SOURCEBOOK

FOR

FUTURES PLANNING

SUPPLEMENT III

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

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SOURCEBOOK FOR FUTURES PLANNING
SUPPLEMENT III

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INTRODUCTION

Supplement III of the NASM *Sourcebook for Futures Planning*, 1990 Edition, focuses on two additional areas for futures work – curricular/programmatic planning and diversity/multicultural issues. It also provides examples of ways in which elements in the *Sourcebook* and *Supplements I, II,* and *III* may be combined to address specific problems. Users will need a copy of the *Sourcebook* and *Supplements I and II* in order to work effectively with *Supplement III.*

Items in italics following "See:" (for example, "See: *Profiles"*) refer to sections of the *Sourcebook* or *Supplements I* and *II.*

PART I

FUNDAMENTAL CONSIDERATIONS: CURRICULAR AND PROGRAMMATIC PLANNING

INTRODUCTION

There is an incredible richness to the work of music in higher education. Artistic, scholarly, and educational efforts range over a wide territory. Interrelationships abound among these efforts. Each music unit selects from this broad array and prioritizes elements within it. Selection and prioritization may be derived from evolving tradition or conscious planning, usually a mixture of both. The following approaches are intended to facilitate in-depth curricular and programmatic analysis and planning by outlining several sets of perspectives and ranges of activity. These sets, used either singly or in combinations, can then be used to form profiles of current or projected activity.

Caution

The presence of a particular element or approach in the following lists or charts does not indicate that it must be present under all circumstances. Curricula, programs, and the elements comprising them can be specialized or comprehensive. Both approaches are essential to higher education. Mixtures and balances must be created to fit specific goals and objectives.

Part I of *Supplement III* presents and discusses four basic ways of considering curricular and programmatic content and process:

Basic Intellectual Approaches

Consideration of four elemental intellectual approaches to the discovery, study, and creation of information and knowledge.

Perspectives on the Study of Music

A variety of approaches to music study that are used singly and in various combinations in higher education.

Cultural Scope

Consideration of multiple approaches to cultural awareness.

Breadth/Depth Considerations

Placement of specific curricular and programmatic activities and the elements comprising them on an intensity continuum.

These approaches are useful in determining goals and objectives as well as specific choices, mixtures, and balances associated with means for fulfilling them.

Remember

- These approaches can be used in various ways in various types of futures activities (scenarios, systems analysis, models, etc.). They can be used alone or in various combinations; they can be used in any order. Combinations are at the discretion of the user.
- The analytical tools that follow are samples only. They may or may not fit a particular situation that concerns you. Alter the samples and create your own methods to find the answers you need.

BASIC INTELLECTUAL APPROACHES

Intellectual activity involves one or more of the following quests:

How things work
basic exemplar: empirical science

What happened, and to what effect
basic exemplar: history

What things mean
basic exemplar: philosophy

Making new things, or making things new
basic exemplar: art

Each of these quests or combinations of quests may be pursued through techniques and methodologies of:

creation

discovery

interpretation

analysis

integration

synthesis

application

evaluation

Remember

Most works – whether in the arts, sciences, or humanities – involve combinations of quests. For example, a scientist makes up a theory on the way to discovering how things work; an artist learns how things work in order to make new things.

Take Note

No specific discipline has a corner on any of these quests, aspirations, techniques, and methodologies. All are present to some degree in the total enterprise of all disciplines. However, proportions and priorities may vary widely from discipline to discipline, or among particular approaches to a discipline, or at specific times in the development of competence in a discipline.

PERSPECTIVES ON THE STUDY OF MUSIC

There are numerous perspectives for studying music. Singly, or in combination, these perspectives can be addressed in terms of how things work, what happened, and what things mean, and in terms of gaining competence in making new things. Several of the most common perspectives are:

- *Music as Process* – compilation, integration, and synthesis of (a) medium; (b) technical, historical, and analytical knowledge and skills; (c) inspiration and aspiration; and (d) ideas that result in a musical work.

- *Music as Product* – involvement with completed works presented, performed, or available for study from various perspectives; and the multiple interrelationships and influences of completed work.

- *Music as an Educative Force* – development of knowledge and skills in music, including mental and physical discipline gained from the study of music as process; and historical-cultural understanding gained from the study of completed work.

- *Music as Communication* – use of music media and techniques to convey ideas and information for various purposes.

- *Music as a Psychological Phenomenon* – the impact of music media on human behavior.

- *Music as Physiological Phenomenon* – the impact of music media on the human body.

- *Music as Therapeutics* – applications ranging from entertainment to psychology and psychiatry.

- *Music as Social Expression* – correlations of artistic modes, products, and perceptions with specific groups.

- *Music as Heritage* – correlations of artistic activity with cultures and times.

- *Music as Subject Matter for Other Disciplines* – use of the perspectives, methodologies, and contexts of the humanities, sciences, and social sciences to consider the impacts of music processes and products on intellectual, social, political, and other developments.

Remember

Intensive work involving these and other perspectives can be found throughout higher education. However, combinations, patterns and emphases vary widely in specific courses, curricula, and institutions, and in the professional work of individual faculty members.

CULTURAL SCOPE

Decisions about uses and combinations of basic intellectual approaches and perspectives on the study of music usually includes decisions about cultural scope. Thus, each music curriculum or element thereof has a specific cultural scope; for example:

1. Emphasis on the music of a particular culture – the home culture or another.
2. Exposure to the music of other cultures.
3. Comparison of music across cultures.
4. Cross-cultural approaches – mixing and merging aspects of various cultures.

Considerations of cultural scope may also involve content priorities; for example:

- all basic cultural groups
- cultural groups with the most influence in the nation, region, or locality
- cultural groups or subgroups most associated with the area of specialization

Considerations of cultural scope may also include consideration of content priorities as appropriate to specific constituencies; for example:

- respect for the concepts of diversity and multiculturalism
- respect for specific groups
- respect for studies that juxtapose diverse principles and priorities
- respect for the capability to "work in" another culture

BREADTH/DEPTH CONSIDERATIONS

Each curriculum or curricular element involves some trade-off between coverage and specialization. Taken alone, the breadth/depth issue is simple. It becomes more complex when determining mixtures and balances among basic intellectual approaches, perspectives for the study of music, and cultural scope. For example, how much breadth or depth in which areas is needed to produce basic, entry-level professional competence in a specific area of the profession? Or, how much breadth or depth in which areas is important for cultural orientation, or liberal education?

Breadth/depth is also complex because specific decisions influence use of time, and time influences use of financial and other resources. Of the four curricular and programmatic planning considerations we have presented, breadth/depth usually requires the greatest thought, diplomacy, and patience.

CORRELATIONS AND COMPOSITE ASSESSMENT

To help you formulate correlations among various analyses of curricular and programmatic content and approach, and assess the results in light of potential changes.

Curriculum, Course/Experience, Unit of Course/Experience, Program, Etc.

_____ [ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Consider:

1. The specific curriculum, course, etc., in terms of basic intellectual approaches, techniques and methodologies, and perspectives for the study of music.

   Explanatory Notes: See: *Profiles*

2. The specific curriculum, course, etc., in terms of breadth/depth and cultural scope.

   For example:
   - emphasis in a particular culture
   - exposure to other cultures
   - comparison across cultures
   - mixing and merging cultures
   - etc.

Determine:

3. How basic intellectual approaches, technologies and methodologies, perspectives on the study of music, breadth/depth and cultural scope are interrelated in the curriculum, course, etc.

   For example: Make a profile of priorities within and among categories and determine to what extent categories are influencing each other.

4. How the interrelationship discussed in item 3 affects other operational and curricular considerations.

   For example:
   - student recruitment
   - evaluation
   - accountability
   - public image
   - etc.

Examine:

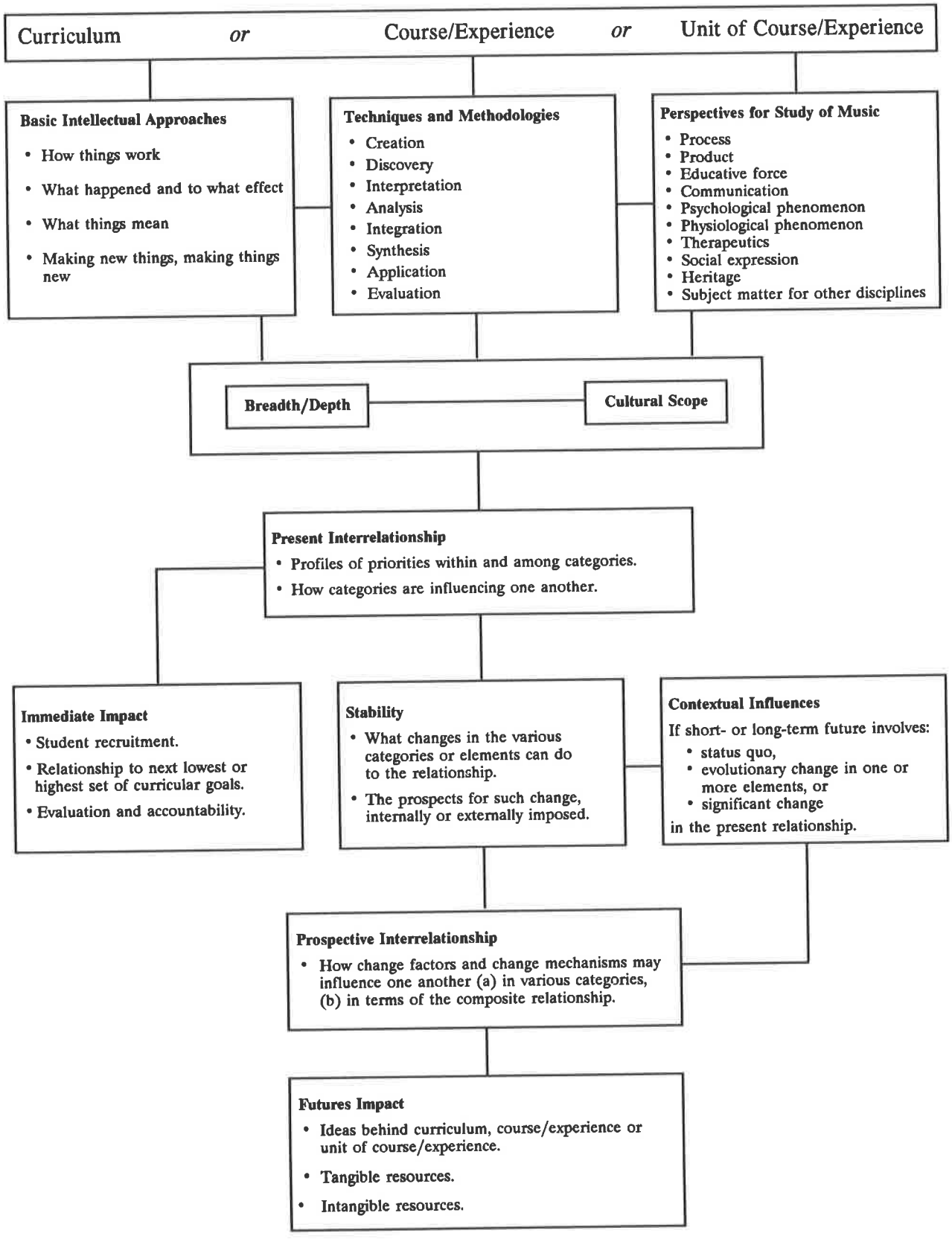
5. The stability of the present interrelationship discussed in item 4.

   For example: What ideas, events, forces can change the interrelationship? How would/will change in any one area influence the interrelationship?

6. Possible future interrelationships based on various projected or potential changes and the impact of these relationships on various operational, curricular, and programmatic aspects of the music unit.

A flow chart for this assessment appears on the next page.

CORRELATIONS AND COMPOSITE ASSESSMENT



PART II

DIVERSITY AND MULTICULTURAL ISSUES

INTRODUCTION

Demographic facts, global realities, and evolving understandings about decency and fairness make it clear that higher education has a responsibility to work positively and productively with diversity and multicultural issues. Embracing this responsibility means accepting many challenges; for example, how to accomplish the necessary coverage in limited time, how to deal with the fact that each individual is identified with several groups, how to discuss groups without stereotyping or assuming that all members of each group think and act the same, how to respect the concept of others while not always agreeing with everything the other does, how to deal with breadth/depth balances when higher education reward systems favor depth, and how to deal with the multiple, often conflicting passions that surround this issue.

Music units in higher education have many opportunities to work with diversity and multicultural issues. For example, the performing arts provide excellent opportunities for "discussing" and "getting a feel for" other cultures through participation – in a way that few other areas of study can provide. Most units will make choices and set priorities based on their vision of responsibility and opportunity. Even so, major questions arise.

Part II of *Supplement III* is intended to help focus thinking on specific goals, priorities, and means for working with diversity and multicultural issues.

Part II discusses eight basic approaches:

Defining "Culture" for Specific Policy Purposes

To help you formulate a specific definition of culture as a guide to decision-making in various specific operational areas or combinations of areas – i.e., curricula, courses, programs, activities, performances, personnel policies, student recruitment, etc.

Values Analysis

Diversity and multicultural issues are discussed in a values context characterized by multiple positions and polarities.

Five Greatest Conditions/Influences/Issues

To isolate and evaluate the top five conditions/influences/issues affecting the work of the music unit with diversity and multicultural concerns.

Music Unit Goals and Objectives

To develop goals and objectives for the music unit or a component program that address diversity and multicultural issues.

Goals and Objectives Relationships

To determine the relationships between goals and objectives (a) for diversity and multicultural issues and (b) for other issues.

Situation Analysis for Music Units

To determine the current status of the interrelationship of various factors in the diversity-multicultural arena and their impact on the music unit as a whole or as a component program.

Operational Decisions

To assist with analysis and decision-making about diversity-multicultural approaches within various elements of the music unit.

Planning Specific Curricula

To help you create approaches to education in music that place diversity and multicultural considerations in the total educational context.

Remember

- These approaches can be used in various ways in various types of futures activities (scenarios, systems analysis, models, etc.). They can be used alone or in various combinations; they can be used in any order. Combinations are at the discretion of the user.
- The analytical tools that follow are samples only. They may or may not fit a particular situation that concerns you. Alter the samples and create your own methods to find the answers you need.

Caution

- Work with issues of diversity and multiculturalism is often conducted with symbols. Sometimes these symbols have common meaning. Sometimes they do not. (For example, "elitism" often connotes condescension, but it also connotes a passion for excellence.) The ability to understand when symbols are or are not working and/or the ability to lead others to lay aside old symbols, even temporarily, to facilitate discourse can be critically important, especially when analysis and action planning must be done publicly.
- Values and symbols often reflect each other, but public relations technique makes possible the substitution of symbols for values. The symbol becomes the value in that value is achieved only through "correct" approaches to the symbol. (For example, anti-elitism means anti-snobism, but it also means anti-excellence. What is "correct" depends on the definition that dominates a particular situation.) As you proceed, keep a careful watch on the evolving contextual relationship among values, strategies, and use of symbols.

DEFINING "CULTURE" FOR SPECIFIC POLICY PURPOSES

To help you formulate a specific definition of culture as a guide to decision-making in various specific operational areas or combinations of areas – i.e., curricula, courses, programs, activities, performances, personnel policies, student recruitment, etc.

Curriculum, Policy, Program, Etc.

_____ [ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Consider:

1. The potential primary and secondary uses and influences of the definition.

2. The constituency(ies) that will use or be influenced by the definition.

3. The multiple elements of human activity that constitute and define culture.

Explanatory Notes:

For example: Conceptual framework for repertory choice;
Meaning for personnel resources

For example: Students in performance and composition programs

For example: Organizational principles, values, philosophy, style and mannerisms, history, major achievements, behavioral patterns, educational and artistic aspirations, governance mechanisms, criteria for excellence, etc.

Determine:

4. Which among the elements that constitute and define culture are applicable for the specific constituency and use?

5. The appropriate priorities and interrelationships of the applicable elements for the specific constituency and use.

6. Specific concepts based on priorities and interrelationships – the definition for a specific policy purpose.

Caution

In working with arts-related issues and artistically-knowledgeable personnel when more than one culture is involved, it is often essential to state what specific attributes define meritorious work in terms of the home culture of the situation or individual under consideration. This set of attributes can then be used as a basis for understanding and respecting other sets of attributes that define the reference points of the second culture. At base, the question is what is important to each of two or more artistic perspectives. Assuming the same set of reference points is usually not wise.

Examine:

7. Educational and artistic viability of the definition.

See: *Values Test I*
Values Assessment of Education Proposals I

8. Political viability of the definition.

See: *Risk Test*
Strategic Orientation Test

9. Utility of the definition in working with (a) one culture, (b) several cultures in light of constituencies and projected use.

VALUES ANALYSIS

Diversity and multicultural issues are discussed in a values context characterized by multiple positions and polarities. It is useful to understand the role of individual and group values in forming positions. The following continuums provide a sampling of various positions in the diversity-multicultural discussion.

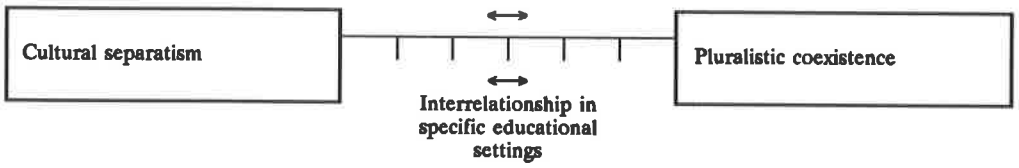
Remember

> Values analysis can reveal underlying causes of differences and thus of reasons underlying agreement or conflict. Values analysis can be useful in formulating approaches and language to develop and discuss decisions, especially decisions that create fundamental change.

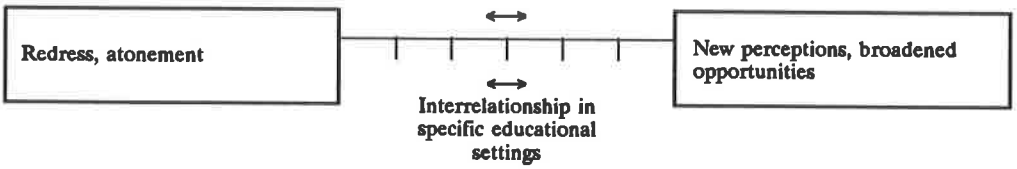
Sample Values Continuums

These may be used to place a specific value or set of values appearing in a situation on a continuum between opposing values. The result can be used to determine the relative influence of opposing values in the particular situation.

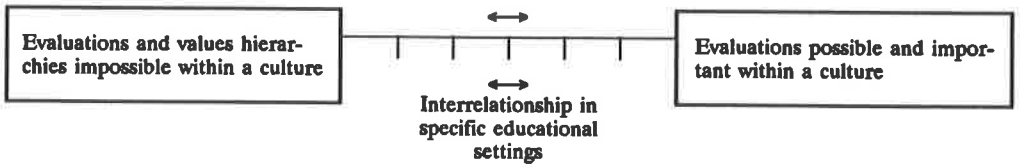
1. Orientation



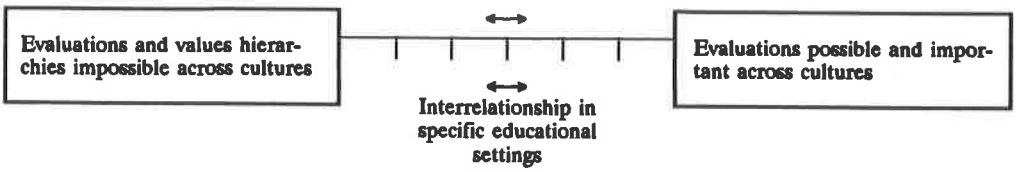
2. Change Base



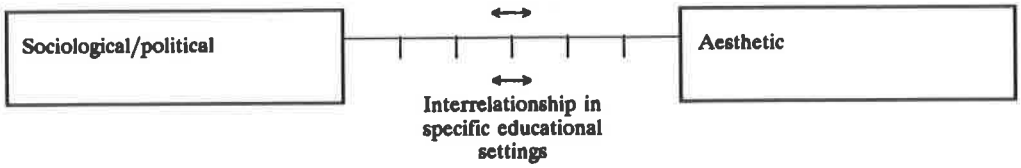
3. Evaluation A



4. Evaluation B



5. Criteria



Take Note

These and other values continuums are utilized within the range of strategic approaches outlined in the *Sourcebook* (page 42): preservation, conservation, reaction, pragmatic, experimental, policy advancement, speculative.

Caution

The values context for specific situations can be such that uses or proposed uses of specific approaches to subject matter and evaluation can be perceived as creating barriers. This perception can produce counter-charges that the barriers argument is being used to cover lack of product or lack of merit. Try to prevent this impasse.

FIVE GREATEST CONDITIONS/INFLUENCES/ISSUES

To isolate and evaluate the top five conditions/influences/issues affecting the work of the music unit with diversity and multicultural concerns.

Timeframe

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Consider:

1. Conditions/influences/issues over which the music unit has complete or significant control, in rank order.

   For example: Content of music courses, admission of music majors
   Repertory
   Aspirations for cultural development

2. Conditions/influences/issues over which the music unit has little or no control, in rank order.

   For example: Demographic developments in the region served
   Values of funders
   Composite department budget

   See: *Basic Goals of Music Units*
   Elements of the Field
   Change Factors
   Change Mechanisms
   Constituency Analysis
   Profiles

Determine:

3. Relative importance of both sets of conditions/influences/issues (1 and 2 above) on diversity and multicultural decisions.

   See: *Trends/Issues Analysis*
   Trends/Issues Impact Analysis

4. The five greatest conditions/influences/issues affecting diversity and multicultural concerns.

Examine:

5. The meaning of the five conditions/influences/issues in terms of opportunities and risks.

   See: *Priorities Test*
   Risk Test
   Opportunity Prospect Test
   Ability to Influence Test

6. The impact of these conditions/influences/issues on goals and objectives for work with diversity and multicultural issues.

   See: *Program Mix Test*
   Resolve Test

MUSIC UNIT GOALS AND OBJECTIVES

To develop goals and objectives for the music unit or a component program that address diversity and multicultural issues.

Unit, Program(s), Activity(ies), Entity(ies)

_____ [ ] Current
[ ] Projective
[ ] Future

PROCEDURE

Explanatory Notes:

Consider:

1. Areas/dimensions in which goals and objectives are to be expressed.

   For example:
   - curriculum
   - teaching/student competencies
   - creative work/presentations
   - research, scholarship, policy studies
   - community service
   - professional service

2. Attributes of these areas/dimensions.

   For example:
   - content
   - resources, tangible and intangible
   - aspirations for achievement
   - evaluation criteria

3. Interrelationships of areas and dimensions chosen.

   Consider both area/dimension interrelationships and attribute interrelationships.

   See: *Overview Analysis: Status/Time Assessment*

Determine:

4. Diversity and multicultural opportunities and risks associated with each area/dimension (1 and 2 above).

   See: *Opportunity Prospect Test*
   Risk Test

5. Diversity and multicultural opportunities and risks associated with interrelated areas, dimensions, and attributes (3 above) under consideration.

6. Diversity/multicultural goals and objectives based on findings in 4. and 5.

Examine:

7. Action plans implicit in goals and objectives.

8. Changes needed to achieve goals and objectives.

   See: *Overview Analysis: Action Plan Assessment*
   Goals/Objectives and Action Plans Correlation Test
   Resolve Test

9. Means for assessing the effectiveness and viability of changes (a) as they are being made, (b) after they are in place.

GOALS AND OBJECTIVES RELATIONSHIPS

To determine the relationships between goals and objectives (a) for diversity and multicultural issues and (b) for other issues.

Unit, Program(s), Activity(ies), Entity(ies)

_____ [ ] Current
[ ] Projective
[ ] Future

PROCEDURE

Consider:

1. Goals and objectives concerning diversity-multicultural issues.

   See:
   - *Values Test*
   - *Program Mix Test*
   - *Priorities Test*

2. One or more sets of goals and objectives for one or more areas of the unit's work.

   For example:
   - admission of music majors
   - curricular requirements
   - course content
   - performance program
   - scholarly and research initiatives
   - public relations
   - fundraising

Determine:

3. Compatibility between 1. and 2.

   See: *Program Mix Test*

4. Specific scenarios for continuity or change in present compatibility.

   See:
   Trends
   Trends/Issues Analysis
   Trends/Issues Impact Analysis Strategies
   Prospects for Achieving Values Change

Examine:

5. Opportunities, challenges, and risks inherent in various scenarios.

   See: *Overview Analysis: Options Review*

6. The effect of various scenarios on values.

   See:
   Faculty Values Continuums
   Diversity/Multicultural Values Analysis
   Values Profile Analysis I
   Values Profile Analysis II
   Values Assessment of Educational Programs I
   Values Assessment of Educational Programs II
   Values Impact and Response Assessment

Explanatory Notes:

SITUATION ANALYSIS FOR MUSIC UNITS

To determine the current status of the interrelationship of various factors in the diversity-multicultural arena and their impact on the music unit as a whole or a component program.

Unit, Program, Etc.

_____ [ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Explanatory Notes:

Consider:

1. Current goals, objectives, and approaches.

2. Tangible and intangible resources necessary to accomplish 1.

Tangible resources include:
Personnel
Finances
Facilities and equipment

Intangible resources include:
Prestige
Cohesiveness
Vision/Morale/Resolve
Collective Self-Awareness
Leadership

Determine:

3. Composite impact of various diversity/multicultural forces acting on the entity being considered.

See: *Correlation of Forces Analysis*
This analysis determines the mix and weight of various forces creating a particular issue or condition.

4. Relationship of this composite impact to goals, objectives, approaches and tangible/intangible resources. This produces the situation analysis for the entity being considered.

See: *Values Influences on Intangible Resources*

Examine:

5. The extent to which the situation revealed is satisfactory.

See: *Prospects for Achieving Values Change*

6. The extent to which the situation is stable, viable, effective.

See: *Values Impact and Response Assessment*

OPERATIONAL DECISIONS

To assist with analysis and decision-making about diversity-multicultural approaches within various elements of the music unit.

Curriculum, Policy, Procedure, Etc.

_____ [ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

	Explanatory Notes:
Consider:	
1. Specific element or set of elements.	*For example:* Curriculum Faculty Repertory Selection Special Help Programs Library Acquisitions
2. Specific principles, goals, and objectives or sets of principles, goals, and objectives in the diversity-multicultural arena.	*For example:* Basic Intellectual Approaches Perspectives for Study of Music Breadth/Depth Considerations Scope Considerations Values Development Tangible Resources Intangible Resources
Determine:	
3. Interrelationships of diversity-multicultural principles, goals and objectives to content, policies, and process as applicable to the element or set of elements.	
4. Specific mixture and balance of diversity-multicultural principles, goals and objectives with applicable content, policies, and process for work with specific element or set of elements.	
Examine:	
5. Impact of mixture and balance decision on other elements not covered in previous steps.	*For example:* If focus on student recruitment, what impact on repertory selection?
6. Tangible and intangible resource implications.	*For example:* Funding Personnel Impact on Cohesiveness Collective Self-Awareness Vision/Morale/Resolve Leadership Quality and Continuity

PLANNING SPECIFIC CURRICULA

To help you create approaches to education in music that place diversity and multicultural considerations in the total educational context.

Specific Curricular Program

_____ [ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Explanatory Notes:

Consider:

1. General goals and objectives for overall education in music for students enrolled in this curriculum.

   See: *Basic Intellectual Approaches*
   Perspectives for Study of Music
   Breadth/Depth
   Elements of the Field

2. General goals and objectives for area of specialization or career path for students enrolled in this curriculum.

Determine:

3. Diversity and multicultural goals and cultural objectives.

   See: *Diversity-Multicultural: Music Unit Goals and Objectives*
   Cultural Scope
   Breadth/Depth

   Consider student engagement with:
   - principle
   - content
   - process

4. Specific priorities, mixtures, and balances created by relationships between general goals and objectives, and diversity-multicultural and curricular goals for each course or element of the curriculum and for the curriculum as a whole.

   See: *Perspectives for Study of Music*
   Diversity-Multicultural: Music Unit Goals and Objectives

   See: *Priorities Test*

Examine:

5. Impact of determination on non-curricular elements of the program; resource needs.

   See: *Priorities Test*

   See: *Overview Analysis:*
   - *Goals Assessment*
   - *Objectives Assessment*
   - *Action Plan Assessment*

6. Prospects and means for evaluating achievement of goals and objectives.

   See: *Diversity-Multicultural: Operational Decisions*

USING COMBINATIONS OF MATERIALS AND IDEAS IN THE *SOURCEBOOK, SUPPLEMENT I, SUPPLEMENT II,* AND *SUPPLEMENT III*

The ideas and techniques presented in the *Sourcebook, Supplement I, Supplement II,* and *Supplement III* may be combined in an infinite variety of ways. This section includes a summary of the *Sourcebook* and *Supplements I, II, and III* followed by three examples showing combinations of techniques.

Remember

When developing your own combinations of ideas and materials, do not make your analysis more complicated than necessary to the task.

More Ideas

A good framework for keeping complex situations in order is to use five basic questions as planning guidelines:

- What is now?
- What will be?
- What do you want to do?
- What *can* you do?
- How do you do it?

Take Note

The following examples deal with values in various contexts and settings. The results produced by these procedures are useful in other procedures in the *Sourcebook* and *Supplements I, II, and III* where values analyses are requested.

SUMMARY OF MATERIALS AND IDEAS PRESENTED IN THE SOURCEBOOK AND SUPPLEMENTS I, II, AND III

The following overview is provided to assist creative use of materials in the *Sourcebook* and *Supplements I, II, and III.*

Sourcebook

- *Values*
- *Scope, Depth, Intensity of Analysis and Planning*
- *"What Changes/What Does Not" Distinctions*
- *"Change Before/After the Fact" Distinctions*
- *Common and Specific Futures Distinctions*
- *Time Frame*
- *Current, Prospective, or Speculative Conditions*
- *Basic Goals of Music Units*
  - Curricula
  - Competencies
  - Opportunities
  - Community Service
  - Resource Management
- *Elements of the Field*
  - Composition
  - Performance
  - Education/Pedagogy
  - Research
  - Scholarship
  - Criticism
  - Policy Studies
  - Multidisciplinary/Interdisciplinary
  - Popular Culture
  - Music Industry
  - Support Systems
- *Change Factors*
  - Ideas/Values
  - Information
  - Knowledge
  - Economic Conditions
  - Technology
  - Demographics
  - Political Climate
  - Religious Climate
  - Cultural Climate
  - Governance Patterns in Education and Culture
  - Presence, Will, and Commitment of Visionaries

Don't forget "wild cards."

- *Change Mechanisms*
  - Funding Patterns
  - Reward Systems
  - Legislation/Regulation
  - Governance/Administrative Systems
  - Standards-Setting Mechanisms
  - Policy Analysis/Development Mechanisms
  - Consultant/Advisory Systems
  - Industry Decisions
  - Technological Applications
  - Advertising
  - Publications/Studies/Research Reports
  - Content of Formal Education
  - Pathbreaking Conceptual Work in the Field
- *Constituency Analysis*
- *Profiles*
- *Strategies* (for definition, see *Sourcebook,* pp. 38-42)
  - Preservationist
  - Conservationist
  - Reaction
  - Pragmatic
  - Experimental
  - Policy Advancement
  - Speculative
- *Trends*
- *Trend/Issues Analysis*
- *Trends/Issues Impact Analysis*
- *Turning Point Analysis*
- *Values Test I*
  - Assesses the impact of current or prospective ideas, information, proposals, events, trends, issues, or problems on the values, priorities, and interests of the music unit.
- *Values Test II*
  - Measures artistic, educational and other values as these apply to current or prospective curricula, programs, and activities.
- *Priorities Test*
  - Examines the impact on current priorities of a proposed change in policies, programs, or activities.
- *Program Mix Test*
  - Measures the influence of a particular current or prospective curricular program or related activity on the total curricular offerings of the music unit.
- *Goals/Objectives and Action Plans Correlation Test*
  - Estimates the extent to which a given operating policy or action plan actually supports the achievement of the music unit's goals and objectives.

- *Resolve Test*

  Measures the will and determination of involved personnel with regard to a program or activity under consideration.

- *Risk Test*

  Defines and assesses potential loss or disadvantage to the music unit as a consequence of change.

- *Trend Impact Test*

  Estimates the impact of national, regional, statewide, or local trends on the programs of the music unit.

- *Strategic Orientation Test*

  Determines whether the music unit has the appropriate strategic orientation to accomplish a given change in program, procedure, or policy.

- *Ability to Influence Test*

  Assesses the extent to which the music unit can influence issues, factors, or individuals that may affect its future.

- *Opportunity Prospect Test*

  Determines the extent to which the music unit is prepared to take advantage of a given opportunity that may require change.

- *Six Phase Planning Process*

  - Assessment of External Environment/Internal Organization
  - Strategic Direction (Mission, Goals, Objectives, etc.)
  - Base and Contingency Plans
  - Implementation of Policy/Strategy Program
  - Results - Performance Evaluation
  - Internal Organization Assessment

- *Twelve Point Outline for Action Planning*

  Consider:

  1. current mission, goals, objectives, and operational policies;
  2. environment and resources of the institution, including program strengths and weaknesses;
  3. trends and critical issues to be faced by the unit and/or institution;
  4. projected opportunities and obstacles.

  Determine:

  5. priorities for action;
  6. assessment of projected action(s);
  7. planning procedure: questions, time frame, process;
  8. action plans.

  Examine:

  9. consistency among mission, goals, objectives, action plans;
  10. potential conflicts with existing or projected programs or conditions;
  11. resource requirements, availability, and continuity;
  12. prospects for short-term/long-term success.

- *Overview Analysis*

  Mission Assessment:

  Compares appropriateness/consistency of mission and environmental and resource factors.

  Goal Assessment:

  Compares a goal with environmental and resource factors, and with mission to reach a summary conclusion about the significance of an environmental or resource factor in achieving the goal. The analysis provides the basis for an overall conclusion.

  Objective Assessment:

  Compares an objective with environmental and resource factors, and with goals and mission to reach a summary conclusion about the significance of an environmental or resource factor in achieving the objective. The analysis provides the basis for an overall conclusion.

  Action Plan Assessment:

  Compares an action plan with environmental and resource factors, and with objectives, goals, and mission to reach a summary conclusion about the significance of an environmental or resource factor in carrying out the action plan. The analysis provides the basis for an overall conclusion.

  Status/Time Assessment:

  Provides quick overview of evidence about environmental and resource factors that have an impact on a specific program, activity, or entity. Improvement, status quo, and deterioration are in terms of the impact of that factor on the program activity or entity.

  Options Review:

  Compares the attributes of a specific option decision against environmental and resource factors present in a given entity. Following the analysis, it is possible to see what changes would be necessary for the option to succeed or fail, then run each of these possibilities through the same analysis.

Supplement I

- *Analytical Path Method*

  - Determine Current Status
  - Determine Trends
  - Research Options
  - Make Futures Decisions

Supplement II

- Values Analysis: Education-in-Music
- Strategic Planning: Faculty Issues

Supplement III

- Fundamental Considerations: Curricular and Programmatic Planning
- Diversity and Multicultural Issues

Example 1

CURRICULAR PROFILE

Provides a content profile analysis of educational philosophy, curriculum, course, lesson, program, activity, method, etc.

Educational philosophy, curriculum, course, lesson, program, activity, method, etc.

_____

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

Consider:

1. The elements and attributes of the educational philosophy, curriculum, course, lesson, program, activity, method, etc.

Determine:

2. What analyses of the elements and attributes indicate for each of the following characteristics:

- Relative emphasis on basic intellectual approaches, for example:
  - How things work
  - What happened and to what effect
  - What things mean
  - Making new things, making things new
- Relative emphasis on various intellectual techniques, for example:
  - Creation
  - Discovery
  - Analysis
  - Integration
  - Synthesis
  - Application
  - Evaluation
  - Integration
- Relative attention to perspectives on the study of music, for example:
  - Music as process
  - Music as product
  - Music as educative force
  - Music as communication
  - Music as psychological phenomenon
  - Music as physiological phenomenon
  - Music as therapeutics
  - Music as social expression
  - Music as heritage
  - Music as subject matter for other disciplines

- Priorities chosen about cultural scope.

  - Content priorities, for example:
    - all basic cultural groups
    - cultural groups with the most influence in the nation, region, or locality
    - cultural groups or subgroups most associated with the area of specialization

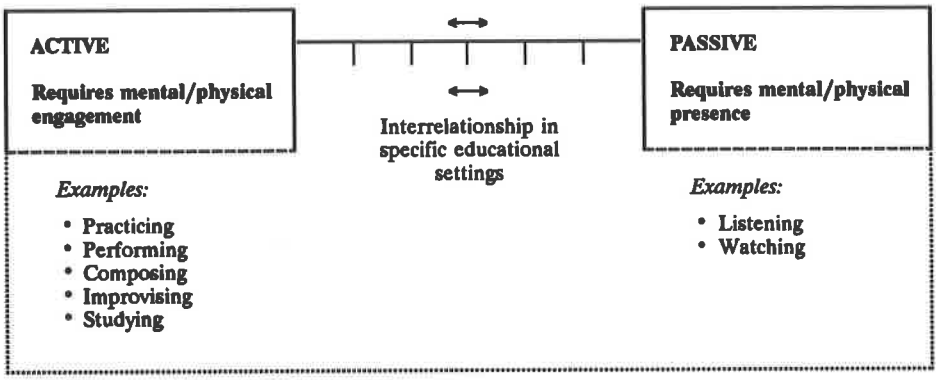
  - Development priorities, for example:
    - respect for the concepts of diversity and multiculturalism
    - respect for specific groups
    - respect for studies that juxtapose diverse principles and priorities
    - respect for the capability to "work in" another culture

- Relative attention to breadth and depth

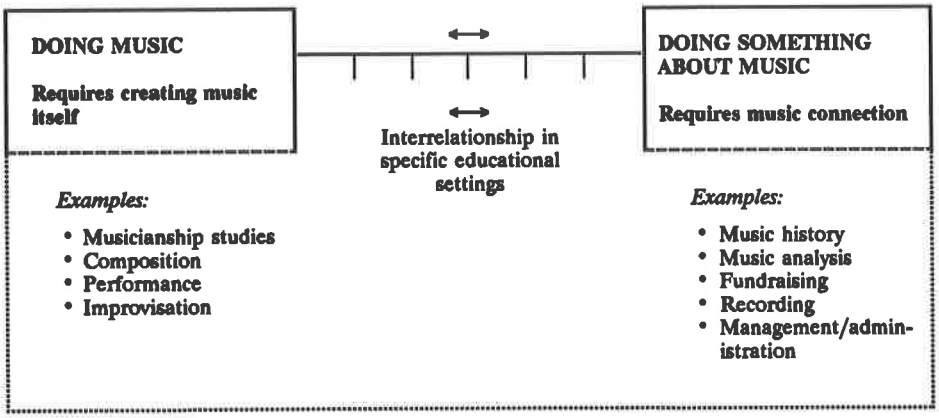
  In addition to issues of breadth versus depth, also consider

  - Shallow engagement with shallow content
  - Shallow engagement with deep content
  - Deep engagement with shallow content
  - Deep engagement with deep content

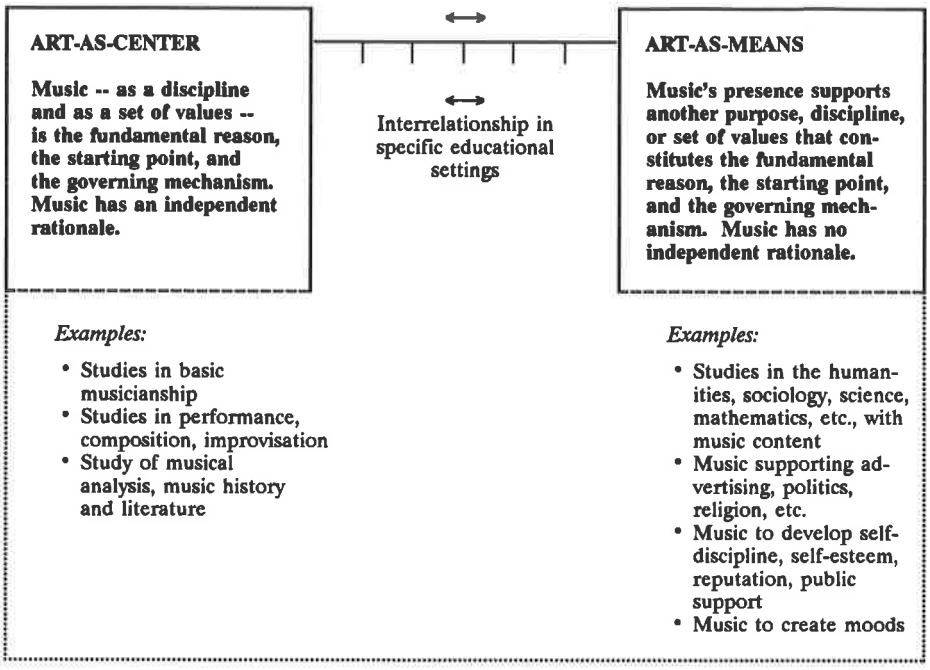
- Position on the active/passive continuum



- Position on the doing/doing about continuum



- Position on the art-as-center/art-as-means continuum



Examine:

3. The results against immediate or long-term goals or objectives.

Remember

The analysis is intended to provide a multiple indication of relative weightings, not to produce either/or judgments. Different goals and objectives will call for different decisions.

More Ideas

Use the results of the above analysis as the basis for an immediate/cumulative curricular analysis (see *Sourcebook Supplement II*, page 14).

Example 2

MINORITY RECRUITMENT PIPELINE

To determine what the music unit can do to discover and promote precollegiate talent among minorities.

Program, process, procedure, etc.

_____

[ ] Current
[ ] Projective
[ ] Speculative

PROCEDURE

	Explanatory Notes:
Consider:	
1. Basic goals of the music unit.	*For example:* • curricular • experiences for students • community service • research • resource management • service to the profession • etc.
2. Basic requirements for an effective minority recruitment pipeline.	*For example:* • opportunities to experience music • opportunities to study music • nurturing environment for study and experience • funding • tracking and support mechanisms • etc.
Determine:	
3. Present correlations between goals and requirements (1. and 2.).	See: *Goals/Objectives and Action Plans Correlation Test*
4. Possible improved correlation between goals and requirements (1. and 2.).	See: *Goals/Objectives and Action Plans Correlation Test* *Opportunity Prospect Test*
Examine:	
5. The extent to which change is required to programs, processes, procedures, etc., to make a greater contribution to the pipeline.	See: *Ability to Influence Test*
6. The extent to which various change concepts are feasible.	See: *Priorities Test* *Program Mix Test* *Risk Test* *Strategic Orientation Test*

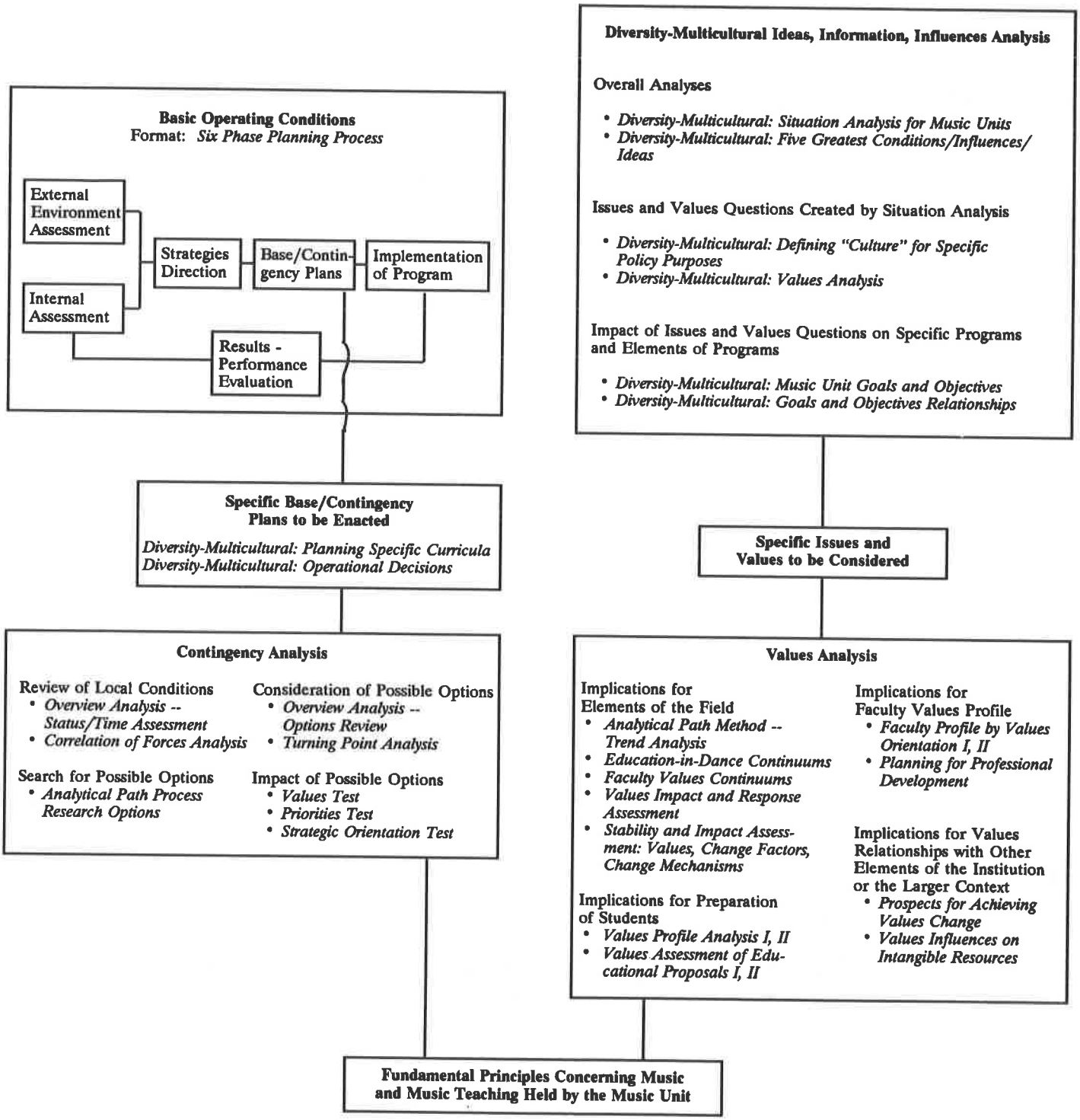
More Ideas

The minority recruitment pipeline issue can be analyzed further by using the *Trends/Programs/Action Plans Analysis* (see *Sourcebook Supplement I*, page 16), and action, if contemplated, can be developed by using the *Twelve Point Outline for Action Planning* (see *Sourcebook*, pages 69-70).

Example 3

DIVERSITY-MULTICULTURAL INFLUENCES ON BASIC OPERATIONS

To develop a mechanism for continuous analysis, monitoring and adjustment of basic operations with focus on diversity-multicultural issues, with special considerations about values.



NOTES AND SOURCES

NOTES

A number of NASM publications have utility in futures planning:

- NASM *Handbook* — published every two years.
- NASM Self-Study Format — published every five years in *Procedures for Institutional Membership*.
- Assessment documents for graduate, undergraduate, and community education programs providing lists of basic questions for reviewing wholes and parts of curricular offerings.
- *Executive Summaries* on futures issues published 1989-1991, and subsequently.

SOURCES

The following list concentrates on works devoted to planning. It is not exhaustive. For texts concerned with specific issues such as demographics, technology, etc., see NASM *Executive Summaries* on these topics, published 1989-1991.

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