PROCEEDINGS
The 76th Annual Meeting
2000

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ASSOCIATION OF
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CONTENTS

PREFACE

The Seventy-Sixth Annual Meeting of the National Association of Schools of Music was held November 18–21, 2000, at the Hyatt Regency Hotel in San Diego, California. This volume is a partial record of various papers delivered at that meeting, as well as the official record of reports given and business transacted at the three plenary sessions.

Papers published herein have been lightly edited for certain stylistic consistencies but otherwise appear largely as the authors presented them at the meeting.

BASIC ADMINISTRATION FOR NEW AND ASPIRING EXECUTIVES I

HOW TO DEVELOP COMMUNITY AND ALUMNI SUPPORT GROUPS

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From funding, to political support, to the development of committed audiences, to student recruitment—these groups can play an essential role in developing a music unit's quality.   (From Synopsis)

I want to thank the National Office for asking me to be involved in this discussion of a topic that is important and timely for most if not all music executives. By the way, how many of you are new music executives? How many of you thought when you began your jobs that you would be expected to raise money for your units from the private sector? It is no secret to any of us that in these days of static or declining resources for higher education, we are under increasing pressures to identify heretofore nontraditional sources of revenue— revenue streams, to use a contemporary phrase—not just for program enhancement, but for basic program maintenance. The dean of one of our senior academic colleges, for example, has complained bitterly and often that he has to raise money from private sources to repair computer keyboards, as just one basic example of program maintenance. Many of us are now on the prowl for grant funds from foundations—local, regional, and national—from corporations, and from individual donors to supplement normal appropriations. Private institutions are way ahead of the game in these efforts, as the "privates" long ago had to develop protocols and techniques for securing these funds, just to maintain their existence. Those of us at state-supported institutions have had to get into the serious fund-raising and development business only in the last ten to fifteen years. By the way, as state legislatures become ever more stingy with their appropriated dollars, we've gone from describing our particular institutions as state-supported, to state-affiliated, to state located.

This morning, we're focusing on one segment of the funding and overall financial support matrix: community and alumni support groups. Specifically, we are discussing how to develop, maintain, and maximize such groups for the benefit of the music unit. An outline of my remarks is available at the back of the room. Also available are the results of a quick-and-dirty internet survey of

NAMESU colleagues regarding the existence and relevance of various music volunteer support organizations (VSOs) on their campuses.

Now to the outline.

There are some preliminary considerations and action steps you and your music faculty colleagues might wish to consider before launching into the actual development of a VSO.

I. Initial Steps for the Music Unit
    A. Determine the need for a VSO:
        1. What will such a group do for you?
        2. Why do you feel you need a VSO?
        3. Do you have enough tasks to make such a group feel purposeful?
    B. Develop a strategic plan:
        1. This is an important part of preparing for the future of any academic unit. Inherent in developing such a plan is determining priorities for the unit.
        2. Include a vision statement in a strategic plan. For example, what do you want your unit to be when it "grows up"?
        3. Include a marketing/PR plan in the strategic plan. Decide how to get your story out, what your target audience is, and how best to communicate with that audience.
    C. Strengthen the quality of the music unit. You must have a good product to sell:
        1. Faculty, students, and staff must be functioning at optimum levels in order for volunteer groups to buy into the mission.
        2. Performance integrity, curricula, and admissions criteria all need to be at competitive levels.
        3. Focus on your established strengths. (During some recent NASM evaluation visits I've been on, I've noticed music units trying to be all things to all constituencies, definitely not a good policy.)
    D. Determine important constituents:
        1. Who in the community can do you the most good by serving on your VSO?
        2. Who comprises the target audience that a VSO might influence?
        3. Can some people be more helpful to you by being outside, rather than inside the VSO? (For example, a bank trust officer who wants to support your efforts but has a conflict of interest preventing him/her from serving on your board.)
    E. Create or update/improve alumni databases and mailing lists:
        1. At Louisiana State University (LSU), I spent almost three years fine-tuning alumni and friends' databases. We are still improving the techniques.
        2. Make sure database software is sophisticated enough to respond to complex queries: alumni years, degrees, history of giving, sort by zip

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code, which donors have given to which fund(s) in the past three years, etc.

F. Create or update/improve communications with constituents:
1. Develop and mail out newsletters containing good news about the unit before "dialing for dollars."
2. If you develop a friends' group or music alumni association, should they maintain their own newsletter? How would such a publication complement or conflict with your own unit's publications?

G. Determine, then articulate your needs for the music unit:
1. Scholarships: endowed, nonendowed.
2. Special programs (guest artists; major productions [opera, oratorio, symphony]).
3. Endowed professorships/chairs.
4. Capital construction projects.
5. Music ensemble tours.
6. Individual student travel to performance competitions.
7. Other.
8. There is no substitute for the music executive being a strong and effective advocate for his/her unit.

Once you have your music unit functioning smoothly, then perhaps you are ready to consider a VSO.

II. How to Develop and Work with Support Groups
A. Determine the need for one or more volunteer support organizations:
1. Friends-of-music group.
2. Music alumni group.
3. An advisory committee (board of visitors).
4. Band-alumni group (choir alumni?).
5. Friends-of-opera group.
6. Friends-of-bassoon group? [Caution: by creating too many affiliated groups in our units, we may run the risk of fragmenting our fund-raising efforts.]

B. Strategies for creating and working with a VSO:
1. Begin with an executive committee of dedicated supporters (alumni or music enthusiasts): president, vice-president, secretary, treasurer, membership chair, fund-raising or special events coordinator.
2. Appoint a board of directors, as large in number as you can deal with, consisting of people who are in a position to help develop strategies for accomplishing your goals.
3. Develop by-laws for VSOs. [This is an important but often over-looked step in the process. I cannot remember the number of times a by-laws documents has been relied on in our VSO.]
4. Expand membership as needed.

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5. Assign a music staff or music faculty member to serve as music unit liaison to the support group. (This could be the music executive, a faculty member, or a staff member involved in fund-raising or alumni relations.)
6. Be sure to keep the VSO busy, working purposefully toward your goals.
C. As music executive, be prepared to spend a considerable amount of time working with these groups:
1. Set the agendas, targets, and goals for and maintain control over these groups.
2. Make sure that members of the groups know your ongoing needs and that you articulate those needs to the VSO "early and often."
3. Take an active role in determining who will lead these groups (who is elected president, vice-president, etc.).
4. Make sure you have access to or control over their budgets and expenditures.
5. There's a lot of hand-holding involved with a VSO.

Next, I want to talk about the need for political awarenes. As an aside, when our new chancellor was being interviewed for the position, someone asked him, "Why LSU?" He responded, "As a political scientist, where better than Louisiana to practice my craft?" Of course, you need to know something about Louisiana's "it's never dull in politics" history to appreciate his comment. Political shenanigans are not confined to the past in Louisiana. Reflecting current headlines, one pundit recently remarked, "Half of Louisiana is under water, the other half is under indictment!"

III. How to Develop Political Support
A. Get yourself appointed to community, area, and state boards and advisory committees. [I was recently appointed by the governor of the state of Louisiana to the Board of Directors of the New Orleans Center for Creative Arts (NOCCA)]
B. Cultivate working relationships with legislators, the governor's staff, local and regionals arts councils, etc.
C. Develop a working relationship with college/university legislative liaisons and lobbyists.

When you have established a friends' or advisory group, the group will undoubtedly want to diversify the music unit's performance offerings in hopes of expanding the audience for music programs. Here are some possible, relevant strategies:

IV. How to Cultivate Audiences and Broaden Your Audience Base
A. Showcase student and faculty talent often.

B. Develop special programs with broad audience appeal (spectacular, extravaganza, prism, or collage concerts). Confine the length of these special programs to 60–75 minutes maximum, so that you don't tire out the audience.

C. Develop more intimate means of delivering music to your audiences (for example, in the chancellor/president's home; musicales in private homes or other non-campus venues; jazzeramas, etc.).

1. Convince faculty to break down barriers between performers and audience. (Have the conductor or performer(s) address the audience, talking to them about some aspect of the upcoming musical selection.)

2. People give dollars to people: Friends-raising precedes fund raising

D. Develop working relationships with college/university foundations and their staff members.

E. Establish relationships with community/area foundations.

F. Cultivate friendships and acquaintances with bank trust officers. [See below.]

V. Case Study: How our Friends of Music Group "Discovered" a Million Dollar Donor

I want to close my remarks with a real-life story, a true success story involving many of the types of events and individuals I have referred to somewhat hypothetically. Approximately four years ago, a member of our Friends of the LSU School of Music group invited his friend to an LSU jazz band concert. This new acquaintance was a senior trust officer at a local bank. The trust officer was pleased with what he saw and heard. He was then invited to become a member of the Friends of the LSU School of Music. He became excited about the important role this group was playing in helping secure the future of our school of music with respect to enhancing financial support for special programs and capital projects. He subsequently urged his bank trust officer colleagues to push the school of music and its programs with their clients.

I met one of the bank's trust officers who had an especially interesting array of clients. During our discussions, I learned that a particular client had maintained a life-long interest in Chopin piano music. For example, she wanted to make it possible for an advanced piano student to prepare for and enter the International Chopin Festival, held every five years. So she provided an endowment fund, the interest from which would be sufficient to underwrite the expenses of students qualified to participate in this event.

The donor apparently liked the way we handled the Chopin project because within a few weeks we discovered she had authorized her trust officer to transfer funds to the LSU Foundation to establish an endowed professorship in piano. Through the trust officer, she inquired as to other needs we might have. Consequently, within a few months she had also donated funds to:

a. Purchase a new grand piano for our recital hall;
b. Establish a guest artist fund (that she may subsequently endow);
c. Completely fund our annual Concert Spectacular (fund-raiser), two years in succession;
d. Fund the complete renovation of our music library, including the purchase and installation of all new state-of-the art digital recording/playback equipment; and
e. Purchase a new 60-stop concert/recital organ for our new organ pavilion.

She also made a major gift to the organ pavilion, sufficient to name the organ recital hall which will be the pavilion's centerpiece in her honor. This local philanthropist has truly become our school of music's angel. Her contribution level qualifies her as a Grand Philanthropist at the university level, and she is currently in third place in cumulative donations to the university as an individual. And she has not finished yet. All of this largesse came from a connection to an active and vital VSO.

Conclusion

VSOs, although time consuming, staff intensive, and occasionally frustrating to work with, *can* prove to be a tremendous asset for the music unit, as the case study above amply demonstrates. Not only do they provide direct funding through dues, membership fees, or donor category giving, but their enthusiasm for your mission, and for your students and faculty, and the connections their members have to the broader community can lead to larger gifts and endowments for scholarships, program enhancement, and even capital projects. A VSO can become a magnet attracting energetic people eager to join a progressive cause. With the right chemistry between the music executive and a VSO, it can be a very interesting and profitable ride!

BASIC ADMINISTRATION FOR NEW AND ASPIRING EXECUTIVES II: CONFLICT RESOLUTION

MANAGING CONFLICT CONSTRUCTIVELY

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Conflict can be a positive force or a negative force for the music program and the music executive. It can be positive when change for the better is the outcome, or negative when rancor and stagnation ensue. An understanding of the principles of conflict resolution will help the music executive address disagreements and disputes before damage occurs within the music unit. Conflict can occur between faculty members, between staff members, between students, and between and among individual members of one of these groups and a member or members of any other group. Of course, the music executive may well be a participant in a conflict or may be trying to address conflicts between individuals or within a group. It should be understood that conflict is inevitable in most aspects of our lives, both personal and professional. We frequently are faced with disagreements that may lead to contentious disputes, so learning how to manage conflict constructively can result in a very useful skill.

Most people think of conflict as something negative because it can be uncomfortable, problematic, and even hurtful when it gets out of control, and it may cost a friendship or relationship. When conflict is well managed, it may not even look like conflict. Most marriage therapists believe that if a couple is not having conflict at some level, there is probably something very wrong. Either the relationship is so unequal that one of the individuals does not feel comfortable enough to express himself or herself, or exchanges around disagreements have been so negative that the two individuals have distanced themselves from one another and do not communicate about concerns. This may lead to a breakdown in the relationship. When couples constructively handle conflict, each has a real respect for the other individual and for the relationship and pays attention to the content of that relationship. It may even appear that the couple never has conflict, but it is more likely that the couple manages it so well that those around do not perceive the conflict.

Let us examine conflict as a positive force leading to growth and change. Most of us can probably think of an interpersonal conflict that actually resulted in something good. Early in my career, I had a strong disagreement with a colleague whom I considered a mentor and friend. We were at odds over the

selection of a textbook for a music theory course we were both teaching. We worked through the problem, and now, over forty years later, we are still in communication as friends. I learned a considerable amount from this encounter that I have tried to apply throughout my professional life. I learned how to listen attentively, how to express my interests directly while being understanding of the other person's views, and how to collaborate so that a problem can be addressed constructively and in a friendly fashion.

This presentation is aimed at helping you to gain knowledge and skill regarding the management of conflict that will help you in your role as music executive and possibly even in your personal life.

Let us begin with some quotations from a few well-known historical figures who believed that conflict has an important role in our lives.

Have you learned lessons only of those who admired you, and were tender with you, and stood aside for you?
—Walt Whitman, 1819-1892

He that wrestles with us strengthens our nerves, and sharpens our skill. Our antagonist is our helper.
—Edmund Burke, 1729-1797

Conflict is the gadfly of thought. It stirs us to observation and memory. It instigates invention. It shocks us out of sheeplike passivity, and sets us at noting and contriving. . .Conflict is a "sine qua non" of reflection and ingenuity.
—John Dewey, 1859-1952

Where there is much desire to learn, there of necessity will be much arguing.
—John Milton, 1608-1674

Difference of opinion leads to inquiry, and inquiry to truth.
—Thomas Jefferson, 1743-1826

What do the quotations tell us?

- That conflict can stimulate our thinking and learning.
- That conflict can encourage us to be constructively assertive in expressing our thoughts, beliefs, and principles.
- That hearing and considering opposing viewpoints can help us to grow intellectually and personally and to develop new ideas and ways to look at the world around us.

Styles or Modes of Handling Conflict

Different people inherently respond to conflict in different ways. Some react aggressively with an interest in "winning." Others respond in a more benign fashion. In any case, most people respond in a way that seems natural or is comfortable for them. By learning alternative styles of handling conflict, you can expand your repertory past the comfort level and tailor your style to fit the situation. This may make the resolution of the conflict easier and more positive. People usually do not learn to apply other styles of handling conflict because they are not fully aware of their own style, let alone the alternatives. Also, conflict

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can be stressful and many people do not think as clearly and creatively when under stress. Another reason is that people's inherent style of handling conflict can be closely associated with their identity. Some people see qualities necessary for positive conflict management, such as directness, engagement, negotiation, and setting limits and consequences as contradictory to the qualities of nice, friendly, good people whom they like and respect. Then there are the complicating factors of gender and ethnicity and the characteristics of identity they present.

So let us explore some styles of handling conflict. What do you think your style is, and what might other styles be? K. W. Thomas and R. H. Kilmann developed the Thomas-Kilmann Conflict MODE (MODE = Management of Differences Exercise)[1], an instrument designed to assess an individual's behavior in conflict situations. They define conflict situations as situations in which the concerns of two people appear incompatible. In such situations, a person's behavior can be described along two basic dimensions: **assertiveness**, the extent to which the individual attempts to satisfy his/her own concerns, and **cooperativeness**, the extent to which the individual attempts to satisfy the other person's concerns. These two basic dimensions of behavior can be used to define the following five specific methods of dealing with conflicts:

- **Competing** is an assertive and uncooperative method through which an individual pursues her/his own interests without considering the other person's interests.
- **Accommodating** is an unassertive and cooperative method through which an individual sets aside his/her interests and tries to satisfy the interests of the other person.
- **Avoiding** is an unassertive and uncooperative method through which an individual simply does not address the conflict, and consequently does not immediately pursue either her/his or the other person's interests.
- **Collaborating** is both an assertive and cooperative method through which an individual attempts to work with the other person to address the interests of both parties.
- **Compromising** is an intermediate assertive and cooperative method through which an individual looks for ways to partially address the interests of both parties. It might involve exchanging concessions or seeking the middle ground.

All five styles might have their place, but the goal is to be able to use a style that best fits the people involved and the problem. It is best to avoid the win-lose style of competing and the lose-lose style of avoiding whenever possible. In managing conflict constructively, it usually is most productive to try the collaborating strategy. That is, to try to problem-solve through open, direct, and respectful negotiation that attempts to address the interests and meet the needs of all parties involved in the conflict.

Useful Skills in Resolving Conflicts

Skills for conflict management and resolution can be learned, but first it might be helpful to examine and understand behaviors that can make disputes worse and behaviors that can help resolve them.

Behaviors That Appear to Encourage **Resistance** in Dispute Resolution.[2]

- Negative labeling, insulting, or calling the other party offensive names. (Example: "You are a liar.")
- Minimizing or ignoring the other party's feelings. (Example: "Frankly, I don't care if you are upset!")
- Lying about, denying, or misrepresenting information known to the other party.
- Blaming the other for the problem with "you" statements. (Example: "You make me angry when you use the copy machine to excess.")
- Communicating condescension. (Example: "You mean to tell me that you are only now figuring that out?")
- Questioning the other party's honesty, integrity, intelligence, or competence. (Example: "How do you expect me to trust you this time?")
- Making offensive or hostile nonverbal expressions or gestures. (Examples: rolling the eyes, loud sighs, laughing, or groaning when the other party speaks.)
- Making interpretations of what the other party says based on stereotypes or prejudicial beliefs. (Example: "All you staff people ever think about is how you can avoid working!")
- Insisting that the other party admit to being wrong. (Example: "This is not about my perceptions of what happened. I saw you take my CD and you'd damn well better admit it!")
- Using sarcasm in addressing the other party. (Example: "Well, how nice of you to grace us with your presence. I'm shocked!")
- Making moral judgments about the other party. (Example: "The Lord will punish you for these sins!")
- Making threats to the other party. (Example: "You'd better not do that again or I'll report you to the campus police.")
- Making demands of the other party. (Example: "I demand that you write me a letter of apology.")
- Rejecting goodwill gestures. (Example: refusing to shake hands with the other party when he/she offers.)
- Interrupting the other party when she/he is speaking.
- Shouting at the other party.

Behaviors That Appear to Encourage **Cooperation** in Dispute Resolution.[3]

- Using "I" statements rather than "you" statements. (Example: "I am frustrated by the high and costly use of the copy machine.")

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- Conveying that the disputant has been listening attentively. (Example: "It sounds as if your biggest concerns relate to recognition for your accomplishments. Is that right?")
- Making "appropriate" eye-contact. (Note: This one is *extremely* culturally-dependent. The key issue is for Disputant A to make eye contact with Disputant B in a way that is comfortable for Disputant B.)
- Expressing a desire to see both parties get as much of what they want as possible. (Example: "I'd like us to resolve this so we're both satisfied.")
- Acknowledging responsibility for part of the problem whenever possible. (Example: "You know, I hadn't seen it before, but I think I did make some mistakes in the way I approached you.")
- Acknowledging the other party's perceptions whenever possible. (Example: "I haven't considered this matter from that perspective before, but I think I can see how it looked that way to you.")
- Identifying areas of agreement with the other party whenever possible— especially if he/she does not recognize that such areas of agreement exist. (Example: "You know, Conrad, I agree that your performances should be given more publicity in the future.")
- Allowing the other party to "let off steam." (Note: This requires extreme self-control, but if the other party has not expressed her/himself previously, it can be valuable. Remember, you will seldom get in trouble by listening.)
- Avoiding assumptions. (Example: "Could you help me understand why having a different studio is so important to you?")
- Indicating that the other party has a good point when he/she makes a point you believe has merit. (Example: "You're absolutely right about *x*.")

Here are some specific skills that can be useful in resolving conflicts:[4]

- **Ask open-ended questions (rather than acting on assumptions).**
  It is best to use questions that cannot be answered yes or no and to give individuals the opportunity to elaborate on their concerns. It is especially useful to ask these kinds of questions in situations where some harm has been perceived or experienced. (Examples: "What do you think is the reason this problem developed?" "What would be some ways to resolve the situation?")
- **Listen, rephrase and reflect.**
  Listen without interrupting and then say back, in your own words, what you believe the speaker has said without disagreeing or criticizing. Ask if what you just said accurately reflects what the speaker intended. Then convey that you understand the emotion of the speaker about the issues he/she raises. (Example: "I know that this is a difficult topic for you to talk about.").
- **Use "I" statements, not "you" statements.**
  Focus first on your own feelings, needs, and interests rather than on blaming the other person. Avoid statements using the word "you" in a

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blaming, critical, or threatening way. (Example: "I feel uncomfortable when you speak loudly to me because I want to discuss things construc- tively, and I'd like you to listen to what I have to say without becom- ing upset.")

- **Be specific, but avoid "always/never" language.**
  Say what you mean without using "always" or "never." These words are almost guaranteed to trigger a defensive reaction.
- **Anticipate.**
  Acknowledge the potential objections of another person before s/he raises them, and identify how the underlying interests on which the objection is based might be addressed. Give someone the benefit of the doubt about his/her intentions unless you think harm was actually intended.
- **Set limits.**
  Communicate your own limitations (patience, emotional limits, time, authority, money) clearly when you can see that these limitations may make it impossible to accomplish what is being requested or expected. (Example: "I'm sorry, but I don't believe that we have the resources to begin a new Ph.D. program.")
- **Issue consequences.**
  Indicate what you will do if the person with whom you are in conflict does not attempt to help you resolve the problem. This has to be something you are able to do and it should be appropriate for addressing the problem (i.e., not killing a fly with a baseball bat). (Example: "Our students deserve a positive learning environment free of intimidation and sarcasm from their professors. I will be monitoring your classroom interactions, and if your demeanor with students does not improve I will remove you from the classroom and place a letter in your file explaining why.") Use "conse- quences" only when all else fails. (This skill is not intended to be used by people with power/privilege to permanently shut down communications about legitimate issues.)

Hot Buttons: How to Resolve Conflict and Cool Everyone Down,[5] a recently released book by Sybil Evans and Sherry Suib Cohen, suggests that we become familiar with what makes us angry and what sets other people off, and that we then master the skills to defuse these situations. For example, here are some possible workplace "hot buttons:"

- Not fulfilling responsibilities adequately
- Wasting time at meetings
- Challenging a person's competence
- Ignoring input
- Failing to respond to written or verbal questions or requests

Here are some possible relationship "hot buttons:"

- Blaming

- Denying
- Preaching
- Disparaging
- Judging
- Minimizing

You can turn off "hot buttons" with a five-step process:

Watch the play. Step back from the conflict for a moment and place yourself in the role of observer. Listen carefully to what is being expressed.

Confirm. This cools the other person's anger by acknowledging some validity in their point of view. Make a confirming statement such as "I am beginning to understand why you are so upset about this."

Get more information. Ask specific questions about what happened (or what the person believes has happened) and why. Ask what the person believes needs to be done to rectify the situation.

Assert your own needs and interests. After acknowledging the other person's point of view, discuss your own perspective while identifying issues of mutual concern.

Find common ground. Switch to the problem-solving mode. Show empathy. Use key phrases such as "we're both concerned" and "we both want...," brainstorm ideas and options to resolve the conflict.

In an interview in *The Denver Post*, Evans gives this advice: "To be alive is to be in conflict. If we hide from it, we only allow it to fester."[6]

Another approach to conflict resolution can be found in the excellent book, *Getting to Yes: Negotiating Agreement without Giving In*[7] by Roger Fisher and William Ury that proposes that principled negotiation of differences be used to resolve disputes. This approach can be reduced to four basic points:

People. Separate the people from the problem. Emotions can become tangled with the objective merits of the problem. Try to disentangle the "people problem" and deal with it separately. Then help the participants to see themselves as working side-by-side, attacking the problem, not each other.

Interests. Focus on interests, not positions. Interests are specific needs to be fulfilled in order for an acceptable settlement to occur. They can be substantive, procedural, or psychological. Positions are specified solutions that are proposed to meet one's needs or interests.

Options. Generate a variety of possibilities before deciding what to do. The options should offer mutual gain, address shared interests, and reconcile differing interests.

Criteria. Insist that the result be based on some objective standard independent of the will of either side. For example, precedent, professional standards, efficiency, cost, tradition, equal treatment, and moral standards are objective standards.

The skills that have been presented up to this point primarily are aimed at helping you manage conflict that is between yourself and another individual.

These skills can also be useful in situations where you are trying to be a peace-maker between individuals or within a group. Additional skills for helping others resolve their conflicts can be drawn from the field of mediation. The process and guiding principles of mediation assist in defusing complex conflicts while helping disputants to neutralize how they see each other in conflict situations.

CDR Associates, a professional organization that does mediations and trains mediators, uses the following definition of mediation:

> The intervention into a dispute or negotiation of an acceptable, impartial, and neutral third party who has no authoritative decision-making power, to assist contending parties to voluntarily reach their own mutually acceptable settlement of issues in dispute.[8]

The primary principles, process, and skills of mediation taught by CDR Associates can be briefly summarized in the following way:

Principles of Mediation

- Willingness of the parties in conflict to negotiate.
- Neutrality of the mediator.
- Civility of the negotiations.
- Informality of the process.

Process of Mediation

- The mediator meets individually with the parties in dispute to explore issues and interests.
- The mediator works together with the parties to establish ground rules to insure civility of the negotiations and to keep communication open and flowing in a meaningful direction.
- Each party in turn expresses his/her concerns, issues, and interests. The mediator assists each party in separating positions from interests, people from problems, problems from solutions, commonalties from differences, and the future from the past, so that all parties can clarify and understand what the underlying causes of the conflict are and where they originate.
- The mediator encourages the collaboration of the parties in prioritizing issues and generating options for resolving the conflict.
- The parties discuss the options and ask what they need from each other to discover a mutually agreeable solution.
- An agreement is reached regarding how the conflict will be settled. It is preferred that the agreement be written by the mediator and signed by both parties, although oral agreements sometimes work.

Skills That Can Be Useful in Mediation

- **Active listening.** A communication skill in which a listener hears and feeds back accurately the emotional content of a speaker's message. "You were really insulted and hurt when Professor Jones shouted at you."

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- **Reframing.** The process of changing how a party to a conflict conceptualizes his, her, or another's attitudes, behaviors, issues, interests, or how a situation is defined. This can be done by paraphrasing (saying it in other words), summarizing (digesting and condensing), generalizing (stating issue in broader terms), etc., so that insight can be gained regarding the issue.
- **Asking questions.**
  "What can be done to . . .?"
  "What time frame is acceptable to . . .?"
  "What do you want from . . .?"
  "How can we . . .?"

If there is an Ombuds Office on your campus, you may find it helpful in mediating disputes and resolving conflicts. If no such office exists, you may be able to locate a mediator through city, county, or state governmental agencies where mediators are being utilized in increasing numbers.

A music unit with no disagreements, contention, or disputes is probably a rarity in the profession. A music executive who learns to manage conflict constructively can help resolve issues and improve the climate in the unit. Best wishes to you if you attempt to carry on this very important work.

Endnotes

[1]K.W. Thomas and R.H. Kilmann, "Interpersonal Conflict-handling as a Reflection of Jungian Personality Dimensions," *Psychological Reports* 37 (1975): 971–80.

[2]Derived from personal materials provided by Tom Sebok, Director of the Ombuds Office at the University of Colorado at Boulder.

[3]Ibid.

[4]Ibid.

[5]Sybil Evans and Sherry Suib Cohen, *Hot Buttons: How to Resolve Conflict and Cool Everyone Down* (New York: Cliff Street Books, 2000).

[6]*The Denver Post*, 16 August 2000.

[7]Roger Fisher and William Ury, *Getting to Yes: Negotiating Agreement without Giving In* (New York: Penguin Books, 1991).

[8]*CDR Associates, The Mediation Process* (Boulder, Colorado: CDR Associates, 1996), Mediation 1.

ADJUNCT FACULTY: POWERFUL RESOURCES FOR URBAN COLLEGIATE MUSIC PROGRAMS

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If there is a discernible leitmotif as I play back in my mind the discussions in budget hearings in which I have participated over the last quarter century, it is the disproportionately high cost of educating a music student versus educating an English or political science student. Although some of the expense is related to instrument purchases and maintenance, among other things, a substantial percentage of that cost is incurred by providing instruction for private lessons, coaches for opera roles or chamber ensembles, and/or other private or small group activities that are peculiar to the discipline of music. A review of NASM *Proceedings* over that same twenty-five-year period yields quite a collection of articles related to this topic, as it has been discussed at our annual meetings time and again.

Now, I do not wish to taint a discussion of the immeasurably, vitally, and critically important role of part-time and affiliate faculty members, known also as "adjuncts," by a mere discussion of financial resources. However, it must be recognized by all at the outset that if there is a clear example of a "value added" benefit in return for financial commitment, it *is* in the area of adjunct faculty. I say this with a word of caution, because this argument can also be our undoing. It is a double-edged sword upon which some of our colleagues have found themselves falling. The argument that affiliate faculty members are a powerful, indispensable resource can also provide fuel for institutional opportunism that may seek to reduce the number of full-time faculty members in times of financial exigency. I don't know about your particular experiences, but *are* there times *other* than those of financial exigency?

Categories of Adjunct Faculty

The "value added" quality is most obvious in the area of highly specialized faculty members who provide private instruction on various instruments or voice, or who may serve in other roles, like ensemble conductor. These are often *freelance* musicians whose careers are made up of professional performance in any of a number of venues, as well as private studio teaching and teaching for one or more educational institutions. In large cities you may find pianists or opera singers, for example, who live in the region and whose engagements enable

them to complete the required number of lessons reasonably, perhaps with one or two make-up lessons. This category also includes those younger musicians who have not yet left the area and who are competent to provide lessons at a certain level that may be a part of your instructional program.

Another category of adjunct faculty is what I would call "affiliate" faculty; that is, faculty members whose principal employment is with a major symphony orchestra. I am not aware of any major urban music schools that do *not* employ symphony orchestra members on their adjunct faculties. These are musicians at the pinnacle of the large ensemble profession—thereby representing one potential *market* for the very skills our students are developing—who espouse the centuries-old tradition of passing on their art to the next generation. In many ways, they bring much more than artistry and teaching skill to their students. They bring a view of the profession and can foster an acquaintance *with* the profession that would be hard for students to develop otherwise. They often provide the contact for that major audition during the senior year or at the end of a graduate degree that provides entry into the career path. I know of one symphony orchestra musician who is aware of every position in his field in the major orchestras throughout the United States and abroad. He has even projected the vacancies that may occur through potential retirements and changes. It's astounding, but it has been of enormous assistance to his students, who are right there when they need to be. Therefore, his students are members of virtually every major symphony orchestra in this country. It is rare to find this depth of involvement in the profession among long-term *full*-time faculty members because of their expected preoccupation with academic concerns. This is not a criticism; just a natural condition that highlights one of the strong reasons for engaging "affiliate" faculty members if they are available in your region.

A third profile for adjunct faculty is the credentialed academic or musician or uniquely experienced professional. These usually are not full-time faculty members, but they may serve as music publishing editors, recording studio engineers, or contract lawyers with special expertise in performance rights and copyright. Usually these professionals are not full-time faculty members in another institution. They may teach an occasional course in piano technology, desktop music publishing, audio engineering, legal or business perspectives, or even music appreciation in one of its many forms. They are especially able to serve the interests of the broader curriculum without requiring full-time status. This affords the music unit the opportunity to greatly enhance its offerings for students without incurring the expense of additional full-time faculty members and provides curricular augmentation in areas in which full-time faculty members are probably less interested or current. In rare cases, these adjuncts may even be full-time faculty members in another institution within the region but might offer a single course in your school, with permission from their school, of course. These individuals can bring their special expertise in areas such as early notation, early instruments, arts management, musical theatre, or some other area that may not be central enough to your own curriculum to require a full-time person. In

this latter case, an important issue is the recruitment factor where your students are concerned, therefore ethical parameters should be addressed.

I am sure the taxonomy includes other subclassifications of professional faculty in your respective institutions, but I hope I have captured at least the larger categories with respect to the types of valuable services adjuncts can render.

Balance of Full-Time and Adjunct Faculty

I referred earlier to the potential for opportunistic cuts in full-time faculty. Clearly, the *balance* between full-time and adjunct faculty is different for every school and is dependent upon several factors both within the institution and in the community and the region. Each music unit should strive to define and find that balance that enables the program best to meet its own goals and objectives and that provides real stability. The balance is not only in numbers of individuals, but also in the *degree of involvement* of those professionals in the program. For adjunct faculty, this involvement can range from just teaching a single lesson with little other association, through significant involvement in curricular or student-centered planning.

The proper balance may also be a factor of how many of these professionals are available as a pool in your community. I can cite one jazz department with three full-time faculty members and a dozen or so part-time faculty members who really function like one, unified department of about fifteen. They all meet regularly to discuss student progress, plan recitals, plan and propose future curricular offerings, organize recruitment activities, and the like. Their view of the profession is also vast because many of them are the most engaged professionals in the region. This can be a powerful and appropriate balance for a school. Some other departments, though they may have a similar proportion of adjuncts, involve them *far* less in the structural and planning aspects of the program. This suits the various parties and works, as long as the sense of mission, proportion, and balance is clear, and as long as the full-time faculty members have a sufficient critical mass to provide this function.

It is critical to maintain a significant cadre of full-time faculty members to assure the long-term, on-site commitment to the program, its academic and musical infrastructure, and the identity of the music unit within the institutional context. Leaders of music programs must be ever vigilant to resist institutional propensities toward paring down the numbers of the full-time staff. I dislike war metaphors, but I must say that this battle is never won. Skirmishes or engagements may be successful from year to year, but vigilance, planning, and a strong sense of mission are required to prevail through the change and occasional strife that may occur at the central administration or even the board of trustees level. Let me not dwell on war, however. Let me, instead, raise this to a loftier plane: a comparison, say, with the Bush-Gore election aftermath. It is never won! (Not the war; the election!)

Treatment of Adjuncts as Professional and Valued Colleagues

The conditions of employment and the degree to which adjunct faculty members feel like equal partners in the academic and musical enterprise will vary from school to school. However, a guiding principle might be suggested by the student perspective; that is, students usually regard faculty, whether adjunct or not, as an official extension of the institution. In some cases, the student may not even know the difference. The literature of the institution normally includes these faculty members, often with a biographical description and their appropriate title to reflect their part time affiliation.

All faculty, full-time or part-time, have a responsibility to the students to provide instruction in consonance with the mission as well as within the social, legal, and governance framework of the program and the institution. If adjuncts are hired to teach your students, every effort should be made to orient them to the school and the specific program as well as to involve them to the appropriate degree as professionals in a shared enterprise that values their contribution. Your role as music unit head is to help them become invested in the work of the program. In return, professional treatment and appropriate compensation, as dictated by local standards, should be forthcoming.

Compensation

Clearly, compensation varies by assignment, locale, and institution. Some schools are unionized. Among them, some contracts are more specific than others about compensation of adjuncts. Faculties in most schools are not unionized. Where there is flexibility, rates can be established in accordance with local standards and the preparation and reputation of the adjunct faculty member, the availability of persons with certain expertise, and other criteria. What is important, however, is that rates have a rationale and that any scales that are established can be defended both to the institution and to the adjuncts themselves.

A fairly widespread dilemma for music units is keeping the budget for part-time salaries in line, over time, with that for full-time salaries; that is, institutions will often supplement the full-time budget with a percentage increase—this is fairly common in unionized schools—but the part-time budget can be regarded as flexible and therefore not subject to a standard increase. This can create a terrible dilemma for the music unit that depends upon adjuncts to provide often the most central elements of instruction for degree programs. It is incumbent upon the music unit to make the case every year to supplement the part-time salary budget to the same degree that we supplement the full-time salary budget. That way adjuncts know that their contribution as a class of instructors is as valued as that of full-time staff. On the other hand, it seems reasonable that the head of the music unit would protect the prerogative of the program directors to recommend distribution of that increase based on merit, which also applies to full-time personnel.

With regard to extracurricular expectations for adjuncts, we have few at Temple University. My view is shared by most in my school: Adjuncts—who

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uniformly do not receive fringe benefits, do not qualify for tenure, are not compensated by rank and title for service activity, do not receive travel funds, and so on—should be paid for what they do. Classes have a narrow range of compensation by credit hour, private lessons normally have a contact-hour rate. If qualified adjuncts serve on a doctoral dissertation committee or have special additional service, that, too, can be compensated for by established formulae or rates for certain activities. On the other hand, and possibly somewhat inconsistently, adjuncts are not paid to come to auditions, or to preview tapes, since the full-time faculty assume this responsibility. My experience is that most adjuncts are delighted to review audition tapes or to schedule a personal live audition with promising candidates, since they want the institution to accept excellent students.

Summary

To sum it all up from the frame of reference I have described, adjunct faculty members are critical and indispensable to most music programs, and by numbers and professional affiliations they can perform a particularly important service. Although they are vital to meet the diverse needs of the curriculum, their relatively inexpensive cost in return for the reputation and quality they bring should not be used as an excuse to reduce full-time faculty critical mass. Adjuncts should be regarded as equal colleagues, and they should be brought into the social fabric of the department and school to the degree this is possible in particular situations. While they should be regarded as professional equals, their compensation should be set in line with expectations that take into account the totality of their professional profile.

We are fortunate, as artists, to have come from a culture that prizes passing our art along to newcomers. Having adjuncts on our faculties, therefore, is not only a less expensive alternative to full-time instruction, it is an opportunity to share the very highly developed and very special expertise with our students that few full-time faculties in this country can really offer. Concomitantly, it gives the artists a chance to teach students who are presumably highly talented and who bring with them certain intrinsic rewards to the teacher. Everyone wins.

Or *do* they? You may be familiar with the sixteenth-century humanist Sir Thomas More—one of England's great scholars, a family man, husband and father, trusted administrator and statesman, and chancellor to Henry VIII. More was known to be an honest man. Yet, his very principles paradoxically brought him to the scaffold. So, beware that leitmotif I mentioned. Instruction in your units is expensive by its nature, and this can be an easy target for opportunism when the financial chips are down. A familiar argument will return: You will have even more flexibility and even greater professional expertise if you replace full-time with part-time faculty members. That approach, which can quickly become an assault on your full-time faculty, should not be allowed to outweigh the critical mass of full-time expertise that your particular institution needs to meet its goals.

And so, from music metaphor, to war metaphor, to circus metaphor: You, as head of the music unit, are condemned to walk that tightrope without a net and hopefully, as in any high wire act, you will keep your balance from one end to the other. Thank you.

THE WORLD IS YOUR OYSTER!

FRANK CAPUTO
Cleveland Institute of Music

I want to provide some brief commentary on a resource for adjunct faculty that perhaps is less frequently thought about and often neither fully understood, nor fully exploited: international scholars and international artist/teachers. In particular, I will dwell upon the mechanics of how to bring them to campus.

In doing this, I am proceeding on the assumption that it is, indeed, desirable to bring these individuals to campus. The broadest of overviews will be provided, with many details excluded in the interest of time and continuity. I shall endeavor to describe some of the principal features of a rock-and-bolder-strewn landscape, hoping these features will "stick" with those who are somewhat less familiar with this territory.

The old adage that "the world is shrinking" has never been more profoundly true than it is today. The contraction will continue inexorably and at an exponential rate. Recognizing this, and the interconnectedness of peoples and cultures in a global economy, there is an initiative afoot in the United States to "international-ize the college campus." Perhaps you have heard that phrase in faculty senate meetings or from your college president. "Internationalizing" can take place on a number of levels, including bringing international students and faculty to campus and sending U.S. students and faculty abroad for study and teaching.

Many campuses now have an international student presence and perhaps international faculty exchanges in select areas. If your music unit would like an international scholar or performing artist to serve as an adjunct professor on a one-time or an ongoing basis, don't let the obstacles that need to be overcome to bring this about intimidate you. Indeed, these obstacles can be intimidating. For the music unit, however, international visitors constitute a virtually limitless pool of talent from which to draw. It should be an indicator of effective leadership that the music executive has, at least, a general knowledge of what "arrange-ments" need to be made if there is a desire to bring such people to his or her school.

It can be stated up front that when dealing with international visitors, a number of "masters," external and internal, must be served. Serving them ensures complete legal compliance, thus protecting the guest, as well as the school. The "masters" to which I refer are, externally, the U.S. Department of State, which manages consular posts abroad and issues visas; the U.S. Immigration and Natu-ralization Service, an arm of the Department of Justice, which enforces immigra-tion laws within our borders, beginning at the port of entry; the Social Security Administration; and, of course, the Internal Revenue Service!

Internally, you will need to please your college or university payroll and accounting office and the international student office (or whatever it might be called on your campus). You might even find yourself in conversation with your school attorney!

To make matters as simple as possible, here are some things that the informed music executive really should know about engaging international adjunct faculty. First, realize that what needs to be known is probably well beyond the limits of the time you might wish to spend on such matters. So do rely on the experts at hand. Again, these are the payroll and/or accounting people and the international student and scholar advisers on your campus. They are the ones most familiar with the arcana of the immigration and tax laws and how these laws intertwine to affect the scholar or performer you might wish to invite to your school. Second, in most cases, the standard employment visas that you will encounter for admitting an individual to teach temporarily in the United States are site specific. That means they are set up to bring a visitor to a particular location, for a particular kind of work, for a particular period of time. If an individual is in the United States to teach at another school, it does not mean that he or she can teach at your school, even if that school is in the same town or indeed across the street. Music unit heads need to be especially careful about members of their faculty inviting international visitors to campus unbeknownst to them. Despite the best of intentions, an invitation can be problematic, because of the site-specific aspects of most employment visa classifications.

There are some exceptions to this, a notable one being that of performers-under-management. In the case of performers who might come to campus for a residency, for example, to perform a recital and teach, the easiest way to go is to work with an artist management—an agent in the United States Immigration law permits managements to file single visa petitions, usually O^1 or P visas, for their artists to be engaged at multiple sites. This is often the situation when an international artist comes to the United States to undertake a performance tour or multiple, extended college residencies. If your visiting artist is under professional management and, let's say, a residency at your school is one of a string of U.S. college residencies, generally the management will obtain the proper visa for multiple sites and take care of all the tax issues, too. A word of caution—do a little checking and make sure the management actually has secured the proper work-authorizing visa for the individual. Then, make sure that the check for services rendered is issued to the management, *not the individual artist*. When an international artist is under management for a series of engagements, the management then becomes the employer, not the school.

When working through an artist management based overseas, be careful. Overseas managements are permitted to secure proper U.S. employment visas for artists they are handling, but they do not always follow through with the complicated task of securing such visas. Indeed, some artist managements won't think twice about sending an inadequately documented alien to perform or teach at your school, leaving it to your payroll office and international office to sort out the problems. Perhaps they think that in your zeal to secure the artist, you will ignore the complications and the legal issues involved. However, by the time the person is on campus, it's too late, even if you want to do the right thing. You could be stuck between the proverbial rock and hard place. You will want

to pay your guest right away, but your payroll and international friends will tell you that such payment is illegal. But you'll have to pay the guest anyway, just to save face. I can tell you for certain that music executives who go to campus professionals after the guest has arrived will not endear themselves to these administrative colleagues. I emphasize once more that if you wish to invite an international artist or scholar to your program, work closely with your campus experts, from the beginning and with ample lead time.

The various visa classifications available allow schools to bring an international artist or scholar to campus for a single engagement, for periods of extended residency several times each year, for an entire year, or even for multiple years. They allow schools to bring in individuals from abroad or to engage international people already in the United States who may be in the process of completing degree programs at U.S. schools.

For scholars whom you might wish to engage for longer periods, there is the H-1B visa, defined as being for "aliens performing service in a specialty occupation." H's were, until very, very recently, problematic, because the federal law governing them made them subject to an annual quota—a cap of 65,000 for all fields: business, industry, culture, education, etc. The annual cap was raised several times. In October 2000, Congress passed, and the president signed, the American Competitiveness for the 21st Century Act. That act temporarily raises the annual H-1B visa cap to 195,000. Most important to music executives is that this legislation also renders higher education institutions completely exempt from the H cap count. Removing schools from the annual quota will cause a great deal less anxiety when schools might be thinking about employing an international artist or scholar as an adjunct faculty member. The H-1B is issued for a period of up to three years, and is renewable for another three. Employment can be part-time or full-time. Application should be made well in advance of the engagement's start date.

O-1 visas are for individuals of distinguished merit or ability. Regulations governing the O visa cite "Nobel Prize laureate" as an example of the kind of individual for whom this classification is intended. Thus, obtaining an O visa from the Immigration Service is complicated by the school's having to prove that the prospective artist/teacher is someone who fits that description. This is not easy to do, unless the individual is really "high profile." The H is a better way to go if you are considering at least one year of engagement and possibly more.

Another complication of the H and the O visas is that they require the filing of a Labor Condition Application with the Department of Labor. This specifies that the guest is to be paid the prevailing wage for the field, what that wage is, and how that prevailing wage was determined. The need to deal with detail such as this is yet another reason why the music executive must seek the assistance of the international specialists on campus.

A strategy that many schools use to bring in international adjuncts is the J-1 or exchange visitor visa. This program operates under the Department of State. Colleges may apply to the Department of State for authorization to issue J visa

eligibility certificates to scholars and researchers who are part of an ongoing institutional exchange program. J-status scholars may be compensated by the school. Alternatively, they can be supported by educational exchange funding from the home government or from an international organization with an education mission like the Organization of American States or the Institute of International Education (the Fulbright people). When supported by the home government or an international organization, most likely, the J-1 visitor will be subject to a Department of State requirement that after completing the specified period of stay in the United States, s/he must return home and remain ineligible to re-enter the United States for purposes of employment for a period of two years. Such policy positions the United States as being supportive in the amelioration of "brain drain." The J-1 works best if your school has an ongoing exchange agreement with another school abroad. As you can gather by now, H's, J's, and O's are complicated affairs and their management is best left to those with expertise and experience.

Complicating immigration processes more is the fact that the oft-dreaded Internal Revenue Service (IRS) must enter the picture. During the past several years, the IRS has been on a campaign to educate aggressively and, shall we say, "cultivate compliance" in taxation of international students and teachers. Your school's accountants and payroll people "pull their hair out" over this. In recent years, several high-profile schools in the mid-west were subject to extended, multiyear audits and were found by the IRS not to be in compliance with regard to withholding on payments to international artists and scholars. As a result, these schools were stiffly fined. Thus, compliance has come to the foreground for payroll and accounting officers on campus. Compliance engenders several steps. The individual's having/obtaining a tax ID number (either a U.S. social security number or an IRS generated Individual Taxpayer ID Number) comes first. Then come payroll office scrutiny and decisions about withholding status. Next comes the invoking of applicable tax treaties for individual cases that can result in the visitor being exempt from U.S. withholding. And on it goes.

There are several other ways to bring international adjuncts to your school which don't require as much work. Notice, I said *as much.*

Passage in October 1998 of the American Competitiveness and Workforce Improvement Act enables colleges and universities to employ international artists/scholars entering the United States on tourist visas. Such visitors can be reimbursed for travel expenses and rendered "academic honoraria." The stipulation is that no single campus visit can exceed nine days. Further, the individual visitor cannot have engaged in more than five such visits in the United States during the past six months. If the visitor is from one of the twenty-eight countries with which the United States operates a reciprocal visa waiver program, such scholars need no visa at all. Just showing a passport upon embarking will do. This new option is very simple to manage. The school does not need to apply for a work visa on behalf of the visitor. Perfect for short-term stays, the purpose of the visit

must be for teaching (or teaching/performing), not for performing alone. That would require an O or P visa.

If the visitor in this category does not possess a U.S. social security number, then he or she must apply for the IRS generated ID number, an Individual Taxpayer Identification Number ITIN ("eye-tin"). It looks exactly like a social security number. ITINs can be applied for from abroad or at an IRS Office in the United States. They can take six to eight weeks to process. Therefore, it is important that the visitor apply early and from abroad if possible, to enable the ITIN to arrive by the time of the intended visit. Having that number early permits payroll office application to the IRS for a waiver of taxes and withholding based upon a tax treaty, if applicable.

Once the ITIN or social security number is obtained, subsequent visits become much less troublesome with regard to the payroll. All tax issues must be properly addressed. Otherwise, your payroll office is mandated by IRS to withhold 31 percent, should they have even the slightest doubt about the visitor's tax liability. The visitor can always secure a refund by filing a U.S. tax return.

I want to include here a nice benefit of the North American Free Trade Agreement (NAFTA). NAFTA, as you are no doubt aware, applies to trade protocols with Canada and Mexico. NAFTA provides for a visitor classification called TN. The TN is available only in a number of very specific professions, each of which requires a minimum of a baccalaureate degree. Fortunately, one of the professions on the NAFTA list is "college professor." This makes the TN a very handy route to take for engaging adjunct faculty from our neighbor countries north and south of the border. It is especially handy for schools located in the many states that border on Canada or Mexico. TN specifies the employer, term, job, and location, i.e., site.

I will outline the process for Canadians coming to the United States. Since my school is relatively close to Canada, I have more experience with Canadians. Application by the visitor is made at the border if traveling by car, or at the airport before embarking. Required are a $55 fee; proof of Canadian citizenship or naturalization; and a letter from the employer describing the nature of the work to be performed, employment dates, compensation, generally demonstrating that the position is that of college-level teaching. Proof on the part of the traveler that s/he possesses the credentials for the position outlined (i.e., proof of possessing at least a bachelor's degree) is required. Upon interview and/or inspection at the port of entry, it may also be necessary to provide a convincing case that the candidate has no intention of abandoning residence in Canada. TN's can be issued for up to a year at a time and are infinitely renewable. The candidate need only return to Canada and re-enter the United States to renew.

Deeper into the realm of immigration arcanum, we find another possible option for Canadians. There is a provision in the immigration law under the P visa classification for performers called the P-2. Here we find that Canadians who are members of the American Federation of Musicians(Canada) (AFofM) can apply for P-2 status with their AFofM local, permitting employment in the

United States. This is made possible because of the 1992 cross-border, labor organization agreement between AFofM U.S. and AFofM(Canada). The P-2 is site specific and can be issued for up to one year at a time. It takes approximately thirty days to process, and there is a $100 fee. Obviously, the applicant needs to be a "member-in-good-standing" of a AFofM(Canada) local. The P-2 is obviously performer oriented. However, putting a performer/teacher spin on the job description, such as in "artist-in-residence" or "staff-accompanist," can align with the intent of P-2.

Finally, I want to remind my colleagues that there are literally hundreds of thousands of international students currently studying in the United States. Among them are hundreds of music students. This pool of talent can be a resource for adjunct faculty, if you are aware of the several employment eligibility benefits that attend international student status. You should know, for example, that under well-defined conditions, students in F-1 or J-1 status can work part time, off campus in their major field, up to twenty hours a week, while enrolled full time. And F-1 and J-1 students can be authorized to work full time prior to graduation while maintaining status and completing degree requirements. These circumstances especially fit those of the ABD (All-But-Dissertation) graduate student. Further, F-1 and J-1 students are eligible for from twelve to eighteen months of work authorization in the major field *after* graduation. Quite often, these well-educated, eager-for-work-experience individuals are looking for just the adjunct position that your school might need to fill. So please do not overlook the fresh-out-of-school internationals. By then, their English, if it is the second language, has become well developed. Most likely, they *will* have a social security number. And they are already in the United States! The one-year work period after graduation can be used to apply for a change to another, longer-term employment visa classification such as H-1B if there is a desire to retain the individual beyond the year allowed under the student classification.

Again, I emphasize that becoming a close, personal friend of your campus international administrator and payroll officer is invaluable. On the other hand, if you are a Renaissance type and want to develop expertise for yourself, you could always become a member of NAFSA Association of International Educators (nafsa.org on the web; the NAFSA listserve INTER-L, which members access daily, is extremely helpful). There is also a free listserve run by college payroll and accounting professionals that addresses international student and scholar taxation issues on a daily basis called ALIENS-L. To receive ALIENS-L, send an e-mail to LISTSERV@UTKVM1.UTK.EDU with the message SUBSCRIBE ALIENS-L. Most colleges and universities with international students and scholars on campus have information-laden web sites maintained by the international student and accounting/payroll offices.

In summary, international scholars and performers can be an immense resource of adjunct faculty for your unit. Complications attend bringing them to campus, but help is usually available on campus through the office of international students and scholars and the payroll/accounting office. The complications can

seem daunting but, like almost everything else in life, once you take the plunge and address them several times, the learning curve begins to flatten out and they become much easier to manage.

Endnote

[1] Alpha-numerical designations for visa types generally reflect the paragraphs headings under which they are described in the Code of Federal Regulations. Most are contained in CFR Title 8 (Aliens and Nationality) § 214.2.

USE OF ADJUNCT FACULTY IN THE SMALL MUSIC UNIT

Jo Ann Domb
University of Indianapolis

I would like to speak for a few moments about how the adjunct population can greatly enhance the quality and the quantity of offerings in small music departments—particularly ones with the advantages of a nearby city. I will explain my rationale for highly valuing the part-time faculty, describe why the turnover rate does not need to be high—or what makes adjuncts continue to teach at the same university—describe how to bring out the best in them, and finally discuss the challenges associated with employing adjuncts.

Why I Value Adjuncts

In my small comprehensive university in Indianapolis, there are in the music department nine full-time faculty and thirty-plus part-time or adjunct faculty (Those two terms—adjunct and part-time—though sometimes defined differently, will be used interchangeably in these remarks). The thirty adjuncts teach the equivalent of ten full-time faculty members for the approximate salary of only four full-time faculty members without including the additional costs of health care and other benefits. The financial advantage to the university is obvious.

Without question, the adjunct population can contribute positively to the curricular offerings: 1) by the diversity of offerings that can be made available for the music majors and non-majors each semester; 2) by the ability to expand the offerings without a major financial outlay as seen above; and 3) by the unit's ability not only to hire applied teachers to teach their specialty instrument, but also to hire professionals who make their living primarily as performers. They may be orchestral players, freelance studio players, freelance jazz players or chamber music players—all have different experiences to share with the undergraduate music student than those of their full-time faculty colleagues. Another set of part-time faculty would be those who make their primary living in various other traditional and entrepreneurial ways: writing music software, working in church music, arranging music for commercial uses, or managing a recording studio or a private teaching studio.

In a small department that is lucky to have only one oboe student at a time, a recruiting tool has been to tell prospective students that they will study with the principal oboist of the Indianapolis (or whatever) Symphony rather than with the full-time woodwind specialist that would be the alternative. This could be the situation with several instruments. In a university with a strong liberal arts mission, it is typically part of the mission of the music department to serve as many non-music majors as possible. Many students can be brought into the department by the availability not just of the standard band, orchestra, and chorus, but also the beginning and advanced handbell ensembles; African drum ensemble;

as well as classes in piano, voice, and guitar; or introduction to jazz, world music, popular music, etc. Entry level experiences for non-majors as well as the opportunity to participate in more advanced-level ensembles by audition can be available at very low cost for a high return in campus enthusiam for music.

For many years at the University of Indianapolis, a part-time ethnomusicologist has taught a world music class; a part-time early music specialist has coached a Baroque ensemble; public school teachers have taught music education instrumental techniques classes; and private composition has been taught by a composer on a part-time basis. Music appreciation, jazz classes and ensembles, and accompanying have all been taught successfully by adjuncts. The experiences of professional musicians and entrepreneurs are invaluable to the student wishing to make a career in music. The curriculum can be expanded in ways that would not be possible without the use of part-time faculty.

Finally, a pre-college program may be primarily staffed with adjuncts, some of whom might also teach at the college level. Such a program can add significantly to the educational outreach of the music unit into the community.

Why Do the Adjuncts Tend to Stay?

Of the thirty-plus adjuncts at the University of Indianapolis, more than a third have been on the faculty for more than ten years; half have been there less than five years; and about 20 percent have been there between five and nine years. For some of the longer tenured faculty, a status called *associate faculty* has been granted, which has a higher hourly wage with partial benefits for a half to three-quarters teaching load. Certainly this status contributes to the retention of these faculty members.

There are many reasons for the availability of qualified people to teach on a part-time basis. Many adjunct faculty members tend to have other primary jobs as symphony players; or they are freelance performers who teach at more than one local university; or they are pursuing a performance career and prefer some teaching without full-time faculty responsibilities. Many adjuncts have a spouse with a full-time job in the area. The additional pay, the idea of "giving back" to an educational system that supported their career choices in music, and simply the convenience of location are reasons for adjunct faculty members to continue in that role at a particular institution. Faculty members tell me that they like the atmosphere; they like the students, they like the way they are treated, they like to perform in our concert hall. Some of them like the pass to the gym for swimming; others like the free parking, or the use of the library. Memos expressing thanks for a job well done always seem to be appreciated. They also like to see their name in the music brochure and on the hallway marquee.

What Brings Out the Best in Adjuncts?

Money is important. The payment schedule for classes is typically set by the university with little flexibility. The applied payment schedule, however, is often

more flexible, with some negotiating ability between the chair and the adjunct. To encourage adjunct participation in juries, each faculty member who agrees to listen for a half or whole day to majors and secondaries in their area is paid an honorarium. This helps to put them in touch with full-time faculty and gives them a comparison of students' progress. Part-time faculty should be asked to perform at chamber music concerts with full-time faculty and sometimes asked to plan a chamber music concert themselves, again with an honorarium. Each small ensemble coached by a part-time faculty should have some money budgeted for the purchase of new music. Adjuncts should be encouraged to turn in requests for books, scores, and CDs for purchase by the library. A small amount of money budgeted for faculty development for the occasional request from an adjunct is a plus.

Adjuncts appreciate a regularly assigned space for their teaching that has the proper equipment, and, certainly, they need the appropriate keys. They appreciate the department chair taking time to talk with them about other aspects of their lives, and this keeps you in touch with them. Inviting them to meetings, but not expecting them to come, and giving them minutes of music faculty meetings helps to keep them informed. Connecting adjuncts to full-time faculty through performances as mentioned above is important, as are clinics for high school students organized by the band director, participation in summer camps organized by full-time faculty, meetings to organize on- and off-campus recitals by the pre-college faculty and students, meetings of voice adjuncts with the full-time voice faculty to determine jury requirements, etc. These opportunities make adjuncts recognize how important they are to the work of the music unit.

What Are the Challenges of a Workforce of Many Adjuncts?

Unless I sound too euphoric, let me add that adjunct faculty can require much extra time from the music executive. They come with different tools that can compliment those of the full-time faculty, but often without some tools that we expect in academia. Lacking may be *writing skills* as needed for writing a requested student recommendation for a scholarship award, for writing syllabi, or for writing program notes for a concert—all of which require careful editing before being printed or mailed. The applied adjuncts may not have the *organizational skills* to plan a student's program of study that will build repertoire not only for increasing technical and musical abilities, but also for looking forward toward a junior and senior recital, demonstrating an understanding of various historical and cultural styles, and considering the career goals of that particular student. Sometimes adjuncts resign at the last minute, creating last-minute extra work to replace them. They usually need frequent reminders of the policies for submitting departmental recital forms, syllabi, mid-term grades, etc. Sometimes they can be very demanding of a secretary's time "at that moment" when they need something, since they may come to campus only once a week. Constant communication with adjunct faculty is critical.

There will always be the complainer who will say, "Well, it just isn't worth it to me to come down there for only four students next semester." For those

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folks I am happy to find a replacement. For adjuncts, just as for full-time faculty, the right "fit" with your institution is very important. Hence, you are responsible for making sure that when they are hired, adjuncts understand the mission and goals of your unit and the circumstances of employment.

Obviously, too many adjuncts can be detrimental to the success and the focused forward motion of a department. Enough full-time faculty are needed to attend to the work of the faculty in regular meetings for making policies, creating new curricula, managing programs, advising and monitoring student progress, recruiting students, writing NASM self-study reports, monitoring the instrument inventory, overseeing library purchases—the list is endless. An appropriate balance of full-time and part-time faculty must be maintained at all times.

Conclusion

As programs grow and numbers of students grow, some adjuncts will need to turn into associates and some into full-time faculty. Without question, however, for all the reasons listed above, the regular and careful addition to that group we call adjunct faculty can be "value added" for any music unit.

APPROACHES TO EXTERNAL ASSESSMENTS AND ACCOUNTABILITY—WAYS TO BEAT THE ASSESSMENT GAME

OUTCOMES ASSESSMENTS: THE LATEST FAD OR A USEFUL TOOL?

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In recent years, higher education bureaucracies have bestowed some new terms and paper expectations on those of us working in the trenches of our departments, schools, and colleges of music. Outcomes Assessment, Learning Outcomes, Academic Accountability, and Learning Assessments are a few of the terms that identify this latest external effort to improve and to make higher education more efficient in the United States.

Many of us have been asked to prepare documents in one form or another to describe limited specific goals and expected outcomes, or results. No doubt we have all been asked to share our outcomes, assessment ideas, and solutions with colleagues within the music profession. The concept has been around long enough that there have been numerous articles, speeches, and a book about Outcomes Assessments, describing, on the one hand, their potential to destroy liberal arts education in the United States, or, alternatively, their accomplishments as the triumph of government in meeting society's educational needs through accountability. It is also suggested that a threat is posed to U.S. long-standing music accreditation procedures and processes.

Where did all of this begin and where are we going? According to an informative 29 September was article in the *Chronicle of Higher Education*, "A Small Team of Consultants With Large Sway in Higher Education,"[1] the nonprofit corporation National Center for Higher Education Management Systems (NCHEMS), has had a disproportionate and profound influence on state governments, state higher education governing boards, and some regional accrediting associations. This five-member consultant and seven-member research team serves as consultant to many state and university systems. It has a virtual monopoly on arms-length higher education consulting in America.

According to the article, NCHEMS's effort "promotes policies that give statewide needs, like higher college graduation rates or improvements in job training, much higher priority than individual institutions."[2] The center wants to improve community colleges and to make college more accessible, and it promotes

ways to make public colleges more accountable by setting benchmarks for comparison purposes. NCHEMS works in West Virginia, Louisiana, Kentucky, New Jersey, Nebraska, Nevada, Rhode Island, Texas, Arkansas, the Dakotas, Hawaii, Idaho, New Mexico, Ohio, Pennsylvania, South Carolina, Wyoming, and for the State University of New York. The center's reach is broad, indeed.

Various messages at the state level link tax dollars to meeting goals like higher graduation rates, or tie the distribution of state funds to other quantitative incentives for improvement. "If you aren't measuring progress, you probably aren't making progress"[3] according to Aims C. McGuiness, a chief consultant. This article summarizes an overarching objective of NCHEMS recommendations:

> The center . . . holds that the key areas of higher-education policy are interrelated, arguing that a state cannot devise an effective long-term plan for its public colleges without coming up with policies that hold the institutions accountable for reaching certain goals, and providing them with financial incentives to move in the desired directions.[4]

Critics of this overall trend, such as Jane V. Wellman and Clifford W. Trump, point out that the goals have become simplistic and may have little to do with the complexity of educating students. Moreover, the fad nature of the recommended outcomes is also mentioned. Those of us who have been in administration for many years have experienced specific kinds of new strategic planning, new management-information systems, new program-planning-budgeting systems, and let's not forget TQM. You do remember Total Quality Management, don't you?

It is a short jump to understand how these top-level state consultants have reached our departmental level of management. It has been a trickle down of ideas. Various state legislatures and governmental agencies have begun to ask for greater "accountability" from public universities and university systems. The university higher administrations have simply passed this mandate on to colleges and departments. We must now supply information to meet this new demand. Perhaps even more troubling from an NASM perspective is the involvement of at least two important regional accrediting associations, North Central and Southern. This extends the issue beyond legislative politics and fads affecting only state-assisted institutions. Now, it has the potential of impacting all institutions, both public and private.

It is not our intention to talk only about our school, the University of Houston (UH), but UH does provide a convenient generic example of the process. A few years ago, the University of Houston received praise from the Southern Association for its self-study document and various findings. Nevertheless, the university was asked in a special note to provide on-going reports on its specific plans for goal assessment. We now have a University Office of Institutional Effectiveness. It is through this new bureaucracy that we were asked to prepare documentation for accountability. Here are the specific instructions from our Office of Institutional Effectiveness:

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1. Goal. State an over-arching university goal related to the university mission.
2. Objective. State a simple, measurable, affordable, and realistic objective. It should be timely and represent one important function. It should be written in measurable terms, a standard of measuring for success. It should be something that can be managed in the current budget with slight chance of new money. It must address issues of current importance, not expecting all things in all years.
3. Assessments. You should list the measurement of what is identified in the objective. It does not have to be something that you are already doing.
4. Results. Report specific results of the listed assessment, including numbers where appropriate. Provide a brief summary, including specific examples of quantitative data found.
5. Use of Results. Present a record of program enhancement made as a result of findings. This would include a summary of ways in which results improved decision making and other specific examples of consequent changes.

Each department, school, college, or other unit was asked to provide this information. After a number of attempts, meetings, and reviews, the following statement was found acceptable for the Moores School of Music.

MUSIC

Unit Name: Music
Unit Area: Academic Affairs
Unit Type: Educational
Reporting Period: 1999

Mission/Goal Statement:

The University affirms important historic purposes: to create, extend, and transmit knowledge and to advance art and culture. Outreach and partnerships are defining characteristics of the University of Houston. Artistic and cultural performances are vital components of this outreach and partnership commitment of the University.

Intended Outcomes/Objectives:

1. Students completing a degree program in music will compare favorably in their knowledge of music with those students completing similar programs nationally. To measure this: (a) for every 25 performance-degree graduates there will be 5 awards (first place, finalist, or semi-finalist) in state, regional, national, and international competitions; and (b) 90% of students taking the ExCET exam will pass.
2. Music majors will be capable of a significant public presentation. To measure this: at least 70 percent of professional degree graduates will present public solo juried recitals before graduation.
3. Participation and attendance at special School of Music performances will be significant. To measure this: (a) admissions at School of Music events will represent 3,000 persons over 12 months; and (b) School of Music ensembles will perform for 100,000 persons in off-campus events over 12 months.

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4. Faculty will be significantly active in composition, performance, and other scholarly artistic endeavors. To measure this: there will be 10 juried or reviewed articles, significant publications, and/or performances from the faculty in 12 months.

Assessment Procedures in Place Include:

Entrance auditions, piano proficiency, periodic review of core courses, ExCET test monitoring, recital jury tabulations, semester juries, sophomore barriers, entrance exams, graduate comprehensive exams, event ticket sales, Society support group membership database.

Assessment Criteria & Procedures:

1. A file will be kept of student achievements, including contest successes and ExCET exams.
2. A record of student recitals will be kept in the student's official record.
3. A record of ticket sales and of other major performances will be maintained.
4. A record of faculty accomplishments will be maintained as part of the personnel files.

Timeline and Cost:

These matters are in place now. Minimal cost.

Assessment Results:

Previous years have been successful. The only area of marginal ''pass'' is attendance at concerts and recitals. Even though we have met the goal in this area, the margin of success was not as strong as we would like.

Use of Results:

To enhance participation at Moores School of Music events: (a) New plans for publicity are underway for the 1999–2000 academic year. (b) A new program of special tickets for students enrolled in music courses will be implemented.

We think you will agree that we were attempting merely to meet the minimal requirement for the document. Although this document contains relevant ideas, the *actual* mission, goals, and objectives in music are far-reaching and commensurate with the expectations for a doctoral granting music school with NASM accreditation. For example, if excellence in performance is a *real* goal and objective, how valuable is a mere headcount of attendees at select concerts? Does this just provide a simplistic measuring tool, which can be used by individuals who know nothing about the enterprise of artistic performance or education music?

Moreover, now that several years have transpired since the creation of the outcomes assessment document, there still has been no follow-up by the Office of Institutional Effectiveness, nor has the music unit itself reviewed or updated

the document. The results have not provided useful information for decision making or planning.

At this point, we have three questions regarding the whole concept of outcomes assessments. (1) Is this just another management fad that will fade into memory when we move on to new ideas? Or, (2) are we being shortsighted by not adopting more strenuously the concept of accountability in our review process? Finally, (3) should NASM consider asking for more levels of accountability and expected quantitative results in the ten-year review cycle for renewal of membership?

The answer to the first question—Is this just another fad?—is probably impossible to know at this time. However, the concept of accountability seems to be working its way through the various bureaucracies and is an appealing word to state legislatures and to regents and trustees everywhere. Both private and public institutions are targets for accountability initiatives. Getting back to the fad concept for a moment, we adopted post-tenure review policies in Texas and some other states in recent years. Yet has anyone heard of a single instance of a faculty member losing a position because of the post-tenure review policy? Is post-tenure review a real mechanism for accountability and change, or is it a passing fad? And of all the Total Quality Management (TQM) programs and workshops and documents of several years ago, can anyone point to a single instance of significant management decisions predicated on the principles of TQM?

Our guess is that despite the efficacy of asking for accountability, the infrastructure to monitor and oversee a meaningful program is simply not in place in most institutions. Moreover, the possibility of adding more staff for that infrastructure just does not match the frugal quality of budget allocations linked to the accountability culture. If our task is to manage a fad, then simplistic and understated documents like the one in our example will merely fill yet another file cabinet somewhere on campus.

The second question is the self-doubt of a "doubting Thomas." Are we being shortsighted in not seeing the strength of the outcome assessment concept? Should we, in fact, use this tool to generate some legitimate goal concepts that are measurable and of value to the music unit? You have heard the University of Houston music assessment plan, which is clearly not a fully meaningful document. In an effort to test our shortsightedness, we undertook the task of putting together part of a similar document, but one that is more truly substantive in character. It should be mentioned that when the outcomes assessment program started at our university, we did make an effort to aim for measurable substance. Those in charge told us that what we proposed was too complicated. Our goals should be simple, realistic, timely, and with only one important function that is measurable and quantifiable. We were scripted to "dumb down." The following, then, is a sample partial document with more substance:

MUSIC

Unit Name: Music
Unit Area: Academic Affairs
Unit Type: Educational
Reporting period: 1999

Mission/Goal Statement:

The University affirms important historic purposes: to create, extend, and transmit knowledge and to advance art and culture. Outreach and partnerships are defining characteristics of the University of Houston. Artistic and cultural performances are vital components of this outreach and partnership commitment of the University.

Intended Outcomes/Objectives for the Undergraduate Music Education Degree:

1. Students completing the undergraduate degree program in music education will compare favorably in their knowledge of music with students completing similar programs nationally. To measure this, 90% of students taking the ExCET test will score 70 or higher on the music and professional portions of the exam.
2. Students completing this degree will be capable of a significant public presentation. To measure this: all graduates will present a public solo juried recital or half-recital before graduation.
3. Students completing this degree will have mastered appropriate skills in musicianship (including conducting) and skills in teaching music. A capstone course will be developed to evaluate and measure success in this goal. The measurement goal for this objective is: 80% of the students will make a 'B' or better in this course. Student evaluation and grades will be professionally validated by judgments of successful music educators currently active in the field.
4. Students will get jobs in music education. To measure this: 95% of all graduates will receive job offers.

Assessment Procedures in Place Include:

Entrance auditions, piano proficiency, ExCET test monitoring, recital jury tabulations, semester juries.

Assessment Criteria & Procedures:

1. A file will be kept of student ExCET results.
2. A record of student recitals will be kept in the student's official record.
3. The capstone course will be taken in the semester preceding student teaching. It will serve to demonstrate the student's accomplishments in these areas of preparation for teaching grades 9–12: conducting gesture mastery; error detection; age-appropriate rehearsal techniques; knowledge of literature; concert/ contest planning; score analysis; ability to articulate musical performance goals in the context of overall curricular objectives for grades 9–12; ability to form appropriate lesson plans which will implement curricular goals; knowledge of

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performance skills for the individual secondary student and for the ensemble; and micro-teaching in a real-life situation. Appropriate content for the K–8 and the general music components of the teaching degree will also be incorporated into this course. Evaluation of student success in this capstone course will be by a team of faculty members, and this team will include music educators currently successfully active in the teaching profession.
4. A new office of student placement will be formed to monitor job opportunities for students.

Timeline and Cost:

Some of these matters are in place now. Costs will be incurred to implement the new capstone course. This will also require adjustments in the degree requirements to make space for this new class. Additional costs will be present for the new office of student placement.

Use of Results:

Results will be monitored to discover opportunities for future improvement. In particular, the capstone course will identify any needed enhancement to broad areas of the curriculum such as music theory, music education, technology, etc.

Further Additions—This pattern of goals, objectives, and assessments will need to be expanded to include other degree programs and other aspects of the music unit. There may be significant costs in creating the necessary support staff, but these are justified by the enhanced clarity of our accomplishments.

Critiques of this approach—Just adding a course (or another proficiency exam) is not the intent of accountability. It is easy to focus on process rather than product, teaching rather than learning. Also, the funding stream necessary to implement changes of this nature is invisible.

Our final question asks whether NASM should seek a level of measurable accountability in its accreditation review process. For many years, NASM publications have affirmed "assessment" but without endorsing any particular method. Outcomes Assessment, with its emphasis on quantitative and measurable effects, projects a possible method. Should this method be an endorsed opposed, or merely accommodated? Today we hope for significant discussion on this issue.

It must be mentioned, however, that some measurable minimum criteria have received criticism in recent years. For example, the requirement that the professional Bachelor of Music degree should have 65 percent music has been criticized. The critics have said that we should be measuring and evaluating substance, not numbers. Interestingly, this opposition to simple and clear measurements can come from both sides of the issue. Some can call for "substance" meaning quality not quantity. Others can call for "substance" and mean measurable outcomes: product not process, emphasizing learning not teaching. Whatever

the source, there is resistance to the quantitative measurements, which are at the heart of the current accountability movement.

All NASM member schools undergo a ten-year review, which we like to think of as a renewal. Music schools are asked to identify their goals and objectives, which serve as the basis of the reaccreditation process. Usually these goals are broadly based and are difficult to quantify. Therefore, they are for the most part too broad and complex to serve as goals for the outcomes assessment exercise. Nevertheless, each school is asked to state its goals and then to demonstrate how it meets them within specified parameters:

Size and scope
Finances
Governance and administration
Faculty and staff
Facilities and equipment
Library
Admission, retention, advisement, record-keeping
Published materials
Community involvement and articulation with other schools
Programs, degrees, and curricula
Evaluation of students' work
Performance quality
Music unit evaluation, planning, and projections

Within each of these areas, it might be possible to define specific goals that could then be quantified. If you meet the goal, then you are successful. For instance, it could be an NASM goal to have eighteen full-time equivalent faculty for each 100 music major students and that 60 percent of these faculty members possess terminal degrees in their specialty. Would each of us agree with the premise that by meeting this goal we would have an appropriate faculty to meet our objectives—with no consideration of the specific characteristics, background, and professional/scholarly activity of these persons—just a headcount? Also, we could establish certain specific fiscal goals and requirements based on the number of students and faculty. These would be easy to quantify and measure. If this impulse toward the simple and the quantitative were extended and consistently adapted, perhaps the ten-year review would not require a complete self-study, but rather an extended fill-in-the-blanks questionnaire for the NASM commission to review. Indeed, persons who know nothing about music or higher education would easily understand such a questionnaire.

These views may sound cynical, or to quote Lily Tomlin, "we try to be cynical but it's hard to keep up."[5] Nevertheless, we are attempting to point up problems in simplifying complex judgments into simple, single-sentence statements. Can we quantify all of the elements that go into what we call basic

musicianship? How can we quantify quality in performance expectations for each individual student?

We look to you for your suggestions.

It is entirely possible, however, that outcomes assessment documents are not an end in themselves. They may be mere symptoms of a much larger direction in higher education—a culture of accountability and an urge toward uniformity as a means of implementing coherent expressions of power.

In the state of Texas, the Higher Education Coordinating Board is seeking uniformity throughout the state in public colleges and universities. There is now a statewide CORE curriculum that is identical in structure for every institution. If a student earns credits for any of these general education classes, these courses must be accepted by every other school as completely fulfilling the degree requirements at the receiving school.

A second step toward uniformity is currently under way and is termed "Field of Study." This refers to the courses in the major taken during the first two years of an undergraduate degree. For us, these are courses such as music theory, sight-singing, applied music, and ensembles. The structure of these courses is being standardized across the state, with requirement for full transferability. Schools in Texas are scrambling to find ways to maintain our unique missions and the strengths of our diversity within accredited programs. Some of this change and move toward uniformity is clearly budget driven rather than accountability driven. Many perceive that the state can save lots of money if the first two years of instruction for each student is delivered by two-year institutions. Requiring four-year institutions to fully accept all transfer courses without alteration enables that strategy. Uniformity empowers that agenda.

The next step in this urge toward uniformity (and this is presently being whispered about in Texas) is to have specific goals, outcomes, expectations, and course content for every course in every discipline in higher education. (It sounds like an employment program for all of the bureaucrats necessary to formulate that data, keep track of it, and enforce it.) Are we facing an Orwellian academic world in which all knowledge would be determined by committee and state agency? Would common syllabi be required across the board for all courses?

Enough of this big picture stuff. Our conclusions about the current structure of outcomes assessments in relation to NASM accreditation processes are relatively clear. Outcomes assessment documents may have some specific kinds of usefulness to help certain academic units identify some narrow objectives that can be quantified and measured mathematically. This can be strategic, or even mandatory, in certain governance and funding circumstances. But in terms of leading to an understanding of complex expectations as found in our NASM *Handbook*, outcomes assessment procedures seem simplistic, narrow, and completely lacking the large overview and conclusions characteristic of NASM's historic accomplishments in accreditation.

Endnotes

[1] "A Small Team of Consultants With Large Sway in Higher Education," 29 September 2000, *The Chronicle of Higher Education*, pp. 28–30.

[2] Ibid.

[3] Ibid. p. 30.

[4] Ibid.

[5] Wall St. Journal, *They Spend, and Spend Again*, p. A 26, October 31, 2000.

WAYS TO BEAT THE ASSESSMENT GAME

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When I was a youngster, there was a joke that there were only two require-ments in life, death and taxes. If you are in education these days, there are two others, accountability and assessment. While we have all been overwhelmed and overconsumed with assessment, we should not lose sight that there are models that are sound and the process, when done correctly, can be beneficial. All assessment activities are not a problem. Some institutional or academic association models set out to help us define what our students should know and be able to do, rather than simply identifying what we are teaching. That is a positive process. Over the years, this type of methodology has been called many things—e.g. competency-based instruction, outcome based instruction. It is helpful that our discipline has always been a strong advocate for this type of review regardless of the nomenclature or popular jargon of the time.

When you assign a composition to a performance student, you have an expectation of what that student will learn by the end of the process. If conceived and applied properly, this process will also provide you with the feedback to determine if the educational content has been consistent with the goals and if the student has acquired the skills that were originally delineated. In the best assessments, we hope to validate that what is actually learned at the end of the activity was what we set out to accomplish. I am sure that we all agree that this is not a bad thing. Difficulties appear in the process when we try to quantify these outcomes and then develop comparisons that truly defy logic.

With regard to the principles supporting assessment, that is, evaluating student outcomes and competencies, I am pleased to tell you that there is both good news and bad news. The good news is that you have been doing it for years. The bad news is that the responsibilities for establishing consistent and relevant programmatic outcomes, which you previously controlled, are now being taken out of your hands. Historically, those of us directly involved with instruction in the discipline have established the outcome, or performance standards. We were charged with, and assumed responsibility for, determining what a student must know and be able to do. Then, through a variety of evaluative tools, we determined if the student had acquired the skills that were generally recognized to be necessary and important. Over a period of time, review of a large body of student evaluations would determine if there was consistency between the curriculum and student outcomes. For example, the jury has been a particularly good assessment tool in the area of performance skills. Through this medium we could ascertain the individual's skill level and also the success of the defined curriculum. If the curriculum dictates that major and minor scales are to be mastered and all but one student attained this mastery, we assume the problem to be with the student. However, if all of the students lacked mastery of this skill, there would appear

to be either a curricular or instructional problem related to the attainment of this skill.

In theory, that is how the process should work. However, in many cases there is a breakdown because of several factors. This session will help in responding to the complexities of assessment that are being thrust upon us. While that is a focus of my presentation, it would be helpful to identify and understand the pressures being applied by either political or some regional accrediting bodies.

Over forty states have begun tying some type of assessment to institutional funding; or what some politicians call "performance-based funding." In the current political climate, there is a perceived need to have greater accountability in higher education. The need for greater accountability is often connected to an understanding of higher education that is both fragmented and based on data that is, at best, questionable. To be precise, an understanding of higher education based on limited individual experiences or anecdotal information and data that may have a basis in fact but is for the most part incomplete. It then becomes the goal of the accountability exercise to effect change but, based on fragmented information and questionable data, there is no clear direction and the probability of successful results is rather slim. In addition, often, in the body politic, education is one of the few places where legislators can exercise direct budgetary control, as other areas of the state budget appear to have less wiggle room. As a result, K-12 and higher education are used as political footballs to be kicked back and forth. Political control of funding in education is more successful and better accepted, as the population has more contact with and understanding of these areas of the state budget. Therefore, politically and on the surface, the population believes these assessment models are responsible actions.

With appropriations, some legislators consider that they have made considerable investments in higher education and, therefore, they have a responsibility to exercise control on it. However, the hand that gives can also take away and, using budgetary allocations as the puppets' strings, they can regulate assessment procedures and thus have greater jurisdiction over the process and outcome. As a means of budgetary control, this process generally employs two different approaches. The first is the assessment of only nonspecific or nonqualitative items, such as classroom size or credit-hour production. These can be easily quantified but are difficult to directly connect to quality. The second, which is less common, is the attempt to quantify qualitative outcomes. It was reported that Einstein had the following quote on his wall: "Not everything that counts can be counted, and not everything that can be counted counts."

It is easy to understand that whoever is empowered to establish the criteria, develop the assessment tools, and delineate the comparative data will also control the outcome and consequently have his or her desired viewpoint validated. As a result, in this culture it can be demonstrated that higher education is either working or not working in a manner that is consistent with the political view in control.

In order to legitimize the process to the public, it is commonplace to hold a small portion of funding back and provide the means fore which to return it to the institution, so that the process seems more like a carrot rather than a stick. Although the ultimate goal of change is accomplished, the alterations were not controlled by the people who best understand the academic environment.

The assessment and accountability process has developed as a parallel to a business model. However, educational quality cannot be measured in a way that parallels the marketing of a product or service, where the manufacturer ultimately has oversight of the product or service, with checks and balances from the free market. If the product or service is good and needed, in theory it should sell. However, in this assessment model, the one area that has historically been the bastion of faculty jurisdiction, the curriculum, has been taken over by others. We are held responsible for the results without full jurisdiction over the process. While the resultant funding controlled by the assessment process is usually only 1 or 2 percent, it is significant enough to provide real financial incentive to "teach towards the test," or redefine the curriculum to better reflect the desired results. As a consequence, those controlling and developing the tests or assessment instruments take control of the curriculum; this is by far the most serious change caused by this process. Therefore, in an attempt to retain oversight of the curriculum, we have become expert in manipulating the data rather than doing what is actually conceived as the structural variants to change the outcome. Often, if we do not like the results, we revise the input and manipulate the data to affect the outcomes, rather than make the necessary substantive changes that the assessment was trying to dictate. The assessment model, good or bad, has forced institutions to make changes that ultimately affect the curriculum. In other words, we have learned to dance around the model.

Difficulties have arisen with the desire to quantify quality in a manner that makes quantification difficult, if not impossible. There are things, such as quality of performance, that can't be quantified. The basis of this trend is a belief that if we do it, we should be able to transcribe it into some digital quotient and, with that number, be able to compare it to others. It appears that many in the political arena desire to develop the means by which they can make judgments based on some numerical consistency that they believe can simplistically tell the story. In other words, give me a number that tells me what I want to hear and from that number I can make decisions. Add to the confusion the lack of understanding of higher education in general and particularly of the arts, and we can understand why legislatures or accrediting bodies try to evaluate and assess characteristics that are not related to student learning but rather to some characteristic that is subordinate to it.

As an example, while I was in the state of Washington, the legislature became concerned with student learning in higher education. However, they chose to assess this through three different criteria unrelated to the actual learning process. The first was to determine the credits a student would take in order to complete a degree. As a result, one of the criteria that the legislature tried to evaluate was

something that was called Graduation Efficiency. It even devised a Graduation Efficiency Index number that calculated the number of credits required for a degree, divided by the number of credits that the student actually took to complete the course of study. You can understand that the legislature wanted the resultant number to be 1. The legislature, in its wisdom, required that the university attain an average Graduation Efficiency Index not lower than .95. Any number lower than .95 meant that the institution and the students were wasting taxpayers' money by taking all those extra classes and receiving all the additional knowledge. The feeling communicated by this action was that all the students should enter the institution academically prepared; have decided on a major; and therefore should require no additional preparatory, supplemental, or elective course work. This was a much more efficient view of student learning than was exercised in practice. These "efficient" students could and should graduate in four years or less and therefore reduce the waste of resources. Lost in this quotient was the desire of educators and the mission of the institutions to cultivate greater learning.

The legislature saw the credits produced by students above those in their degree plan as something that should be discouraged. In other words, this same outcome had two very different interpretations. The faculty was pleased that students pursued greater learning, while the legislature equated learning with credits, not knowledge, and wanted to reduce the number of what they felt were extra credits.

Most of us would agree that the desire to get the students to complete their course of study more quickly is a very positive goal. Some students are very dedicated in their attendance year after year. It would be quite positive and appropriate to move them along and out of the institution. However, when only the quantitative outcome was considered, students were not allowed to develop their educational and curricular goals appropriately, resulting in practices that were contrary to accepted models. Because the legislative interpretation of the desired outcome in this example is so catastrophically different than that of the recognized institutional mission, it was difficult for reasonable people to understand why the former view even existed. I will tell you that in this case we did not, as the legislature desired, reduce the number of courses taken by the students for graduation. Instead we modified the delineated curriculum to ensure that all classes, especially those normally taken as electives, were now in the course of study, ever enlarging the minimum requirements to attain the degree. By increasing the delineated size of the program, we were able to continue to offer and allow students to enroll in needed courses and keep the Graduation Efficiency Index in check. In other words, we manipulated the data.

It would be helpful for us to see that there may be some merit even in the most bizarre assessments, and we should work to accept and pursue those areas. In a case like this, where music students often take large numbers of ensembles, exceed the minimum graduation requirements by many credits, and still produce a low number of student credits for the faculty, it is sometimes helpful to

demonstrate improvement over time. That is, if you cannot successfully meet the target number over a period of time, at least be able to show progress towards it.

In addition to Graduation Efficiency, there was also an Undergraduate Student Retention Index that had a target of .95 and a Five-year Graduation Rate Index that had a target of .65. Approximately 2 percent of institutional funding was held back; with the possibility of regaining these funds based on the institutional successes with these factors. None of these factors actually addressed quality but were subordinate to instructional activities. It is important to continue to remind ourselves that we are in the business of developing high-quality students, even through the fog of these simplistic governmental controls.

In assessment, those in control attain a certain euphoria by suggesting that one size fits all. That is, if we can quantify something, we can compare it. As long as we can generate a number, there is reason to think that what works in chemistry will also reflect effectively the work in dance, theatre, and music. In the academy where we tend to exalt diversity, we are forced to accept that, through governmental intervention, assessments of one discipline can, without question, be completed in the same manner as assessments in another discipline. This is done regardless of the makeup of the discipline or the resultant overall success of the assessment plan. The purpose of these less than accurate evaluations is that the person/organization mandating the assessment can in some way make a comparison, even if it's apples and oranges. It seems to be part of our winning tradition. If you can generate a score, than one can be compared to the other and therefore one can be better than the other. This comparative process works as well as tabulating votes in Florida.

There is also the sense that through assessment comes standardization. We have all heard the growing concern that exists among some in authority that educational content is exercising too much freedom and attending to too many diverse interests. By measuring all outcomes in a similar manner, there is little room for the diversity that has been the cornerstone of our academic freedom. With the use of standardized assessment modes come standardized outcomes.

Placing so much of the institution's perception of success on the noninstructional and noncurricular outcomes prevents the university from completing its defined mission, which is to educate its students. We are forced to position the institution and our units in a manner that guarantees success at the conclusion of the assessment model. We are not only teaching toward the assessments but also modifying acceptance of students to place the institution in the best light. In other words, marginal or remedial students, stay away. Taken to the extreme, we are quickly moving toward a time when we will only be accepting students who meet graduation requirements and assessment standards at the time of admission.

Currently in the state of Texas, assessments of those institutions preparing K-12 teachers are assessed based on the results of the EXCET examination. In order for the institution to remain in good standing, 70 percent of the students, as an aggregate and in all ethnic subgroups taking the EXCET examination, must pass. And this percentage is set to rise over the next several years. Institutions

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that take the more at-risk students become at-risk themselves if the students in any subgroup are not successful and do not achieve a 70 percent group success rate. Therefore, this assessment is promoting the acceptance of only those students who are most capable of passing the examination and leaving the rest by the wayside. To address this problem, some institutions have already become more selective in their admissions. Institutions that have traditionally accepted marginally prepared students are getting squeezed, so that in the foreseeable future these students will have no place to go. Is it any wonder that people are simply teaching to the test? This is quite a dangerous precedent, as the next step will be Cliff Notes and simply taking the test without any appropriate preparation.

As this session was to provide helpful hints and not just be a window on what is happening, I do have some suggestions on how to deal with the assessment shadow that is with us. With the title, ''Ways To Beat the Assessment Game,'' it seemed appropriate to continue the sports metaphor, so if you will allow me:

The first suggestion is *be sure of the game you are playing*. Don't show up thinking you are playing basketball when those controlling the assessment are playing football. In other words, know what is being assessed. We often enter the assessment process with a much better understanding of what we do than the person or group overseeing the activities. Even if you think you can score more points dribbling and shooting, if they want you to kick, kick it. The tendency is to recognize the flaws in a process that has little or no focus, as it often does, and correct the data that you are providing. You know how good your program is and you want to show that, even if it means supplying data that they did not ask for. My advice is to give them what they ask for and explain how this assessment does not accurately reflect the instruction provided in your discipline. I believe this is much wiser than revising the model for your discipline. If you give them different information, those in charge, who probably did not have an understanding of the disciplinary differences to start with, will assume you are not complying with the requested material because you want to hide something. You will wind up having to explain the data that you provided and still be required to supply them with what was originally requested, thereby having to develop two explanations rather than just one.

Second, *know whose ball you are using in the game*. When I was young, the guy who brought the ball was able to dictate some of the ground rules and set the game. Particularly when it is a new assessment, it is important that you understand the general premise of the game and clearly understand the consequences of the results prior to the commencement of the exercise. You do not want to be put in a position of ''I didn't know.'' Knowing the rules first allows you to ask questions and identify problems prior to the development of the requested data. At this time, that questions are not perceived as disciplinary specific but rather clarifying general problems. As I said above, we are often manipulating the data rather than modifying the outcomes. If this will be necessary, this gives you greater opportunity to prepare outcomes or revise the base. For example, my institution was required to do an assessment of class size and

credit hour production of instructors at the different academic ranks. The premise was that junior faculty produced more credits than senior faculty, who received higher salaries and therefore were more expensive and less productive. The president of the university also wanted to prove that cost per credit in certain areas (also known as the arts) was too expensive for the institution to continue. In my department, with many full professors teaching primarily applied instruction, their loads and credit hour production were low compared to others who taught classes, even smaller sized classes. I was able to argue successfully that, by definition, applied private instruction was not a class, and therefore should not be calculated in the totals. As a result, private lessons were excluded and our average class size and credit production were consistent with other disciplines across the campus.

Third, *make sure that you understand the rules of the game.* I don't believe that you would put money down on a roulette table if you did not understand the game. Yet I hear from colleagues that they plan to put "anything" down to "be done" with the exercise. While you never know whether these types of documents are read, for the most part, you can't take the risk that they are not. Before completing the required documents, try to ascertain how the data will be used and who will see it. There are certain things that you share very carefully with your peers, and knowing how the data will be used will give you the opportunity to present the most sensitive data in the most appropriate manner. With the example given above related to applied private instruction, that approach was successful because that data was only to be used for class-size purposes. If it were also going to determine full-time faculty allocations, that approach would not be wise, as many full-time faculty were left out of the total.

Fourth, *understand what is required for a winning score.* You want to know not only what wins the game, but also what is needed to keep you in the game. Having this knowledge allows you to provide the appropriate amount of information. I believe that it is not helpful to supply people with more information than is called for or that they can digest at any one time. That is, we develop a large amount of data about our students and our programs. Some of these data are related to accreditation and others are not. While I find this information useful, I am not motivated to share all of it with others on campus. Therefore, it seems prudent to answer the questions and have additional information at hand if needed.

Fifth, *make sure you know who are the players on your team.* It is important to know who are the players on your side; this should include those in key administrative positions whom you may count as allies. This knowledge will help you determine who can be a partner in your success and to whom you can turn for support. Knowing this may also help you modify the information to suit the particular style of the person who will receive it. In addition, it is important to know if any other disciplines share your concerns. It stands to reason, if you have difficulty with an assessment model, that others may also be in the same boat. With edicts from the legislature on an annual basis, it was not unusual for

alliances to be formed between the arts and mathematics, or the social sciences. This adds credibility to concerns if it extends over several disciplines.

Sixth, *when the play is broken up and there are no other options, improvise.* While this is an option, it is one that I would use most carefully. Most coaches will tell you that it is much safer to run a set play rather than to improvise. However, if it appears that the information that is requested by the assessment presents the discipline in a bad light then, as a last resort, I would revise the informational model. Providing different information answers different questions, which will require further explanation in the end. I strongly believe that there is a direct proportion between the amount of additional explanations that are needed to support your assessment and the perceived level of concern related to the results. The greater the concern, the more support material will be developed.

Seventh, *it is important that at the post game interviews, you don't let the other coach be the only one describing the game.* When the results of the assessment or accountability are brought forward, it is important that you explain any quantifiable results and what they mean in relation to your music program. While others may take results to mean what they interpret, it is important for you to take the opportunity to interpret the numbers, as you prepared and under-stand them. For example, if a legislator or upper administrator looks at the credit-hour production of your applied faculty and compares it to that of an English teacher, it will be important for you to explain the culture of applied study and how it relates to the credit-hour production and the nature of the discipline.

Eighth, *you don't have to win all of the heats to make it to the finals.* This is important for two reasons. First, it does not always pay to be first across the finish line. Often, as a legislative driven assessment begins to develop, there is a realization that certain aspects won't work as planned and changes are made to modify the process or procedure. If you have completed your task too early, you might wind up doing it again and, as happens from time to time, the problems that you had with the process get solved before the due date. So in this case, first in may not always be the best. And second, musicians need to fight our competitive natures and the need to win at every opportunity. During the Olym-pics, it was not necessary to win every heat to make it to the finals. This demonstrates that there are other ways to achieve success then simply being the best. Because our discipline is different from others and because the benchmark of the assessment often falls within another discipline, it is, sometimes, better to remain in the pack and stay more camouflaged. That way, you call less attention to your results and others are less likely to formulate challenges. Even if funding is a consequence, it is rare that all of your funding will be based on these assessments. Rather, you will need to weigh your response versus the available resources. I have been at institutions where other departments want to make applied instruction an issue at every opportunity. Many times, the resultant few hundred dollars available through the assessment process was not worth the arguments that would follow from others bent on trying to make a quartet class meet a minimum enrollment of twelve.

Ninth and last, *if at all possible, wait as long as you can to see if the grounds crew can remove all of the rocks from the playing field to prevent some bad bounces.* The ground is changing all of the time. As additional players become involved, I believe there is a greater chance for the positive aspects of assessment to come to the fore. In the 22 September 1999 issue of the *Chronicle of Higher Education,* in the Point of View section, Jane V. Wellman reports that the North Central Association of Colleges and Schools has recently announced a continuous improvement effort called the Academic Quality Improvement Project (AQUIP). According to officials at North Central,

> AQIP will not measure an institution's systems—curricular, personnel, leadership, data, support services, communication, and the like—against some absolute set of minimum standards which all institutions must imitate, but instead will rigorously analyze each system in light of their joint contribution in helping the institution achieve its unique mission and goals.

While this is a positive step, it also contains the possibility to be flawed in the other direction. If an institution can be evaluated solely on its own mission, the mission can vary to mirror the attainment of minimum goals. Merely providing a quantitative assessment of the mission will not serve a positive purpose either. Both assessment models, when taken to the extreme, are greatly flawed: whether the assessment has one base standard and compares everything against it or has a completely moving standard that lacks foundation and substance. The pendulum seems to be moving. The quality of educational outcomes is based on many different criteria ranging from faculty competence to facilities.

Success is someplace in the middle. Faculty must maintain ultimate control over the curriculum and each discipline is unique. Assessment of the quality of the many vast disciplines cannot be successfully quantified and compared just to find a simple comparative outcome, particularly for purposes that do not improve instruction. As an optimist, I believe the field is getting better and the bounces are truer. Little by little those advocates who understand the substance of the outcomes are assessing the outcomes. There is hope.

NEW DIMENSIONS: ENTREPRENEURSHIP

DAVID K. HENSLEY
University of Iowa

The John Pappajohn Entrepreneurial Center (JPEC) at The University of Iowa provides a variety of entrepreneurial education and support programs to students, faculty, and Iowans of all ages. Today, I will discuss JPEC's unique academic program that is designed to prepare the next generation of entrepreneurs and business leaders. The program not only serves students who intend to start and operate their own business, it also helps any student interested in learning the entrepreneurial process. As a part of the discussion, I will share some of the key concepts discussed in our core entrepreneurship course.

JPEC believes that innovation, creativity, and the recognition of opportunity are critical skills necessary for students planning to start their own venture or join the workforce. Learning these skills will help prepare students for the diverse and ever-changing opportunities they will face in their lifetimes. At JPEC, students learn from a select team of university faculty and business leaders, chosen for their unique ability to teach, model, and inspire the entrepreneurial process.

The University of Iowa Certificate in Entrepreneurship program is open to all undergraduate students. Students are required to take nine to twelve semester hours of core entrepreneurial courses and nine hours of electives. The core courses are Entrepreneurship and New Business Formation, Entrepreneurial Marketing, and Capital Acquisition and Cash Flow Management; non-business majors are also required to complete an accounting course. Electives include Small Business Management; Innovation and Change; Entrepreneurship: Business Consulting; Legal Aspects of Entrepreneurship; Strategic Management of Technology and Innovation; Data Product Design; and Development; Technology Applications for the Entrepreneur; and Seminar in Entrepreneurship. Other specialized courses offered throughout the university also apply toward the elective requirements. JPEC offers a complete graduate program that is open to all graduate students as well. The course offerings are similar to the classes identified above.

Through participation in the program, students learn, for example, to:

- Identify methods of enhancing and managing innovation and creativity in an organization;
- Learn the process of properly evaluating opportunities for starting a new venture or expanding an existing company;

- Understand the entrepreneurial approach to acquiring and managing resources;
- Acquire team-building skills critical in both small and large companies;
- Develop sound business planning skills required for launching a new venture; and
- Obtain valuable contacts and networking opportunities with successful entrepreneurs and other business leaders.

Many students enroll in their first entrepreneurship course because they are interested in learning about the phenomenon of entrepreneurship. Every day, students read about successful entrepreneurs—many of whom are near their age, and wonder how they did it. Some believe a special formula exists which, once learned, will allow them to become successful. Others think it comes down to luck or having significant financial resources at one's disposal. There is also a segment of students who are seeking assistance in pursuing their dreams—they see entrepreneurship as a means to control their future. Whatever the reason, interest in entrepreneurship courses is on the rise.

Entrepreneurship is not just about starting a new business. It may be described as a process or mindset that can be applied to all facets of life—individual, business/organization, and government. It is a way of thinking and acting where the pursuit of opportunity permeates one's being. Throughout the program, we demonstrate to our students that entrepreneurial skill and the evaluation and planning processes entrepreneurs utilize are applicable to many situations—not just starting a new venture.

I will now discuss some of the key aspects covered in JPEC's core entrepreneurship course, Entrepreneurship and New Business Formation. In this course, students receive a broad overview of entrepreneurship and have the opportunity to practice many of the steps involved in starting a new venture. The main areas of concentration include the importance of entrepreneurship, entrepreneurial characteristics, opportunity recognition, innovation and creativity, and business plan development. Through lectures, case studies, guest speakers, and written assignments, students learn about the entrepreneurial process.

In each class, typical enrollment includes students from several disciplines, such as business, arts, engineering, and science. This diversity provides a unique learning environment for the students—especially since upper-level undergraduate and graduate students are typically in classes dominated by others in their major. This melting-pot experience benefits everyone by the sharing of creative thought, infusion of new or differing ideas, and student teaching/mentoring opportunities.

The following is a summary of some of the key topics covered in each of the aforementioned areas.

Importance of Entrepreneurship

Entrepreneurship yields many benefits for a community, state, and nation. First, a new venture typically leads to the creation of new jobs and may diversify

the local economic base. Second, new products or services are available to consumers—or, at least, additional sources of goods or services are available to stimulate competition in the marketplace. Third, other businesses benefit through supplier/vendor relationships or increased local economic activity. Fourth, wealth is created for the entrepreneur, employees, and related business entities.

Entrepreneurial Characteristics

Many studies have been conducted to identify characteristics of successful entrepreneurs. Some of these include: opportunity recognition, determination, innovation and creativity, leadership, vision, integrity, and resourcefulness. After completing self-assessments, some students will conclude that because they are not rated highly on most or all of these characteristics, they do not have what it takes to be an entrepreneur. Through self-assessment, one can identify areas for further development. Often, new ventures are started by entrepreneurial teams. The lead entrepreneur should identify team members who will bring expertise, experience, and skills that will compliment the entrepreneur and increase the overall probability of success for the venture. Understanding this is important for all students—regardless of their background and experience. If students want to pursue a start-up venture, they learn they do not have to go it alone—whether it is through the development of an entrepreneurial team, creating an advisory board, or utilizing community and business resources to assist them in the creation and management of the venture. While starting and operating a new venture is not for everyone, developing entrepreneurial skills is important for all.

Opportunity Recognition

It is important for students to understand the difference between an idea and a viable business opportunity. Throughout the semester, students are required to evaluate many different new venture concepts in order to learn how to assess their commercial potential properly. Students are required to focus on unique aspects of the concept, market size and potential, economics or financial aspects, level of innovation, and entrepreneurial team requirements. By reviewing many different concepts, students develop the skills necessary to complete a quick-screen of venture concepts.

Innovation and Creativity

New venture concepts are not limited to the invention of a new product, service, or process. Many successful companies have been based upon the development of a new application for an existing product or service, replication of a product or service, or the creative merging of existing ideas. By discussing the various types and sources of innovation, students can begin to develop an "entrepreneurial eye." Entrepreneurship students regularly hear the term "thinking outside of the box." One way to foster this is to help students develop and unleash their creative mindsets. By teaching them to identify barriers to

creativity and then implement strategies to enhance creativity, students will develop skills to assist in the identification and analysis of new venture opportunities—for starting a new company, launching a new product within an existing company, or improving a process inside an organization. The diverse classroom setting provides a unique environment for all majors to develop and flex their innovation and creativity skills.

Business Planning

To complete the journey, multidisciplinary student teams are formed to identify a business concept and develop a plan for the venture. The teams are required to write a detailed plan that outlines the unique characteristics and benefits of the business concept, demonstrates its market potential, summarizes the financial requirements and potential returns, and ultimately is used to determine whether or not to pursue the new venture. Through this process, students are required to complete detailed research, which may include published data, original research, and input from entrepreneurs and business experts. Each team presents its plan to the entire class and receives both written and oral feedback from peers. Therefore, each student will gain a further understanding of new venture creation by participating in the classroom discussions and presentations.

By the end of the semester, students will have prepared several quick analyses of new venture concepts, developed a formal business plan, and reviewed numerous other business plans created by their classmates. This provides a unique learning opportunity for students—regardless of their educational background. Not only will students have learned the basics of the entrepreneurial process, they will also have enhanced their skills in written and oral presentation, research, negotiation, innovation, and creativity. Students interested in pursuing further entrepreneurship education at the university have several additional courses to choose from.

The business planning model can also be applied to life/career planning. Major components of the business plan include the product/service, management, marketing, and financial sections. In the life/career planning model, the students are the product/service—their skills, interests, and dreams and management of the life/career plan are the students' responsibility—they should take control of their future and plan for life/career advancement. The students' skills, educational and personal, will form the basis for marketing themselves. Finally, the finance or economics involves the personal living and saving goals of each student. This is another example of demonstrating the applicability of the entrepreneurial process to students.

In summary, the JPEC entrepreneurship program is designed to prepare all students for future success. Entrepreneurship education is not just for business majors; students from all disciplines will benefit from learning the entrepreneurial process and enhancing their personal and business skills.

CREATING A MUSIC ENTREPRENEURSHIP PROGRAM IN YOUR MUSIC SCHOOL

CATHERINE FITTERMAN
University of Colorado at Boulder

I'm going to show you how to fill your classrooms and practice rooms with bright, inquisitive students; turn those students into successful, generous alumni; recruit the most talented faculty; and find new funding opportunities.

Some of the most sublime music in the universe has been created by entrepreneurs. Here's one you'll recognize [music: Mozart symphony]. Great music, tragic life. Mozart died broke. Why? Because he hadn't taken any music entrepreneurship classes.

David Hensley has done a great job describing the value of entrepreneurship studies. I would like to show you why your students need *music* entrepreneurship.

It's a rare musician who can view their art as a business. Most music students can't see the connection. They may ask, "What does a gross margin have to do with a concerto grosso?" And most of them will say, "I just want to make music. Who cares about making money?"

I would like to introduce you to two of your students, Summer and Ava. Summer is an undergraduate performance major. She wants to have a career as a performer, and lives for her applied lessons. Summer sees entrepreneurship studies negatively, as a "back up" to a performance degree. To her, taking entrepreneurship courses is the same as admitting she cannot succeed as a musician. Summer says, "Support my career goals, don't try to change them."

Ava also is an undergraduate performance major. But for her, performing is a secondary career goal. Ava wants to work in the music industry as a record producer or a concert manager. Ava enrolls in music business classes and internships, and she networks with your guest speakers. Ava says, "Help me find a job I'll love in the music industry."

Building a Music Entrepreneurship Program

Let's build a music entrepreneurship program in your school that will help both Summer and Ava realize their musical dreams. And, just for fun, let's assume that you have limited resources for your new ideas.

Here's what you'll need to get your program started:

- An internal champion, someone who believes in the concept and is willing to work hard to make it a reality.
- Faculty members who are actively involved in the program, giving ideas, encouraging students to participate, teaching parts of the classes.
- Resources of space, time and a little bit of money. The program needs to be located in an easily accessible spot in the central part of your school.

Your program will include these four elements:

- Guest speakers
- Workshops
- Classes
- General career data, such as audition and competition information

Guest Speakers

Guest speakers provide an important connection for your students to the non-academic world of music. Guests can speak to students with authority about the "real world" of performing while being supportive and positive of the students' career goals.

Here are some effective topics that guest speakers could address:

- Singing for a Living
- Music and the Internet
- Music, Film, and Technology
- Performing, Touring, and Recording: Life as a Professional Musician

Speakers can be found in your local community, or you can reach into the regional or national/international music community. Some creative and often economical ways of locating guest speakers include:

- Guest artists performing in the region
- Faculty colleagues
- Members of the local musician's union
- Your alumni/ae

Workshops

The second element your program will include is workshops that cover basic skills and encourage creative thinking. Workshops can be offered in the evenings and on weekends and can be given by faculty, people from the campus career services office, or guest speakers. Ideas for workshops for basic skills include:

- Practice Auditions with Feedback
- The Brand Called You
- Booking Yourself or Your Ensemble
- Writing Effective Résumés and Cover Letters

Creative thinking about careers is the heart of a music entrepreneurship program. Workshop topics that work well include:

- Turning Ideas into Opportunities
- Making Your Music Dreams a Reality

Classes

The third element of your music entrepreneurship program will be classes. Adding new courses to your curriculum may be the most challenging aspect of setting up your program, but it is critical to its success. Classes should include opportunities to master basic career-related skills and creative thinking.

Music entrepreneurship courses can be:

- Practical, hands-on, results-oriented
- Taught by faculty and/or professionals from the community
- Elective or required

Career-Enhancing Information

The fourth program element includes a variety of general career-enhancing information, such as jobs in the performing arts and information on auditions and competitions. It can be delivered on a website, in traditional paper format, and/or on bulletin boards. A website is a particularly effective way to reach your current students as well as your alumni/ae. Our website has a "Musicians Toolkit" section that includes preparing performing arts résumés and cover letters, how to find money for an arts project, jobs and internships, a section for parents of current students and of prospective students, and a page of useful new books for musicians.

An important component of career-enhancing information is the availability of one-on-one career advising for your students. Many students cannot find the time to take a course, participate in a workshop, or attend a guest lecture. All students need support and encouragement on their career goals, and the individual consultation session often is the most effective. Persons providing this service must be good listeners and be able to direct the student to outside resources. They must be willing to help the student integrate the desire to find work that has meaning and purpose with the need to earn a living.

Marketing Your New Program

We've talked about the reasons students need music entrepreneurship, how to build a program, and elements to include in your program. Now let's explore how you will market your entrepreneurship program to students and faculty.

We all know that an effective marketing plan has to answer the question "What's in it for me?" Let's revisit your two students, Summer and Ava.

Summer is the undergraduate performance major who will run away when she hears the words "music entrepreneurship" or "music business." For Summer, your program will need to demonstrate that it is supportive of her performing goals, and that what you have to teach will give her a competitive edge. You may even choose a different name for the program, avoiding words that sound like business. Summer's applied teacher will be key in encouraging her to find

time to take a course or attend a seminar. Summer also will respond favorably to famous people saying surprising things, such as Yo-Yo Ma talking about résumés.

You will need to use a different tactic in marketing your program to Ava. You will answer the "What's in it for me?" question for Ava if you emphasize how your program will help her understand the realities of the music marketplace and find an exciting job in it. Ava is interested in practical, skills-based classes. She wants to find internships and she is eager to begin networking in the profession.

Serving the Needs of Students, Faculty, and Dean

How can a music entrepreneurship program serve the varied needs of your students? It can provide current information about the many options available to them in the music industry. Students will be able to respond with flexibility when their lives and the industry change over time. They will have control over those aspects of a career that can be controlled. Your program will be a constant source of valuable resources and contacts for them, while they are students and after they become successful alumni/ae. In short, your music entrepreneurship program will help students create and re-create satisfying, sustainable careers in music.

How will your faculty benefit from a music entrepreneurship program? The percentage of their students who have successful music careers will increase. These students will refer more bright, talented, inquisitive students to their teacher, and enhance the faculty member's teaching reputation.

Finally, let's answer the question "What's in it for the dean?" A music entrepreneurship program will provide a powerful tool for recruiting students and faculty. The program will attract new funding sources. And the dean will enjoy growing numbers of alumni/ae who are successful, supportive, and generous.

If Mozart were here with me today, he would say "I'm a perfect example of why your students need music entrepreneurship studies." By creating a music entrepreneurship program in your school, you will:

- Support your academic goals;
- Help your students create satisfying and sustainable music careers; and
- Build and strengthen a diverse community of music entrepreneurs.

NEW DIMENSIONS: EARLY MUSIC AND HISTORICAL PERFORMANCE

EARLY MUSIC/HISTORICAL PERFORMANCE AND THE NASM GUIDELINES

Ross W. Duffin
Case Western Reserve University

The adoption of language on early music and historical performance in the general NASM guidelines marks a significant point in the recognition of the special qualities of approaches to earlier repertoires and historical performance. It is the first official fruit of an effort begun many years ago by the late Tom Binkley, a pioneer in the early music movement, director of the renowned Early Music Quartet, and later founder of the Early Music Institute at Indiana University.

In 1989, I shared the podium at the NASM meeting in Seattle with Tom Binkley and Tom Kelly (then of Oberlin, now of Harvard) in a first attempt to raise awareness about these issues among music executives. Since that time, the performance of music from earlier centuries and the use of historically informed approaches in the performance of more traditional classical repertoires have both achieved a remarkable level of public appreciation. At a time when classical recordings, generally, were stagnant, these two areas continued as the fastest growing segment of the market. Today, orchestras have stopped recording almost entirely. The Cleveland Orchestra, once one of the most active recording ensembles of its type, now makes only two or three recordings per year. Classical recording labels, as divisions of larger and larger parent corporations, have been cut back into oblivion. Who would have thought that Deutsche Grammophon would ever cease production of classical music, but it has.

Through all this, the production of CDs by early music and historical performance artists has continued apace. Admittedly the activity has slowed in the last year or so, but at least recordings are being made. Radio stations are playing the music. Young people are growing up listening to it and imagining themselves performing it. Now, with the new NASM guidelines, music school executives will have more guidance on how to enable them to do so. But is it enough?

My own experience is in a specialist program—mostly a graduate program—that trains would-be performers and college teachers in early music and historical performance practice. Over the course of the last twenty-two years, our own graduate students have achieved notable success in the early music world. But what has continued to amaze me is the success of students from the Cleveland Institute of Music—the major conservatory with which we have a joint program—

in participating in the early music boom as well. I say this, not to blow my own horn, but to demonstrate how significant early music and historical performance can be in the career of nonspecialist music students.

I have former students active in the early music world in Los Angeles, San Francisco, Atlanta, Chicago, New York, Washington, Amsterdam, Cologne, and many other places. In terms of numbers, the vast majority are not specialized early music graduates, but rather MM graduates from the Cleveland Institute of Music. When they came into our joint program, they decided that they wanted to learn something about performing, and especially, performing baroque music, just like they'd been hearing it on the radio since they were little. Their undergraduate schools frequently had no offerings in that area, so they enrolled in our baroque orchestra or my introductory performance practice class, and they spread their wings. They just took off. And I probably don't even know half of the stories. The most recent one I heard about was two weeks ago at the American Musicological Society meeting in Toronto when Tom McCracken from the Music Division of the Smithsonian Museum told me that a CIM Master's graduate from last year was filling in for him on baroque viola in Washington that very day. This is a student who merely took a one-semester performance practice introduction last fall and played in our baroque orchestra for that semester and the one following, and yet, here he is, already participating in historical performances at a professional level in a major U.S. city. He was a good player to begin with but, still, this is not a lot of specialized training to be able to play professionally.

The first issue that I want to raise here today, therefore, is that the next important task is to create early music and historical performance guidelines that go beyond the context of specialist BM and MM degrees. This is not to say that the new additions to the BM guidelines especially are not important—they are. Institutions need the resources mentioned in the new guidelines to enable specialized programs to operate. What I would like to see is more emphasis on including such knowledge and experience in nonspecialist programs. Even undergraduates can benefit enormously from exposure to concepts of historical performance where more of the performance decisions reside with the player during performance, and where improvisation provides new avenues of personal musical expression.

For example, I have one current undergraduate student—by coincidence, again a viola player—who took up baroque violin in her freshman year and progressed so far so fast that, as a sophomore, she was already playing occasionally with Apollo's Fire, Cleveland's professional baroque orchestra. Also, shortly after she took my performance practice introduction, I arranged for her to play vielle (a medieval viola, if you will) in accompanying one of our DMA early music vocalists in a concert performance of some works by Hildegard von Bingen. The DMA student, already a recording artist in that repertory, was skeptical that one so inexperienced could perform improvised medieval accompaniments to the level required, but I already knew that the undergraduate had become an avid and fearless improvisor and that she would be great. She was; and this year, her

junior year, she's had an opportunity to work on vielle with Benjamin Bagby, director of the outstanding medieval group, Ensemble Sequentia. I will not be at all surprised if, one of these days, I hear that she's been hired to tour with Sequentia. But she's *still* primarily a modern viola student, and will probably be a candidate for a day job as an orchestral viola player when she graduates in 2002. To me, this success, and her obvious personal enjoyment of early music and historical performance, show the advantage of exposure to these things during the undergraduate years. Other nonspecialist undergraduates could enjoy similar fulfillment if provided with the resources and the opportunity to explore this area. Yet, the new guidelines provide no assistance or encouragement to schools contemplating early music/historical performance offerings to their nonspecialist majors. I hope this will change.

To go out in both directions from this "core" of BM and MM programs, I should say that I think there is a place for early music/historical performance in BA and DMA programs as well. Even the non-major can find fulfillment in performing the abundant and accessible ensemble music from the Renaissance, either on historical instruments or on modern instruments. And as for DMA programs, where, you might ask, are the qualified teachers for all of this early music and historical performance activity going to come from? I hope that NASM will begin to provide additional guidance to schools in preparing teachers to enable this whole process to go forward.

One reason I believe things are moving rather slowly in this direction is that there is still a fair amount of resistance to the historical performance movement among some mainstream classical musicians. This fall, my new crop of performance practice students was surprised to find it so. I had assigned them an essay to read that was an updating of an article of mine that appeared in *Early Music America* magazine back in 1995. One of the updates was a quote from the *Toronto Globe and Mail*, dated 8 March 2000: Pinchas Zukerman on historical performance:

I hate it. It's disgusting. . . . The first time I heard that shit, I couldn't believe it. It's complete rubbish, and the people who play it. . . . Maybe one or two or a half-dozen have wonderful musical minds, but I certainly don't want to hear them perform.

As powerfully expressed as those sentiments are, it didn't change the students' minds about wanting to pursue historical performance. It only shocked them that anyone would feel that way. To them, learning historical performance practice is a reward for having learned already how to play their instruments. It's a natural result of any musician's desire to explore new repertoires and techniques, to broaden one's horizons. They simply like the way the baroque music sounds on historically informed recordings and want to be able to do it themselves.

These students—a mixture of graduates and upper level undergraduates—have satisfied their teachers' basic demands for technique and musicianship and are looking for the kinds of interpretative refinements that historical performance practice can provide. At what point in their studies are young musicians ready

to take on what may seem like conflicting styles of performance? Is vibrato an integral part of the sound or is it an ornament? These are things that will still cause an argument among, for example, string teachers or voice teachers. But when these same young people become the teachers of preconservatory and college age young people, it will be a different matter. Music executives are in a position now to recognize that, in certain respects, their students are out in front of their teachers on this issue, and they as administrators can do much to facilitate this interest.

The welcome initiative from the NASM that we are, in a sense, celebrating today was based on a document that I helped to put together, along with Tom Kelly and Lisa Crawford of Oberlin. When I saw the distillation of that document in the new NASM guidelines, I wondered whether Early Music America might serve music executives by making available the full text of our original document—in many respects a parallel to the specialized NASM appendices on opera and conducting programs. Anne McLucas reminded me recently that no such document is likely to be of sufficient practical value to help music executives in the real world in creating an early music/historical performance program from scratch. I think it's important for us to find out what will be necessary to accomplish that goal.

As the classical music field faces an increasingly difficult fight to survive amid ever-changing economic and cultural pressures, our best hope is to serve public notice of the *full* extent of the richness that our musical history has provided, instead of focusing almost exclusively on the 150 years from the late eighteenth to the early twentieth century. I know from my own experience that music students will appreciate that richness most of all as participants in making the music, rather than as idle spectators.

WHY TEACH EARLY MUSIC?

THOMAS FORREST KELLY
Harvard University

Why do we educate in schools of music? Why not just apprentice yourself to an older and more experienced pianist? Education is asking students to study Chopin, Brahms, and other composers even when that's not what they are specifically interested in. They may think that they need to practice more and faster scales—and they do—but we feel that they also need to have a wider view of music than they might get on their own. People tend to get into ruts, and our job is to get them out, not to create new ruts.

If everybody were a specialist, we could have nothing but great experts. You might take the C-major prelude from Book 1 of *The Well-Tempered Clavichord* and work on it all your life. You would know that piece better than anybody else in the world—you'd be the world's expert on the C-major prelude. Would you then be the best performer of that piece, or of any piece? Would you be a good musician? Would you be a musician at all?

It may be that the best musicians have the widest view. Brahms wanted to know what Bach's music was like, and he spent a lot of time collecting earlier music, and he edited Couperin's harpsichord works. Webern edited the works of Heinrich Isaac. Beethoven was an admirer of Handel and Bach; the more you know, the more you have to choose from.

Education in early music is a problem. First, because of the difficulty of driving any wedge, no matter how thin, into an already overstuffed curriculum. Second, because we perceive early music as a single thing, or at best as a section of repertory that deserves *some* attention but not very much. And third, because we don't know what a model early music program might be.

Let's deal with one problem at a time. First, the early music revival—the historical performance movement—these names seem to suggest two things. First, that at the center is a repertory: early music, or historical music; and second, that it is a revival (with hysterical religious overtones), and a movement (with ideas of marches, slogans, overenthusiasm, temporary insanity). We think of the Temperance Movement, the Hula Hoop (things that will go away if we ignore them.) And while it is true that the impetus for this "movement" comes partly from an interest in little-known music from the past, it has rapidly coalesced into something that is more than that: it is an attitude to music-making; it is taking music on its own terms; it is letting the music speak for itself.

Ideally, the historical performance movement represents the view that a piece of music is a piece of culture—and this is true of *any* piece of music, from any time and place. Any ethnomusicologist will know just what I mean. It is, in a way, a reaction to the kind of modern criticism and analysis that divorces the art object from its creator and from its surroundings. Historical performance seeks to put it back.

I teach a course at Harvard called First Nights. It's about the first performances of pieces that I hope will appeal to undergraduates: Handel's *Messiah*; Beethoven's Ninth Symphony; Berlioz's *Symphonie Fantastique*; Straumsky's *Rite of Spring*; Monteverdi's *Orfeo*. In each case we try to find out what happened at the first performance—the weather, who came to the concert, who played, how much they rehearsed, whether the concert was unusual, what listeners expected, what it sounded like. There's a lot to learn. It's often difficult to find out what the music really was, even for pieces we think we know. It raises questions to learn that the first performance often presented a musical text which was *not* the music we know now. And when we assemble two natural trumpets, a *cornet à pistons*, an ophicleide, and a serpent, and listen to the sounds of Berlioz's brass section, it raises some interesting questions about the recent Boston Symphony performance.

The idea, of course, is to get students interested, not to convert them to early instruments; to widen their horizons, not their embouchures. This is all part of my private campaign to free students from a kind of rigidity that assumes that ''mainstream'' modern performances represent performances as they always have been, or always should be. Modern performances are modern performances, and good modern performances are good performances. it might be that the first performance of Beethoven's Ninth Symphony, entirely authentic and entirely historical, was one of the worst performances that piece has ever had. But still, it's a performance worth thinking about.

This is an attitude to music that is permeating education in all areas, whether we plan for it or not. I used to be able to astound my students with Christopher Hogwood's performance of *Messiah*; now they know it better than I do, and what astounds them is Beecham and the Huddersfield Choral Society. Times are changing.

What do we mean by an early music program? We know pretty well what is needed in a string program: private instruction, small ensemble playing, orchestral experience, a certain background in relevant theory and history. Many of us have well-tested and well-run programs in place—all a little different in inflection, each with its own character, but nevertheless sharing some fundamental assumptions and understandings.

An early music program is different, because the underlying assumptions are *not* generally agreed on, and because there are not traditional models. The real question is not: Should we have an early music program, but rather, what do we want our early music program to do? Very generally, it seems to me that there are three answers.

1. The first answer is that we intend to prepare professional performers, giving our students a preparation that fits them as well for careers in early music as our other training programs fit their students for other performing careers.
2. A second answer is this: we intend to offer some or all of our students enough training on historical instruments and techniques that they can

take such professional work as may come their way; to make them into well-rounded switch-hitters, or doublers, equally at home in mainstream music or in the growing number of period-instrument orchestras.

3. A third answer is that we intend to provide, often under the name of *collegium musicum*, a forum in which interested students—often not pre-professional students—may play and learn about older music, while simultaneously preparing for careers in other areas.

I guess I think that a single institution cannot normally do all these things. Indeed, it may not be able to do any of them. But different intentions create different programs. We might point to the Early Music Institute at Indiana University as one of the leading models for the specialist, focused program. The program at Oberlin, owing to a wealth of faculty who are at home in both areas, has developed a program mostly oriented to the doubler. And each of us, I'm sure, can name any number of institutions with early music activities of the collegium sort.

I think many institutions feel a need for some sort of early music program, and this is a responsible attitude. But in order to put something in place that is not simply the result of happenstance, it's important, I think, to consider what sort of musician one intends to produce: early music specialist, doubler, or well-rounded modern player with an awareness and a little experience in other ways of performing. And then, of course, making the program involves either a big infusion of cash (a rare commodity these days, as always), or adjusting existing structures to reflect changing needs and interests.

Few objections are often raised when the question of a serious program in early music arises. They often come from faculty or administrators, and they go like this:

1. *There are no jobs for which this trains the student.*

Jobs are hard to come by. But it seems clear that historical performance is gaining an increasing share of the classical market, even though the market as a whole may be shrinking. A visit to a CD store will remind us of this: the classical music section is small, but the portion of it allotted to performances of early music, or performances on historical instruments, is proportionately larger than it was a few years ago.

Early music jobs are there: if you have the skills, you can get the work. Many performers work in many styles, including early music; those freelance violinists who don't play Baroque violin will be offered less work than those who do.

Early music specialists have a whole range of possibilities—the growing number of period-instrument orchestras, chamber music, freelancing; teaching—the whole range of the things a musician does.

2. *Studying an early instrument will weaken the technique and the focus of my students.*

At the recent meetings of professional musical associations in Toronto, the three of us here participated in a panel on early music in higher

education. In addition to our own brilliant contributions, I think my colleagues will agree that an inspiring moment was the presentation of the eminent trumpeter John Wallace, now head of the brass department at the Royal Academy of Music in London. At the Royal Academy, every student is expected to understand the entire history and development of his or her instrument, and to know and play the whole range of the instrument's repertory. That means that every trumpeter plays natural trumpet, every hornist plays hand horn, every trombonist plays sackbut.

Isn't this likely to ruin their techniques? Isn't it likely to dilute the techniques that they are here to learn? Isn't it confusing? Isn't it going to prevent these musicians from getting orchestra jobs, if all the competition is focused only on the modern orchestral instrument?

Not at all, according to Wallace. If you want to be great at your instrument, why wouldn't you want to know all about it? If you've played all versions of your instrument, if you know the full extent of its repertory, surely you don't emerge unchanged. Just on the technical side, trumpeters emerge with better tuning and more control of the embouchure; trombones learn to play beautiful pianissimos, they have better breath control; and so on for all the instruments. They are better musicians, and *that* is why they are competitive in auditions. Even singers, pianists, and others emerge from such training with better technique: pianists, for example, learn how to play without pedal and how to use the pedal to best effect, they give more attention to the ends of notes, and they have a delicacy that those who've never played a Mozart piano often lack.

3. *The institution can't afford it.*
    a. Equipment is expensive.

Well, perhaps equipment *is* expensive: but a harpsichord costs *far* less than a Steinway; a good modern version of a baroque violin can be had for around $5,000 (compare that with the market for good violins for modern soloists); wind instruments cost something, but not much. It's not really a problem in the long run.

    b. This requires a specialized faculty.

In a sense this is true. I think that certain music faculty members feel that early music is slowly taking their repertory away from them and that pretty soon it will take their jobs away if they don't resist.

This reminds me of the way the United States used to fear the Soviet Union. If you don't quite know what it is, you'd better be pretty careful.

Many faculty members in existing institutions are interested in historical performance but hesitant about it because the movement came along after their essential training was complete: it is somehow foreign to them. (I'm not speaking of the musicians who simply will never accept the idea that there is more than one way to consider performance.) These faculty members might be encouraged to explore some of the recent developments in performance on their own. Many institutions have some sort of faculty

development grant. If funds could be specifically sought, or specially earmarked, for such faculty exploration; and if faculty could be especially encouraged to seek support in this area, it might contribute to the notion that historical performance is as much a mode of inquiry as it is an arcane specialty and it might add to the resources of the institution and provide students with a wider variety of options without an increase in faculty positions.

4. *We already have a complicated system, and it works.*

It is very difficult to alter existing programs. Sometimes we just don't want to. And yet the world is changing. We need to embrace the music of other cultures, new technologies in music, and techniques like improvisation that haven't been taught in many institutions. The same is true for early music. It often seems that the professional musical world for which many music programs prepare students is in large measure the musical world before the historical performance movement. Conservatories are conservative: they didn't get their name from nothing.

It may be that changes in the future are likely to be driven by the economics of the marketplace, rather than led by music schools themselves. There are not very many first-rate orchestral jobs available to our graduates, and that number is shrinking. The current vogue for playing Baroque and classical music on period instruments has created a whole range of opportunities for musicians. This growing demand will shape professional musical education for the future, and it is already happening in the present—witness the number of degree programs in early music both at the graduate and undergraduate levels.

My own long-range goal is the abolition of early music, and of historical performance. By this, of course, I mean the terms, the labels—not the broad-based techniques and the culturally oriented perspectives that these activities are bringing to the musical world.

If the Academy of Ancient Music is an early music ensemble, then so is the Boston Symphony Orchestra. Both play a restricted repertory of music, mostly by dead composers, on instruments developed in the past to meet specific musical goals.

Whether we like it or not, the attitudes of what we now call "historical performance" are permeating all aspects of our musical life. Ultimately, I hope these attitudes will become so natural a part of our thinking and teaching that they will apply to all music: and then the distinction between "early music" and "real" music will vanish.

Using early music to subdivide the already threatened field of art music is surely a mistake, in what some might call the last decades of acoustic music. Surely the historical performance movement can work to bring us together, at least in the belief that any music is enriched by an understanding of its context and its language. *Any* music.

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FUNDRAISING BASICS FOR THE ADVANCED INTELLECTUAL

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When professors move into roles of leadership, they often find themselves ill prepared for the administrative challenges. Fundraising ranks high among the daunting tasks. Two concurrently running models serve as the cornerstone of the fundraising process. (1) *identify/inform/involve/invest* and (2) *research/cultivate/ ask/steward.* This presentation will focus on how to apply these two models to individual donors and philanthropic foundations. Direct applications will be emphasized to help music executives become effective fundraisers.

Fundraising in Context

For many professors, the appointment as academic music executive carries with it challenges for which they are ill prepared. Deans and chairs typically bring to the job impeccable academic credentials, a solid record of research, teaching experience, service on faculty committees, and positive relationships with department faculty and staff. Attracting gift funds ranks high among the most foreign and uncomfortable tasks facing the new music executive. Fundraising exemplifies how, for the music executive, the service component of academic life moves to the forefront of daily activity and extends beyond the walls of the department and the campus. Faculty perceptions of an administrator can be affected if research or creative work is placed in a secondary position. How new executives deal with their own self-images can stand as a formidable factor as well. With the possible exception of writing federal grant proposals, administrators typically have no fundraising experience and little idea of what it entails before starting on their maiden voyage as institutional leaders. Yet, academic units increasingly depend on successful fundraising efforts. Generating private funds is a major part of the administrative portfolio; for a department to thrive, the music executive must play an active role in the fundraising process.

This paper will deal with the fundraising process viewed through the lens of the music executive. Major emphasis will be placed on providing direct

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applications to help music administrators become effective fundraisers. The focus will be on securing private gifts rather than support from governmental agencies, and special emphasis will be placed on foundations and individual donors.

Private funders include corporations, foundations, individuals, and bequests. As a point of departure, it is important to know who gives, why they give, how much they give, and who receives.

According to *Giving USA 1999* (AAFRC Trust for Philanthropy), in 1998, corporate gifts to all causes equaled 5.1 percent of the total received.[1] Foundation gifts equaled 9.8 percent of the total. Individual donors accounted for 77.3 percent of the total. Bequests (gifts included as part of an individual's will or estate plan) accounted for an additional 7.8 percent. While an administrator cannot ignore corporations or foundations, individual donors clearly comprise the most fertile ground for fundraising activity—approximately 85 percent! The good news from the standpoint of an academic administrator is that education was the recipient of 14.1 percent of these gifts, reflecting a 10.8 percent increase. Further, according to a recent article in *The Chronicle of Philanthropy*, in 1999, 133 of 400 recipient charities were colleges and universities—receiving gifts approximating 12 billion dollars.[2] Seven of the 400 were arts groups, receiving a total approximating 1.2 billion dollars.

The tangible and intangible benefits received by donors serve as incentives for people or organizations to give. For example, people who are buyers of a luxury automobile are purchasing more than transportation between points A and B. They may also be purchasing high-quality engineering, comfort, personal feelings of success, and status among peers. Similarly, donors identify with the perceived benefits they receive from making a charitable gift. Corporations may fund a project to enhance the company's image in the community, to support employee philanthropic interests, or to gain tax benefits. Foundations give to support their missions, and, by law, as philanthropic organizations, they must give. Common reasons individuals give include supporting a worthy cause, engendering good feelings, supporting a religious affiliation, establishing an estate plan, responding to a friend's solicitation, enhancing perceived status in a community, obtaining premiums, or relieving guilt. Donors will remember a charity through various planned giving instruments to make certain their philanthropic wishes are implemented, to provide a stream of income during their lives, or to ensure ample funds, unburdened by excessive taxation, pass to beneficiaries.

Fundraising is an institutional activity with numerous interdependencies. The chairperson must coordinate efforts through the dean; the dean interacts with development professionals assigned to assist the school or college; and the head of the university's development office works closely with the president. Figure 1 shows a common organizational structure where the alumni affairs, development, communications, and public relations operations all function under the umbrella of university advancement.

Depending on the nature and size of the gift, representatives from the legal department and community leaders may also become involved. However a campus

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is organized, effective fundraising requires input and expertise from many people, and those participants need to interact in varying combinations. Coordinating the fundraising process is the job of the advancement or development office, and it serves dual functions: as gatekeeper to prospective donors and as manager of all fundraising activities. Having a clear set of academic priorities is essential. Members of the development staff play an important role as facilitators, but presidents, provosts, deans, and chairpersons have primary responsibility to set academic funding priorities. Through it all, curricula and academic programs drive fundraising effort

Philantropic Foundations

Requests to philanthropic foundations almost always involve a cycle of research (twelve weeks before a submission deadline); letter of inquiry (ten to twelve weeks before a deadline); preparation of the grant proposal (two to three weeks before a deadline); submission of the proposal; a decision (two to nine months after a deadline); and subsequent periodic reports or other follow through. Because the process typically takes several months, it is highly unusual for a foundation to respond to a request that requires immediate action.

Before submitting any proposal, substantial research needs to be done. The purpose of the research is to identify foundations whose missions and goals match those of your project. The match needs to be strong. Focusing on foundations that traditionally support the arts is a good starting point, but that alone may not be sufficient. Fertile ground may be found through foundations that fund projects in other disciplines—education, health, urban engagement, youth development, or entrepreneurship. If your project complements another disciplinary focus, funding may well be forthcoming from a foundation that does not normally place the arts among its priorities. Your research efforts will also yield information about any special proposal format requirements, submission deadlines, and funding priority guidelines. You will want to take this information seriously. If a foundation states that proposals should not exceed seven pages and submissions

Figure 1
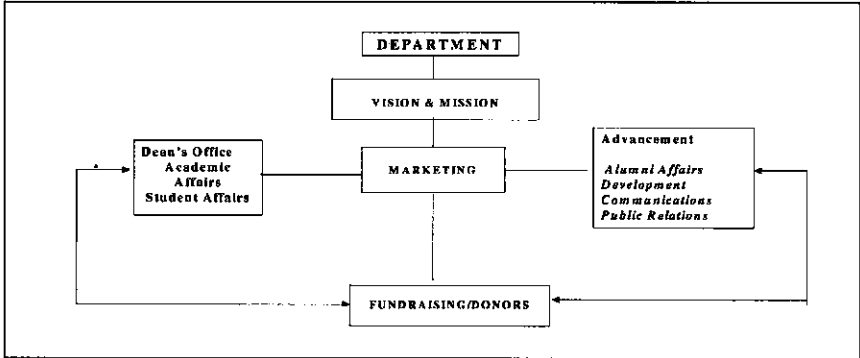
will be accepted on or before March 1 and September 1 only, know that a fifteen-page proposal may not be read and one delivered on March 2 may well be added to those for consideration following the September 1 deadline. Your research will also yield the total assets of a foundation, the dollar range of its recent gifts, and who received those gifts. Finally, you will find current contact persons and information about how to communicate with them via U.S. mail, telephone, fax, or email.

Where do you find such information? Basic sources include specialized publications such as the *Foundation Directory*[3]. The directory categorizes and offers brief profiles of thousands of foundations. Annual reports can also offer valuable insights into the interests of a foundation. The Donors Forum in Chicago and the Foundation Center in New York make extensive resources available to anyone interested in learning about foundations and how to solicit funding from them. In response to the high demand for information about funding agencies and techniques for writing successful grant proposals, many public libraries have on their shelves substantial holdings of directories, books, and articles of interest for the serious fundraiser.

After identifying foundations compatible with your project, their level of interest must be determined. This is accomplished through the *letter of inquiry*. The letter of inquiry provides a potential funder with a brief description of your work, what problem you are working on, your approach to that problem, why you are approaching that particular foundation, and what you want from the foundation. It should also ask about the foundation's level of interest in your project and for written guidelines surrounding grant proposals. If a relationship exists with a foundation's program officer, the inquiry can be in the form of a personal meeting. Foundation officers typically offer honest assessments of the prospects for funding. Occasionally, an officer may suggest you reposition the project to better meet the current priorities of the foundation's board. Adopting such modifications may be a viable option, but only if doing so will not compromise the underlying purpose of your project. Making dramatic alterations in your project in an effort to cater to the priorities of a foundation will almost always lead to an unsuccessful project and a disappointed funder. If it becomes apparent that a good fit does not exist with a particular foundation, move on to another.

When you have determined the foundations that have genuine potential to fund your project, the time has arrived to prepare the grant proposal. The proposal format will be familiar to those working in academe; it resembles the traditional structure of a thesis: Introduction, Statement of the Problem or Need, Objectives, Methods, Evaluation, Future Funding, Budget, Clincher Paragraph, and Attachments. A cover letter or proposal summary precedes the body of the proposal.

The cover letter is similar to the letter of inquiry, but it also asks for a specific dollar amount. It makes the case in very few words—twenty-five words or less is desirable. In it, try to associate your school with impressive people (have it signed by the "best" person), and request a meeting. An alternative to the cover letter is the proposal summary. The proposal summary is placed at the beginning

of the proposal, and it identifies why your institution is distinctive. One sentence each may deal with the project's credibility, value, objectives, methods, and total cost. The writing style should be succinct, clear, and captivating. The importance of the cover letter or proposal summary should not be underestimated. Program officers will often read the cover letter or summary and, based on their initial reaction, decide whether to read further. Make certain your cover letter or proposal summary compels the reader to review your proposal in full.

The body of the proposal begins with the introduction. The introduction provides an organizational history, presented to make the foundation a believer in you and your work. It emphasizes everything impressive or unique about your school: famous colleagues, prestigious honors, previous grants, outstanding press reviews, and testimonials from beneficiaries of your work. While you might present some numbers as measures of your success, the reader should not be overwhelmed with statistical data.

The statement of the problem or need follows the introduction. It focuses squarely on the purpose of the project; it should be expressed in the clearest language possible. The problem cannot be too broad; its realization must not be perceived as beyond any reasonable funding reality. Document the problem. In doing so, do not assume the problem is common knowledge; do include some numbers, but be certain they are correct and actually work to your benefit; tie the problem directly to your ability to work on that problem; and present the issues as needs and results rather than as a lack of support.

Objectives should be expressed clearly and concisely. Specify measurable results of the grant work, include the outcome(s), if not obvious, and make the case that seeing the objectives through to fruition will lead to a desired result. In the discussion of methods, explain what you will be doing, show that no one else is using this method, and demonstrate how your selected method is the best choice.

Because foundation officers and directors have a fiduciary responsibility, they have a keen interest in program evaluation. They want to know the extent to which their investment led to the expected or otherwise useful outcomes. The evaluation section provides the opportunity to explain how you plan to determine the extent to which the connection was made. Subjective evaluations tend toward internal reviews, generally applying empirical judgments. Objective evaluations tend toward external reviews, involving outside evaluators, quantitative measures, cost effective comparisons with other programs, and so forth.

Most foundations provide funding on a year-to-year basis; some will entertain requests for multiyear funding. No foundation wants to fund a project or organization forever. They will ask with serious intent how your work will continue after the grant period expires. The proposal needs to show a workable plan for raising future funding. Sources include earned income generated from the project or other program sources, an alternate foundation grant, corporate or individual gifts, or governmental agency support.

The budget section presents the project from a financial point of view. Expenses can be divided into two major parts—personnel and non-personnel. Personnel expenses include wages and consultant fees at market rates, applicable fringe benefits, and volunteer time expressed at market rates or at levels published by the federal government. Do not underestimate the importance of volunteer time and effort. Foundations value in-kind donations; such gifts are viewed as shared investments in the project. Non-personnel expense includes space, maintenance, renovations, utilities, rental or lease of equipment, supplies, telephone, postage, printing, memberships to professional societies, and travel. Travel expenses will elicit special scrutiny, especially out-of-town travel. Be prepared to provide solid justification for travel items you suspect might engender suspicion. If the time period of your budget covers multiple years, an annual inflation factor should be applied to projections beyond year one.

The clincher paragraph is an optional part of the proposal. Ms. Nike Whitcomb of Nike Whitcomb & Associates in Chicago coined the term *clincher paragraph*. The clincher paragraph serves as a capstone to the proposal. It is characterized by strong, direct language. If effective, the clincher paragraph will leave the reader absolutely captivated with your proposal and feel compelled to move it forward.

All foundation proposals will require some attachments. The attachments are placed at the very end of the proposal, often in an accompanying notebook or folio. Commonly, attachments include evidence of the institution's nonprofit status, its annual report, current operating budgets, most recent auditor's report, list of officers and trustees, principal project participants with their resumes, list of corporate and foundation donors, press clippings and brochures, and other advertising pieces.

About one to two weeks prior to submitting the proposal, a rigorous process of proofreading and editing needs to take place. This can be a challenging time for the principal writer(s). After devoting countless hours to preparing the proposal, criticism of form, style, or syntax may be difficult to accept. Nonetheless, the more iterations of an edit/circulate/edit sequence, the better chance you have of submitting a well-written proposal. Foundation officers deal with hundreds of proposals at a time. They quickly come to respect a proposal that makes a compelling case with clarity and flow. In the end, the collective purpose is to have your proposal funded. Let that serve as motivation to put any reservations aside and encourage as much reviewing and editing as possible.

Submission of the proposal may be done a week or more in advance of the deadline. A common sight at foundations is a last-minute delivery of a proposal at 4:59 P.M. on the afternoon of the submission deadline. Last-minute variables may arise, some, such as difficult weather conditions, you cannot predict or control. Avoid these stressful circumstances, if for no other reason than to make absolutely certain you meet the submission deadline.

A week or two after the submission deadline, you may want to telephone or visit the foundation. The nominal purpose of the call is to confirm receipt of the

proposal, for you to share any new positive information, to obtain a sense of when the proposal will be reviewed, and to encourage foundation officials to call on you should any questions arise. An ulterior motive is to keep your institution and your proposal on their collective radar screens.

With the proposal submitted—you wait. It is common for the foundation review processes to take two to nine months! Periodic calls or mailings to the foundation officer to share updates of major activities of your institution or program are appropriate and valuable. None of these, however, will hurry the process. Maintaining contact with people at the foundation may help you learn useful information; for example, the date and time when the board will decide on your proposal.

In preparing yourself for the decision, realize that whether positive or negative, the response carries with it fundraising opportunities. If the foundation declines to fund your proposal, it is completely appropriate for you to talk with the program officer to determine what, if anything, should have been presented differently. Most officers will offer helpful advice. By all means express thanks to the foundation for the time and careful consideration it devoted to your proposal. If the foundation decides to fund your proposal, a call followed by a written letter of thanks to the foundation is in order. And, of course, celebrate the fruits of your hard work. You, your colleagues, and your staff have earned it!

Foundations vary considerably in their expectations of grant recipients. Annual or even quarterly reports are common, and their levels of specificity cover a wide range. Whatever the reporting requirements may be, make sure you understand them thoroughly and that you submit the reports in the required form, on time. As a grant recipient, your ability to meet or exceed a foundation's expectations can have a critical impact on your ability to receive subsequent funding.

Individual Donors

Two concurrently running models represent the fundraising process, as shown in figure 2. The first model is the four *Is*: *identify* prospective donors, keep them *informed* about what you do, have them *involved* in what you do, and ask them to *invest* in what you do. The second model is a seamless process of research, cultivation, asking, and stewardship.

The fundraising process begins with research. The goal is to identify donors who have the interest and means to support your academic mission; they are known as prospects. Corporate and private foundation directories provide brief descriptions of a foundation—its giving focus (e.g., health, youth development, education, the arts); its total assets and range of grants; and its application guidelines. Some directories focus on specific regions or cities. Annual reports and published accounts of major gifts also offer valuable information. Researching individual donors is a bit more elusive. Department alumni and past donors tend to be the first identifiable cohort of likely supporters. Universities work hard to keep files current on alumni and friends of the institution. Research staff may

be available to scour newspapers, magazines, and professional application guide-
lines. Some directories focus on specific regions or cities. Annual reports and
published accounts of major gifts also offer valuable information. Researching
individual donors is a bit more elusive. Department alumni and past donors tend
to be the first identifiable cohort of likely supporters. Universities work hard to
keep files current on alumni and friends of the institution. Research staff may
be available to scour newspapers, magazines, and professional journals for news
reports, feature articles, or obituaries about prospective donors. Professional
research service companies also exist to help, and the Internet has become an
invaluable tool. The overall purpose is to keep track of potential supporters and
assemble information that can help determine the giving capacity of a particu-
lar donor.

   Once a prospective donor has been identified, it becomes necessary to culti-
vate that individual, a highly social process also known as friendraising. Before
serious cultivation begins, however, it must be determined which academic unit
will have access to the donor. A donor may have multiple interests that cross
several disciplinary lines. Again, the advancement office serves as gatekeeper to
make certain a donor is not approached by several departments soliciting gifts
at various funding levels for projects that may or may not be of interest to the
donor. Without the gatekeeping function in place, the institution's administration
appears unorganized, the donor is left to determine the institution's academic
priorities, and a situation is created where the donor may simply agree to fund
the least expensive request. This scenario does not engender donor confidence
that the institution will make optimal use of a gift.
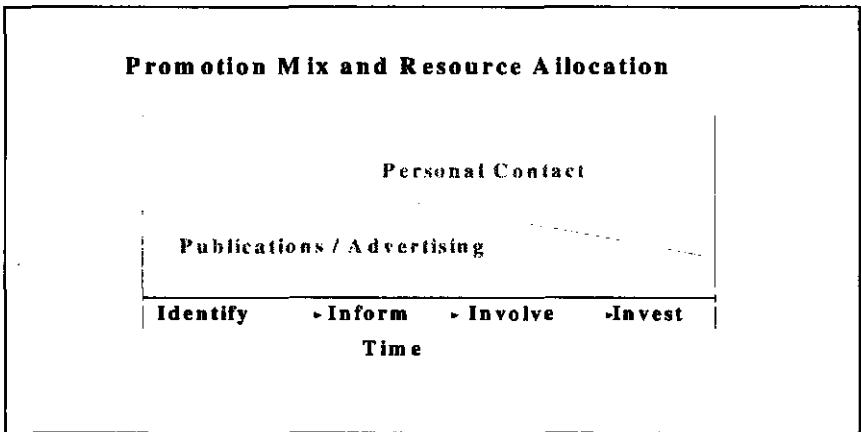
Figure 2
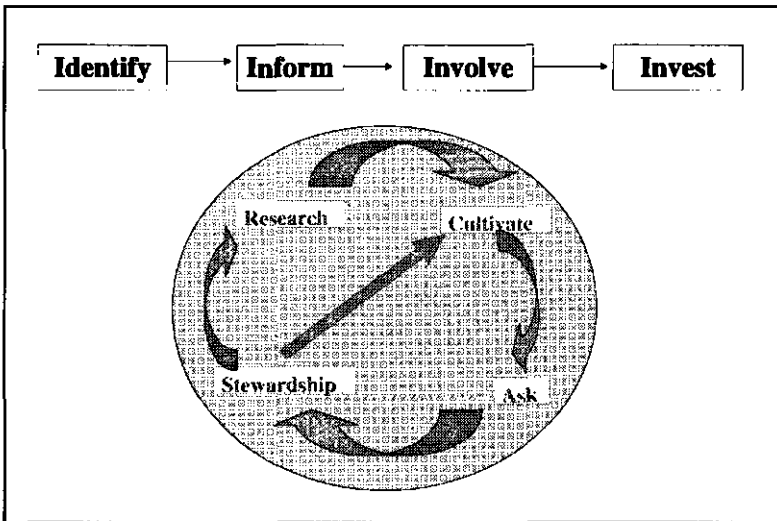
Initial contact will most often be by mail—an advertising piece or perhaps an invitation to a special event. Over time, communication will shift from printed materials to personal contact—campus visits, personal written notes, telephone calls, luncheons, and so forth. The need to allocate limited resources efficiently serves as a reminder that the basic purpose of advertising is to make a target audience aware of your department. Once accomplished, personal contact becomes increasingly more important, as shown in figure 3.

The Internet is rapidly becoming a powerful means of communicating with donors. In a survey published in *American Demographics* (December 1999), Kendra Parker reports that 25 percent of American adults both use the Internet and support charities.[4] Of these people, 56 percent never visited a charitable website; 7 percent have, and 8 percent would give online. A number of charities already provide a "click here to give" option to site visitors.

How much cultivation to do and who should do it are major questions that require careful thought. Executives may become active participants early in the process because they are knowledgeable about the department's people and programs, have a clear idea of the departments priorities, and tend to express a passion for the work the departments do.

Cultivation may go on for months, even years, before a gift is requested. Research activity, now oriented toward cultivation efforts, continues as well. Finally, the time arrives when the donor is asked to consider a gift. Five pertinent strategic questions must be addressed: (1) What to ask for?—will the gift be for restricted or unrestricted use? The answers will be based on your research and cultivation efforts. A key point is that your department's needs must match a donor's interests and needs (desired benefits). The task is to identify interests and needs, and then to determine how to satisfy them. It is a serious miscalculation to assume that the work of your department is so inherently valuable that donors should necessarily feel compelled to contribute. Indeed, donors tend to gravitate

Figure 3

Promotion Mix and Resource Allocation

Personal Contact

Publications / Advertising

Identify   ▸Inform   ▸Involve   ▸Invest

Time

toward restricted rather than unrestricted gifts because they want to see their philanthropic interests prevail. (2) How much to ask for? While determining giving capacity is an imprecise activity, your research and cultivation again can provide some hints. (3) Who should do the asking? Asking is a sensitive matter, and the task should fall to the person who will have the best chance to elicit a positive response. That person may be a university trustee who is a close friend or associate of the donor, the president, the dean, the chairperson, or a distinguished faculty member. Interestingly, the development professionals, while typically well liked by donors, are often not the best people to ask for gifts. Involving combinations of people is a good strategy. It has the advantage of sharing the burden of responding to unanticipated questions or donor resistance. To avoid overwhelming a donor, no more than three people are recommended. (4) How will the gift be structured? In approaching this question, it is advisable to encourage the donor to consider separately the decision to make a gift from the decision of how to structure its payment. Most commonly the donor will write a check. Donors with stock holdings carrying potentially large capital gain tax liabilities may find transferring of appreciated stock to your institution a highly efficient method of payment. Some donors want to make a substantial gift, but cannot do so in one large payment. Payments over several years might be an option for these donors. For example, a donor who believes in your program but declines the opportunity to make a $20,000 gift may find an alternative commitment of $5,000 in each of four years workable. For donors who want to help ensure the long-term viability of your department, establishing an endowment will provide support for perpetuity. (5) What responses will follow the array of possible donor reactions? If the donor declines the opportunity, express thanks for the donor's consideration, make an assessment of what transpired, and pursue further cultivation. If the donor says yes, cultivation of that donor continues. Your best donors are your past donors.

Several fundraising mistakes seem to occur regularly. The most common mistake is not asking for the gift. Many people are adept at doing the necessary research; others enjoy the social interaction characteristic of the cultivation process. Few people are comfortable asking for money. However, if you don't ask, you don't receive. Frequently, a request will be for too much. Few people are offended if you overestimate their ability to give. In such cases, adjustments can be made to the payment terms or the amount requested can be reduced. Asking for too little presents a more difficult situation. Most likely the department will have to settle for a smaller gift. Further, some donors may question your fundraising savvy or even be offended because they believe you consider them unwilling or, worst yet, unable to contribute more. Preparation is a critically important component of the solicitation process.

The fundraising team needs to anticipate a donor's reaction to the solicitation and strategize in advance how best to respond. Such preparation can make the difference between leaving with a gift commitment or empty-handed.

Once a gift is secured, the process shifts to stewardship. Stewardship involves expressing thanks and providing donors with assurance their gifts are being put to good use. Saying thank you is of paramount importance and can take many forms, including public statements from the president, dean, and chairperson, press releases to announce and recognize the donor, or special events to honor the donor. No two donors are alike. Many donors enjoy the recognition that comes with making a major gift. Some donors find personal recognition less important but believe that publicizing their philanthropy inspires others to give. Other donors do not want attention focused on them and eschew public announcements or special events of any kind. For them, personal notes from the music executive and an occasional invitation to lunch are ample.

Fundraising deals with interpersonal relationships. Some basic tenets for the music executive to remember include:

- People give to people
- People want to support success
- Donors like to associate with intelligent and creative people
- Academic mission drives fundraising
- There is no shortage of good deeds to support
- If you don't ask, you won't make the sale
- It can be just as stressful to ask for $100 as for $1,000,000
- No one is insulted if you ask for too much
- Never accept a gift that eats
- Always say thank you

The concurrent models presented provide conceptual and practical tools that will enable the new music executive to pursue fundraising activities with a sense of purpose, understanding and pleasure. When a gift is secured that will make a real difference for the students and faculty, the feeling of *satisfaction* fundraising brings is absolutely exhilarating.

MTNA PROFESSIONAL CERTIFICATION

GARY L. INGLE
MTNA Executive Director

CATHY ALBERGO
Chair of the MTNA Certification Board

Music Teachers National Association (MTNA), founded in 1876, is the professional association for independent and collegiate music teachers. Its purpose is to further the art of music through programs that encourage and support music teaching, performance, composition, and research. One of its programs, Professional Certification, is the focus of this session.

Introduction

A basic purpose of virtually every professional association is to improve the level of practice within the profession represented by the association. Promoting professional competence benefits the members of the profession, as well as members of the public who deal with the profession.

Associations promote professional competence in many ways, presenting informative meetings and educational programs, publishing literature of interest to the professional, sponsoring research, and espousing and enforcing codes of conduct or ethics. In addition to these methods, associations also engage in credentialing or certification of their members.

Credentialing by associations can encompass several formats. One avenue, for example, is accreditation of educational institutions for certain courses of study. A second is occupational licensing that exists as a legal condition for practicing the profession. The third avenue is certification of individuals who have been tested for proficiency in their profession. And that's the area to be discussed today.

Professional credentialing, or certification, has now become a common activity. In fact most associations today operate some sort of credentialing program. In doing so, the association takes responsibility for regulating the profession.

Many benefits accrue from promoting professional competence through credentialing or certification:

- For the certified individual, the designation provides prestige, recognition, and possibly increased earning power.

- For the public, certification enables them to distinguish between those who have attained some qualifying level of competence from those who have not.

In short, association professional certification programs protect the public by helping individuals readily identify competent people in the profession; simultaneously, these programs aid the profession by encouraging and recognizing professional achievement.

MTNA administers a professional certification program for applied music teachers. Certification roots run deep in MTNA. In 1884 (eight years after its founding in 1876), MTNA approved and established its first certification program, called the "American College of Musicians." Its purpose was to raise the standards of private teachers and provide evidence of their teaching ability. Degrees of associate, fellow, and master were awarded. The success of this first attempt was limited. In fact, MTNA moved away from national certification to assisting its state affiliates in developing state programs.

In 1965, MTNA reentered the national certification arena with a program that continues today. MTNA is constantly making improvements in the program. In fact, a blue ribbon committee was established last year to take a new look at the program. The committee was comprised of both certified and noncertified music teachers, including Sam Hope, executive director of NASM, who brought a professional perspective on credentialing based on his many years of NASM leadership. The revised program developed by this committee reflects the best of current thought and practice in certification, and elevates our certification program to a higher level of existence.

In addition to identifying the problems and revising the program, MTNA has undertaken an aggressive marketing effort with an emphasis on marketing to the public, not just to music teachers. We believe certification will not become commonplace until the public demands it.

It is this new program we want to share with you today. The MTNA professional certification program provides a vital service to the public and the profession. It establishes the association as a significant standard-setter that has defined competency in the field of applied music teaching. It tells us that the teacher has attained a qualifying level of competence necessary to teach music.

The MTNA Professional Certification Program

The MTNA Professional Certification Program is a two-step process. The candidate must validate a common body of knowledge (Step One), and pass a certification examination (Step Two). All applied music teachers actively engaged in the profession are eligible for MTNA Professional Certification.

In Step One, "Validation of a Common Body of Knowledge," candidates must show competence in three categories: academic competency, performance competency, and teaching competency. In the first category, candidates must demonstrate a basic knowledge in three academic areas: music theory, music

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history/literature, and pedagogy and/or teacher education. Competency in these three areas may be validated by one of two options, or a combination of both. Option one is academic coursework. Candidates must submit university/college transcripts that verify four semesters/six quarters in music theory, three semesters/five quarters in music history/literature, and two semesters/three quarters in pedagogy/teacher education. Study in teacher education may include pedagogy, music education, supervised student teaching, elementary or secondary methods, vocal or instrumental methods, and educational psychology/learning theories.

Option two is by proficiency examination. Candidates who do not have the required academic coursework may take proficiency examinations in any or all of the three required areas of competency (theory, history, and pedagogy) to validate the common body of knowledge.

In the second category, "Performance Competency," candidates are required to be able to perform repertoire in at least three of four different style periods, with a variety of technical and musical demands, and at or above the difficulty level of the MTNA performance requirements for each instrument. Performance Competency may be validated in two ways. Option one is through academic coursework. Candidates must submit university/college transcripts showing six semesters/nine quarters or more of applied music study. Option two is for candidates without the required academic coursework in applied music. In this case, candidates must submit one of the following:

- A printed program from a solo or ensemble performance that shows evidence that the candidate has met all MTNA performance and repertoire requirements, or
- A signed and dated letter from an applied teacher verifying that the candidate has met all MTNA performances and repertoire requirements, or
- An MTNA Official Jury Evaluation form with a university/college jury evaluation, signed and dated by the jury panel, indicating that the candidate has successfully met all MTNA performance and repertoire requirements.

The third category is "Teaching Competency." Candidates are required to have a minimum of two years of teaching experience. In addition, candidates must submit three letters of reference that substantiate proficient teaching experiences.

Upon completion of Step One "Validation of a Common Body of Knowledge," candidates proceed to Step Two, "Certification Examination." All candidates must complete successfully a written practical examination. This examination requires candidates to apply the common body of knowledge to teaching situations encountered by applied teachers. The designation, "Nationally Certified Teacher of Music" (NCTM), is given to successful candidates who meet the professional competencies and standards required for MTNA certification.

Conclusion

The MTNA Professional Certification program benefits both the applied teacher and the public at large. In addition, it also provides a variety of benefits

to music executives and to the university/college music programs. It can be a significant validation of an applied faculty member's teaching skills in the tenure and promotion process. It can and should be an important qualification in the hiring process for full-time, adjunct, and preparatory applied faculty. In doing so, music executives are fostering and encouraging professional achievement among those who teach applied music.

MEETING OF REGION FIVE AND REGION NINE (JOINT MEETING)

TEACHING MUSIC THROUGH ADVANCED NETWORK VIDEOCONFERENCING

BRIAN SHEPARD
University of Oklahoma

In the past couple of years, a number of major advancements in Internet technology—especially in conjunction with the consortium known as Internet2—have made the teaching of music through Internet videoconferencing not only a possibility, but a reality. The high-bandwidth capabilities of Internet2 finally allow musicians to fully participate in the benefits of the Internet Revolution. At the University of Oklahoma School of Music, we are actively exploring this arena and creating applications to take advantage of these exciting new developments. We are now using videoconferencing to bring some of the world's finest teachers to our students and to allow our faculty to increase the range and effectiveness of their teaching. Along the way, we have made a number of discoveries and observations that we hope will be of benefit to others wishing to enter this exciting arena.

So that no one gets the wrong idea, let me make it emphatically clear that we are in no way attempting to eliminate or replace live, in-person music teaching. Instead, we envision this technology as a supplement to the traditional music-teaching environment. All too often, when one party is out of town, the only solution is to not have a lesson since the cost and time involved in bringing the parties together is prohibitive. In those cases, this technology can provide a bridge that allows the teaching and music-making process to continue.

Before going any further, a little background information on Internet2 is in order. Internet2 is a consortium of more than 180 universities working in partnership with industry and government to develop and deploy advanced network applications and technologies to accelerate the creation of tomorrow's Internet. Internet2 is recreating the partnership among academia, industry, and government that fostered today's Internet in its infancy. Part of that development is in the arena of high-quality videoconferencing. As anyone who has spent any time on the Internet knows, the quality of audio and video is still rather primitive. Audio streams are usually thin and weak sounding, not to mention monaural, and the video quality is even worse. The typical video file on the Internet opens in a small window on the computer monitor and features grainy and jerky motion.

The incredible bandwidth of Internet2, however, allows for real-time, bidirectional, full-motion, broadcast-quality video on a television monitor with CD-quality, stereo audio. With that quality comes the potential for finally using Internet videoconferencing for music applications.

In our initial explorations at the University of Oklahoma, we have identified a number of musical uses for this advanced network videoconferencing capability. Although we have had the most experience and success with the teaching of private lessons and master classes, other applications appear just as viable, including rehearsal preparation, distribution of live and pre-recorded music and concerts, multi-venue recording projects, and shared research.

As we began our Internet2 project, we identified four major goals. First, we want to bring world-class artists and teachers to our students. Second, we want to extend our own professors' teaching around the country and around the world. Third, we want to expand the University of Oklahoma's School of Music's outreach within the state of Oklahoma. And, finally, we want to increase the research and collaborative opportunities for our faculty.

A few concerns have also been identified as we continue to explore this technology. We strongly believe that technology should not be used just for the sake of using it. Technology must provide us with a viable and effective music-making and teaching tool, and it should make our jobs better and/or easier.

As mentioned earlier, the "traditional" Internet—if there is such a thing—comes nowhere close to meeting the needs of those of us in the fine arts. The hardware and software are really designed for the delivery of static files like web pages and e-mail messages. Music, on the other hand, requires the dynamic delivery of huge amounts of data. When you combine the data flow with the need for it to be truly interactive, the inadequacies of the current Internet become apparent. Therefore, in order to have effective musical collaborations and teaching experiences, a number of issues must be resolved and requirements met.

First, in order to teach and perform music, you must have high-quality, true-fidelity audio. In the Internet2 world, people often talk about digital video as the "killer app.," that particular application that represents the ultimate usage of the Internet. While network engineers may be correct in their assertion, musicians usually find that audio is even more critical. Therefore, it is absolutely essential that the audio be of the highest quality. Both ends of the videoconference should have the clearest and most accurate representation of the sound from the other end. The audio should also be in stereo to resemble the live listening environment as closely as possible.

A particularly thorny issue related to videoconference audio is echo. Echo occurs when the sound created at one end of a videoconference comes out of the speakers at the other end, is picked up by the microphone(s) at that end and then returned to the originator with a slight delay. The echo can be quite disconcerting, since people hear their own sound a fraction of a second later than when they created it. Many videoconferencing systems come with some sort of echo-cancellation capability. However, since videoconference systems are

typically designed for talking, the echo-cancellation is tailored for the narrow frequency range of the human speaking voice. When applied to music, the result is a rather muted and lifeless sound, since one of the components of echo-cancellation is a dampening of upper frequencies where much of the echo occurs. Unfortunately, that is also the range where the brilliance and sparkle of most musical instruments occurs. The sensitive, high-quality microphones that are used to capture the true sound of musical instruments further compound the problem with echo, since these microphones also tend to capture the sound coming in on the speakers from the other end of the videoconference. Until a better-quality echo-cancellation device is created, the only practical solution is to use highly directional microphones placed carefully to avoid picking up the audio signal from the speakers.

Although audio is critically important, you also need high-quality, full-motion video. The video image must be a clear and stable picture with good color accuracy to capture all the subtle movements involved in making music. The video needs to be completely synchronized with the audio—so called "lip synch"—so that the person watching has the sensation of seeing and hearing the other musicians as they would normally watch and listen to them.

Another requirement for this technology to be useful in the music world is real-time interactivity. The participants at both ends should be able to interact fully with each other as though they were in the same room. For that to happen, both the video and audio need to be bi-directional with virtually no delay between ends of the videoconference. This area still has some room for improvement. Even under the best circumstances, you will typically experience around a tenth to a quarter of a second delay between ends with today's equipment. Ironically, the delays are not so much from the distance between units, but rather from the encoding/decoding process that converts the audio and video into Internet-ready packets. In doing tests, I've found that the travel time from Oklahoma to either coast is usually in the neighborhood of 30 to 40 milliseconds (0.03 to 0.04 seconds). This amount of delay is virtually imperceptible to our eyes and ears. In contrast, the encoding/decoding process usually adds delays of between 100 and 250 milliseconds (0.1 to 0.25 seconds). This amount of delay is enough to preclude playing duets and is slightly perceptible even when talking. When echo is present, the delay is even worse, since the sound travels to one end and then back, thus doubling the delay time.

Having equipment and software that is both easy to set up and to operate is another important issue. Teachers trying to work with students on musical elements don't need the additional burden of running a difficult computer program or complicated equipment. In an ideal world, the equipment will be such that people can run it themselves without the need for additional operators, camerapersons, etc. Multiple operators not only increase the complexity of the videoconference, but the cost as well.

Cost effectiveness is also an important consideration with this technology. Although there are certainly substantial costs involved in purchasing the equipment and streamlining the network, those are usually one-time costs. If those costs are amortized over the number of times the equipment is used, the per-session costs are drastically reduced. When a faculty member's time is factored in, the cost effectiveness looks even better, since we typically spend many more hours in travel than in the actual meeting. For a true comparison, then, we need to look at the cost of each individual session compared to the costs of travel, time, lodging, meals, etc., that would be involved in a face-to-face meeting. It is also important to keep in mind that this equipment typically has multiple uses, in addition to videoconferencing, like video streaming and video encoding. Thus, for the same amount of money, you get a machine capable of several valuable tasks.

Finally, if this is all to work, we need collaborative partners around the country and around the world with whom we can work. Since the current generation of equipment is rather proprietary, partners need to have the same type of equipment at each end. Most of the manufacturers of Internet videoconferencing equipment with whom I have spoken have expressed their desire to make their systems compatible with other manufacturers' systems. So as that proprietary necessity diminishes, the field should open up for many more users. Then all we need are partners with similar interests that can lead to joint projects.

A number of Internet videoconferencing systems are currently available. They range from the simple desktop camera systems available at most computer stores to the full-blown, dedicated videoconference systems with ungainly protocol names like H.320, H.323 and MPEG-2. Of all the available systems, though, the only one that provides the quality required by musicians is the MPEG-2 system. The current crop of MPEG-2 codecs (codec is an abbreviation for encoder/decoder) provides CD quality (44.1 kHz Sampling Rate, 16 Bit Sampling Width) and even DAT quality (48 kHz, 16 Bit) stereo audio along with broadcast quality video running at 30 frames per second. They also have fairly good audio/video synchronization ("lip-synch"), with encoding/decoding delays in the 100 to 250-millisecond range. MPEG-2 codecs typically connect to a 100Mb Ethernet port with a standard "Category 5" Ethernet cable, and their controller software is rather easy to operate. Despite a price of between $20,000 and $50,000, the number of units around the country is growing steadily.

MPEG-2 units are not without their weaknesses, though. Perhaps the biggest is the difficulty in initially setting up the hardware and software and optimizing the network for videoconferencing. As I mentioned earlier, MPEG-2 codecs are also rather proprietary, so one brand will usually not work with another. Finally, in an effort to minimize delays and make the videoconference as "real-time" as possible, there is virtually no buffering of the audio and video signal. Buffering is used in most one-way audio and video streams to allow a few seconds of the file to reach the destination and be stored in RAM memory before the file begins playing. Thus, any glitches that occur during the data transfer are not seen or

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heard. In a real-time situation, though, that amount of delay would be completely unacceptable. Therefore, without buffering, the video and audio are susceptible to any network delays and interference.

In spite of these weaknesses, the MPEG-2 codecs work quite well for teaching music, especially after making a few modifications. I have found it best to have two video monitors at each end—one to see the signal from the other end and the other so you can see yourself. This is especially important if you are using a stationary camera so you can ensure that when you demonstrate something you are actually in the camera's frame. As mentioned earlier, the echo cancellation system that often comes with these units doesn't work well for music and it is best to bypass it or remove it altogether. The units often come with a "boundary" type microphone that is designed to pick up all the voices in a conference room. Unfortunately, in a music setting, it picks up too much of the audio coming from the speakers, and the quality of the microphone is not ideal for musical applications. Therefore, you will want to replace the "boundary" microphone with high-quality, directional, recording studio microphones. Not only will they sound much better, they are also less likely to create echo by picking up audio from the speakers. When using multiple microphones, you will need to have an audio mixer, since the MPEG-2 codecs typically only have one stereo audio input. Finally, you will want to have the audio coming from the other end playing through high-quality speakers, rather than the built-in speakers on the television monitor.

The possibility of finally being able to use the Internet for the teaching of music is incredibly exciting. Although the process is not perfect, the potential is phenomenal. As I mentioned at the beginning, we are not trying to eliminate or replace the live, in-person teaching of music; rather we are working to supplement and augment it by expanding our resources with this technology. I hope I have given you some ideas about using Advanced Network Videoconferencing to increase the scope of your musical offerings.

Note: *This presentation featured a live demonstration as Sally Faulconer, associate professor of oboe at the University of Oklahoma School of Music taught a brief video-conference lesson to her student, Sarah Davis, demonstrating the audio and video quality of the technology.*

Resources:

Brian Shepard	bkshepard@ou.edu
University of Oklahoma School of Music	music.ou.edu/internet2
Internet2	www.internet2.edu
Ann Doyle	adoyle@internet2.edu

OPEN FORUM: RETENTION OF STUDENTS IN THE SMALLER MUSIC UNIT

RETENTION AND THE SMALL MUSIC DEPARTMENT

CYNTHIA UITERMARKT, Moderator
Moody Bible Institute

Last March, I was riding the train on my way home from work, reading the *Chicago Tribune*. There was an article that immediately grabbed my attention about Manhattanville College in Purchase, New York.[1] As a part of an expanded effort to increase its retention rates, Manhattanville College introduced room service in the dorms for those students too busy to go to the cafeteria to eat a meal. Every student could opt for free room service twice during each semester; this was apparently very popular during exam week!

At first I was very amused by this idea, then disturbed, and finally settled on being struck by the creativity of Manhattanville College. I began to think about that fact that this policy could be viewed as a metaphor for a fundamental shift in the way college retention is viewed. Colleges are now more *student-focused* than they have ever been: what are the needs of each student, is the student learning effectively, and how can we find a way to make that student feel that his/her needs are being met at this college? One college's provision of room service may be representative of creative ways we have all found to encourage students to stay at our institutions until graduation.

Students are being very selective these days—both a cause and an effect, I believe, of this increased focus on student needs. Increasing numbers of students visit the campuses armed with long lists of questions their music teachers and high school guidance counselors have helped them prepare. They ask a lot of questions about how we view the differences between our institution and other similar institutions. They want to know how the institutions differ in their approach to meeting the needs and goals of each student. They apply to multiple institutions, and think very carefully before making their final choices.

Once all the auditions, interviews, follow-up letters, and phone calls are over, the students arrive on campus in mid-August. The honeymoon period lasts about five weeks until midterm exams set in. This is when some students begin to wonder whether being a music major is right for them, while others may want desperately to remain music majors, but find that they are underprepared for its rigors.

Nowhere is this a more critical issue than in smaller music units such as those we in this room represent. We have all felt the disappointment of losing a promising freshman performer right after the first music theory mid-term examination, or of losing an outstanding student to a degree program that seems to be more marketable. We wrestle with how to retain sufficient numbers so that we have critical mass in ensembles and upper division classes. On the other hand, we really discourage retaining students who have little realistic opportunity to experience success in the major. Furthermore, we have all faced that major ethical dilemma when we're filling out the HEADS data report: will we will use the enrollment numbers we calculated on the first day of the fall semester, or those we calculated after midterm exams!

About five years ago, as a new department chair, I became very concerned about our attrition/retention rates, believing that we were losing far too many students to other majors within the same institution. We studied graduates from the past five to seven years and found that there was no one single large reason for the loss of students, but rather several lesser reasons. At first this lack of a pattern seemed discouraging to me, as there was no one problem we could address to begin to change this trend. However, as a faculty we decided to chip away intentionally at each of the smaller reasons, and we began to see gradual changes.

Every person in this room has certainly experimented with different approaches to dealing with these issues. Some solutions might include pre-matriculation theory preparedness programs, more intentional orientation, tutoring and mentoring, early warning for signs of difficulty, and careful academic and personal advising.

A colleague of mine suggested I become acquainted with the research and writings of Vincent Tinto, professor of education at Syracuse University and perhaps the leading expert today in the field of college retention. In lectures, papers, and books, he has pointed out what he believes are the significant reasons why freshmen leave college. As I studied these, I realized that all the reasons he identifies may also be related specifically to college music study. Here are seven reasons listed by Tinto:[2]

1. Academic difficulty
2. Problems with adjustment
3. Uncertainty about goals
4. Unwillingness or inability to commit
5. Financial difficulty
6. Incongruence with the institution
7. Isolation from peers, faculty, and staff

By adapting Tinto's seven reasons and adding another, I came up with the following list specific to college music study. I give credit to Professor Tinto for starting my thought process; clearly, this is based upon his work.

1. Unpreparedness for college-level theory and applied music study
2. Difficulty in adjusting to the intensity of college music study

3. Uncertainty about music as a career choice
4. Unwillingness or inability to commit to the time necessary for practice and study
5. Financial burdens of applied music fees in addition to tuition
6. Wrong fit with the mission or ethos of the music department
7. Lack of connections made to faculty and students (I think this is less common than in other fields because of the nature of private applied study.)
8. Physical limitations caused by illness or injury that might affect applied study (e.g. tendinitis or nodes)

As I think back about our initiatives to change the attrition/retention rates at our institution, I now realize that nearly all of the reasons we identified for students departing our major, or our institution, were related to the reasons above. Identifying the reasons doesn't change things in itself, but it is a first step in changing a trend. We are not able to keep every student from leaving—this will be a perennial issue for us—but we have begun to take concrete steps to address some of the issues above.

We hope to address some of these areas today. These two fine panelists have chosen some particular areas to discuss. While I am sure they would hasten to say that they are always experimenting and learning in these areas, they have also demonstrated solid patterns of retention. I hope to learn from them today; it's my hope that we will all learn from each other's wisdom in the group discussion to follow.

Endnotes

[1] "Manhattanville College Offers Free Room Service to Student Dorm," *Chicago Tribune* 27 March 2000.

[2] Vincent Tinto, Lecture at Monash University, Melbourne, Australia. 29 November 1995. Http://www.adm.monash.edu.au/transition/95tinto.htm.

RETENTION AND THE SMALL MUSIC DEPARTMENT

W. DAVID LYNCH
Meredith College

This is an issue that is crucial to each of us. During my years of service as a member of the Commission on Accreditation, I became acutely aware of the dilemma which faces many institutions as they struggle to maintain the minimum of twenty-five students for NASM membership. This requirement exists in order to provide a community of scholars, maintain ensembles, and otherwise provide a music major program of integrity for the students. In my own institution, each time a student leaves the program, a sense of personal loss and failure is felt. Your presence at this meeting, on a beautiful Tuesday morning when you could enjoy this scenic setting as a tourist, certainly testifies to your vital interest in the retention of students.

I am going to focus my thoughts first on the issue of *recruitment*, which seems a vital first step in retention. After all, if we recruit students who obviously are not a good match for the institution, our chances of keeping them are lessened considerably. At Meredith College, here are some of the strategies that we use in recruiting students appropriate for our program, and then in retaining them:

We try to recruit students who seem *likely to succeed* in the field. That means that the preliminary contacts—letters, phone calls, e-mails, audition, and interview—are extremely important as we try to determine that the student has the background, motivation, and ability that should make success possible. We try to be honest in all these contacts, letting students know the discipline and dedication necessary to become a competent practicing musician.

We seek students who seem *likely to remain* at the institution (appropriate to the institutional mission and character). Meredith is a private college for women with a history of strong church support. It is important for students who inquire about Meredith to know as much as possible of its unique character and to be willing to commit to joining that closely-knit family that our program is.

We seek students who show evidence of *discipline and commitment, as well as musical talent and scholastic ability*. Too often, a student decides to major in music because it has been an enjoyable outlet during precollege years without realizing the extent of dedication, hard work, and even isolation that it requires. We try to tell them something of that before they enroll so they will not be surprised when they find that music has become the center of their lives, rather than an extracurricular activity.

It is important to help students realize what is involved in majoring in music. We strongly encourage those who seem to have the potential to choose music as a major, and we give them all the support they need to help them succeed.

In order to achieve this, we focus our attention on the following things:

- Recruitment literature (catalogue, brochures, handbook)
- Initial meeting

- Music data form
- Audition and interview
- Theory diagnostic and other tests

For students competing for music scholarships, which we strongly encourage all music applicants to do, additional attention is given to:

- Letter(s) of reference from music teachers who have worked with them
- An essay expressing their goals and how music fits into them
- A battery of interviews with a faculty committee and with the department head

Once students arrive, we turn our attention to establishing a *culture of success*, hoping to retain them as valued members of our community. We value the following strategies, among others:

- Know the students, make sure they know we (the faculty) welcome them as valued members of the community
- Supply as much individual attention as possible:
  Advising (assignment to music faculty if possible; quality of adviser training). At Meredith, we also are fortunate to have upperclass students assigned to each advising group and to mentor new students.
  Meetings of majors (convocations)—community building. We try to turn our departmental student recitals, and especially our beginning-of-year convocation, into major community events. For our students, the feeling of mutual support is essential.
- The screening process provided by the sophomore/transfer review, in which the student confers with a committee of three faculty members who discuss progress and goals, and who offer advice for greater effectiveness when appropriate.

Creating an Environment That Nurtures Success

When I discussed this topic with our faculty just before leaving for San Diego, our theory professor stated that he tries to create an environment that nurtures success in his classes, and it is what each of us strives to do. It summarizes our philosophy as well as any phrase I could think of. Our graduates believe in themselves, this attitude manifests itself throughout our program; and it certainly contributes to retention. In order to do this, we:

- Support the goals of each individual student (within reason!)
- Encourage program flexibility—the ability of the student to change majors, for example.
- Network between faculty and students—resulting in timely identification of problems before they get out of hand.
- Empower students; for example, students are asked to provide leadership (mentoring, tutoring opportunities).

- Support and encourage student organizations, such as SAI, CMENC, ACDA, Pi Kappa Lambda, Student Advisory Committee.
- Promote good relationships of students to each other (big/little sisters, etc.). This is characteristic throughout our entire institution and not unique to the music program; it undoubtedly has enhanced Meredith's college-wide success in retention.
- Enjoy the good nature and congeniality of the faculty (for example, the willingness of three faculty members recently to compete for the opportunity of having a pie thrown in the face in order to help raise funds for a student organization project).

Once we begin a list such as this, the possibilities are almost endless. Each of us comes from an institution that is unique; each of us will have differing strategies to accomplish our goal. But we can all agree that a vitally important goal is not just to have numbers, but rather to serve the best interests of the persons for whom we all exist, our students.

I look forward to learning other good ideas from each of you as we continue to discuss this topic. Thank you for the opportunity to share this conversation with you.

RETENTION AND THE SMALL MUSIC DEPARTMENT

Jack W. Schwarz
Biola University

We at Biola University have solved our retention problems by guaranteeing employment to all of our graduates with a starting salary of $75,000. (Just kidding, of course. Wouldn't it be nice!)

This is a difficult and complicated issue, to be sure. I must confess that we have no magic bullets with regard to retention. We have been struggling with the issue for as long as I can remember, and we fully expect to continue the struggle for years to come. We have come to the conclusion that being relatively small—100 majors—is not a handicap. We know that we cannot be everything to everyone. However, we understand that what we can do, we must excel in, if we are to retain the students who come to us for what we can offer them.

I would like to focus my comments this morning in several areas which relate to our experience at Biola University. Knowing, of course, that each institution deals with a set of unique circumstances, these comments are meant simply to stimulate discussion and sharing among us this morning. As I have said, we have no magic bullets. We have, however, concluded that the following are the principal factors that must occupy our attention in the matter of retention.

1. An intentional orientation program.

    We maintain an eight-week "University Life" class for new music majors in which students are oriented to university life in general and to the specific demands and opportunities within the various music programs. Issues such as career choices, time management, assessment of personal assets and liabilities, defining "success," the advisor/student relationship, the Music Department curriculum, and study/practice methods, are all discussed.

    In addition, we constantly seek to develop cooperative ventures with the university Career Services Department that involve the facilitation of contacts and the building of relationships between students and Music Department alumni in various music career fields.

    We also promote various departmental activities that bring music professionals into contact with our students, including guest lectures in classes; guest panelists wherein various aspects of meeting career challenges in the "real world" are presented and discussed; masterclasses with prominent performers/teachers; and guest performers who make themselves available to talk with students about their performing and/or teaching careers.

2. A high-quality advising program, including personal and career counseling, and academic program counseling.

    Each student is assigned to a faculty member in his/her major performing area. During preregistration each semester, the student is required to

meet with his/her facuty advisor for initial review of the proposed course schedule and to review educational and professional goals.

In addition, each student is required to submit his/her proposed class schedule to the music office for the review of the chairman/staff or invited to make a personal appointment for further counseling. If the chairman/ staff review reveals a need for further counseling, the student will be asked to make an appointment before registration approval is granted.

Formally, each student is evaluated at the end of his/her sophomore year before being granted "degree objective approval." Standards for such approval include the following:

a. Demonstrated proficiency in the student's major performing medium as evidenced by the semester performance juries.
b. Successful completion of the second year of music theory.
c. A cumulative grade point average of at least 2.5 with grades in music courses no lower than a C minus.
d. Attainment of keyboard proficiency requirements.
e. Possession of personal qualities commensurate with the degree objective in question as judged by the music faculty.

3. An ensemble program appropriate in breadth and depth to support the degrees offered.

Obviously, this is one of the most difficult challenges for a small department. The temptation is to seek to mount more ensembles than can reasonably be sustained at a high level. Spreading good students too thinly is inevitably counterproductive. Likewise, trying to achieve high-quality performance standards with ill-equipped students is also counterproductive. High-quality student performers will not stay where they cannot have a high-quality ensemble experience. To some extent, community opportunities can substitute for a lack of departmental opportunities. However, retention is risky at best without a departmental ensemble program appropriate in breadth and depth to support the degrees offered.

4. A challenging, vibrant, and energized performance context with appropriate performance standards.

Of course, a challenging, vibrant, and energized ensemble program is crucial to retention, but it is not all that is required. Solo as well as ensemble performance opportunites are vital. It is essential that solo performances are seen and heard during weekly workshops, student recitals, special programs, concerts, and jury examinations. At Biola we also seek to enrich the solo performance environment by offering masterclasses with renowned master teachers. We are very fortunate to be located in an area that attracts a great number of world class performers/teachers. Among our master teachers is the world-renowned pianist, Menahem Pressler, who is Artist-in-Residence at Biola and presents annual masterclasses as well as performances on campus. Not every school will be as

fortunate in this regard. However, most schools will have access to some-one of exceptional talent. There is nothing that will energize a performance context more dramatically than the presence of respected professionals who perform for and interact with your faculty and students.

In addition, it is vital to maintain a vibrant concert schedule, including departmental ensembles, faculty soloists, and guest artists. At Biola, in addition to a very full schedule of evening concerts, we also maintain a noontime performance schedule every Wednesday. These 30-minute performances feature guest artists as well as our faculty soloists and selected chamber music ensembles.

Other means of energizing our performance context include perfor-mance competitions and invitational choral and instrumental festivals.

5. A supportive and affirming community.

The music department must welcome, support, and affirm the students it recruits and admits, if such students are to be retained. This, of course, seems obvious, and yet intentional effort must be made in this regard. Older students must welcome and mentor the younger ones. The faculty must be accessible, not just in their offices, but after class, in the hallways, or in the coffee shop. Relationships once built and nurtured will be difficult to break. Retention will be positively affected.

Ideas Contributed by Attenders of the Session

- Recommending music theory preparation tools to prospective students
- Offering personal tutoring for music theory deficiencies
- Including "journaling" in orientation programs
- Building strength in the music minor so that students lost to the major may still be active in the department's activities
- Adding links from the department's web site to music helps on the Internet
- Peer advising
- Early warnings at in the first semester

Finding music resources in the community to enhance instruction (e.g. orches-tral and chamber music opportunities as well as performance venues).

CONTEMPORARY MODELS OF LEARNING IN MUSIC

MARIE C. MILLER
Emporia State University

The process of learning in education has been and continues to be the focus of considerable research. The various definitions of learning depend upon the underlying philosophy of the author. For the purposes of this paper, learning is defined as an observable change in behavior. This change, the result of experience, is often demonstrated as observable evidence. Furthermore, this change is not attributable to maturation or genetic programming. This paper will provide a short, noninclusive overview of the scope and breadth of learning theories. In addition, it will reflect upon several music-specific learning theories. I make no attempt to begin to address completely and thoroughly the large body of research on music learning theories.

Learning theories have traditionally been assembled under one of two comprehensive systems, behaviorism and cognitive/developmentalism. Behaviorism states that learning is the result of shaping or conditioning by outside forces. Cognitive/developmentalism has determined that learning is the result of the construction and organization of mental relationships. Each of these two categories houses many theory variants. Current learning theories include those concerned with social learning, information processing, skill development, as well as other areas. Learning theories continue to evolve as the result of active research and study.

Behaviorism states that learning, demonstrated in outward behavior, is the result of stimulation and conditioning. Selected stimuli are used to induce desired behavior. The resultant behavior is reinforced by positive or negative means to strengthen or eliminate that behavior. One reacts to stimuli from the surrounding environment. Learning that results from the association of stimuli and behavior is not considered purposeful. Behaviorist theories include those of Thorndike, Pavlov, Watson, and Skinner. Bandura and Vygotsky developed social learning theories based upon the bahaviorist model.

Learning, under the behaviorist model, is generally teacher driven. The teacher's responsibility is to organize and direct the learning process by determining appropriate learning tasks that will serve as stimuli intended to shape the learner.

The teacher as the embodiment of knowledge and experience is best suited to shape the learner's development.

The congitive/developmental theory, in direct contrast to behaviorism, determines that learning results from the purposeful structuring of knowledge into meaningful mental relationships. The learner, initially introduced to new information, explores its many facets and eventually uses this information to change old insights and to develop new understandings. This learning process is purposeful and focused. The teacher serves as a guide throughout the process; the learning process is ultimately the responsibility of the learner. Early cognitive/developmentalist theorists include Lohler, Wertheimer, and Koffka. More recent theorists include Piaget and Erikson.

During the past few decades, learning theories have expanded far beyond the confines of behaviorist and cognitive/developmentalism. Current research includes a plethora of theoretical developments within this topic of learning. Attempts to organize these theories into categories are, at best, difficult. Patricia Shehan Campbell and Carol Scott-Kassner's[1] organization highlights the following categories: stage dependent; musical play and socialization; social learning and reinforcement; learning style; and instruction. Robert Murry Thomas and Patricia H. Miller also provide similar organizational formats.[2]

Learning theories provide invaluable assistance in the instructional process. These theories, grounded in research and scientific observation and experimentation, provide valuable information on the following components of learning: instructional events; the learning processes (focus, perception, memory and recall, and association); and the demonstrable learning outcomes (communication, skill development, cognitive strategies and schema, and attitude). In addition, learning theories explore enculturation and incidental learning, training and purposeful intentional shaping, and the transfer of knowledge.

Learning theories are ingrained in all aspects of music learning. Some generalized learning theories, and most specific music learning theories, address the multifaceted process of music instruction. The broad process of music instruction includes the following: music production (composition and improvisation); music perception (listening and appreciation); music performance; and music representation (notation symbols). Contemporary models of learning in music address the scope of music in some or all of these processes. These models explore linear and horizontal music progression and the movement from simple to complex as well as other aspects of music progression such as layered, vertical, and qualitative reoccurring spirals. In addition, these models examine the specific aspects of musical development at different broadly defined stages and in regular age-related patterns, many of which appear to be predictable.

Several current music learning theories address a wide range of options. This paper is limited to a brief discussion of a limited number of these theories. Lauren Sosniak[3] proposed a three-stage theory of learning in relationship to playing the piano; this theory supports a single aspect of music learning. The first stage, one of playful exploration with guidance and encouragement from parents and teacher,

is followed by the second stage of systematic instruction. The second level includes a strong emphasis on technical skill development with strong attention to detail. The final, third stage is a culmination in an artistic mastery of selected performances. Catherine J. Ellis[4] proposed a similar three-phase learning model. The first stage (Learning I) describes the informal engagements with music as a part of one'e environment (enculturation). Learning II incorporates the cognitive process combined with performing experience. The final stage, according to the author, includes a very high level of technical accomplishment attainable by a limited few.

Keith Swanwick and June Tillman[5] present an extensive spiral model of musical development that suggests distinct age-related trends as demonstrated in musical compositions of elementary-level school children. This model is developed on the following four distinct sequential levels, each paired with one of four musical phenomena prominent with the level: mastery/materials (sensory response to musical sounds along with initial attempts to control those sounds); imitation of familiar environmental models/expression; imaginative play/form involving a unique contribution to the musical sound arrangement; and meta-cognition/value, one's increasing awareness of one's own musical thinking and experimentation.

David Hargraves[6] identifies five phases of artistic development. The initial stage, presymbolic, is defined as a manipulative level during which one experiences musical sounds in an exploratory, sensory manner. The subject moves through the second stage, figural, in which the learner focuses on the global features of a single dimension (pitch, contour, etc.). This is followed by the third level, schematic, a focus on more than one dimension. The fourth level, rule systems, encompasses formal metric musical representations. This is followed by the final stage, metacognitive, the development and designing of one's own musical learning.

Howard Gardner[7] presents a theory of eight multiple intelligences, one or more of which are important to one's learning processes. Each person employs several intelligences of varied strengths and weaknesses. Musical intelligence, one of the eight defined intelligences, describes the ability to think musically— to recall tunes, to feel rhythms, and to respond to expressiveness in music. Each intelligence requires different instructional strategies. In addition, one should utilize other intelligences (linguistic, logical/mathematical, spatial, bodily/kinesthetic, interpersonal) to support and enhance music learning. Gardner's theory emphasizes the necessity of nonverbal teaching strategies as useful and valuable to many music learners.

Edward Gordon[8] proposes that music aptitude is developmental and is learned through a sequence of music skills and music content. Students progress from one level of the sequenced hierarchy to the next. The sequence begins with five levels of discrimination learning: aural/oral (hearing, moving, chanting, singing);

verbal association (association of word, tonal and rhythmic syllables); partial synthesis (recognized characteristics of patterns); symbolic association (reading and writing music notation); and composition synthesis (recognition of patterns as seen in notation and translated in sound). These are followed by three levels of inference learning: generalization (identifying the unfamiliar on the basis of similarities/differences of the familiar); creativity/improvisation (using earlier learned skills to improvise and create music); theoretical understanding (learning the mechanics of musical notation). Gordon bases his theory upon audition, the ability to hear with the inner ear. He believes that this is the foundation for music aptitude and for music learnings.

David J. Elliott[9] has defined a new philosophy of music education. Although his is not specifically a learning theory, it does propose a new concept of music curriculum development for music teaching and learning. Elliott describes the process of *musicing*, that of intentional human action. He writes, "to perform music is to act thoughtfully and knowingly."[10] Music making, as a procedural event, depends upon four methods of knowing: formal musical knowledge (concepts, theories, textbook information); informal musical knowledge (resulting from both factual knowledge and one's musical reflections); impressionistic musical knowledge (one's cognitive and emotional feelings about the music making process); and supervisory musical knowledge (one's ability to monitor, adjust, and regulate one's own musical thinking). According to Elliott, a combination of these four methods of knowing constitutes musical understanding (musicianship). Musical understanding, a working understanding, is context-dependent and involves two related forms of cognition: music listening and music making. Elliott explores these concepts within the frameworks of music listening, composing, improvisation, and performance and offers suggestions for incorporation of his concepts into the music curriculum.

In summation, learning theories, and in particular music learning theories, offer focus and direction to the music instructor at all levels of music instruction. Historical and current research in this area will continue to provide valuable insight to instructors.

Endnotes

[1] Patricia Shehan Campbell and Carol Scott-Kassner, *Music in Childhood* (New York: Schirmer Books, 1995).

[2] Robert Murry Thomas, *Comparing Theories of Child Development*, 2d ed. (Belmont, California: Wadsworth, 1985); and Patricia H. Miller, *Theories of Developmental Psychology*, 2d ed. (New York: W. H. Freeman, 1989).

[3] Lauren Sosniak, "Learning to Be a Concert Pianist," in *Developing Talent in Young People*, ed. Benjamin S. Bloom (New York: Ballantine Books, 1985).

[4] Catherine J. Ellis, *Aboriginal Music, Education for Living: Cross-cultural Experiences* (St. Lucia, Queensland: University of Queensland, 1985).

[5] Keith Swanwick and June Tillman, "The Sequence of Musical Development: A Study of Children's Composition," *British Journal of Music Education* 3 (1986): 305–39.

[6] David Hargreaves, *The Developmental Psychology of Music* (New York: Cambridge University Press, 1986).

[7] Howard Gardner, *Frames of Mind: A Theory of Multiple Intelligences* (New York: Basic Books, 1983).

[8] Edward Gordon, *Learning Sequences in Music: Skill, Content and Patterns* (Chicago: GIA Publications, 1988).

[9] David J. Elliott, *Music Matters: A New Philosophy of Music Education* (New York: Oxford University Press, 1995).

[10] Ibid., 30.

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

First General Session

Sunday, November 19, 2000

President William Hipp called the seventy-sixth annual meeting to order at 3:15 P.M. and welcomed those assembled. He introduced Mitzi Groom of Tennessee Technological University, who led the membership in singing the National Anthem and the "Thanksgiving Hymn" by Roy Johnson in an arrangement with soaring treble parts enthusiastically sung by the female representatives. Arthur R. Tollefson of the University of North Carolina at Greensboro provided piano accompaniment for the nineteenth and final year.

President Hipp then recognized special visitors, including the following honorary members: Harold M. Best, Joyce J. Bolden, Robert R. Fink, Lyle C. Merriman, Robert Thayer, and Himie Voxman. Representing MENC were Willie Hill and June Hinckley, and Gary Ingle represented MTNA. Retiring members were asked to stand, as were those attending for the first time. Responding to the large number of those new to NASM, President Hipp asked all members to welcome and serve as mentors to the new members who could be identified by the asterisks on their name tags.

Finally introduced were the podium personnel which included the national officers and Committee and Commission chairs. They were as follows:

David J. Tomatz, vice president
David G. Woods, treasurer
Jo Ann Domb, secretary
Daniel P. Sher, chair, Commission on Accreditation
Don Gibson, associate chair, Commission on Accreditation
Edward Kvet, chair, Committee on Ethics
Judith Kritzmire, chair, Nominating Committee
Lynn K. Asper, chair, Commission on Community/Junior College Accreditation
Michael Yaffe, chair, Commission on Non-Degree-Granting Accreditation
Samuel Hope, executive director

President Hipp recognized in turn the chairs of the three accrediting Commissions to give their reports. Reports were delivered by Michael Yaffe, chair of the Commission on Non-Degree-Granting Accreditation; Lynn K. Asper, chair of the Commission on Community/Junior College Accreditation; and Daniel P.

Sher, chair of the Commission on Accreditation. Each gave a brief summary of actions taken by the respective commission during the past week, and announced that the full report of commission actions would be mailed with the next newsletter. (The reports of the commissions appear separately in these *Proceedings*.)

President Hipp then welcomed representatives of institutions that joined NASM during 2000: Lee G. Barrow of Broward Community College in Fort Lauderdale, Florida; Dennis McIntire of Chowan College in Murfreesboro, North Carolina; Robert C. McAllister of Cleveland Music School Settlement in Cleveland, Ohio; Janice Fulbright of Huntington College in Huntington, Indiana; and Karl Kramer of Purchase College Conservatory of Music, State University of New York in Purchase, New York.

Treasurer David G. Woods was then recognized to give the Treasurer's Report for 1999–2000. He directed the delegates' attention to the auditor's written report showing that the status of finances for NASM was excellent, and that reserves were continuing to build. He reported to the membership on the purchase of seven acres of land in the Washington, D.C., area, to secure a location for the NASM office for the future. He suggested that the value of this land would rise, and that all should be thankful for the strong financial position of our organization. Mr. Woods' motion to accept the Treasurer's Report was seconded by James Undercofler of the Eastman School of Music and passed.

President Hipp confirmed the land purchase to be an important strategic move for the organization, and called on Edward J. Kvet, chair of the Committee on Ethics, for his report. (The text of this report appears separately in these *Proceedings*.)

President Hipp next recognized Executive Director Samuel Hope, who introduced the national office staff. Those remaining in Reston, Virginia, were Jan Timpano, constituent services representative; Willa J. Shaffer, projects associate, and Kimberly Tambroni, research associate. Those present were introduced: Rebecca Lorenz, accreditation coordinator; Nadine Flint, financial associate; and Chira Kirkland, administrative assistant and meeting specialist. A Resolution of Appreciation from the Board of Directors was read to honor Associate Director Karen P. Moynahan, who is entering her twentieth year of outstanding service for NASM. The text was as follows:

> Karen P. Moynahan joined the National Association of Schools of Music a few days before the 1981 Annual Meeting. Since that time, she has rendered loyal and constant service to the Association and to every institution in the membership. Her organizational skills, fairness, and willingness to help have increased the capabilities and productivity of the Association immeasurably. In recognition of her dedication, professionalism, and accomplishments, the NASM Board of Directors has passed this Resolution of Appreciation to Associate Director Karen P. Moynahan, as she begins her twentieth anniversary year.
>
> NASM Board of Directors
> November 17, 2000
> San Diego, California

Applause was long and enthusiastic. Mr. Hope then thanked the Wenger Corporation; Steinway and Sons, Inc.; and Pi Kappa Lambda Music Honor Society for sponsoring social functions at the annual meeting, and introduced representatives from each of those organizations: Jerry Carstensen and Michael Smedstad from Wenger Corporation; Bruce Stevens, Sally Coveleskie, and Robert Snyder from Steinway & Sons, Inc.; and Don Gibson and Lilias C. Circle from Pi Kappa Lambda. Mr. Hope encouraged the membership to complete the form with ideas for future annual meetings and to attend at least two of the three open hearings, each of which is repeated.

Directing attention to the set of proposed revisions to the NASM *Handbook*, Mr. Hope stated that these revisions had been forwarded to the membership twice and that the Board of Directors had voted to recommend acceptance of these changes to the membership. The motion to approve the changes (dated November, 2000) to the 2000–2001 NASM *Handbook* was made by Jerry Luedders of California State University, Northridge, seconded by Sr. Catherine Hendel, BVM of Clarke College and passed.

President Hipp then recognized Judith Kritzmire, chair of the Nominating Committee, who introduced the candidates for office in the association. She also announced that a chair and two members of the Nominating Committee for 2001 had been elected by the Board of Directors: Stephen C. Anderson of the University of the Pacific, chair; Kenneth Fuchs of the University of Oklahoma and Cynthia Uitermarkt of the Moody Bible Institute, members. Ms. Kritzmire thanked those who had submitted nominations, and encouraged others who wished to make nominations to review Articles III, IV, and V of the Bylaws to ensure that candidates are qualified. She explained the procedure for write-in nominations, and announced that the general election of officers would take place the following day at the Second General Session.

To conclude the session, Mr. Hipp delivered the President's Report, imploring the membership to retain patience, continue seeking integrity in our musical leadership, and encourage clear thinking centered on music—our fundamental purpose. He indicated that such an approach would enable good decisions about what to do and what not to do. He expressed his appreciation to the staff, the commissioners, and the officers for their cooperation during the three years in which it was his profound honor to serve as President of the Association. (The full text appears separately in these *Proceedings*.)

The session was recessed at 4:25 P.M.

Second General Session

Monday, November 20, 2000

President Hipp called the session to order at 11:20 A.M. He welcomed and introduced the following officers from the professional music fraternities: Ann Jones, international president, Delta Omicron; Wynona Lipsett, international

president, Mu Phi Epsilon; and Virginia Johnson, national president, Sigma Alpha Iota.

Executive Director Samuel Hope was next called upon to give his report. He announced that Secretary Jo Ann Domb had asked for the floor, at which time she presented a plaque to President Hipp for his eighteen years of devoted service to NASM as evaluation visitor, commissioner, treasurer, vice-president, and president. The membership responded with enthusiastic and sustained applause. Mr. Hope then called attention to his written report distributed to the conference attendees. He spoke briefly, charging everyone to remain steadfast in advancing music study for its own sake, and cautioned about inappropriate public relations use of the inconclusive research regarding music and the brain. He urged the membership to work together to build public values for music of all kinds and to connect music to civilization and civilization to music. (The full text appears separately in these *Proceedings*.)

President Hipp then presented to Mr. Hope with a beautiful marble plaque for his *first* twenty-five years of superb service to NASM. The membership supported this presentation with a lengthy standing ovation.

President Hipp then recognized Judith Kritzmire, who conducted the election of officers for 2001. The nominees were introduced for the second time while ballots were distributed to institutional representatives from member schools. Members of the Nominating Committee and the NASM staff collected the ballots. Ms. Kritzmire thanked the members of the committee: Thomas H. Cook, Bernard J. Dobroski, Jerry Luedders, and Ralph R. Simpson.

Finally, President Hipp introduced John Adams, composer and conductor, who delivered the annual meeting's principal address on the topic "The Education of the American Composer." Mr. Adams recounted his own musical training, its advantages and disadvantages. He declared a lack of piano training and singing were musical deficiencies in his life. Valuable early experiences included hearing music in his home; and later, much intense listening, daily practice, constant performing, support for his creativity by his school music teacher, and playing in an ensemble and in all-state bands and at summer music camps with great conductors. He proclaimed the continued relevancy of music education—the more thorough the groundwork, the better. The membership responded with great enthusiasm and appreciation.

The session concluded at 12:35 P.M.

Third General Session

Tuesday, November 21, 2000

President Hipp called the session to order at 9:15 A.M. He invited the regional chairs or their representatives to give the reports of the regional business meetings, which were held on Sunday morning, and their program meetings held on Monday afternoon. Reporting were the following: Rollin R. Potter for Region 1, Ann Dhu McLucas for Region 2, Robin R. Koozer for Region 3, John William Schaffer

for Region 4, Gordon D. McQuere for Region 5, Peter J. Schoenbach for Region 6, Tayloe Harding for Region 7, Mary Dave Blackman for Region 8, and William L. Ballenger for Region 9. (The reports appear separately in the *Proceedings*.) He thanked the regions for their fine programs at the annual meeting.

President Hipp next recognized and thanked individuals who were completing terms of service in various NASM offices. They included Robert J. Werner, immediate past president; Richard J. Brooks, Commission on Non-Degree-Granting Accreditation; Commission on Accreditation Members Clayton Henderson, Kenneth A. Keeling, Sr., Ernest D. May, and David J. Nelson; Edward J. Kvet, chair, Committee on Ethics; 2000 Nominating Committee chair Judith Kritzmire, and members Thomas H. Cook, Bernard J. Dobroski, Jerry Luedders, and Ralph R. Simpson; regional chairs Rollin R. Potter (Region 1), Ann Dhu McLucas (Region 2), and Robin R. Koozer (Region 3).

President Hipp then announced the results of the previous day's election. New officers included: president: David J. Tomatz; vice president: Karen L. Wolff; Commission on Non-Degree-Granting Accreditation Members: James Forger and Frank Little; Commission on Community/Junior College Accreditation Member: Neil E. Hansen; Commission on Accreditation Members, Baccalaureate category: Sue Haug and Sr. Catherine Hendel, BVM; Master's category: Linda B. Duckett; Doctorate category: James C. Scott; Member-at-large category: Wayne Bailey, Charlotte A. Collins, and Mellasenah Y. Morris; Nominating Committee Members Jose A. Diaz and Shelia J. Maye; and Committee on Ethics Member Catherine Jarjisian.

There being no new business, President Hipp declared the seventy-sixth Annual Meeting of NASM adjourned at 9:45 A.M.

Respectfully submitted,
Jo Ann Domb
Secretary

REPORT OF THE PRESIDENT

WILLIAM HIPP
University of Miami

Last year, in Chicago, NASM celebrated its seventy-fifth anniversary. What a tremendous window of opportunity this provided to review the history of NASM. The sequence of the association's achievements over three-quarters of a century gave a perspective on the virtues and results of steady, common effort. Our seventy-sixth meeting is well underway, with the primary goal of helping all of us with leadership responsibilities to become better at what we do. We are but a few weeks away from the real new millennium. Though none of us really knows what it will bring, we do know that both challenges and opportunities will continue to abound in many manifestations. The ancient art for which we have unique responsibility will continue to develop and serve various profoundly essential functions for individuals, groups, and society. Education will continue, perhaps with greater urgency than ever. Human nature will also continue, but not changing at such a speed as to invalidate the lessons that science and history have taught us. At this basic level, it is easy to see a stability. Functionally, basic things will continue. But methods are almost sure to change, and it is more than likely that the number of methods in use will increase. And so, all of us, whether we are looking at our careers continuing for a decade or less or continuing for two or more decades hence, are constant travelers between what NASM futures materials call ''what changes and what does not.''

As each of us continues on this journey and becomes more experienced, we see how foolish it is to expect what changes and what does not to be the same everywhere. If it were possible to make this answer the same for every individual and every institution, we would probably become bored. Of course, there are large forces at work that have broad-ranging implications.

Certainly, the speed and impact of technological advance provides one dramatic example. But, as much as technology has permeated so much of our work, it has not produced a common answer to the question of what changes and what does not, nor should we expect it to do so. This answer still must mainly be sought and found individually and within our specific institutions. Even the most innovative institution does not innovate everywhere, all at once. To do so would most likely produce an incredible instability. Even the most radical experimenters and innovators among us are traveling back and forth between what changes and what does not, in contexts ranging from local, to regional, to national, to international. It is critically important for this association and its members to objectively understand that this constant journey to and fro is part of reality. No matter how much we hear about change, and no matter how productive change may be, change is not everything; it is just something.

As musicians who administer professional music teaching programs, what values and perspectives can we use as we contemplate and journey back and

forth between what changes and what does not? I would like to mention three things that I believe are particularly important for us to think about together. They are all related, but I will break the relationship and talk about each one separately before attempting to put the three back together.

On our journey between what changes and what does not, the first piece of equipment we need is patience. I'm sure you join me in sensing a rising tide of impatience in our society as a whole. We have been led by some to expect that technologies of all kinds will accomplish many of our tasks with increasing speed and efficiency. Our expectations in this regard have sometimes been so high that many are doubly disappointed and frustrated when the technology requires a tremendous amount of care and feeding, when the overlay of systems produces inefficiencies and slowness, or when complexity is built to such heights that the slightest jar to the system causes it to crash.

Many of the messages and de facto demands we receive emphasize speed. We're not just told that change will occur, but that it is speeding up and moving faster all the time. There is an unspoken expectation that what used to take months or years can now take hours, or minutes. Efficiency has trumped education in many circumstances, and impatience is a large driver in most doctrines of efficiency.

It doesn't take very much thought to realize that this culture of impatience is a problem for those of us working in an art form that requires extreme patience. Even the great geniuses among musicians spent many hours daily in developing their ability. Music is not a field for the impatient.

The culture of impatience has a tremendous impact on policy development for everything from the place of music in the K-12 curriculum, to our policies for graduate study, to values and expectations regarding concerts and other kinds of presentation, to the future of electronic distribution of music, and on and on. How much can we allow a culture of impatience to change our fundamental aspirations for what music can do, what it ought to do, and what music education and training can and ought to do?

Experienced music executives know that patience is required to develop viable programs within an institution. All aspects of administration, from curriculum, to fund raising, to faculty choices and development, require not only vision and aspiration, but the patience and determination to carry them out. Those in positions of administrative leadership are living with the results of a culture of impatience. Various forces around us are impatient for images of accountability, impatient to move up in the ratings, impatient for us to deliver something that can be quantified and distilled into a marketing image. We must provide all of these things, while, at the same time, retaining the patience in ourselves and promoting the patience in our colleagues necessary to achieve artistically and intellectually with integrity over the long term. At this juncture, I emphasize in no uncertain terms that patience, in the context of my remarks, in no manner implies passivity. Nor is the term *patience* meant to supplant vision, the entrepreneurial spirit,

aggressive strategic planning, or the determined pursuit of overarching dreams and goals.

Further considerations about patience naturally lead us to the second piece of equipment we need on our continuing journey between what changes and what does not. Patience is a very strong element in producing conditions for clear thinking. I expect many of you may join me in feeling bombarded with information, possibility, and challenge on every side. For many years, we thought advancing technology would at least somewhat relieve our burdens and reduce our labors. To the contrary, almost everyone with whom I speak is working harder than ever; feeling more pressured than ever. Burdens, pressures, and impatience actually work against clear and objective thinking. Clarity of thought requires time to gather information and think about it; time to turn over possibilities and consider options; time to consider ramifications. Clear thinking requires time to do these things about our own situation, and our own set of responsibilities. Clear thinking for any individual in this room can only be done by that individual within his/her institutional context. It cannot be attained for any of us by external entities such as government, foundations, news organizations, or by any other entity. All of those sources can provide valuable raw materials and assistance, but clear thinking is at base a well-informed individual's responsibility. One of NASM's greatest strengths and achievements has evolved from its understanding that encouraging and supporting individual thought in local circumstances is far more effective than producing a detailed organizational doctrine. NASM seeks to help individuals to do their own clear thinking, rather than telling them what the results of clear thinking should be.

We live in a society where there is a conscious and constant effort to change fashion. Mass psychological pressure is brought to bear at every level. The result can easily be a confusion between the perceived common values of the moment and individual clear thinking. It is important for all of us to remember that what is out there on the street at any given moment may not represent clear thinking relative to local context and vision. Thus, a healthy skepticism needs to be maintained about the phenomenon of fads.

The third issue I want to raise is as critical as patience in assuring clear thinking. This piece of equipment involves staying centered on the fundamentals of our purposes. Each institution represented in this room has a specific set of purposes, but we are all centered on the great art of music. Music has obvious characteristics that make it uniquely different from every other major expressive or communication system used by human beings. These unique characteristics cannot be theorized away; they cannot be removed by political action. Advertising cannot destroy them, although it can create confusions about them. We, our faculty colleagues, and our students have mainly come to this area of endeavor because of music itself. Our understanding of music itself, and all of the things it can do, enables us to provide leadership in things musical.

I made this point last year, but I want to make it again. We cannot ever abrogate our responsibility for musical leadership. We cannot delegate this responsibility to

those who know little about our field, no matter how well-meaning they are or how much they have to give. Of course, music must exist in context and work productively with areas that are not essentially musical. As leaders, all of us do this every day. But we cannot let these nonmusical areas and concerns obscure or devalue the musical core of our work. At base, we are doing leadership work in order to support music; not music in order to support our administration. We are doing fund raising in order to support music; not music in order to support fund raising. We are working with technology in order to support music; not music in order to support technology. I am saying these things in this way in order to be a bit provocative, because the reality is by no means as simple as I have just pictured it. Music supports and is supported by an enormous variety of things, and keeping balances that maintain music's centrality are an essential part of our leadership. I raise this issue because there are so many forces in education and culture that appear to denigrate the musical center of what we do. By that, I mean the kind of work that generates and regenerates that center: the kind of attention to detail and the kind of patience, clear strategic thinking, and skill required to produce work in and about music that has lasting power.

Though I have been speaking to you for a few minutes now, I have actually seldom mentioned NASM. This may seem strange; after all, this is an NASM annual meeting. Why are these issues of patience, clear thinking, and being centered on music so important that they take time from a possibly more detailed description of the association's current work? The answer is simple. The work that NASM does is clear and available for all to see. We have just spent an entire day working on various issues that exemplify in some fashion those that I have been discussing. We look forward to more of the same on Monday and Tuesday. The report of the executive director will provide a comprehensive overview of what the association is doing. Without patience, the experience and expertise that is being generously shared by so many during this meeting would not be available for our mutual benefit. Without clear thinking, neither NASM nor its member institutions would have found ways to strengthen the work of music in our nation and build the incredibly rich and effective delivery system for music instruction at the high level we enjoy in our society today. Clear thinking has enabled all of us—association and institutions alike—to make good decisions about what not to do, as well as good decisions about what to do. The annual meeting sessions, this year and every year, exemplify the association's continuing commitment to centering on music. No matter how far-ranging our discussions, we have always attempted to bring everything to the center of musical purpose that fuels us in what we do as an association. With your help, we will continue to do so.

As it always has, NASM will continue to provide us with assistance in all sorts of ways, through accreditation reviews that over the years have made the case for music and its support within our institutions, with statistics to bolster our case and provide us with important comparative data, with professional

development, and with a continuing stream of analytical work connecting what is happening with what we do as individual institutions.

I have enjoyed the extraordinary honor of serving as NASM's president for the past three years. As your outgoing president, I want to leave you with a bit of advice. Despite all of the pressures of our milieu, we must, if anything, increase our patience for this kind of work. For here is a thing that does not change. Working together accomplishes more than working separately. We must maintain the patience to work together in a continuing search for the clarity of thought that serves music—the center of our endeavor. I say this not because I sense a loss of patience within the association, but because I sense the great force of impatience in our society as a whole, and particularly within higher education. This force nibbles around the edges of our foundation and we must be on guard lest it become destructive. NASM has served as a tremendous force for good in our nation's musical life. It has helped and supported every institution here. It has done more than any of us could ever fully realize. Our responsibility is to move forward together with this great work. As I contemplate the vast collective reservoir of leadership present in this room today, and the thousands of faculty and students whom you represent, I am literally awed by the seemingly limitless potentials for the future advancement of our important work.

Finally, I would like to express deepest appreciation to the NASM staff, my fellow officers and directors, and to members of the commissions for their wisdom and continuing dedication. NASM is blessed with people of outstanding character and commitment. It has been, for me, a profound honor and pleasure to serve with them on behalf of our great cause.

Thank you and best wishes to you all.

REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

We are at the beginning of NASM's seventy-sixth year. The association continues to be a major instrument of service and support. The major activities of the association during 1999–2000 are outlined below.

NASM Accreditation Standards, Policies, and Procedures

NASM has completed the second year of accreditation reviews using procedures established in August 1998. The next set of procedures revisions will be published in 2003. These procedures work well and are the basis for a current study of how the NASM accreditation process can take advantage of new technologies. Members with ideas in this regard are urged to contact the NASM national office.

NASM continues to encourage those engaged in self-study to consider ways to have the accreditation review serve multiple purposes. When requested to do so by institutions, NASM will combine its review with other internal or external reviews, using either a joint or concurrent format. The association seeks to reduce duplication of effort, preferring to see music units spend more time on teaching and learning, artistry and scholarship, individual development, and public service.

National Accreditation Issues

During the past year, NASM has pursued four policy goals in this area: (1) to produce a record of good citizenship in the higher education and accreditation communities; (2) to work for policies and procedures that support artistic and academic freedom; (3) to maintain a climate for procedural working room for individuals and institutions; and (4) to work with others in achieving these goals. On the national scene, NASM has relationships with the Association of Specialized and Professional Accreditors (ASPA), the Council on Higher Education Accreditation (CHEA), and the United States Department of Education (USDE).

Member institutions and their music executives are key to reaching these goals. To have the most productive impact both locally and nationally, accreditation must be respected for its reasoned fairness. Institutional representatives to the association are asked to remember that it is usually unwise to use accreditation as a threat, especially if the accreditation standards do not support the argument that is being made. Often, it is extremely important not only to quote standards specifically, but to explain the functions behind them. For example, NASM's recommended curricular percentages are not arbitrary. Instead, they represent the best judgment of the profession as a whole about the time on task required to achieve the competencies necessary for practice in the particular specialization. The same is true for standards about facilities and all other matters.

It is also important to remember that all too frequently, presidents, provosts, deans, and other administrators from your campus will attend national or local meetings where accreditation is denigrated. In too many cases, active measures

seem to be applied to increase enmity and distrust between institutions and their various accrediting bodies. If individuals on your campus seem misinformed, confused, or concerned about NASM and its position or its policies, please be in touch with the national office so that the association may have a chance to set the record straight. Many anxieties, frustrations, and conflicts in the accreditation arena could be avoided with teamwork and consultation.

Arts and Arts Education Policy

NASM continues to monitor and support a wide variety of efforts in these areas. A major concern is how we can bring all of the teaching, presentation, and inspirational resources for the arts together in positive relationships. In arts education this means understanding distinctions and seeking productive connections among work in, about, for, and through the arts. Illusions that one can be a substitute for another persist.

At government levels, art, especially high-level artistic work, now plays second or third fiddle to cultural policy. This may be a reasonable position for a democracy with so many points of view, but it is a change from the early years of government involvement. Larger issues such as tax policy, intellectual property, the factors influencing local decisions, growing disparities in education, and the cultural climate produced by technical saturation have the greatest impact on the future of the arts. NASM's primary purpose remains to assist everyone it can in being effective locally. The aggregate of local efforts produce the overall cultural result.

Projects

Many of NASM's most important projects involve preparation and delivery of content for the annual meeting. Last year, a large number of individuals worked to produce outstanding sessions. This year is no different. Major time periods are devoted to music and the brain; basic administration for new and aspiring music executives; peer review of teaching; adjunct faculty; approaches to external assessments and accountability; and new dimensions—entrepreneurship, perspectives on the school music teacher, and early music and historical performance. Pre-meeting workshops are being held on major gifts, an orientation to futures planning, and a roundtable for new executives, continuing the association's multi-year attention to these topics. Many additional topics will be covered in regional meetings and in open forums for various interest groups. All sessions represent important annual meeting-based project activity. The association is grateful for all those who developed specific agenda material for the annual meeting, as well as those who serve as moderators and lead discussion groups.

During the past year, an Acoustics Primer for Music Executives was completed by Charles R. Boner of BAI, Inc. in Austin, Texas, and Robert C. Coffeen of the University of Kansas. The text has been published by NASM and distributed to the membership. The association is grateful to Boner and Coffeen for their work and the volunteer spirit behind it.

Work continues on the association's open-ended study of graduate education. Information gathering and compilation of previous findings have been the central focus.

This past summer, NASM was able to protect its future as a property owner in the greater Washington area with the purchase of over seven acres of land near Dulles Airport. Within the next decade, the current national office site will probably be redeveloped due to regular growth and the completion of a metro-rail line with a station three blocks from the present building. Because of the purchase, NASM and the other national arts accrediting associations will have a place to relocate if and when necessary.

NASM participates in the Council of Arts Accrediting Associations with NASAD (art and design), NASD (dance), and NAST (theatre). The council is concerned with issues that affect all four disciplines and their accreditation efforts. It is beginning a major review of the accreditation process. The goal is to encourage more focus on local issues and to produce greater efficiency. After twenty years as an ad hoc effort, the council has been incorporated, primarily in order to sponsor an accreditation effort for community and pre-collegiate arts schools. Michael Yaffe was the NASM representative to the CAAA Working Group that developed this approach. Robert Blocker chaired the Working Group.

The HEADS project (Higher Education Arts Data Services) continues to provide statistical information based on the annual reports of member institutions. The association is grateful for membership responses to requests for information. By 2001–2002, HEADS reports will be accepted online. Details regarding this change will be forthcoming.

NASM's Web site—*www.arts-accredit.org*—is full of information. The site will be refurbished during the next twelve months. The national office has also upgraded its computer and phone systems and capabilities to provide faster and more effective service.

National Office

The national office of the association is in Reston, Virginia, a suburb of Washington, D.C. Visitors are welcome at the national office; however, we ask that you call us in advance. We are located about eight miles east of Dulles International Airport, and a little over twenty miles from downtown Washington. We will be pleased to provide specific travel directions.

The NASM national office houses the records of the association and operates the program of NASM under policies and procedures established by the Board, the Executive Committee, and the association as a whole. Our dedicated staff members—Karen P. Moynahan, Chira Kirkland, Willa Shaffer, Jan Timpano, Rebecca Lorenz, Kimberly Tambroni, and Nadine Flint—enjoy a wide reputation for effectiveness. We are all grateful for the tremendous cooperation, assistance, and support of NASM members.

NASM is a volunteer organization. Competition among member institutions does not diminish mutual support within the association. Seventy-six years'

experience has taught us many things about balance and reason, and particularly about how to maintain healthy commonality while promoting individual creativity. The constant efforts of members to assist each other in building all aspects of music and music study is critical to the association's continuing success.

On behalf of the staff, may I state what a privilege it is to serve NASM and all its member institutions. Please never hesitate to contact us whenever we may assist you. We look forward to our continuing work together.

Best wishes for the forthcoming year.

ORAL REPORT OF THE EXECUTIVE DIRECTOR

Samuel Hope

Kipling's famous poem that begins, "If you can keep your head when all about you are losing theirs, and blaming it on you" could easily be changed in our time to "If you can keep your head when all about you are emptying theirs and sending it to you. . . ." There is more information than anyone can handle thoughtfully, and more to come.

The growth of technology, technique, and information exchange produces many management problems. To do well, it is more important than ever to have a clear sense of strategic necessities. President Hipp touched on this yesterday when he spoke about centering on music. The conditions under which we live can produce powerful illusions. When there is a flood of information and wide use of propaganda technique, it is easy for strategic realities to become obscured. As we all know, it is harder to avoid the basics in music than in some other disciplines and areas. In music itself, it is what you can do, not what you say that counts. But doing over saying is not always the priority when work must be done *about* music or *with* music, or *through* music, or *for* music. In these areas, words are most often the primary medium. They must be chosen and used carefully. And we who have administrative responsibilities must exercise leadership.

Everyone in this room, and all those we work with and serve musically in our institutions, have an enormous strategic stake in the way words are used to support music. We are in a tricky position because there are far more people who can talk about music in some way than people who can actually do it, at least at a level that requires in-depth understanding of how music works on its own terms as a discipline. Our strategic interest, therefore, is to represent music itself as discussions *about* music, *with* music, *through* music, and *for* music develop opinions, values, and policies. We must work diplomatically to avoid well-meaning programs that intend to support music but that, in reality, harm music itself by diminishing its place in the core of what it is to be human, or harm its position as a basic way of thinking and working.

All of us are concerned about providing substantive music study for as many children, youth, and adults as we possibly can. NASM schools are devoted to or have a connection with teacher preparation, research, and community action on a broad front. We want to see music as a basic subject in the elementary and secondary schools. We want strong after-school community education programs and private teaching. We want public values and government policy to support the study of creation and performance of music. We are concerned about the precollegiate preparation of future musicians, teachers, and scholars. In our schools, we are developing many kinds of musical talents. Some of our students intend to teach full-time, and some do not. In recent years, we have become interested in preparing performance majors to speak both in words and through

their performances, and thus to become an educational force. This is a wonderful step forward. However, our strategic interest demands that we take leadership in ensuring that visits to schools by future artists do not result in policies that substitute these visits for regular full-time instruction by future music teachers. When we talk about music education or arts education, it is critical to insist that regular, sequential study is the primary policy objective. Introductory experiences that excite students, or regular experiences with the highest quality performance, are wonderful and cannot be supported too strongly. But we have a strategic interest in keeping artistry and teaching together. By pursuing this interest, we can move to close a breach that has opened too widely already. Educational and community service by musicians who do not expect to be full-time teachers must be connected with the service of their colleagues who will devote their lives to music teaching. Within our own institutions, we have the power to build in our students an understanding of this relationship that has eluded many in the arts community over the past thirty-five years. Such a relationship is not only practical for students themselves, it is necessary if the full power of the field's professional competence is to be engaged to reach common goals.

It is in our strategic interest to have all of the elements of musical life pulling together, or at least pulling in the same direction, with respect to the importance of music study. In our institutions, we have the ability to exercise leadership here from a position that no one else has. Let our words and actions integrate performance and teaching and, thus, the work of teachers and performers. Let us show how it can be done and then talk about it as much as we possibly can.

One of my responsibilities is to provide the association with my considered advice. I take this responsibility seriously because of my own understanding of what is at stake. In my opinion, this issue of music study on its own terms, for its own purposes, is critical. It seems particularly critical now. We have all lived through a period of success in many areas. Economically, our nation as a whole has performed spectacularly. Institutional endowments have risen. It has been demonstrated that the annual federal budget can be brought under control. Many educated individuals are far better off financially and culturally than ever before. Present conditions are not stable, however. Indeed, present conditions are never stable. As your adviser, I want to suggest that you think about what you will do and, particularly, what you will say if conditions change quickly or slowly toward an economic downturn or to some other kind of instability. I am not predicting such turns of events, but I am suggesting that it is prudent to make preparations before such possibilities become realities. Strategically, it is critical to build values for music study that will withstand the ebb and flow of fads, recycled ideas presented as innovations, or unforeseen developments.

We are all honored and excited by the growing interest of scientific researchers in music phenomena. Connections between music and brain/mind development are being revealed almost daily. But we must be careful about our words. Strategic thinking involves thinking ahead, to avoid setting traps for ourselves. For example, it is not wise to speak as though SAT scores are the justification for music study.

Yes, there is a correlation between music study and higher than average scores on the SAT, but the greatest correlation to high scores is four years of foreign language. If high SAT scores are our only or our primary justification, then we should not be surprised when there are calls to replace music in the schools with foreign language study. What can we do? How can we use research findings appropriately?

Your Board of Directors discussed this issue on Saturday. There is a simple answer. Be honest—honest about what we know and don't know at any point about music and mind/brain development, honest about distinctions between correlations and causalities, honest about music as worthy of study for its own sake. Our words *about* and *for* music must have the integrity of a great work *in* music.

The Biblical text that speaks of building a house on a rock rather than on sand comes to mind. Music itself is a rock; talk about it is often sand. The house built on sand is fine in good weather, but when the tempest comes, it is washed away. It is our strategic responsibility in our schools, in our communities, in our states, and nationally to do everything we can to prevent illusions from persuading us and others that anything else can supercede solid, persistent effort in the substance of our art.

Strategic thinking and planning is not to be confused with making a list of what is desired. Those with a good sense of strategy know what is most basic, and they defend it rigorously. Strategic thinking involves sifting what is proposed, and what everybody is thinking and doing, through a set of strategic essentials and the realities of our local situations. Strategic thinking leads to wise choices of words and causes. It helps us keep our heads, whatever the situation.

Over the years, NASM has done everything it possibly could to help leaders at the local level think and work effectively. Let me close with a bit more advice. We must not let the pressures of current administrative life blind us to fundamental realities. As President Hipp has said to us on many occasions, all institutions in NASM must continue to think and work together. All institutions in the association, and all students and faculties in them, have a stake in the future of music study at every level, its connections to artistry, and its connections to building public values for serious musical endeavor of all kinds. Every institution has a collection of expertise and aspiration locally situated to provide reasoned leadership. Our individual work is essential. Our community is essential. Our discipline is essential. Our expert word is essential. And, for the time that we are here, we are essential to ensuring that music's contribution to culture as a whole continues in the greatest traditions of artistry and intellect that are evident in music from every land and people. For it is we, our colleagues, our students, and our counterparts around the world who must connect civilization to music, and music to civilization.

REPORTS OF THE REGIONS

Meeting of Region Three

The annual meeting of Region Three was held on Sunday morning, November 19, 2000, at 8:15 A.M. in the Regency D room of the convention headquarters. Thirty-four executives were in attendance.

All executives were introduced. Chair-Elect Rob Hallquist, University of Northern Colorado, reported on the Board of Directors' meeting held on Friday afternoon, November 17. A report on the board's seminar meeting held on Saturday, November 18, was delivered by chair, Robin R. Koozer. Upcoming convention sites were presented.

Three nominations for the office of secretary were received from the membership:

E. John Miller, North Dakota State University

Julie Combs, Colorado State University

John Shows, Evangel University (Missouri)

A written ballot was cast electing Rob Hallquist, chair; Janeen Larsen (Black Hills State University), chair-elect; and E. John Miller, secretary.

New business included discussion of the concerns regarding a proposed *Handbook* change [VIII.J.2.C.(4)-page 91 (99-00)]. The membership instructed Chair Koozer and Melvin Platt (University of Missouri) to present the Region Three concerns at the 10:45 A.M. Dialogue Session with members of the Executive Committee.

Additional discussion regarding curricular issues at various units followed.

Koozer reminded the membership of the Region Three presentation, "Legal Implications of Academic Advising in Music" by Jeffrey Showell of Central Arkansas University.

The meeting adjourned at 8:45 A.M.

Respectfully submitted,
Robin R. Koozer
Hastings College

Meeting of Region Four

John William Schaffer, incoming chair, called the meeting to order at 8:15 A.M. on Sunday, November 19, 2000, with thirty-eight members in attendance.

All new and returning members of the region introduced themselves.

The resignations of Arvid Larson, chair, and Seth Beckman, secretary, were acknowledged.

Following an open nomination period for the two open offices, it was decided to draw up a ballot and vote at the beginning of our Monday meeting.

The members discussed issues of concern and explored options for future programs.

The discussion included issues such as:

1. the increasing use of business models in academic settings;
2. pro and con issues related to distance learning;
3. the looming crisis in hiring and training music educators;
4. how to argue for artist faculty without doctoral degrees;
5. issues related to a purely merit-base system for faculty merit pay increases;
6. the current status of post-tenure review; and
7. the problems of split faculty appointments.

The meeting adjourned at 8:40 A.M.

John Schaffer called the second meeting to order at 4:05 P.M. on Monday, November 20, 2000.

Ballots were distributed to and collected from regional members in attendance.

Members were then treated to an informal presentation by Gary Ingle, president of MTNA, and Cathy Albergo (William Rainey Harper College) about the new rigorous national certification program for MTNA members.

Following the presentation, results of the election were announced: Cathy Albergo (William Rainey Harper College), secretary, and Mary Ellen Poole (Millikin University), vice-chair.

Respectfully submitted,
John Wm. Schaffer
University of Wisconsin, Madison

Meeting of Region Six

The meeting was called to order at 8:29 A.M. by Peter Schoenbach.

New attendees were introduced: David Bess (West Virginia University), Peter Dennee (Susquehanna University), Paul Evoskevich (College of Saint Rose), John Hendricks (West Virginia University), Micheal B. Houlahan (Millersville University), Elizabeth West Marvin (Eastman School of Music), Erick Parris (Atlantic Union College), Bill Pelto (Ithaca College), Kristin M. Runge (Pennsylvania Academy of Music), Robert Shay (Longy School of Music), Lorraine P. Wilson (Indiana University of Pennsylvania)

Suggested topics for the next session were distance learning, wellness programs for students, and how to recruit violists. A hand vote was taken and distance learning was chosen as the topic for the 2001 Region six session.

M. Onofrio asked if other institutions were pressured to reduce credits for graduation. There were some comments that particular pressures are on four-year institutions. One member thought it was especially severe in Ohio. The discussion continued by addressing part-time faculty. Schoenbach discussed the growth in music student numbers at Fredonia. This necessitated a rapid growth in part-time faculty numbers. Kramer discussed the situation at Purchase where, a few years ago, there were no studio faculty members permanently with the institution. Students often continued their study with their former teachers. This

resulted in 100–130 teachers of music at the institution. Now 60 percent are full-time faculty. The theory and history areas still rely mostly on adjuncts.

L. Greenwald of Caldwell College asked to speak with other members of small liberal arts colleges. She wishes to visit schools roughly the same size as her institution.

The meeting adjourned at 8:53 A.M.

Respectfully submitted,
T. Ewell
Towson University

Meeting of Region Eight

The Annual Meeting of Region eight of the National Association of Schools of Music convened at 8:15 A.M. on Sunday, November 19, 2000, in the Windsor Room of the Hyatt Regency, San Diego, California. Presiding was the regional chair, Roosevelt Shelton of Kentucky State University. Thirty music executives were in attendance. Eight new executives were introduced, including Michael Angell (University of Alabama, Birmingham); Tom Bolton (Southern Baptist Theological Seminary); Judith A. Coe (Mississippi University for Women); Dolly Davis (University of Tennessee); Donzell Lee (Alcorn State University); Lester Seigel (Birmingham-Southern University); David W. Spencer (University of Memphis); and Roger Walworth (Judson College).

Roosevelt Shelton, chair, presented the other officers: Mary Dave Blackman, vice chair (East Tennessee State University) and Jimmie James, Jr., secretary (Jackson State University). Shelton urged everyone to pick up a copy of the minutes of the last meeting and the agenda.

Shelton called for a discussion of issues of concern. He indicated that executives should submit concerns to the vice chair or the secretary following the meeting.

A lively discussion concerning the relationship between the music unit and the education unit in local institutions took place. Discussion concerned course requirements and the number of hours required for the Bachelor's degree in the various states. In many states there is a requirement of no more than 124 hours. There was discussion concerning NCATE recognizing NASM during the accreditation process. It was stated that members undergoing NCATE visits should contact Samuel Hope and request a letter explaining the relationship between NCATE and NASM.

It was reported that the board is concerned about what music education faculties are doing, what students should be able to do, and what the screening process is.

The chair urged music executives to attend the Region Eight session on World Music on Monday, November 20, 2001, at 4:00 P.M. The meeting adjourned at 8:55 A.M.

"An Overview of the Center for World Music" was presented by Lewis Peterman, professor of music of San Diego State University. The session reported

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on the history, philosophy, and activities of the San Diego-based arts organization, the Center for World Music and Related Arts. Following the presentation, a question and answer period took place. The session adjourned at 5:00 P.M.

Respectfully submitted,
Roosevelt Shelton
Kentucky State University

Meeting of Region Nine

The business meeting of Region Nine was called to order at 8:20 A.M. on Sunday, November 19, 2000. Fifty music executives were in attendance.

Following introductions of the Region Nine officers and the four state representatives, Vice-Chair Buddy Himes was asked to introduce and welcome each of the sixteen new music executives.

Under new business, representatives from each of the four state music associations gave reports of the activities and concerns from their local meetings during this year.

Several new topics for next year's Region Nine meeting were collected from the membership. The meeting was adjourned at 8:40 A.M.

On Monday, November 20, at 2:15 P.M. Region Nine and Region Five held a joint presentation session. Presenters were Brian Shepard, Sally Faulconer, and Kenneth Fuchs from the University of Oklahoma. Together they presented an excellent session titled "Teaching Music Through Advanced Network Video Conferencing," describing and demonstrating state-of-the-art internet technology in the arts.

Respectfully submitted,
William L. Ballenger
Oklahoma State University

REPORT OF THE COMMITTEE ON ETHICS

EDWARD J. KVET, CHAIR

No formal complaints have been brought before the Committee on Ethics during the 1999–2000 academic year. However, under NASM procedures, the executive director has responded to inquiries concerning the ethics of student and faculty recruitment. In addition, the Committee on Ethics has scheduled sessions with the membership on Sunday afternoon and Monday morning during the annual meeting.

NASM representatives are respectfully reminded of their responsibilities to make their faculties and staff aware of the association's Code of Ethics, particularly its provisions concerning student recruitment.

Institutional members also are asked to review the code's provisions along with the complaint process outlined in the NASM Rules of Practice and Procedure. Both are found in the NASM *Handbook 1999–2000*. Questions about the Code of Ethics or its interpretation should be referred to the executive director, who will contact the Committee on Ethics as necessary.

Supplemental Remarks

In addition to this formal report, I wish to remind the membership about two ideas concerning the nature of our Code of Ethics.

First, the Code represents a common agreement. It is our Code, collectively and institutionally. As institutional representatives, we have voted to accept its provisions.

Second, the Code's purpose is to encourage orderly process. Its provisions work for the benefit of everyone involved. But it is effective only to the extent that each of us ensures that all involved with our music unit work seriously with the Code.

The times continue to produce anxieties. Worry about the student and faculty recruitment practices of neighboring institutions can become corrosive.

The NASM Code of Ethics is a set of guidelines that helps us work together on behalf of a common artistic and educational mission by maintaining the good faith and trust we have in each other. Please do three things. First, read the Code of Ethics periodically. Second, and perhaps most important of all, make sure that your faculty members understand that by being a member of NASM, your institution has agreed to abide by all provisions of the Code under all circumstances. Third, when faculty members are being hired or students recruited close to—and especially after—the deadlines stipulated in the Code, please take initiatives to ensure that all parties are aware of and are working under the Code.

We want to draw your attention to a particular problem. Many of our faculty members teach at summer institutes and festivals. It is especially critical that these individuals understand the student recruitment provision of the Code of Ethics. The NASM National Office will place a reminder about this issue in the

spring *Report to Members*, and we ask that you discuss this matter with faculty members before they leave for summer engagements. It is important to explain the reasons behind provisions of the Code as well as the provisions themselves.

If you have questions or concerns about the Code of Ethics or about compliance with it, please take the first step and call our executive director. Let us continue to work together in the spirit of cooperation and mutual support indigenous to our art form. The Committee on Ethics and I appreciate your thoughtful consideration of these ideas.

ACTIONS OF THE ACCREDITING COMMISSIONS

Report of the Commission on Non-Degree-Granting Accreditation

MICHAEL YAFFE, CHAIR
November 2000

After positive action by the Commission on Non-Degree-Granting Accreditation, the following institution was granted Membership:

Cleveland Music School Settlement

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

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

A progress report was accepted from one (1) institution recently continued in good standing.

One (1) institution was notified regarding failure to participate in the 1998–99 and the 1999–2000 HEADS project (failure to submit the last two annual reports).

One (1) institution was notified regarding failure to participate in the 1997–98, the 1998–99, and the 1999–2000 HEADS project (failure to submit the last three annual reports).

Supplemental Annual Reports from eleven (11) institutions were reviewed.

Report of the Commission on Community/Junior College Accreditation

LYNN ASPER, CHAIR
November 2000

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

Broward Community College

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

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

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

Brigham Young University-Idaho
Cottey College
Del Mar College
South Suburban College

A progress report was accepted from one (1) institution recently continued in good standing.

Two (2) programs were granted Plan Approval.

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

One (1) institution was notified regarding failure to participate in the 1999–2000 HEADS project (failure to submit the most recent annual report).

Report of the Commission on Accreditation

DANIEL SHER, CHAIR
DONALD GIBSON, ASSOCIATE CHAIR
November 2000

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

Chowan College

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

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

Mississippi State University

Action was deferred on six (6) institutions applying for Membership.

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

Atlantic Union College
Boston Conservatory
Campbellsville University
Central Methodist College
Charleston Southern University
Cleveland State University
Drake University
Eastern Michigan University

New Orleans Baptist Theological
  Seminary
Oklahoma State University
Saint Cloud State University
South Dakota State University
University of Alaska, Fairbanks
University of Missouri, Columbia
University of Montana

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Georgia College and State University   **University of Puget Sound**
Kean University   **University of Richmond**
Limestone College   **William Carey College**
Mercer University

Action was deferred on thirty-three (33) institutions applying for renewal of Membership.

Progress reports were accepted from twenty-two (22) institutions and acknowledged from two (2) institutions recently continued in good standing.

Thirty-six (36) programs were granted Plan Approval.

Action was deferred on eleven (11) programs submitted for Plan Approval.

A progress report was accepted from one (1) institution concerning a program recently granted Plan Approval.

Twenty-one (21) programs were granted Final Approval for Listing.

Action was deferred on two (2) programs submitted for Final Approval for Listing.

A progress report was accepted from one (1) institution regarding low enrollment.

Seven (7) institutions were granted second-year postponements for reevaluation.

One (1) institution was granted a third-year postponement for reevaluation.

Progress reports were accepted from two (2) institutions recently granted postponements for reevaluation.

One (1) institution was notified regarding failure to pay an outstanding invoice.

One (1) institution was notified regarding failure to participate in the 1999–2000 HEADS project (failure to submit the most recent annual report).

Supplemental Annual Reports from nine (9) institutions were reviewed.

Two (2) institutions were reviewed regarding failure to apply for reaccreditation.

NASM OFFICERS, BOARD, COMMISSIONS, COMMITTEES, AND STAFF FOR 2001

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Vice President ** Karen L. Wolff, University of Michigan (2003)
Treasurer ** David G. Woods, University of Connecticut (2001)
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* * Michael Yaffe, The Hartt School, *Chair* (2002)
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  Frank Little, Music Institute of Chicago (2001)

Commission on Community/Junior College Accreditation
* * Lynn K. Asper, Grand Rapids Community College, *Chair* (2002)
  Neil E. Hansen, Northwest College (2003)
  Eric W. Unruh, Casper College (2001)

Commission on Accreditation
** Daniel P. Sher, University of Colorado, Boulder, *Chair* (2001)
** Don Gibson, Ohio State University, *Associate Chair* (2001)
   Terry L. Applebaum, University of Missouri, Kansas City (2001)
   Wayne Bailey, Arizona State University (2001)
   Deborah Berman, San Francisco Conservatory of Music (2002)
   Robert Blocker, Yale University (2002)
   Charles G. Boyer, Adams State College (2001)
   Charlotte A. Collins, Shenandoah University (2002)
   Linda B. Duckett, Minnesota State University, Mankato (2003)
   Sue Haug, Iowa State University (2003)
   Sr. Catherine Hendel, BVM, Clarke College (2003)
   Robert A. Kvam, Ball State University (2002)
   Patricia Taylor Lee, San Francisco State University (2001)
   Mellasenah Y. Morris, James Madison University (2003)
   Jon R. Piersol, Florida State University (2002)
   Milburn Price, Samford University (2002)
   James C. Scott, University of Illinois (2003)
   Mark Wait, Vanderbilt University (2001)

Public Members of the Commissions and Board of Directors
* * Leandra G. Armour, Nashville, Tennessee
* * Clayton C. Miller, Indianapolis, Indiana
* * Connie Morrill-Hair, Chambersburg, Pennsylvania

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* * Board of Directors
** Executive Committee

Regional Chairs

Region 1: *David M. Randall, Brigham Young University (2003)

Region 2: *James L. Murphy, University of Idaho (2003)

Region 3: *Rob Hallquist, University of Northern Colorado (2003)

Region 4: *John William Schaffer, University of Wisconsin, Madison (2002)

Region 5: *Gordon D. McQuere, Eastern Michigan University (2002)

Region 6: *Peter J. Schoenbach, State University of New York, College at Fredonia (2002)

Region 7: *Tayloe Harding, Valdosta State University (2001)

Region 8: *Roosevelt O. Shelton, Kentucky State University (2001)

Region 9: *William L. Ballenger, Oklahoma State University (2001)
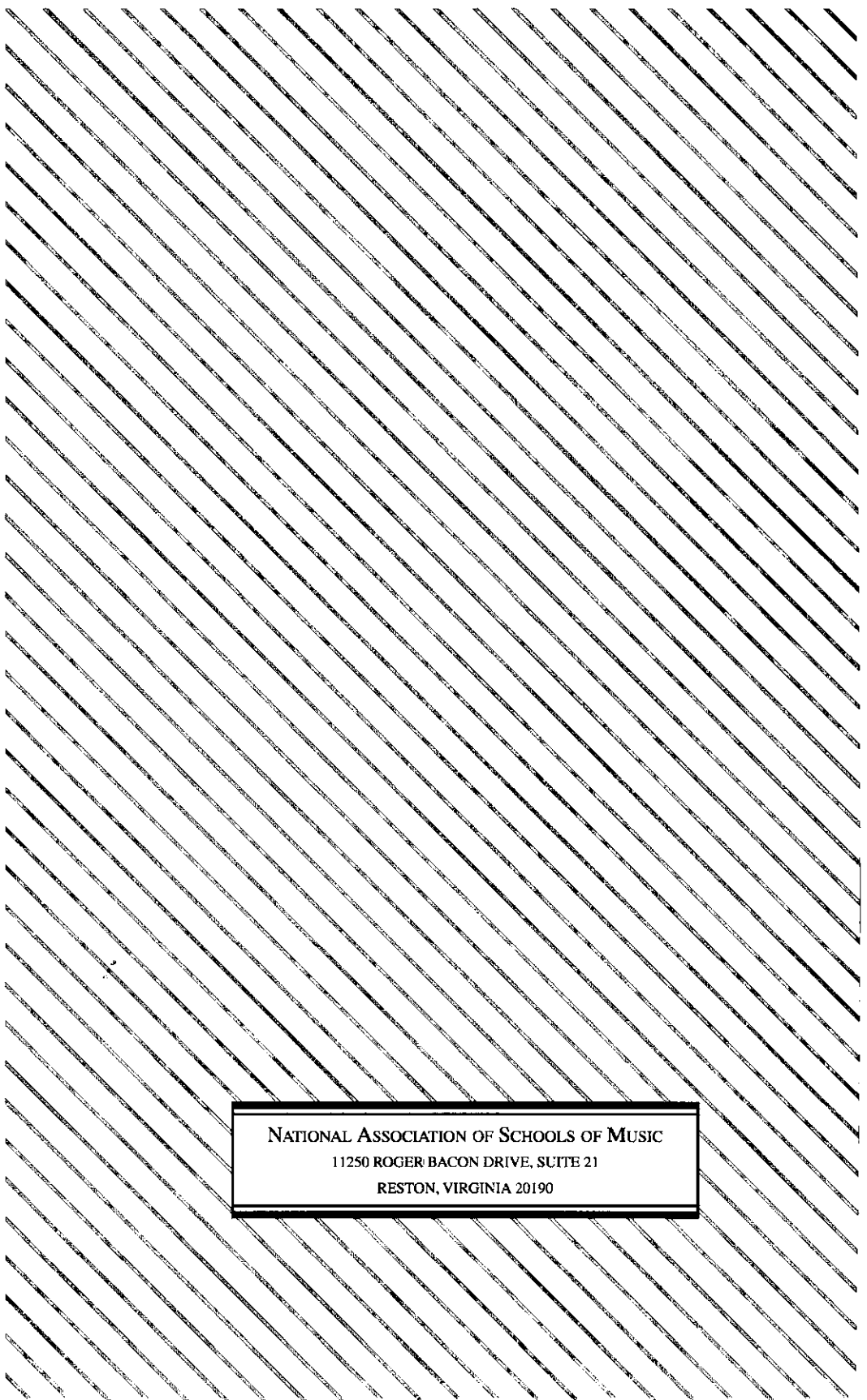
COMMITTEES

Committee on Ethics

Cynthia R. Curtis, Belmont University, *Chair* (2001)

Karen Carter, University of Central Oklahoma (2002)

Catherine Jarjisian, Baldwin-Wallace College (2003)

Nominating Committee

Stephen C. Anderson, University of the Pacific, *Chair* (2001)

José A. Diaz, California State University, Fresno (2001)

Kenneth Fuchs, University of Oklahoma (2001)

Shelia J. Maye, Hampton University (2001)

Cynthia Uitermarkt, Moody Bible Institute (2001)

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Chira Kirkland, Administrative Assistant and Meeting Specialist

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