the association. The work had grown to such proportions that NASM would establish a full-time secretariat in Washington, D.C. Issues discussed at the annual meeting included copyright law revision, government relations, K-12 music teacher preparation, and graduate curricula. The association's expenses in 1963-64 were \$17,328 and there were 290 institutional members. NASM voted to change its financial structure with the budget effect to appear in 1965-66.

In 1963-64, more than forty-eight million children attended public and private elementary/secondary schools in the United States. Figures available that year revealed that college enrollments had grown from 2.3 million in 1950 to 3.6 million in 1960. Between 1950 and 1964, the number of amateur musicians in the United States grew from 19 million to 35 million—one in every 5.4 members of the population. Between 1947 and 1963, the number of music participants in elementary and secondary schools had grown from 2.5 million to 11 million, a gain of 440 percent. The number of school bands and orchestras had doubled since World War II. Over 1,200 symphony orchestras were reported to be in existence, and 580 new community orchestras had been formed since 1953. This huge growth in activity and support was present one year before federal developments resulted in the National Endowment for the Arts and the Kennedy Center. Musicians, teachers, scholars, and their organizations and supporters had built the infrastructure for music throughout the nation.

On 1 September 1965, NASM's first national office was established, and on 8 October 1965, permanent quarters were found on New Hampshire Avenue in Washington, D.C. President Hunt reported to the membership that the day was "rainy but nevertheless glorious." Warren Scharf, NASM's first executive secretary, assumed the daily operational responsibilities held by Burnet Tuthill from 1924 until 1959 and by Tom Williams from 1959 to 1965. Under the leadership of the NASM Executive Committee, the executive secretary began operating the association under bylaw revisions established the year before, revising schedules of evaluations for continuation of membership and establishing a continuous presence among various education groups in the nation's capital.

### **Continuing Issues**

The 1966 report of Robert Hargreaves, NASM's president from 1965 to 1969, ranged over a variety of concerns, with particular emphasis on the future of accreditation in teacher education. The Memorandum of Agreement developed by NASM and NCATE in 1962 was to be renegotiated in 1967. NASM members were concerned during this period about the acceptance of high school credit in music and art for college admission. NASM worked with the College Entrance Examination Board, the American Association of Colleges of Teacher Education, and others to address these issues in favor of music. The annual budget of the association in 1966 was approximately \$68,000. After a full year in office as the executive secretary, Scharf spoke to the members as follows:

In a time of ferment, debate, and innovation in education and the arts, NASM cannot afford to rest its case on past achievements, great as they are. The battle to establish minimum standards in musical education has been won. The battle to make music a respected member of the academic community has been won. The

professional degrees in music from the Bachelor of Music to the Doctor of Musical Arts have been established and nurtured. The National Office has been set up.

But new questions arise. What battles must now be fought? What new tasks are to be done? What service does music still require of us? How can we help shape the future—the future professional musician, the future college teacher of music, the future public school teacher of music? More broadly, how can we shape the future of music in education and the future of music as an art in the United States? It remains for us to find answers that are creative, productive, and exciting.<sup>1</sup>

In 1966, discussions within the association concerning the future of music education were centered on the development of the Contemporary Music Project, funded by the Ford Foundation. That year, a subcommittee was at work revising NASM standards for the Bachelor of Arts degree. The rubric “comprehensive musicianship” was much in evidence.

In 1967, the secretarial activities of the National Association of Schools of Art (NASA) were transferred to the NASM national office in Washington. NASM’s 1967 meeting, held in the nation’s capital, considered growing federal interests in the arts and humanities. In that year, all the arts disciplines in higher education were discussing developing a common national office, a vision that was not to come to fruition until 1981. NASM continued to be concerned about developments in teacher education, particularly about movements within NCATE that appeared to minimize the importance of disciplinary content. The association also received a \$39,000 grant from the United States Office of Education to study the Doctor of Musical Arts degree.

### **Continuing Responsibilities**

In 1968, David Ledet became NASM’s executive secretary. Under the guidance of the Executive Committee, he completed and caused to be published the first edition of *Music in Higher Education*, a predecessor to the current HEADS project. After a period of concern, the association balanced its finances with a budget of some \$132,000. In 1969 and 1970, NASM continued to report growth in membership and moved to new headquarters at One Dupont Circle, Washington, D.C. *A Basic Music Library* was published, listing the titles deemed necessary for a library at institutions offering programs in music. At the annual meetings of those years, the music of African-Americans received increased attention; and particular notice was given to jazz and its place in the curriculum.

In 1970, Carl Neumeyer, president from 1969 to 1972, spoke of the association’s reevaluation of its accreditation process. Issues of consistency, fairness, and preparation for accreditation visits were all under consideration. That year, the association included 363 institutions. The code of ethics, bylaws, rules of practice and procedure, and constitution were revised by the membership. As a result, nine regional chairs became members of the Board of Directors. Twenty-six associate members were admitted that year, the largest number up to that point. A committee began a new study of NASM standards for the Bachelor of Music degree.

In 1971, the Contemporary Music Project funded a special meeting of the Commission on Undergraduate Studies (formerly the Commission on Curricula) and the Commission on Graduate Studies for the purpose of studying the accreditation process in music. At this meeting, a statement on basic musicianship was drafted, the self-study procedures were revised, and the instructions for visiting evaluators were rewritten. A series of meetings held jointly with MENC studied the preparation of music teachers.

Robert Glidden became NASM’s executive secretary in 1972. Gunther Schuller, president of the New England Conservatory, spoke to NASM that year about the art of music in relation to

forthcoming social and political changes. His message focused on the need to maintain an artistic center. He warned of grave consequences if issues of resources support, promotion, and management became more important than the art of music itself. President Carl Neumeyer died in December 1972, and Everett Timm became president. In the following year, the Executive Committee approved the purchase of a condominium in Reston, Virginia, in order to avoid the high cost of an office in Washington and to develop equity for the association. Also in 1973, the membership approved revisions to the standards for baccalaureate and graduate degrees based upon three years of work in consultation with other music organizations. NASM developed a new category of membership specifically for community/junior colleges with its own commission, and the current system of evaluation cycles was instituted. The office of executive secretary was changed to executive director.

### **Fiftieth Anniversary**

At the fiftieth Annual Meeting of the association in 1974, a large number of activities touched themes present from the beginning. In addition to its regular responsibilities, the association was operating an institutional and faculty assistance program funded by a final grant from the Contemporary Music Project that allowed experienced consultants to work with developing music programs. NASM had completed task force activities concerning the education of music consumers and a publication had been prepared for the membership. The association had moved to Reston, Virginia. Work was under way in cooperation with MENC on new standards for school music teacher preparation. At the meeting, Paul Hume, music critic for *The Washington Post*, commended member institutions for their work in developing performers. He noted an array of outstanding concerts from NASM schools at the Kennedy Center that year associated with an Ives-Schoenberg project. Discussions continued on issues of affirmative action and the implications of the revised NASM standards for undergraduate and graduate programs that had been approved at the Annual Meeting in November 1973. Despite concerns both about an oversupply of music teachers for available places in the public schools and about worldwide economic stability and recession, it was noted that NASM standards continued the association's tradition of seeking substantive preparation of musicians to meet future needs. At that time, the association also began to discuss curricula that combined music and business studies.

President Timm prophetically warned of potential federal interference in accreditation and the future impact of electronic advances on the entire field of music. Undergraduate Commission member Eugene Bonelli spoke about NASM standards in terms of avoiding the pitfalls of a past-oriented curriculum and an educational process that seals off students from the real problems, surprises, shocks, and opportunities of the outside world. He also spoke about the standards in terms of continuing assessment, projecting NASM's present orientation to future issues. Fundraising and the implications of science for music in higher education received consideration.

In October of 1975, Samuel Hope became NASM's executive director. Before Hope's appointment, the association had been working to establish a category of membership for non-degree-granting institutions. An NASM committee, working with the National Guild of Community Schools of the Arts and consulting with various organizations concerned with accreditation of non-degree-granting programs, completed a proposal for action by the membership. A new category of membership for non-degree granting institutions was established and a Commission for Non-Degree-Granting Institutions was empaneled.

In that same season, the Council on Postsecondary Accreditation (COPA), successor to NCA, had its first meeting. NASM's former executive director Robert Glidden had played a leading role in

developing COPA. He was later to serve as Chair of the COPA Board and otherwise continued to serve accreditation on the national scene. NASM also established the office of public consultant to the accrediting commissions in order that the accreditation process should have representation from the public interest. Edward “Chet” D’Arms of Princeton, New Jersey, and L. Travis Brannon, Jr., of Atlanta, Georgia, were the first public consultants. Discussions about combination programs in music and business continued. A special NASM seminar had been held on this topic at Oak Brook, Illinois, in September 1976, at which a working relationship was established with the American Assembly of Collegiate Schools of Business, the accrediting agency for business programs. New standards were adopted for Non-Degree-Granting Institutions and Community/Junior Colleges, and a newly revised self-study format and outline for visitors’ reports were completed.

At the 1977 Annual Meeting, the membership voted to accept new standards for the baccalaureate degree in jazz studies and guidelines for programs that combined studies in music and business. NASM had conducted the first legal audit of its accreditation standards and procedures. Warner Imig was elected president.

### **New Approaches to Cooperation**

The president and executive director of NASM played important roles in the formation of an Assembly of National Arts Education Organizations. This *ad hoc* group worked with the perennial issue of trying to assure an appropriate place for substantive arts education in the deliberations of the National Endowment for the Arts and the U.S. Office of Education. NASM was also a major force in negotiating performing rights licenses under revisions of the Copyright Act. At the 1977 Annual Meeting, the association received a report concerning the formation of the Society for Music Theory and gave careful consideration to the doctorate in music, part of a major project to review issues in graduate education.

During 1977-78, NASM, in cooperation with the National Association of Schools of Art (NASA), developed an interim arrangement to provide the services of accreditation to independent, non-degree-granting, professional training institutions in dance and theatre, thus providing eligibility for various federal and private assistance. The two organizations established a Joint Commission on Dance and Theatre Accreditation with the understanding that the two fields would build their own independent accreditation systems in the short-term. NASM worked with others to achieve programmatic emphases for arts education in the federal Elementary and Secondary Education Act and to monitor tax policies associated with the fundraising efforts of not-for-profit organizations. National Public Radio initiated a “campus musica” series that featured thirteen weeks of concerts performed by the orchestras and chamber orchestras of member institutions. NASM was the primary consultant for this project. Through the continuing efforts of President Imig, NASM developed international connections through the International Society of Music Education and its Commission on the Training of Professional Musicians.

The association was also engaged in a number of standards revision and development efforts. Work continued on combination curricula involving music, electronic engineering, and technology. The National Academy of Recording Arts and Sciences Institute, the Recording Industry Association of America, and the Engineers Council for Professional Development were welcome consultants. Based on seminars held during the 1978 Annual Meeting, standards for music in general education were placed under review. NASM also considered standards for graduate study and for libraries in baccalaureate and graduate degree-granting institutions. The “Broadmoor [annual meeting] format” was inaugurated to allow for more intensive analysis and

discussion of issues surrounding featured topic areas. The NASM commissions worked to improve the self-study and other accreditation procedures. Monitoring legislation, including the reauthorization of the Higher Education Act and the Arts and Humanities Act, continued.

During 1978-79, NASM completed and acted on new standards regarding libraries and graduate studies. The Committee on Ethics initiated a project to review the association's complaint procedures. The Ethics Resource Center and legal counsel were involved in making appropriate revisions. Long and intense negotiations were completed to develop performing-rights licenses for higher education institutions with ASCAP, BMI, and SESAC.

### **Arts and Education Policy Issues**

The 1979 Annual Meeting saw the association mature in its approach to policy issues affecting the arts and arts education. A major series of policy-oriented sessions were offered. It had become clear that analysis could serve the local needs of the membership far more effectively than attempting to influence federal funding in favor of arts education. NASM continued to monitor legislative issues and support positive efforts at the federal level, but turned its energy and attention more to broader issues of teaching and learning, the future of artistic and scholarly effort, and local resources. Federal programs were only a small part of this larger picture. The 1979 Standards and Guidelines for Music in General Education were also approved. The standards for baccalaureate curricula combining studies in music and electrical engineering, developed in conjunction with the Accrediting Board for Engineering and Technology, were also approved, along with operational standards for proprietary institutions. NASM joined over 225 foundations, corporations, and associations in a new organization called "Independent Sector," dedicated to preserving and enhancing volunteerism in nongovernmental public service. The association began another full review of undergraduate music curricula. Robert Bays became president at the close of the 1979 Annual Meeting.

In the spring of 1980, NASM appointed a committee to undertake a study of chamber music activities in member institutions. The committee included representatives from Chamber Music America and NASM member institutions. Replies to a questionnaire were received from 413 NASM members—or 88 percent of those that granted a baccalaureate degree. During that year, revised standards for libraries in baccalaureate and graduate degree-granting institutions were approved. NASM also organized an Opera/Musical Theatre Committee involving representatives from the National Institute for Music Theatre and Opera America. NASM joined with the other arts accrediting agencies and the International Council of Fine Arts Deans to form the Working Group on the Arts in Higher Education. In 1981, as a result of policy considerations by the Working Group, the formation of the Higher Education Arts Data Services (HEADS) project was announced.

In 1980-81, the National Association of Schools of Dance (NASD) was formed and the National Association of Schools of Theatre (NAST) was reconstituted. NASM leaders were involved in extensive negotiations to help these groups develop the capacity to take over from the temporary Joint Commission on Dance and Theatre Accreditation established in 1978. Further negotiations placed NASD and NAST in the Reston national office with NASAD and NASM. This arrangement realized a concept suggested several times in the past, and it provided significant opportunities for coordination, cooperation, and mutual support. The arts accrediting agencies immediately began developing a mechanism for coordinating their procedures, and this cooperation led to development of the Council of Arts Accrediting Associations and the tradition of publishing joint papers on policy issues.

The association worked further to focus self-study on qualitative questions. At the 1981 Annual Meeting, President Bays expressed the concerns of all about diminishing enrollment and its impact on the growth mindset that had been reasonable and possible for many years. Continuing the policy analysis effort, an *ad hoc* task force on state certification presented a report on strategies for local action.

Thomas Miller was elected president in 1982. In 1982-83, NASM began to work on undergraduate degrees in pedagogy and the master's degree in music therapy. The National Association for Music Therapy and the American Association for Music Therapy, later merged into the American Music Therapy Association, were consultants. The American Symphony Orchestra League joined NASM in a project on training orchestral musicians and conductors. In 1983, the College Music Society and NASM held overlapping annual meetings. The major common topic was music in general education. Other NASM efforts included the expansion of standards for doctoral degrees in music and further development of standards for degrees in opera/musical theatre. Revised procedures for self-study were introduced, designed to be more useful for evaluation and planning within each institution and to relate the format of the *Handbook* more directly to the outline for NASM evaluation reports. In addition, a statement defining baccalaureate degrees in the arts disciplines was approved and published, along with the protocols for joint evaluation visits by the accrediting agencies in the arts.

In 1983-84, NASM moved fully into its policy analysis function with publication of documents on higher education and the arts in the United States and on K-12 arts education. After sixty years of operation, the association had 521 members and a budget of \$425,000. During 1984-85, work was completed on standards for the education and training of orchestral conductors, for degrees in opera/music theatre, and for master's degrees in music therapy. The HEADS project became more standardized. NASM published *The Assessment of Graduate Programs in Music*<sup>2</sup> as a resource for independent analysis at institutions.

Working with the other arts accreditors and the International Council of Fine Arts Deans, NASM continued to produce policy analysis papers, including work on the arts in general education and the structure of arts in the United States. A major effort to build a coalition of musical organizations promoting music study produced the Foundation for the Advancement of Education in Music. The National Association of Music Merchants gave the initial grant, MENC provided office space, and NASM took a leadership role in developing the structure and program of the foundation. Though no longer in operation, the foundation was the progenitor of major promotional coalitions operating today.

Robert Glidden became president in November 1985. During the following academic year, NASM changed its record-keeping system from word processing to computers. After a two-year pilot project, NASM began to move toward a continuous evaluation system for the accreditation process based on responses from member institutions. The association also revised and upgraded its program for training and retraining evaluators. The case-study method and longer orientation periods were major features of the new system. The NASM Executive Committee met in special session to review a number of futures issues, including the association's approach to accreditation. It was agreed that NASM should focus even more on helping institutions to diagnose and improve on their own terms in order to ensure that the accreditation process encouraged creativity. Time and evolution of various policy issues had brought the association to new levels of understanding that the best possible future for NASM and for music in higher education could be obtained by helping gifted administrators and faculty chart the best course for

themselves in light of their local missions and circumstances. Glidden's 1986 "President's Report" emphasized issues of service to local communities. The Annual Meeting featured presentations concerning the administrator's role in providing community leadership.

In 1987-88, NASM continued standards work on the master's degree in accompanying, size and scope relationships at the graduate level, and the accreditation of preparatory programs in collegiate music units. During the year, NCATE announced a new policy: it would rely on NASM reviews of music education programs at NASM schools. This decision brought issues of the 1950s to completion and provided a national basis for stronger cooperation at the campus level. NASM worked with the Accreditation Board for Engineering and Technology and other professional groups that accredit at the undergraduate level to oppose regulations in one of the regional associations that would have placed negative pressures on institutions that offer degrees such as the Bachelor of Music. This common effort was successful. The association published *The Assessment of Community Education Programs in Music*<sup>3</sup> as a resource document for the field as a whole. The Executive Committee established an *ad hoc* Futures Committee and charged it with taking a comprehensive view of all the issues that might affect NASM and its member institutions in the next decade and beyond.

## **Futures**

During the 1987-88 year, NASM turned in earnest to futures issues. A major segment of the Annual Meeting was devoted to performance and composition; another concentrated on the nontraditional student. Issues of minority access began to be discussed on a regular basis, and the association began to consider the opportunities and dangers in education reform. In 1988, Robert Werner became president.

During 1988-89, NASM began a comprehensive review of its accreditation standards for baccalaureate degrees in music. At the 1989 Annual Meeting, members voted to revise the structure of the commissions, combining the Commission on Undergraduate Studies and the Commission on Graduate Studies into one Commission on Accreditation. The change was undertaken to promote comprehensiveness and commonality in reviews so the same group sitting together at the same time would consider an institution's undergraduate and graduate programs. NASM, along with its sister arts accrediting organizations, produced *A Philosophy for Accreditation in the Arts Disciplines*<sup>4</sup> to explain fundamental principles and operational patterns necessary for effective peer-review in the arts. The year also saw an explosion of controversies over federal funding of works in the visual arts. In September 1989, NASM began to publish a series of executive summaries regarding specific futures issues. The NASM Futures Committee—Gerard Behague, Paul Boylan, Robert Freeman, Robert Glidden, Larry Livingston, Colin Murdoch, and Robert Werner—led in the development of these efforts, with Samuel Hope serving *ex officio*. Futures issues were reflected in the Annual Meeting with topics on faculty development, women in music administration, and early music in higher education.

In 1998-99, NASM continued its review of undergraduate programs, began developing resources for local planning, and addressed issues of community education through the work of a dedicated committee. It also began to identify and address issues specific to institutions enrolling fewer than fifty music majors. The association began to review its policies concerning music from various cultures of the world. Standards for undergraduate professional degrees had reflected attention to these musics as long as twenty years before, but evolutions in demographics, technologies, and sensibilities drew the association to reconsider their importance.

In September 1990, NASM published a document to help institutions with follow-up of graduates. NASM, along with NASAD, NASD, and NAST, prepared a position paper under the aegis of the Council of Arts Accrediting Associations addressing the unique qualities of results assessment in the arts. The publications program accelerated with distribution of *The Assessment of Undergraduate Programs in Music*, five Executive Summaries concerning futures issues, and a *Sourcebook for Futures Planning*.<sup>5</sup> During the 1990 Annual Meeting, members considered undergraduate musicianship, the future of American concert music, student recruitment, and the impact of popular culture on sacred music and music education.

In 1990-91, the undergraduate standards were revised. The circulation of drafts, hearings at annual meetings, discussions of small groups, and reviews of proposed texts on campuses over a three-year period culminated in consensus statements approved at the 1991 Annual Meeting. The membership also approved a preamble to all NASM standards providing greater clarity about the meaning, purpose, and application of all standards texts. Work also began on the five-year review and revision of the association's accreditation procedures, and members addressed a serious policy challenge. Education goals developed by the National Governors Association in cooperation with the White House did not include the arts. Secretary of Education Lamar Alexander's reply to inquiries evidenced support for music as an extracurricular activity. NASM President Robert Werner spoke for the membership when he responded, "Well, Mr. Secretary, we are not going back decades. We have long since left the era of music education being an extracurricular activity, and we do not intend to go back to that time ever again." Eventually, common effort by the entire arts education community produced a change in these policies. The NASM publications program continued with the appearance of supplements to the *Sourcebook for Futures Planning* and a document entitled *Community Education and Music Programs in Higher Education*.<sup>6</sup> A project on undergraduate minors in music was instituted, and NASM continued its communication with music schools around the world with a focused discussion between the Nordic Council of Music Conservatories and the NASM Executive Committee in February 1991. Samuel Hope, NASM's executive director, was a consultant to the Hong Kong Council for Academic Accreditation and the Associated Board of the Royal Schools of Music in the United Kingdom. NASM joined the Council of Arts Accrediting Associations in publishing briefing papers on the health of performing and visual arts students and on policy making for the arts at the K-12 level. The association discussed music study for ages 3-18 at great length during the 1991 Annual Meeting, considering school music, community education programs, private instruction, and their relationships.

Frederick Miller became president following the 1991 Annual Meeting. In 1991-92, NASM joined with arts accrediting organizations in architecture, art and design, dance, landscape architecture, and theatre to develop a project entitled "The Work of Arts Faculties in Higher Education." The project was part of a national effort to broaden common understanding of the nature and content of faculty work across the range of higher education disciplines. NASM and the Music Library Association began a project concerning the future of music libraries, and the 1992 Annual Meeting addressed the impact of primary change agents—internationalism, diversity, technology, and economic planning in difficult times.

By the 1993 Annual Meeting, revisions of NASM's operational standards had been completed. The primary purpose was to correlate all operations issues to institutional mission, goals, and objectives. The Council on Postsecondary Accreditation, a casualty of education reform rhetoric, federal adventurism over student loan defaults, and an unfortunate confluence of anxieties, conflicting agendas, and issues, voted to dissolve in October 1993.

## Synthesis and Integration

NASM standards, interests, and personnel were influential in the development of national voluntary standards for K–12 arts education programs<sup>7</sup> and the preparation of guidelines for a National Assessment of Educational Progress report on arts education. The 1993-94 academic year also saw completion of the third supplement to the *Sourcebook for Futures Planning*, which emphasized music education rationales, diversity, and multicultural issues. Efforts continued with faculty issues and the NASM/MLA project on the future of music libraries. During this period, NASM achieved a new level of financial health. Relief of debt burdens, increasing participation in music and arts accreditation, successful long-term investment strategies, and efficiencies brought about by technologies all began to have an impact. The issue of minority access was considered, and a special seminar on that topic was held in July 1994. In his remarks to the Seventieth Anniversary Meeting that November, President Miller encouraged patience and continued effort, asserting that “we can make a difference.” The association had 552 institutional members and a budget of \$1 million. By the fall of 1994, two documents on music and arts faculties had been published. Both described the responsibilities of faculty members in the arts and appropriate ways to evaluate them. NASM and MLA completed a document on the future of music libraries. In cooperation with the Council of Arts Accrediting Associations, a large briefing paper on minority access to arts study was published, along with an overview analysis of interdisciplinary work in the arts. The program of the Annual Meeting continued to address the future by considering such topics as external influences on the preparation of music teachers, futures issues for music faculty, and creative uses of the self-study.

In November of 1994, Harold Best became president. In 1994-95, NASM built on its intensive work with futures issues, faculty concerns, K–12 standards, and procedural revision by considering questions of synthesis and integration. In his report of 1995, President Best suggested to the association that instead of seeking entirely new initiatives, “we quiet ourselves and search out the many strategic implications that are tucked away in the work before us.” He encouraged NASM to “enter a time of vast synthesis, taking further strength from its present condition in locating its most comprehensive and interrelated stratagems for its future.” NASM began moving in this direction by giving thoughtful consideration to self-study and how both process and document could be more creative and useful to individual institutions. Brief papers providing histories, rationales, and possible approaches to NASM undergraduate standards on creativity, technology, and repertory and history were published. These explained discussions and aspirations developed before the standards had been adopted in 1991.

In the aftermath of COPA’s dissolution, NASM watched helplessly as several national private-sector proposals for working comprehensively with accreditation destroyed themselves. Fortunately, the power struggle at the national level had little to do with NASM’s continuing efforts in its own field. The association worked with like-minded groups to develop the Association of Specialized and Professional Accreditors.

It became increasingly apparent that decentralization was gaining currency in the political arena. Arts and education policy were both impacted as this concept collided with older notions of government involvement and control. Papers on student advisement and mentoring and the work of arts executives in higher education were major projects of the Council of Arts Accrediting Associations. NASM began developing a Web site and moving to a new generation of computer systems. Composition and improvisation in undergraduate curricula was a major theme at the 1995 Annual Meeting.

## The Continuing Agenda Made New

During 1995-96, NASM developed standards for interdisciplinary programs and for curricula delivered through distance learning. The association's work on self-evaluation culminated in the publication of a fourth supplement to the *Sourcebook for Futures Planning*. Entitled "Creating Your Self-Study," its purpose was to facilitate local decision making about specific purposes, goals, procedures, documents, and relationships to standards best suited for an individual institution. In the spring of 1996, the Board approved the "Code of Good Practice" for NASM accreditation. This document, along with the previously published *A Philosophy for Accreditation in the Arts Disciplines*, provides a complete overview of philosophical and operational principles.<sup>8</sup> The association saw an increasing number of states use the national voluntary K-12 standards for arts education as the basis for their own policies. The Council of Arts Accrediting Associations published two advisory papers, one on the 120-hour rule for undergraduate studies and another on restructuring. NASM's Web site was launched, and at the 1996 annual meeting, attention was devoted to promoting the basic value of music study and a continuing discussion of composition and improvisation in undergraduate curricula. The association began a multiyear effort to review issues of graduate education, with particular emphasis on seeking new approaches. On the international scene, David Tomatz conducted an NASM-type review at the Royal Academy of Music in London, the Royal Northern College of Music in Birmingham, the Paris Conservatory, and the Berlin University of the Arts. At the Annual Meeting, a forum considered the results of these reviews and the reactions of the European schools. Members of NASM concerned with church music continued to wrestle with relationships between traditions and new approaches to worship, with considerations of the relationships among music, language, and theology.

In 1996-97, NASM began a major revision of its accreditation procedures documents, with a particular focus on the self-study. A primary goal was to make the process simpler and to focus self-study on the standards as expressed in the *Handbook* more than on a set of questions posed in a self-study outline. A second goal was to make the self-study procedure easier to combine with other kinds of internal reviews, if an institution so desired. The study of graduate education advanced, tax policies were monitored, higher education performing rights licenses were renegotiated, and new technologies and the National Office Web site were incorporated into the regular work of the association. Three documents were published with the Council of Arts Accrediting Associations: the first on the relationships among giftedness, the study of specific arts disciplines, and future work; the second on distance learning; and the third on an analysis of frequently asked questions about arts accreditation. At the 1997 Annual Meeting, faculty evaluation, American music, doctoral education, and implementation of the national voluntary K-12 music standards were considered. William Hipp was elected president.

During 1997-98, NASM developed and approved comprehensive revisions to the standards for non-degree-granting institutions and programs. Changes make clearer distinctions between standards for community education and those for postsecondary programs. Early childhood education became an important agenda item and was featured at the 1998 Annual Meeting. The association continued to work on issues of copyright, with particular attention to fair use associated with the Internet and other electronic media. The project on graduate study continued, developing and presenting potential new formats for master's degrees. The 1998 Annual Meeting also saw the establishment of a new dimensions series. Its purpose is to look at innovative programs and possibilities in a targeted way each year. Education and training in vocal performance, new teaching methods in the studio and the classroom, and new formats for the master's degrees previously mentioned were the subjects of the first presentations. In November

1998, NASM signed a Memorandum of Agreement with the Association of European Conservatories. The agreement facilitates communication between the two associations and their member institutions and provides the framework for negotiating specific projects and exchanges.

In 1998-99, NASM developed a resource work entitled *The Basic Value of Music Study*.<sup>9</sup> Published in celebration of the association's seventy-fifth year, this compilation was intended to assist administrators and faculty to speak on behalf of education in music and to help their students learn to do the same. NASM became associated with the Council for Higher Education Accreditation, the eventual successor to COPA. A Council of Arts Accrediting Associations task force was empaneled to consider issues of accreditation and peer review in the arts at the community education and high school levels. The review of graduate issues continued with a study of diagnostic examinations, and preparations for the 1999 Annual Meeting concentrated on futures issues in various areas of the association's work.

### **Toward A New Century**

The future is unknown, but thoughtful projections are possible. It is likely that NASM will continue working with many of the same issues it has addressed in the past. Many basic concerns do not change. Only the details of time and place are different. There are summation points, but never a final conclusion to issues of value, quality, and cultural development. As time passes, the association advances in refinement. It learns both from experience and from thinking about what is different today. It will serve a world where knowledge and artistic product are exploding, where educational structures and systems are changing, where questions of technology and its role as servant or master proliferate. It will work in a context where competition is evolving and where individual time is increasingly precious. It will be challenged to support education for high achievement and the public values necessary to sustain it. It is clear that NASM has much continuing work to do as it serves its immediate constituencies, the field of music and teaching more broadly, and the development of civilization as a whole.

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### **Notes**

1. V. Warren Scharf, "Report of the Executive Secretary," *Bulletin of the National Association of Schools of Music* 55 (February 1967): 29.
2. NASM, *The Assessment of Graduate Programs in Music* (Reston, Virginia: NASM, 1985).
3. NASM, *The Assessment of Community Education Programs in Music* (Reston, Virginia: NASM, 1991).
4. NASM, *A Philosophy for Accreditation in the Arts Disciplines* (Reston, Virginia: NASM, 1989).
5. NASM, *The Assessment of Undergraduate Programs in Music* (Reston, Virginia: NASM, 1991, 1996); and *Sourcebook for Futures Planning* (Reston, Virginia: NASM, 1990).
6. NASM, *Community Education and Music Programs in Higher Education* (Reston, Virginia: NASM, 1991).

7. Consortium of National Arts Education Associations, *National Standards for Arts Education: What Every Young American Should Know and Be Able To Do in the Arts* (Reston, Virginia: Music Educators National Conference, 1994).
8. NASM, “Code of Good Practice”; and *A Philosophy for Accreditation in the Arts Disciplines*, see note 4 above.
9. NASM, *The Basic Value of Music Study* (Reston, Virginia: NASM, 1999).

## Ideas and Work

### Continuities

Looking back over the last seventy-five years, an observer is immediately struck by NASM's continuities of principles, concepts, and areas of service. From the first published document to the most recent, excellence and common effort are enduring values. The association has always worked in a measured and thoughtful way. It has sought wisdom. It has been careful to balance tradition and innovation, the individual and the community, technique and creativity, stewardship and leadership.

NASM has adopted an important feature of music study. It has practiced in the same areas over and over again, becoming more proficient and more mature each year, taking on new challenges that broaden and deepen its understanding and capabilities. There is also a continuity of inspiration, rising in large part from an understanding that by pooling ideas and resources, individuals and schools improve their opportunities to develop artistically and intellectually. Another aspiration is building up all aspects of music in American society. Early on, institutional members understood the critical role higher education plays. Conservatories, colleges, and universities constitute major resources for the preparation of artists, scholars, teachers, researchers, and other music professionals. They provide introductory and advanced studies for musical amateurs, and facilities that serve the musical life of communities; they influence policy in the arts, education, and culture. Our institutions also support research and new music. They have been the centers of innovation in developing whole fields such as music therapy and ethnomusicology. From the beginning, NASM has nurtured institutional resources on behalf of serious work in music.

It is one thing to see what needs to be done, and quite another to accomplish it. NASM's nurturing work can never be finished. Although basic responsibilities are perennial, there are annual challenges within each member institution and in the field as a whole. The text below reviews a number of NASM's major historical responsibilities, themes, and accomplishments, and is more a history of ideas than one of people and dates. For, at base, the history of NASM is not just what specific people did at specific times, but also the aspirations, the sense of mission, and the faith in music and hard work that moved them forward, generation after generation.

### Responsibilities

***Accreditation.*** NASM was formed in 1924 in response to a perception among leaders of independent and university-based music schools. They saw that basic agreement regarding curricula and performance expectations was necessary in order to protect the meaning of credentials, facilitate transfer from one institution or degree level to another, and gain credibility for music as a discipline in higher education. These functions remain important today. NASM did not invent the accreditation process but gravitated toward it because it was gaining wide local acceptance in the higher education community. Accreditation, based on peer review, self-regulation, and respect for local prerogatives, was a contrast to the ministry-of-education approach then used throughout the rest of the world. Accreditation continues to be seen as a way to provide oversight while maintaining institutional autonomy and academic freedom. Of course, accreditation was, and is, more than a way to prevent government control. It offered an opportunity to address many of the concerns that brought the original schools together. It provided a conceptual framework for developing threshold standards of acceptability, defining credentials, enabling transfer of credits, and addressing ethical issues among schools. The peer

review system enabled active participation in consensus and began the long tradition of membership control.

NASM and the nation's higher education and accreditation systems grew and developed together. NASM's responsibilities and evolving contexts have divided its accreditation effort into two major parts. The first, and by far the most important, is the peer review of institutions. The second is national and federal accreditation policy.

In developing its approach to peer review, NASM sought ways to help each institution focus on its own present and future. Rather than considering standards to be the ultimate achievement, they became each institution's basis for advancing as far as it could beyond defined thresholds of acceptability. The peer review process thus came to have two primary functions: assessment against basic standards and improvement. In the early years of any peer review effort, significant time is spent on building consensus and establishing common thresholds of acceptability. As more and more institutions are reevaluated for continuation, the goal of improvement becomes more prominent. This concept of peer review can be applied productively in an institution working to meet threshold standards as well as in an institution that is already far beyond them. Another important feature is the ability of such a system to move by consensus to raise threshold levels over time.

NASM has had a long history of working with the accreditation system as a whole. The association has been recognized as an accreditor by a series of organizations established by the higher education community. NASM and its personnel have participated in and provided various kinds of leadership to organizations such as the National Commission on Accrediting, the Council on Postsecondary Accreditation, and now the Council on Higher Education Accreditation. NASM has also worked with the specialized accrediting community, being a member of the former Council of Specialized Accrediting Agencies and now the Association of Specialized and Professional Accreditors. NASM has been recognized by the federal education agency since it began to list accrediting groups in 1954. This recognition has enabled NASM to help independent institutions meet criteria for student loan and other federal funds. NASM agrees with the majority that it is best for the federal government to rely on nongovernmental accreditation. Indeed, the Tenth Amendment to the Constitution prevents a ministry-of-education approach. However, as federal legislation and regulation evolve, issues of control are always subject to much debate. NASM has joined with others to maintain clear distinctions among federal, accreditation, and institutional responsibilities. The proper balance is necessary to ensure that accountability mechanisms do not destroy artistic or academic freedom or creativity.

***Statistics.*** NASM grew and developed during a period of tremendous mathematical and scientific advance, during which numbers became increasingly important as the basis for making decisions. In the beginning, it was clear that certain statistics were necessary to determine the status of the field. NASM historian Carl Neumeyer reports that preliminary studies of music schools in the United States conducted by A. L. Manchester in 1908 and W. S. Pratt in 1919 revealed information that projected the need for a national discussion on matters of common interest and common support. Neumeyer describes early consensus-building meetings of NASM where information was exchanged about entrance requirements, units and semester hours, scholarships, and many other matters. Just four years after the founding of the association, and at the very beginnings of its work in accreditation, the Commission on Curricula (a precursor to the Commission on Accreditation) analyzed twenty-one institutions considered for membership. Howard Hanson reported the results of the study on 18 April 1928. Neumeyer comments that "the majority of schools were found to require one year of study in the field of counterpoint, although

eight of the twenty-one required none for voice majors.” From this study came a recommendation for uniform entrance requirements, uniform interpretation of semester hours, some overall uniformity of curricula, the amount of time and work involved, and the amount and type of work covered, a minimum of academic work that would be acceptable to academic faculties, and clarity of catalog statements for both entrance and graduation.

From those early beginnings, the association continued with informal research efforts until the 1950s, when a Committee on Research was established with a mandate to begin investigating matters of teaching loads and credit toward those loads for diverse types of instructional activity. Other issues included sabbatical leaves, examination policies, and new music facilities. The next major step forward was in 1965. With the establishment of a national office, many threads of institutional research were drawn together and developed in an annual publication titled *Music in Higher Education*, now Higher Education Arts Data Services (HEADS). The project was computerized by 1973, and became the basis for HEADS, established in 1981.

The statistics-based institutional research function of the association has always served three purposes: to provide information for the membership that will assist with local decision-making, to provide a status report on the field as a whole, and to develop information concerning the work of individual schools. In recent years, individual school information has been incorporated into the self-study, thus saving time and energy during accreditation reviews. Traditionally, NASM considers numbers to be indicators of larger meanings and purposes. It was clear from the beginning that numbers alone could not tell any story as complex as the work of an individual school or of music in higher education as a whole. It was equally clear, however, that without credible statistics, leaders of music programs would be at a disadvantage in carrying out their management, fundraising, and planning responsibilities. It was also clear that the association needed a baseline of information to make wise corporate decisions. The NASM statistical program is one of the most sophisticated and comprehensive in higher education. It now operates on its third computer program and a fourth that will take advantage of the Internet is under construction.

***Professional Development.*** From its first meeting, NASM provided a forum for development of those with leadership responsibilities in schools and departments of music. In the earliest years, formulating consensus positions was in itself an edifying professional development exercise. Every institution and leader present was required to question personal philosophies and practices in order to negotiate with others. As time passed, NASM became a place for sharing innovations and for developing new approaches or incorporating techniques from other fields.

NASM has always been concerned about its context; consequently, it has brought to annual meetings individuals with perspectives beyond those of the association. High officials in education, government, the arts, and accreditation have been featured speakers year after year. Professional development has also occurred as members shared their thoughts and ideas with each other. Questions of methodology and evaluation across the whole range of issues associated with serious music study have been considered. Professional development also involves understanding the work of other organizations within music and beyond, keeping current with developments, and projecting future needs for individual institutions and the field as a whole. In later years, the association has sponsored focused workshops on issues such as fundraising, minority access, facilities, and technological innovation. As time passes, the record of annual meetings and the building inventory of analytical and statistical papers provide a unique resource for administrators and faculty.

***Policy Analysis.*** NASM was founded to deal with policy. As it established standards and began to conduct reviews, it formed an educational policy force for music in higher education that subsequently had an influence far beyond music itself. Early leaders and members of NASM understood that music in higher education could not become strong without consideration of surrounding issues in education, arts, and government. The association worked actively everywhere that it could to build support for all aspects of music and to cooperate with any group sharing similar ideals. In the early days, relationships were developed with organizations of private teachers and music educators in the schools. NASM worked hard to develop music libraries, often in conjunction with the Music Library Association (MLA). It fostered the development and preservation of music literature, even commissioning works for a short period of time. A committee on wind instrument literature and a committee on reprints worked jointly with MLA to ensure the availability of rare source materials. Copyright policy has been a continuing concern. NASM has sought balances between the legitimate needs of producers and users of copyrighted works. It continues to hold responsibilities in this area with a permanent seat on the task force that negotiates and monitors performing rights licenses for higher education. NASM communicates with and participates in various committees on fair use.

NASM has also monitored and influenced various government initiatives and programs. It has testified in support of education and arts legislation that would advance the cause of serious education in music at all levels. As the United States grew and political action became more common and more complex, and as tax policies influenced the amount and kind of lobbying the association could do, NASM moved in the early 1980s to new levels of formal analysis. The analysis function has become a major service to institutions. Its purpose is to help individuals and institutions think rather than to tell them what to do. It has covered the gamut of issues confronting contemporary education, considering, among other topics, relationships with community education in music, the impact of technology on music libraries, distance learning, minority access and support, and the faculty hiring and reward system. In the association's seventy-fifth year, there is far more activity and information than in the 1920s and 1930s. NASM has focused on what was most productive at a particular time. The association's approach combines maintaining a presence in arts and education policy, exemplified by the association's standards and peer review process, while attending to all the surrounding issues that make high-quality instruction possible in member institutions and the field as a whole. A current major policy thrust, therefore, is to maintain working room for music study at every level and in every dimension.

## **Themes**

***Music.*** Everything about NASM is created, managed, and operated by individuals with deep learning in music. This base of artistry, knowledge, and commitment has ensured that all functions of the association focus on music itself and on the natures of music and music study. No matter what issues and needs surround the work of the association and its members, every decision is taken on the basis of what will best support music.

***Artistry and Intellect.*** From its beginnings, NASM has sought to promote the highest standards of artistry and intellect, understanding that both are carried by and developed in individuals. NASM's efforts and those of its member institutions support artistry and intellect in music and their continuing development, to the highest extent possible, in as many students as possible, in every location possible. This means continuing efforts to advance quality in all music and music-related specializations.

**Teaching.** Naturally, a group of schools of music is focused on teaching: what to teach, how to teach, and how to relate teaching to the evolving profession and to the world at large. Over the years, the association has invested significant resources in questions of teaching at all levels. There is a basic understanding that what happens at any level or in any institution has an impact on all other levels and institutions. Linkages among education and music in early childhood, in elementary and secondary years, and education at the collegiate level are direct, clear, and continuing concerns. NASM has recognized with pride the mission of teaching inherent in musical activity. The preparation of music professionals carries the most weight within the association. However, this concern does not overshadow the critical importance of developing musical knowledge and skills among the population as a whole.

**Connections.** In order to do its work effectively, NASM has developed relationships with other professional groups in music and the other arts disciplines. These relationships play a major role in developing the most effective standards and the most comprehensive analyses of issues and conditions.

NASM has always seen connections between music and other fields. From its early support for liberal education as a part of the professional undergraduate degree, to its development of curricula combining music study with other disciplines, to its strong support for liberal education that includes music and the other arts, to its encouragement of multi- and interdisciplinary curricula, NASM has acted on its belief that expertise in music combined with expertise in other fields can expand productivity.

NASM has fostered important connections among the various disciplinary parts of music curricula. It has maintained a continuing discussion about relationships among such areas as composition, performance, musicianship, analysis, history and literature, music education, music therapy, world music, technologies, and so forth. Increasing attention has been given to how these and other elements can be truly integrated to better serve the professional development of individuals. Members are always asking: How can we assist the individual student to connect what is learned in one class with what is being pursued in another? How do we best develop the musical mind?

**The Individual and Community.** Given the nature of music and of artistry, and given the working room needed for the most productive use of a honed intellect, NASM has understood that the community benefits the individual only to the extent that the community advances the prospects of individual work. This is why the association has always sought consensus, focused on what is right rather than who is right, and realized that what is right at this moment may not apply at a later time. Individual work is protected within the community by a focus on music and its nature, by an understanding of artistry and intellect and how they are developed, and by commitment to teaching as the basis for developing individual capacities. Throughout the history of the association, the search for balance between community will and individual work is expressed in standards, codes of ethics, and other protocols and the absolute need that each institution should follow its own aspirations with respect to mission and methodology. In recent years, NASM has focused on this theme of function over method, maintaining an emphasis on what, not how.

**Written Authority.** NASM operates under the rule of laws not persons. Representatives of member institutions establish and amend the constitution, bylaws, standards, and other procedural documents. The association's history shows continuous evaluation and improvement in these texts, but once they are in place, all agree to work with them until they are changed. This

approach ensures fairness, consistency, and orderly process. It is fundamental to maintaining a productive relationship between individual schools and the larger community.

***Diplomacy.*** A study of NASM's history reveals a commitment to the most careful diplomacy. The association works to speak clearly and directly, but always in a thoughtful, fair, and sophisticated manner. It always seeks to build and maintain connections, to deepen professional exchange, and to enrich analytical efforts. It has gained much support for music and educational institutions by supporting the work of others and conducting its business with sensitivity to the particular needs and conditions of individual institutions. NASM's diplomatic approach in its accreditation activities has minimized friction between the association and institutional administrators, thus increasing respect for music on many campuses.

***Openness.*** Education in the United States is based on providing individuals with the largest possible range of opportunities for the longest possible time. Systems have been constructed that enable credits and degrees to be transferred throughout the nation and a large system of non-credit courses also develop educational potential. An individual can start anywhere in the system and go anywhere else, given talent and hard work. In such a context, it is only natural that NASM would welcome all sizes and types of institutions that meet its basic standards. The association's openness reflects the true nature of connections among institutions. Although each member institution has met the threshold standards of the association as determined by peer review, each is in a different place in any of the several dimensions of music study. Although every institution is always developing, each is moving from a different base. When the theme of openness is connected to the accreditation distinction between threshold compliance and improvement, a powerful force is produced to extend the positive influence of the community back into individual institutions. In this way, an institution's specific development can be supported with all the resources that NASM has amassed in terms of people, ideas, and information.

***Building.*** In 1920, the population of the United States was 48.5 million. In 1999, it is over 273 million. Between 1950 and 1997, 116 million were added. In the next fifty years, an increase of 150 million is projected. These numbers reflect the tremendous growth of the United States in every sphere. As the population increases and as the benefits of music study become more apparent, the building theme of NASM will necessarily be carried into the future. The association was founded to address issues of music, artistry, intellect, teaching, and connections with other worlds of intellect and action. It was clear from the beginning that all these could be nurtured best by advancing them in as many dimensions as possible. Excellent music instruction should be available everywhere. Every institution should find its own agenda for music and pursue that agenda to the highest possible level. In order to advance, it is necessary to have sufficient numbers of highly qualified individuals. A variety of talents and aspirations is necessary to manage issues of music in teaching and their multiple connections with other efforts. It is required to build a body of statistics and analysis, a network of practitioners and scholars who study various aspects of the enterprise, and support systems of all kinds. Gains must be consolidated and preserved as the basis for continuing forward. In addition to the need to build wider and higher, there is also a need to go deeper, to understand better, and to strengthen foundations.

***Service.*** Realizing that individuals and local institutions bear the ultimate responsibility for the development of every aspect of the musical agenda, the association has always focused on service. NASM has traditionally been most judicious in deciding where it will serve by leading and where it will serve by supporting. Like a good ensemble musician, it knows how and when to be the soloist or to play a supportive role. It has maintained a public posture that focuses on the

work of its member schools, and it has never sought to regulate according to anyone's idea of utopia. In all of its accreditation and other work, NASM has tried to help each institution be at or beyond the threshold of acceptability with respect to standards and then to chart its own best course, given all the tangible and intangible resources that it possesses. It has understood that music programs have different missions and that they are all connected. It has helped institutions determine their aspirations by helping them think things through. By serving individual institutions one at a time, NASM has served the field as a whole.

***Protection.*** The deliberations of the association over seventy-five years have built a body of understanding that regularly protects music programs from the kinds of decisions that would destroy their basic integrity. This kind of protection is exercised many times each academic year, often without the knowledge of the association. The theme of protection is not about maintaining the status quo, but rather about conditions that allow the work of music to proceed under the best possible circumstances. The association views each music unit as representing an equation with many factors. A balanced equation occurs when all of the factors are in a working relationship so that each supports the work of the others to fulfill missions and goals. Usually, it is not possible to make major changes in one factor without influencing all the others. Continuing the analogy, NASM's role in protecting music programs does not lie in maintaining a specific equation in any institution, but in noting that a particular equation does exist and that thoughtless or myopic change can be destructive. Protection also involves working with institutions to develop appropriate resources so that student and faculty musicians have the tools and conditions they need to develop themselves to the utmost.

***A Source for Counsel.*** From the beginning, NASM created a body of work and a set of expertise that would be widely regarded as fair, objective, and authoritative. In pursuing its accreditation mandate, the association has structured a program of self-study that encourages institutions to seek their own internal counsel. Member institutions have created exemplary programs in various aspects of education and music. Because respect generates willingness to receive counsel, NASM has served as a distribution center for their expertise. The association's consulting program began in the early years and continues today on a wide variety of topics, and assists many institutions each season.

***Independence.*** NASM received initial support from the Carnegie Corporation of New York. The original grant of \$7,500 for two years, followed by an additional \$7,500, enabled the association to establish and fund itself and to become independent. Only five years after NASM was founded, the stock market crashed and the Great Depression began. The fledgling association maintained itself and, in so doing, forged a strong view about independence. After World War II, as NASM's work began to expand on many fronts, independence became increasingly important to fulfilling many other aspirations. NASM's work in accreditation meant careful consultation with many individuals and organizations but, if the association's work was to be trusted on its own terms, autonomy was necessary. As the accreditation system became more complex, it became clear that independence was the key to public trust. In every dimension, NASM had to develop its own financial support and create its own approaches to every issue based on the responsibilities and themes it had chosen.

***Patience.*** Every musician knows that knowledge and skills development requires patient, steady application. Often, progress from day to day is not spectacular but, over longer periods, there are significant gains. The kind of impatience that gives up in the short term does not support the musical life. From the beginning, NASM was determined to sustain an effort over many years. It understood that today's challenges and opportunities must be met without illusions. It sought to

be attuned to the larger rhythms of time, believing that steady effort on matters of substance eventually transcends superficialities and bad decisions whatever their sources. This balance between the long and short term continues to serve every member of the association as well as the broader music field. It enables everyone to maintain concern for the present by looking to the future. It helps everyone to understand that unforeseen challenges and opportunities will always be present and that the wisest position is to be ready for the former and on close watch for the latter. Cultivation of the patient approach and the long view has held the association steady and enabled successful pursuit of all of its other themes and responsibilities.

***Students.*** NASM's concern for students is so great that this section could have preceded all the other themes. However, since students and their development are the reasons for the other themes, it is fitting to give them the ultimate place. NASM standards feature the building of student competencies, and all aspects of the association's work support and protect student learning. Individual students will carry out all the responsibilities for music and take responsibilities in our institutions, in the field of music, and in NASM. They are the artistic and intellectual future of our field.

### **Accomplishments**

Although NASM is a corporate entity, it is also a group of independent institutions. The association's accomplishments are reflected more in the work of its members than in its work as an entity. Yet, because member institutions act together, they have created a situation in which their work and the work of the association sustain, influence, and build each other. NASM's accomplishments, therefore, represent the effects of this relationship operating over time.

***Making a Place for Music.*** NASM was founded because several needs became apparent to a number of farseeing leaders. The independent conservatories needed some degree of commonality and a framework for ethical practice. Music programs associated with colleges and universities needed to establish and secure themselves and to build a larger base for music study. Because of these and other needs, NASM was created as a way to establish the legitimacy of music within higher education as a whole by giving it the integrity provided by common basic standards, ethical protocols, and peer review. Accreditation was emerging as the major self-regulatory mechanism in higher education in the United States. As a pathway to legitimacy, the association embraced accreditation for its real and symbolic value in meeting development goals.

The historical record demonstrates that the time was right and, from the beginning, the association created a momentum for legitimacy that has continued and intensified over the years. NASM worked at the most basic academic levels to define policies, procedures, bodies of content, and time-on-task guidelines. It advocated credit for performance studies and made the case that creative work deserves intellectual recognition equivalent to that accorded to research and scholarship. These efforts continue to maintain parity with other disciplines while respecting the uniqueness of music.

Campus by campus, legitimacy grew through the hard work of local administrators, faculty, and students. However, there is little question that the common effort represented by NASM supported these local efforts and created a receptive environment for music in higher education in the United States. As NASM's work grew to encompass liberal arts programs, community/junior colleges, and community education programs and institutions, it fostered an image of artistic and academic seriousness for the discipline itself and respect for musicians and teachers.

By the 1950s, speakers at NASM meetings thought that the original battles for legitimacy and recognition had been won. The next challenge was to continue building the work of music as higher education expanded in the years following World War II. The base first established by NASM meant that standards and guidelines; curricular frameworks; a body of experts in administration, school development, and evaluation; an early warning system for problems; and a forum for counsel and planning were all in place and ready to serve. The association was also an established force that could represent the interests of music as issues of responsibility, influence, and power were debated in an expanding higher education system. As the U.S. population grew, as the education system expanded on all levels, and as the graduates of music programs in higher education moved into every geographic region of the country, the size, scope, and quality of music and teaching grew rapidly. Without the visionary work of NASM and its member institutions, the fundamental support system for this expansion would not have been in place. The builders were able to maintain the pace and keep up with the growth of education as a whole because a strong foundation had been laid decades before.

By the late 1970s, in an overall sense, legitimacy had been achieved and an effective delivery system built. Although it was clear that legitimacy battles would always occur and that building would never cease, attention turned more than ever to deepening quality and sustaining fundamental purposes in an era of rapid change. Maintaining a strong artistic and educational presence for music meant new applications of strategic and technical thought. How should the association and its members work positively with inevitable changes in demographics, technology, economics, values, and politics? How would the expanding definitions of culture be addressed? The work of NASM evolved. Now, new times and conditions produced new applications of basic concepts, themes, and principles. Institutions and the association itself had to innovate more rapidly. The association had to do everything possible to nurture thought, work, and careful planning in member institutions. New issues of legitimacy, aspirations for growth, and developing circumstances had to be considered. Coupled with growing sophistication in all the areas affecting NASM's work, time-tested principles and past experience became important in keeping music and music study vital within educational institutions. As generations of administrators and faculty changed, NASM brought the wisdom, knowledge, and skills of those leaving to the aspirations, talents, and needs of those arriving, enabling them to build thoughtfully on the past when constructing anew.

Over the past seventy-five years, NASM's work with legitimacy, building, and sustaining have made a stronger place for music in higher education, in education in general, and in American life. NASM has laid a foundation so deep and strong that now the foundation often seems invisible. This great success testifies to the importance of the work that has been done and of the work that remains to maintain awareness and thus safeguard this foundation and the potential it enables for future generations.

***Creating Frameworks.*** NASM began with searches for consensus on issues of standards and ethics. When reached, consensus results in statements that establish frameworks. In all curricular and operational matters associated with member institutions, the search for consensus has been based on the question of what students need. Because this question can be answered in many ways, it has led to innovation in many areas. The association created the first bachelor of music degree standards to be embraced by a significant number of institutions. As NASM addressed the various disciplines within music, consensus produced landmark after landmark. Performance, composition, theory, music history and literature, and music education all received early attention. Graduate programs at the master's and doctoral level, the establishment of the Doctor of Musical Arts degree, two-year college transfer programs, and the pre-collegiate certificate

were all codified nationally through the work of NASM. Today, it is hard to imagine that these efforts represented innovations.

Later, NASM worked closely with innovators in the field of music therapy to establish educational standards. The association developed standards for degrees in jazz. It pioneered efforts to develop various degree approaches for combining music with other disciplines. It joined with the business and engineering accrediting groups to develop joint degrees involving music and those respective fields. It attended to issues of accompanying and chamber music, and of pedagogy and electronic media. It addressed standards and development issues in community education, lending its support to builders in that field. More recently, it developed standards for multidisciplinary degrees and distance learning. It is now engaged in a multiyear study of graduate education: some of the first fruits are experimental patterns for graduate degrees.

The relationship between innovation and consensus grows as individuals and institutions perceive and address new needs. The association provides a means for exchanging ideas and for affirming the integrity of path-breaking work through peer analysis and review. As is the case with music itself, innovation does not cancel that which has gone before. The new and the old enrich each other in assisting development. All of these efforts provide frameworks used by institutions to create their own unique programs.

***Music for the General Public.*** NASM and its members have always supported public involvement with music and music study. The association has worked to improve opportunities at every level of education. Because of its efforts for music in higher education, millions across the nation enjoy performances every year in beautiful facilities. Members have always understood the critical connection between elementary and secondary music instruction and study at the collegiate level. From the beginning, the association's composite vision has included an interconnected system of education involving relationships among private teachers, school-based programs, community education, professional education and training, music for the general college student, and adult education. This vision is connected to building participation in and appreciation of the musical life of a community, including support of its professional organizations and presenting groups.

Pursuing this vision means attending to policies and nurturing conditions. It means unique but parallel efforts as well as combined support to ensure the strongest possible work in all educational settings. It means bringing the legitimacy, building, and sustaining agendas into the public arena. Over the years, in consultation with professional teachers and their associations, NASM has established standards for teacher preparation. These standards and the ideas in them have had a broad influence on state and local policies. For example, they are reflected in the national voluntary K–12 Standards published in 1993.<sup>1</sup> NASM has fought for the legitimacy of music as a core discipline in the preparation of K–12 teachers. It has insisted that each music teacher be a musician. NASM has supported the development of community education both in independent institutions and within higher education and in cooperation with the National Guild of Community Schools of the Arts. NASM has brought its belief in serious study to this issue and made it available to support the highest aspirations of faculty, administrators, and community leaders in developing local interest and talent.

NASM has a long history of support for private teaching. From 1930 to 1950, NASM and the Music Teachers National Association (MTNA) held meetings concurrently in the same city to facilitate close consultation. In more recent times, standards in pedagogy and consultation on individual certification programs in MTNA have continued this relationship. NASM has worked

closely with MENC: The National Association for Music Education, giving and receiving counsel and information to support the cause of music in public and private schools. The College Music Society and NASM have been continuing partners on the issue of music in general studies and the provision of coursework and performance opportunities for college students not majoring in music. The two associations continue to provide the public with analytical and policy information concerning music and music study, particularly at the college level.

***Supporting Music Professionals and Institutions.*** The responsibilities, themes, and accomplishments of NASM create ever-expanding opportunities to support the work of individuals and institutions. The association's large body of information, statistics, and expertise is at the disposal of anyone who needs it. Its meetings provide a natural location for gaining information. It is impossible to list everything that NASM has accomplished in this area. Many of its support efforts have an obvious presence. Accreditation processes, the annual meeting, statistical services, analytical publications, consultation, and the weight of consensus and common effort all provide support. However, NASM does far more. It has always maintained a policy of quiet diplomacy in addressing issues affecting the ability of professionals and institutions to work most effectively. The analysis of themes above demonstrates a number of these efforts, including copyright, requirements for teacher preparation, relationships with higher education, the policies and programs of arts agencies, and tax policies. The association has brought its force to bear on issues of working room for faculty and administration. It has articulated the nature of faculty work in music in the context of general academic policy. It has done the same for administrators. At the federal level, it has sought legislative and regulatory results that preserve academic freedom. It has argued quietly and often effectively against policies that would damage serious music study. It has maintained a presence for substance and content in the face of tendencies to embrace the superficial. NASM has worked hard to keep policy development in balance, promoting an optimum relationship among education, presentation, creation, and promotional interests in the arts.

One of the most important ways that NASM provides support is through standards that articulate connections between time and results. These standards protect the curricular and instructional time necessary for developing professional competence. Without these consensus-based policies on time, students and faculty would not have a strong national advocate for the working conditions essential to their success.

In contrast to these field-wide concerns, the association also responds to thousands of individual requests each year. Officers and evaluators of the association are sought after for their counsel. Connecting individual needs with published resources and professionals who can help solve problems has made many contributions to decision making at all levels. The presence and reputation of the association have been particularly important in maintaining a resource for those without musical experience who must, nevertheless, make decisions affecting musical interests. Over the years, much of the association's work has involved building relationships and preparing materials that would help these individuals make the best choices. NASM has often turned its highest intellectual energy toward serving music professionals in their work with the broad variety of organizations, business, and governments that influence the cultural environment. Over time, this effort has produced a powerful force connecting what music does to the work of the world and vice versa. The association's work in policy analysis is particularly devoted to this responsibility.

***Developing a Strong Organization.*** Numbers do not tell the whole story, but they do provide indications. NASM began with 24 member institutions: today approximately 575 institutions

belong to the association. The association's first budget was meager. Today the annual budget is over one million dollars. In its earliest years, NASM was managed entirely by volunteers; record-keeping and national-office staff functions were housed in a residence or an institutional office. Today the association owns an office condominium in Reston, Virginia, and is served by a staff of eight full-time and three part-time individuals. The association's first name, the National Association of Schools of Music and Allied Arts, was rapidly shortened to NASM. Yet, today NASM is the fiduciary and maintains the staff for the National Office for Arts Accreditation, which includes three other autonomous accrediting organizations: the National Association of Schools of Art and Design (NASAD), the National Association of Schools of Dance (NASD), and the National Association of Schools of Theatre (NAST). The four associations cooperate on matters of common interest and have the most coordinated system of accreditation among separate disciplines in all of higher education. This arrangement provides swift interchange of experience and expertise, significant efficiencies, and the ability to speak as one voice across the arts when necessary.

While there is plenty of evidence of success in building an effective organization, the larger record demonstrates the value of patience and faith in a strong idea. Although it is impossible to know what dreams the original institutional representatives had, they would not have been able to envision the size, scope, and sophistication of today's operations. Yet, it is probable that they would not be surprised. Their goal was to develop a body of ideas and practices that would grow and evolve to serve over time. As this entire analysis has shown, the relationship between continuity and change is such that the organization today is both the same and very different than it was. For NASM was not developed to build an organization, it was developed as an organization to build a field of endeavor. NASM has grown to productive maturity because it has succeeded in building up all aspects of music in higher education, in education more generally, and in society as a whole.

## **The Years Ahead**

The daily work of the institutional members of NASM represents a primary force in music in the United States. Although no one knows what the future will bring, a seventy-five year record of achievement creates an important perspective. Each year, NASM and its member institutions have confronted anxiety, dysfunction, disappointment, and difficulty to some degree. Most frequently, these challenges were external. Of the millions of decisions made by NASM and its members, not every one was best or even right. But most frequently, these decisions supported the growth of artistry and learning. Some challenges, such as respect for music and music study, continue to be at least as great as they were at the beginning. Disappointments in the values and actions of various leaders, funders, and governments have been present every year of the association's existence. Yet, despite negatives and the daily struggle, the seventy-five year picture shows a solid advance. This forward movement is the result of continuing hard work both individually and together. It was achieved through patient toil, often against considerable odds. The years ahead will be no different. The great accomplishments of the past can only be built on through continuing effort. The strength of individual institutions and their programs is critical. The association must also be strong. The two joined together have the best chance of overcoming difficulties, building on opportunities, developing artistry and intellect, advancing the breadth and depth of music study and experience, and providing greater public access. This means continuing to cultivate traditional areas of engagement as well as developing new ones. It means work with responsibilities, themes, and continuing accomplishments that build the field in a dynamic context. It means being ready to bring what the future has to give to the great art that underlies all

of our work. Seventy-five years of success gives us confidence that we can continue NASM's quality of effort and record of success into the future.

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## **Note**

1. Consortium of National Arts Education Associations, *National Standards for Arts Education: What Every Young American Should Know and Be Able To Do in the Arts* (Reston, Virginia: Music Educators National Conference, 1994).

## **Volunteers and Staff**

Volunteerism is central to NASM. Without volunteers, the association would not have been founded, and it certainly would not have survived through the difficulties that faced the nation throughout the 1930s. Legend has it that individual evaluators subsidized their own travel to do on-site visits and made many other sacrifices to sustain the effort through hard times. The association survived and prospered because volunteers determined that it would continue.

Volunteerism is an essential ingredient in NASM's peer-review system. Institutions volunteer to be members of the association and representatives of institutions volunteer to serve in various decision making capacities ranging from the development and approval of standards to serving as evaluators, members of accrediting commissions, participants in committee work, and members of the Board. Volunteerism is key to preserving the independence of the association and its ownership by its member institutions.

To express appreciation to all volunteers would mean listing every institutional representative to the Association over time, along with many others who have consulted, shared efforts, and otherwise contributed. Time and space do not permit such an enumeration. However, it is particularly fitting to express special thanks to those who have served as officers, commission members, and on-site evaluators. These responsibilities mean regularly taking time from busy schedules to act as leaders and stewards of NASM's mission and specific responsibilities.

NASM did not have a professional staff until 1965, forty-one years after its founding. Even though today's work is broader in scope and more complex and detailed, the willingness and ability of volunteers to manage the basic functions of NASM for four decades represents one of the great national achievements of the volunteer spirit. The Association's two Secretaries—Burnet Tuthill, who served from 1924 to 1959, and Thomas Williams, who served from 1959 to 1965—deserve particular mention. These gentlemen took care of the daily correspondence and accreditation business of the association. They kept the records, oversaw the publications program, prepared for annual meetings, and otherwise kept basic operations going. In those years, other elected officers spent many volunteer hours representing the association in various forums and policy contexts. All officers of the association listed elsewhere in this document faced challenge after challenge with the kind of courage and perseverance that is born of deep faith, careful thought, and sense of mission.

By the early 1960s, it had become clear that the work of the association and the expansion of its responsibilities called for a professional staff. At this point, NASM was wise to develop a separation-of-powers policy that outlined the relationship between volunteers and staff and among the various functions of the association. Simply put, volunteer representatives from the membership, whether elected or appointed, were to be responsible for policy and for accreditation evaluations. The staff role was limited to operating the association in an objective, fair, and judicious way under policies established by the membership and the Board. This approach provided insurance for peer review and membership control while producing the kind of operational flexibility necessary for efficient work.

Warren Scharf was the first Executive Secretary, serving from 1965 to 1967. He was succeeded by David Ledet, who served until 1972. Robert Glidden then served for one year as Executive Secretary and for two years as Executive Director; the title was changed in 1973. In 1975, Samuel Hope became Executive Director.

The NASM staff has never been large. Today, the National Office serves not only NASM, but also the efforts of three other accrediting associations in the arts. The following staff members no longer with the association served for five years or more: Michael Yaffe, 1976-1986, Associate Director; Lisa Collins, 1987-1994, Accreditation Specialist; Margaret O'Connor, 1985-1998, Accreditation Coordinator; and David Bading, 1988-1999, Editor. Robby Gunstream, Staff Associate for Accreditation 1976-1979, has continued to work closely with NASM as Executive Director of the College Music Society, 1983 to the present.

In addition to the Executive Director, the current staff with present title and date of appointment are: Karen Moynahan, Associate Director, 1981; Chira Kirkland, Administrative Assistant and Meeting Specialist, 1987; Nadine Flint, Financial Associate, 1987; Willa Shaffer, Projects Associate, 1978-1986, 1991; Jan Timpano, Constituent Services Representative, 1998; Kimberly Radcliffe, Accreditation Coordinator; 1998; and Ethan Henderson, Accreditation Specialist, 1999.

Beyond the formal relationships between volunteers and staff, there is a common dedication to the work of the association. Both volunteers and staff are willing to commit the kind of personal energy and expertise that leads to productivity and success. The structure of NASM is predicated on the existence of a strong group of volunteers and a strong staff working together to fulfill their respective and common responsibilities to the utmost.

The seventy-fifth anniversary is an appropriate time to express deep appreciation to all the individuals past and present who have contributed to the association and enabled NASM to serve the field with distinction. It is they who have produced the history, the ideas, and the achievements recorded in these pages.

**MINUTES OF THE FIRST MEETING OF THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC AND ALLIED ARTS, HELD OCTOBER 20th AND 21st, 1924 AT THE HOTEL SCHENLEY, PITTSBURGH, PENNSYLVANIA.**

The first session was called to order at ten A.M. Monday, October 20th, by Charles N. Boyd, Chairman pro-tem. The following were present:

Mr. William MacPhail, MacPhail School of Music, Minneapolis, Minn.  
Mr. H. L. Butler, Syracuse University, Syracuse, N.Y.  
Mr. G. C. Williams, Ithaca Conservatory, Ithaca, N.Y.  
Miss Louise Westervelt, Columbia School of Music, Chicago, Ill.  
Mr. William Boeppler, Wisconsin Conservatory of Music, Milwaukee, Wis.  
Mr. Harold Randolph, Peabody Conservatory, Baltimore, Md.  
Mr. G. R. Combs, Combs Broad Street Conservatory, Philadelphia, Pa.  
Mr. P. C. Lutkin, Northwestern University, Evanston, Ill.  
Mr. Arthur W. Mason, Louisville Conservatory of Music, Louisville, Ky.  
Mr. Howard Hanson, Eastman School of Music, Rochester, N.Y.  
Mr. K. Bradley, Bush Conservatory of Music, Chicago, Ill.  
Mr. Earl V. Moore, University School of Music, Ann Arbor, Mich.  
Mr. Francis L. York, Detroit Conservatory of Music, Detroit, Mich.  
Mr. John J. Hattstaedt, American Conservatory of Music, Chicago, Ill.  
Mr. Burnet C. Tuthill, Cincinnati Conservatory of Music, Cincinnati, O.  
Mr. C. N. Boyd, Pittsburgh Musical Institute, Pittsburgh, Pa.  
Mr. W. H. Oetting, Pittsburgh Musical Institute, Pittsburgh, Pa.

Mr. K. M. Bradley was requested by the Chair to read a proposed constitution which he had drafted. He also expressed the opinion that the Carnegie Foundation would probably aid in the financing of the Association in connection with its national investigation of educational conditions. The constitution was then discussed in detail, article by article. Minor corrections were made and all articles except Article Three were adopted.

Committees were thereupon appointed to nominate officers in accordance with the constitution, and to re-write Article Three. The following committees were appointed by the Chair:

To re-write Article III

Mr. Randolph  
Mr. Moore  
Mr. Bradley

Nominating Committee:

Mr. Combs  
Mr. Butler  
Mr. York  
Mr. Tuthill  
Miss Westervelt

The meeting was re-convened at 2:15 P.M. with Mr. Boyd in the Chair. All of those present at the morning session were again present. Mr. Combs reported for the Nominating Committee that the following candidates had been selected:

President—Mr. Kenneth M. Bradley  
Vice President (East)—Mr. H. L. Butler  
Vice President (Central)—Mr. Wm. MacPhail  
Vice President (West)—Mr. Edwin J. Stringham  
Vice President (South)—Mr. W. W. Mason

Secretary—Mr. Burnet C. Tuthill  
Treasurer—Mr. Charles N. Boyd

Commission on Curricula— Mr. Howard Hanson, Chairman  
Mr. G. R. Combs  
Mr. John J. Hattstaedt  
Mr. Earl V. Moore  
Mr. Harold Randolph  
Miss Louise Westervelt

Commission on Ethics— Mr. Peter C. Lutkin  
Mr. George C. Williams  
Mr. Francis L. York

Commission on Publicity— Mr. William Boeppler  
Mr. Charles N. Boyd  
Mr. Burnet C. Tuthill

Upon motion of Mr. Butler the meeting authorized the secretary to cast one ballot for the entire ticket. Mr. Bradley then assumed the Chair.

Mr. Earl Moore than read the revised draft of Article Three which was accordingly adopted. Articles Eight and Nine were then also adopted.

It was then moved that the commissions elected go into immediate session, reporting back to the meeting of the Association to be held after dinner. The Vice Presidents were authorized to submit lists of schools of music in their territories to whom, in their opinions, invitations to join the Association should be tendered.

The meeting adjourned.

After a dinner tendered by the directors of the Pittsburgh Musical Institute at the Pittsburgh Athletic Association, President Bradley called the meeting to order at 9 P.M.

The Publicity Commission reported, expressing the recommendation that any information to be given out by the Association should be handled through the Publicity Commission, and that no interview should be given to representatives of the press by any members of the Association. An article to be issued to the local press of Pittsburgh was read and approved. The Commission decided that Mr. Tuthill should serve one year, Mr. Boeppler two years, and Mr. Boyd three years.

Mr. York reported for the Commission on Ethics, making the following recommendations:

1. Advertising. All advertising should be strictly truthful. All exaggeration and all flamboyant advertising is strongly deprecated, as is also all writing of self-laudatory critiques or reviews. Prices once published should be adhered to and no price cutting should be tolerated.

2. Relation to other schools. Co-operation and good fellowship with other schools and with private teachers is strongly recommended. No teacher should be induced to leave another school nor approached for such purpose without the full knowledge and consent of the management of the school in which the teacher is engaged. No attempt should be made to influence the students of other schools or of private teachers to leave their present teachers, and no false hopes of advancement or promises of engagements or positions should be made to induce students to study.

3. The faculty should consist of the best teachers and educators obtainable. Teachers should not be engaged for purely commercial reasons—e.g., simply because they can bring in a large class or because they have social prestige or connections. Teachers should give due credit for work done with former teachers. No

teacher should advertise or claim as his own, students coming to him from other teachers until he has given them at least one semester's instruction. Teachers should demand punctuality and serious, conscientious work from students and given the same in return.

Mr. Bradley reported for the Executive Board, recommending that each member be assessed \$10.00 to cover the cost of printing, postage, etc. It was also recommended that the Association be incorporated and apply to the Carnegie Foundation for recognition and aid to the extent of \$2500.00 per annum. On motion of Mr. Hattstaedt, the dues were fixed at \$10.00 for each individual member. Motion carried.

Mr. Hanson reported for the Commission on Curricula, suggesting certain classifications. After considerable discussion, it was moved by Mr. Moore and seconded, to send a questionnaire to lists of schools furnished by the Vice Presidents in order that the facts might be ascertained on which to base decisions relative to the curricula to be recommended.

The meeting adjourned at 10:30 P.M. to meet at 10:00 A.M. at the Pittsburgh Musical Institute, Inc., on the morning of Tuesday, the 21st.

\* \* \* \* \*

President Bradley called the meeting to order at 10:30 A.M.

It was moved and seconded that an Advisory Council be formed to include the names of Frank Damrosch, George W. Chadwick and Ernest Bloch. These names to be included on the letterhead of the Association. Carried.

It was moved to hold the next meeting of the Association in Rochester, New York, on February 21st, 1925, at 2:00 P.M.

Motion was made to authorize the Treasurer to open an account in the Real Estate Savings & Trust Company, Pittsburgh, Pa. Carried.

Meeting adjourned.

The Committee on Curricula then went into session to draw up the questionnaire.

\* \* \* \* \*

Respectfully submitted,

Burnet Tuthill  
Secretary

## **Current Charter Members**

Chicago Musical College of Roosevelt University	Chicago, IL
Cleveland Institute of Music	Cleveland, OH
Converse College	Spartanburg, SC
Eastman School of Music	Rochester, NY
New England Conservatory of Music	Boston, MA
Northwestern University	Evanston, IL
Oberlin College	Oberlin, OH
Syracuse University	Syracuse, NY
University of Cincinnati	Cincinnati, OH
University of Iowa	Iowa City, IA
University of Kansas	Lawrence, KS
University of Michigan	Ann Arbor, MI
University of Nebraska, Lincoln	Lincoln, NE
University of Oregon	Eugene, OR
University of the Pacific	Stockton, CA
University of Southern California	Los Angeles, CA
Wisconsin Conservatory of Music, Inc.	Milwaukee, WI
Yale University	New Haven, CT

## **Current Honorary Members**

Robert E. Bays, *Past President*

Bruce Benward, *Past Treasurer*

Harold M. Best, *Past President*

Joyce J. Bolden, *Past Commission on Accreditation Chair*

Robert L. Briggs, *Past Secretary*

Robert R. Fink, *Past Commission on Accreditation Chair*

Robert L. Glidden, *Past Executive Director and Past President*

Robert Hargreaves, *Past President*

Lawrence E. Hart, *Past Undergraduate Commission Chair*

W. L. Housewright, *Past Graduate Commission Chair*

C. B. Hunt, Jr., *Past President*

Warner, Imig, *Past President*

Helen L. Laird, *Past Secretary*

David Ledet, *Past Executive Secretary and Undergraduate Commission Chair*

Lyle C. Merriman, *Past Commission on Accreditation Chair*

Frederick Miller, *Past President*

Thomas W. Miller, *Past President*

Robert Thayer, *Past Commission on Non-Degree-Granting Accreditation Chair*

Everett Timm, *Past President*

Himie Voxman, *Past Graduate Commission Chair*

Robert J. Werner, *Past President*

Thomas W. Williams, *Past Secretary*

## **Chronological List of Officers and Commissioners**

**[Please see separate set of typesetting instructions, marked text, and disks (2) for constructing this list. After these materials have been inserted into the text here, the sections currently numbered as pages 42 through 45 will be repaginated.]**

## **Code of Good Practice for the Accreditation Work of NASM**

### **To fulfill its values, principles, and responsibilities in accreditation, NASM:**

#### **1. Pursues its mission, goals, and objectives, and conducts its operations in a trustworthy manner.**

- Focuses primarily on educational quality, not narrow interests, or political action, or educational fashions.
- Demonstrates respect for the complex interrelationships involved in the pursuit of excellence by individual institutions or programs.
- Exhibits a system of checks and balances in its standards development and accreditation procedures.
- Maintains functional and operational autonomy.
- Avoids relationships and practices that would provoke questions about its overall objectivity and integrity.
- Analyzes criticism carefully and responds appropriately by explaining its policies and actions and/or making changes.

#### **2. Maximizes service, productivity, and effectiveness in the accreditation relationship.**

- Recognizes that teaching and learning, not accredited status, are the primary purposes of institutions and programs.
- Respects the expertise and aspirations for high achievement already present and functioning in institutions and programs.
- Uses its understanding of the teaching and learning focus and the presence of local expertise and aspirations as a basis for serving effectively at individual institutions and programs.
- Keeps the accreditation process as efficient and cost-effective as possible by minimizing the use of visits and reports, and by eliminating, wherever possible, duplication of effort between accreditation and other review processes.
- Works cooperatively with other accrediting bodies to avoid conflicting standards, and to minimize duplication of effort in the preparation of accreditation materials and the conduct of on-site visits.
- Provides the institution or programs with a thoughtful diagnostic analysis that assists the institution or program in finding its own approaches and solutions, and that makes a clear distinction between what is required for accreditation and what is recommended for improvement of the institution or program.

#### **3. Respects and protects institutional autonomy.**

- Works with issues of institutional autonomy in light of the commitment to mutual accountability implied by participation in accreditation, while at the same time, respecting the diversity of effective institutional and programmatic approaches to common goals, issues, challenges, and opportunities.
- Applies its standards and procedures with profound respect for the rights and responsibilities of institutions and programs to identify, designate, and control (a) their respective missions, goals, and objectives; (b) educational and philosophical principles and methodologies used to pursue functions implicit in their various missions, goals, and objectives; (c) specific choices and approaches to content; (d) agendas and areas of study pursued through scholarship, research, and policy developments; (e) specific personnel choices, staffing configurations, administrative structures, and other operational decisions; and (f) content, methodologies, and timing of tests, evaluations, and assessments.
- With respect to professional schools and programs, recognizes the ultimate authority of each academic community for its own educational policies while maintaining fundamental standards and fostering consideration of evolving needs and conditions in the profession and the communities it serves.

- 4. Maintains a broad perspective as the basis for wise decision making.**
  - Gathers and analyzes information and ideas from multiple sources and viewpoints concerning issues important to institutions, programs, professions, publics, governments, and others concerned with the content, scope, and effectiveness of its work.
  - Uses the results of these analyses in formulating policies and procedures that promote substantive, effective teaching and learning, that protect the autonomy of institutions and programs, and that encourage trust and cooperation within and among various components of the larger higher education community.
  
- 5. Focuses accreditation reviews on the development of knowledge and competence.**
  - Concentrates on results in light of specific institutional and programmatic missions, goals, objectives, and contexts.
  - Deals comprehensively with relationships and interdependencies among purposes, aspirations, curricula, operations, resources, and results.
  - Considers techniques, methods, and resources primarily in light of results achieved and functions fulfilled rather than the reverse.
  - Has standards and review procedures that provide room for experimentation, encourage responsible innovation, and promote thoughtful evolution.
  
- 6. Exhibits integrity and professionalism in the conduct of its operations.**
  - Creates and documents its scope of authority, policies, and procedures to ensure governance and decision making under a framework of “laws not persons.”
  - Exercises professional judgment in the context of its published standards and procedures.
  - Demonstrates continuing care with policies, procedures, and operations regarding due process, conflict of interest, confidentiality, and consistent application of standards.
  - Presents its materials and conducts its business with accuracy, skill, and sophistication sufficient to produce credibility for its role as an evaluator of educational quality.
  - Is quick to admit errors in any part of the evaluation process, and equally quick to rectify such errors.
  - Maintains sufficient financial, personnel, and other resources to carry out its operations effectively.
  - Provides accurate, clear, and timely information to the higher education community, to the professions, and to the public concerning standards and procedures for accreditation, and the status of accredited institutions and programs.
  - Corrects inaccurate information about itself or its actions.
  
- 7. Has mechanisms to ensure that expertise and experience in the application of its standards, procedures, and values are present in members of its visiting teams, commissions, and staff.**
  - Maintains a thorough and effective orientation, training, and professional development program for all accreditation personnel.
  - Works with institutions and programs to ensure that site teams represent a collection of expertise and experience appropriate for each specific review.
  - Conducts evaluations of personnel that involve responses from institutions and programs that have experienced the accreditation process.
  - Conducts evaluations of criteria and procedures that include responses from reviewers and those reviewed.

## List of Acronyms

ASCAP	American Society of Composers, Authors, and Publishers
ASPA	The Association of Specialized and Professional Accreditors
BMI	Broadcast Music Incorporated
CAAA	Council of Arts Accrediting Associations
MENC	Originally Music Educators National Conference, now MENC: The National Association for Music Education
MLA	Music Library Association
MTNA	Music Teachers National Association
NASA	National Association of Schools of Art, now NASAD
NASAD	National Association of Schools of Art and Design
NASD	National Association of Schools of Dance
NASM	National Association of Schools of Music
NAST	National Association of Schools of Theatre
NCA	National Commission on Accrediting
NCATE	National Council for the Accreditation of Teacher Education

## **Acknowledgments**

Sheila Barrows, former managing editor of *Arts Education Policy Review*, brought her expertise, knowledge and love of music, organizational skills, and passion for clarity to this project.

The previously mentioned dissertation of the late Carl Neumeyer was critical to the chronological sections. His text captures both the facts of every deliberation and the continuing spirit of NASM.

NASM staff members played developmental roles. Samuel Hope provided guidance, notes, and editorial assistance; Karen Moynahan prepared an initial summary of the early years and statistical information; and Willa Shaffer prepared the text for publication.

A reading committee of Robert Bays, former president; Robert Fink, former graduate commission chair; Helen Laird, former secretary; Himie Voxman, former graduate commission chair; and Robert Werner, former president, worked to assure the accuracy of facts and interpretations.

This project was conceived by the NASM Executive Committee as part of the Association's seventy-fifth anniversary celebration. The Executive Committee provided additional oversight and valuable comments on the final draft. They are: William Hipp, President; David J. Tomatz, Vice President; David G. Woods, Treasurer; Jo Ann Domb, Secretary; Daniel Sher, Chair, Commission on Accreditation; Don Gibson, Associate Chair, Commission on Accreditation; and Samuel Hope, Executive Director.

Deepest appreciation is due all the above and to the members and friends of the Association who have made this booklet and all of NASM's work possible.

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