

PROCEEDINGS
The 79th Annual Meeting
2003

**NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC**

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PREFACE

The Seventy-Ninth Annual Meeting of the National Association of Schools of Music was held November 22-25, 2003, at the Westin Hotel in Seattle, Washington. 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.

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KEYNOTE SPEECH

AMERICAN MUSIC AND THE FUTURE

GERARD SCHWARZ

Music Director, Seattle Symphony

Today I will talk about two major things. One is American music, which is so important to me and to all of you, and the other is the future. There has been so much doom and gloom around the symphony orchestra field, but certainly not here. I thought I'd tell you why it is not here, at least as I see it; and what we all can do together to foster the extraordinary audiences that exist throughout our country.

When my wife and I were being interviewed about twelve years ago for the *Seattle Times*, our three-year-old daughter was around. They wanted a picture of the three of us together (our son not yet born), and the writer for the *Seattle Times*, Melinda Bargreen, said to my daughter,

"Do you like music?"

"Oh, I love music."

"Well. . . do you know composers?"

"Oh yes, I know composers" (a very precocious three year old)

"Well, who are your favorite composers?"

"Beethoven and Diamond."

Melinda laughed, as of course we all did, but it was a very interesting comment, wasn't it? Beethoven of course—but David Diamond? Why would she say David Diamond? Well how could she know the music of David Diamond? She knew David Diamond because he often came to our house and she cared about him and she cared about his music. She didn't know that she wasn't supposed to love *his* music as much as that of Mozart, Brahms, Schubert, or Schuman; it's all about how we are brought up. It's about great music and it's about who touches us—a teacher, an institution, our guides.

I thought I'd give you a little history about how I came to do all these recordings of American music. It happened when I went to The National Music Camp, as it was called in those days, now it's called Interlochen Center for the Arts. I was twelve and my mother (who should have known better, being a psychiatrist) put me on a train from New York—thinking that it would be good for me to get away from home. It was a twenty-four-hour train ride and I'd never been away from home. . . going from New York to Traverse City with a change in Chicago or someplace. Of course I was hysterical and homesick when I arrived at Interlochen.

I discovered that actually I was a pretty decent trumpet player, which I didn't know; coming from the town of Weehawken, New Jersey, who would have known? Of course, the level of trumpet playing at Interlochen in the intermediate division that year was dismal, and I got to be the first trumpet, which I never should have been. One of the pieces that we played was the Sibelius Second Symphony and it said, "trumpet in F." What is a "trumpet in F"? My trumpet's in B flat, I don't know about "trumpet in F"! Needless to say, I didn't execute the part exceptionally well, but it was

that piece and that summer that inspired me to want to be a musician. I turned thirteen that summer and decided from that moment on that I would be a musician and I would be a trumpet player.

My father and mother were Viennese doctors and in disbelief that this was happening to their family. It was all their fault anyway, because they started me on piano when I was five, and I would go to concerts in New York—the New York Philharmonic, Metropolitan Opera, New York City Opera, New York City Ballet, and so forth from the time I was very young. So I always would have to blame them or *give them credit*, let's say, for what ever happened later in my life.

As most of you probably know, Interlochen has the Interlochen theme, which comes at the end of every concert. The concert is over and the concert master conducts the beautiful theme from Howard Hanson's Second Symphony. I was given that honor that summer, because I was first trumpet in the orchestra and first cornet in the band for that whole summer, and they allowed me to conduct the theme. So here, at age twelve, I conducted the theme from Howard Hanson's Second Symphony. Did I know that Howard Hanson from Wahoo, Nebraska, wasn't as famous as Sibelius? No. To me, Howard Hanson was one of the great composers, just as David Diamond was to my three-year-old daughter, who's fifteen now and still loves David Diamond's music! David actually wrote a wonderful little piece for her to play on her violin when she was about five, a very touching work.

This music touched me and I never forgot it. I never forgot my first conducting experience, conducting this beautiful theme. When, in 1985, I became music director here, I always had in mind that I wanted to do these symphonies, because until then I had been music director of chamber orchestras. I was music director of the Los Angeles Chamber Orchestra and the New York Chamber Symphony, and I was not conducting large orchestras much except as a guest, and I decided I really wanted to do Hanson's Second. We also toured the West coast with this symphony.

The reviews were uniformly terrible for the piece. Not for the performance, thank goodness, even though the pieces are a lot more than the performance. As we all know, we are primarily here for the creators, the composers. I remember David Diamond once went before a group of young conductors and said, "Just remember one thing, ladies and gentlemen; you are there because I'm here." And of course, he is right, because what we performers know is that it is really about the *music*, really about the composition. We are the re-creative artists who adore, idealize, and cherish the great creative artists. So I was, of course, quite taken back when people were so critical in Los Angeles, Seattle, San Francisco, and other places about the Howard Hanson's Second Symphony. At one of the concerts, there was a very remarkable woman from Delos records with whom I've had a long relationship; her name is Amelia Haygood. We were recording Wagner for Delos because we did the Ring each summer and we were, or at least we thought of ourselves as, America's Wagner Orchestra. Amelia loved the Hanson Symphony and said that we should record some of this great American symphonic music.

I should also mention I grew up with this music. My composition teacher in high school was Paul Creston, a great American composer. I remember my father saying to me, "If you want to be a musician, at *least* be a composer, don't be a trumpet player!" So he met this composer named Paul Creston and heard a recording of his Third Symphony. He didn't care for it. My father is very conservative—he studied with Wildgans. Wildgans was a wonderful composer in Vienna at the early part of the twentieth century. My father, who is a surgeon (although no longer practicing at the age of eighty nine), studied piano and composition with Wildgans. He studied harmony and counterpoint and thought that Wildgans's music was too modern. In those days, he thought Creston's music too *avant garde* for his tastes, but Creston was a respected composer, an important composer, and my father had talked to him and he agreed to give me lessons.

I studied with Creston for three years while I was in high school. I also studied trumpet and piano. Those of you who are wind players—especially of instruments like trumpets, saxophones, and bassoons—are always looking for new repertoire. My direction as a performer was playing baroque music because those were the days in the late 50s to early 60s when there was a big craze for baroque music. I studied baroque performance practices, played the cornett (zink) and natural trumpet, and became very familiar with all manner of Renaissance and baroque ornamentation. At the same time, I went in the direction of new music because I wanted to create something new—what else would you do? Yes, there were a few concertos but basically it was about what was new, and so my whole upbringing in high school was new and early music, but especially new music. (I went to a phenomenal school that many of you know, called the School of the Performing Arts on Forty-sixth off Sixth; now it's called LaGuardia High School. It became famous because of the movie and later a TV series, *Fame*.)

Getting back to our American symphonists recordings, Amelia Heygood said, "You must record the Hanson Symphonies." I told Amelia that the reviews were not good and record companies care deeply about reviews. Reviews create sales and they are for-profit entities, so of course they care. She said, "I believe that it could be wonderful. I want you to do all of the Hanson symphonies." So I said, "Well, maybe we'll start with the first three. We'll do the first CD and we'll see." But she said, "No, I want you to schedule them all now."

As you also know, when we program a symphony season, we do it a year and a half to two years in advance. So for next year, for example, in Seattle and in Liverpool, all the programs are programmed, they are completely done. Could I change them now? I could make a little change here or there until the programs actually goes to press in January, but basically, I pick the programs in July and August. So all the programs are done and I'm thinking, "Gee, I will have to program all these symphonies before an audience" . . . and you have to be careful because an audience is a very fragile thing. We care deeply about the audience; we want to make them happy.

I'll tell this story about a violinist who appeared here a couple years ago—a somewhat famous violinist. I was not conducting, I was in Europe somewhere, and the artistic administrator for the orchestra called me and I asked, "How did the concert go?" "Oh, it was terrible, she was terrible. She wasn't prepared, it wasn't very good, it was out of tune, the musicians didn't care for it [and on and on]" and this is a relatively important violinist! A shocking story to me! I said, "Oh boy, that's terrible!" Because I made the choice—I asked for her to come and I felt personally responsible for the mistake!

"How was the audience?"

"Oh, the audience. . . oh, oh, they were fine."

I said, "Well, what do you mean they were fine? How fine were they?"

"Well, they enjoyed it."

"But how do you *know* they enjoyed it?"

"Well," he said, "after the first movement they gave her a standing ovation. And at the end of the piece they gave her another standing ovation."

So I said, "How bad could it have been if the audience—who I believe in and trust—gave her *two* standing ovations for this particular piece?"

"Well, that's a whole other issue."

We do care deeply about the audience. If you give the audience music that they ultimately hate, they won't come back. People always say they vote with their feet, so you have to be very careful. I remember when we were doing so much American music, Libby Larsen (who was the composer in residence at the Minnesota Orchestra, Minneapolis), called our composer in residence here, Steven Albert, and said that she just done a survey (this was around 1985 or 1986) of all the major orchestras and we were doing more American music than any other orchestra in the country. And in those days we only had twelve subscription weeks, so that's a lot of American music in just twelve weeks. Steven called me on the phone, "We have to tell this story! This is the most extraordinary story! We, here in Seattle, are playing more American music than anyone!"

But I said, "Steven, don't tell a soul, don't tell anyone!"
"Well it's a great story, why not?"

And I said, "The audience loves it, they don't know that we are giving them something that they are not supposed to like! They are very happy! You don't want to give them a reason not to come. If they like it, let's just keep it our secret and someday, when we are really secure with our audience, we will tell them." Which we did—about ten years later.

In the meantime, they came and they loved it! Yet I was still nervous when I started programming all these pieces. Philosophically I agree with that idea. I'm a great believer in the language of the composer. Every composer has his or her own language, each has a personality. I remember when I was a student at Juilliard, I was talking to Peter Menin about music (I had very long talks, I'm honored to say, with that very extraordinary man), and we were talking about different styles. Of course, again, we were in the middle sixties, a lot of serial music was going on, a lot of chance music, and a lot of the *avant garde* happening, plus some composers who were writing conventionally, but not many. They kind of hid away, were a little embarrassed, or moved to Europe. Peter and I talked about *musical personality* and he said the most important thing about a composer is to have a very strong personality, regardless of what style he or she writes in; it could be serial music, or it could be tonal music, as long as the composers each had a voice of their own. Clearly the most important thing is that they have a distinctive voice.

So our philosophy here in Seattle has always been not to do a single piece by a composer, but to do *every* piece by a composer. Eventually we would do all of Howard Hanson's major works or most of David Diamond's. We have consistently performed the works of our composers-in-residence, Richard Danielpour, Steven Albert, David Stock, Sam Jones, and Bright Sheng. We have performed every orchestral piece of Bright Sheng's, for instance, and therefore the audiences knows his language. They come to a concert and participate in it with excitement because they know what to expect, they know who it is. The only exception to that is, of course, young composers. While young composers do not have a large body of work, if we believe in someone, we will play that person's piece and then, we hope, the next piece, and the next piece and the next and so on. I think it is important to understand what and who that voice is, and who that composer is.

Doing more Hanson symphonies was consistent philosophically with what we were trying to do, and yet, if the critics didn't like the Second Symphony, what about the First, Third, Fourth, Fifth, and Sixth? Could I be attacked because I am forcing music on the audience that the critic might not think significant? It's a very delicate balance. Well, we did the First, Second, and Third symphony; it was nominated for four or five Grammys, it was a best seller on the billboard chart for forty weeks or so, and it was almost uniformly praised by the critics—a shock to me. And that was the beginning of that whole series. The other great supporter for that series was the National Endowment of the Arts, which had a program in those days of supporting recordings of American music that did not exist in

the catalog, and through those grants we were able to make many CDs. It was a great legacy for us because, in a way, we influenced the world. We all have influence—as an educator, you want to influence your students, as a conductor you want to influence the orchestra, the audience—but think of the possibility of actually having a broader influence, as all of you do, as educators through your own work and through the work of your students.

When I look at past music directors in our country, the one who for me stands out above all the rest is Serge Koussevitzky, who was music director in Boston from 1924 until 1949. He truly influenced the repertoire performed today with remarkable commissions and fascinating, if somewhat unusual, programs. He had remarkable foresight in judging a composer's long-term importance. He commissioned and premiered the Bernstein *Kaddish* symphony that we played this week, as well as major works by Skriabin, Ravel, Honegger, Stravinsky, Hindemith, Copland, Gershwin, Prokofiev, Roussel, Diamond, Harris, and many, many others. When he premiered the Bartok Concerto for Orchestra—one of the great masterpieces of twentieth century music—he did it at Carnegie Hall, not at Symphony Hall in Boston. Now maybe there was a logistical reason for it, maybe it was timing, but the reality is that New York has always been the center of musical life and what happens there influences the rest of us.

So here you are—here I am—in the Pacific Northwest. How can we have an influence without bringing the works to New York? We all know the great stories of George Szell in Cleveland, preparing for those New York concerts. The Cleveland Orchestra became one of the great orchestras in perception because of its New York exposure. The reality was there, Cleveland has always been a great orchestra, it was a good orchestra under Rodzinsky, but Szell specifically wanted to make it important, *perceived*, as one of the great orchestras in the country. He did it by preparing concerts for New York like nothing else. I talked to members of the Cleveland Orchestra at that time and to hear what he did in preparation for those concerts was extraordinary! They worked, I went to the concerts, and they received extraordinary reviews and it really helped make the Cleveland Orchestra as famous an orchestra as it is today.

What we were able to do out here was to perform and record the great symphonies being written in the United States, whether by Piston, Diamond, Hanson, William Schuman, Paul Creston, or so many others that we believed were great and important works. Through those performances and recordings we could possibly, in some way, influence repertoire being programmed. And those recordings did that. When I spoke to some of the publishers of those works, I discovered that many more performances were happening around the world. There was a renewed interest in the great American symphonists of that period that continues to this day.

For me, one of the great thrills this week was doing the *Kaddish* symphony. Perhaps some of you were there. The *Kaddish* Symphony, Bernstein's Third Symphony, is a piece that is rarely played. I had never heard a live performance; I've gone to many concerts and I'd never heard this piece played. It's difficult, it has a children's choir, a large choir, a narration part that is very complicated and difficult, a vocal solo part that seems mostly in the mezzo range but has a number of high notes; it's very hard to put together. When we make programs here (or in Liverpool or anywhere else), we, of course, are very concerned about the audience. We want the audience to be large, enthusiastic, and happy. The orchestra wants the audience to be large, enthusiastic, and happy. Here in Seattle, for instance, (to talk a little bit about numbers, which isn't my specialty) 55 percent of our income is *earned*, which means through ticket sales. Now, that is quite remarkable. Most orchestras have about 45 to 46 percent earned income.

I always discuss all my programs with the marketing department. I'm not the kind of music director who says, "These are my programs, good luck selling them." I take the programs in, ask what they think, and I get a lot of feedback. The marketing department is always happy to allow two or three important artistic efforts that we know are not going to sell. Last year, I did the phenomenal choral work called *Song of the Bell* by Max Bruch. We knew that it wasn't going to sell well. The year before, we did *The Paradise and the Peri* of Robert Schuman that we knew it wasn't going to sell well either. These were important works artistically and, in terms of performance and audience response, extremely successful. This year, one of the pieces that was not going to sell very well was the *Kaddish* Symphony, and the marketing department said "Help us!" I had a modern piece that was going to open the program, and then there was Prokofiev's First Violin Concerto and the Bernstein. The marketing department said, "Look. This is not going to sell; this is not going to be one of our hits. So please, at least, do something very popular to open the program."

I love the great and popular classics of Beethoven, Brahms, Mozart, and so on, and to open this program we played Grieg's *Peer Gynt* Suite No. 1. The marketing department was happy and, lo and behold, we almost sold out three performances! This is a great testament to the great music of our country: if you expose an audience and if they trust you and buy in to what you are trying to accomplish, they will be with you. Not only that, they will come. And they did. Furthermore, they gave it a wonderful ovation! It is, I think, a masterpiece; it is an extraordinary work and it is part of what we have done and developed here in Seattle. I think we have had, in a positive way, an influence around the country in terms of repertoire.

The other thing that I would like to talk a little bit about is the future. When I came to Seattle (I'm trying not to pat myself on the back and if it seems that way, I apologize), I think we had something like five or six thousand subscribers. We had a Sunday series that we called the "Red Seat" concerts because when the musicians looked into the audience they mostly saw red seats. I believed that our job was to produce great concerts. Of course, every concert is not going to be great, but we attempt it; you strive for the highest level, it's what we are trying to accomplish even if we don't always accomplish our goals. I said to the orchestra in those days (this was the eighties), "Our job is to play as well as we possibly can, to push the standards of the orchestra, to give the audience a sensitive, exciting, and interesting concert—that's our job." We can't do the marketing, we can't promote the orchestra, we can't deal with that; that's not our issue, our issue is what we can do on the stage. If we do that, and have a good strong board of directors, and good strong administration, I think it will be successful. You have to go with one assumption: that there are people who ultimately want to come to concerts, or who are willing to come. We created an extraordinary board of directors and a wonderful staff who are interactive and work together, and so from our five or six thousand subscribers in 1985, we had ten thousand in '93, twenty thousand in '97, and almost forty thousand now. From 80 concerts a year, now we are doing 220, selling exceptionally well in a twenty-five-thousand seat hall. It is a tremendously successful story and it's also true of our commercial radio station, KING FM, which is one of the most successful classical radio stations in the country and is one of the top ten radio stations in Seattle, including talk radio, rock, and so on.

It comes through a tremendous amount of hard work and working together in harmony. If you have one element that is not working in harmony with the others, it will be destroyed. Guaranteed. The staff leadership, board leadership, and musical leadership have to be in harmony, and then a tremendous amount can be accomplished. When I came to Seattle, we had eliminated the education department. The first thing that we did was to reconstitute that department because we realized that that is our future. Now we have Soundbridge, which is our extraordinary learning music center on Second Avenue and Union. If you haven't seen it, you should go by. It's a small space, but it's quite

wonderful. You can learn about conducting, learn about instruments, listen to CDs, play some instruments; we even have a little recital hall for local instrumental instruction, small lectures, and classes.

Our primary reason for existence always has been to play the great classical masterpieces; that is what we do, and right out of that is education. We are not educators like you are, we can only support what you do, we cannot do it for you. We love you; we care deeply about you because you are the lifeblood of the future of music. We will give you all the support we possibly can as an orchestra, but we cannot do what you do, which is so interesting, so difficult, and so wonderful. It reminds me of a story about—I think I can mention the names in this case, it was a very dear friend of mine—Alexander Schneider. He was the second violin in the Budapest Quartet, a phenomenal man, a wonderful educator, and a wonderful musician, and he had a string seminar every Christmas time in New York City. I was very involved with Schneider and his string seminar. There was a very famous violin teacher there at the time who was very critical of it and I asked him why he was so critical.

He said, “I am in the trenches. I teach my students every week, I have to teach them and work with them through repertoire, fingerings, bowing, sound bow distribution, speed, pressure, and everything else and this guy comes in and does two weeks and everyone thinks he’s a genius.” I didn’t agree because the two weeks were important. It could be a very inspirational two weeks, but I understood what he meant because he was teaching *every* week. And that’s the hard job. For a symphony orchestra to come in occasionally and do a children’s concert is wonderful and it’s nice support, but it’s not the real function of education—what *you* do is the real function of education.

My last little talk is about Liverpool, because it is a phenomenal place—a phenomenal orchestra with some serious problems. We have two real problems there: we have some financial issues, which have been, I think, successfully addressed, and we have audience problems. It is not unlike what happened in Seattle when I came here. In Liverpool, we have some concerts that sell exceptionally well, and some that do not sell well at all. And we are facing the same challenges that we faced here in the mid to late eighties. I can tell you that the numbers are remarkable; I think our attendance is up something like 50 percent over last year and that was up over 50 percent the year before. Now, that sounds fantastic, doesn’t it, but it only *sounds* fantastic. If you knew the numbers to begin with, it’s not so wonderful, because percentages, of course, are confusing. If someone says our subscriptions have been raised 50 percent—we have a 2,000 seat hall—and if we had 100 subscribers last year, and we have a 150 this year . . . you understand that is not a great success story, it’s a little success story. What we are doing in Liverpool is very much like what we did here, going into the community, being part of the community, getting involved, making sure that everyone feels that in Liverpool *that* great orchestra is their orchestra. That it matters to them, that they know we exist and that our concerts are available and one can attend them easily and without a great expense.

We have a classical radio station there that many of you probably know about, Classic FM. Classic FM is a radio station in London that plays the standard repertoire (which means they probably never play Schoenberg). They will occasionally play movements, not whole symphonies, but they play great music! Whether it’s by Brahms, Beethoven, Vaughan Williams, Holst, Pachelbel, or Mozart, they play great music. It is a commercial radio station with close to seven million listeners. Can you imagine a radio station with *seven million* listeners? It is 11 years old and one of the most successful radio stations in Britain. It’s a *classical* radio station. In England, popular classics are very different than ours—a lot of vocal music, a lot of choral music, things you won’t see on a top-100 list for most of our cities. Some of the most popular works in Great Britain are different from those in the United States, and you would be shocked at how much twentieth-century English music is on that list. When you think that in a small country like England there can be seven million

listeners to this extraordinary radio station on a daily basis—and the BBC3, which also does a lot of fascinating, fabulous programming, also has a couple of million listeners.

Even though there are economic problems in many places, many phenomenal things, and a tremendous growth in the audience, are going on now. Here in Seattle, what is happening to the size of audiences is remarkable and it is happened through a tremendous amount of hard consistent work. The fact that I have been here as long as I have has been helpful, in the sense that people rely on me and rely on us as a unit. So often music directors stay eight, nine, or ten years, and I believe you cannot get much done in that amount of time. The audience really wants to identify with a musical leader. So, in this city, I think that people feel that I am their conductor. I certainly am. I live here, my children go to school here, and we're totally involved with everything to do with the community, which I think is crucial for the success of a music director in *any* of our cities.

I want to thank all of you for listening to all of this. I think it's fascinating; I think that the American music success story is wonderful and it's in many places now.

We do have a few minutes and there are some microphones. If some of you want to jump up and ask a quick couple of questions, I would be happy to try to answer them.

"Is there a major difference between the repertoire you play in Seattle than that in Liverpool?"

Interestingly, in Liverpool, they want me to play American music. And I want to play English music. So basically, the repertoire between the two orchestras is pretty much the same. If you looked on the Liverpool website, you'd see that this spring I'm doing the Bernstein *Kaddish* Symphony, which I did here this week. It's very much the same. Yes, I do a little more English music there than I do here—I love English music, but the Vaughan Williams symphony that will sell exceptionally well in Liverpool will be a little more challenging for our audience here because they don't know the repertoire, otherwise it's pretty much the same.

"If you could suggest something to us in the training of the musicians that you hire, what would it be?"

The players that I have auditioned in recent years have a very high level of proficiency—extraordinary players. So many of the instrumentalists I have auditioned are interested in the audition, not in the music that they are playing. It's an odd thing to say, but when I was growing up, our main interest was music, what attracted me to playing was going to *Aida* and seeing those great herald trumpets. My main purpose in life was not to see if I could perfect all the excerpts to get a job . . . it never dawned on me. Now you are getting some extraordinary players who do not really have a broad knowledge of music. I care about a broad knowledge. I even find *conductors* who do not have a broad knowledge of music. For me the most exciting educational course is Music Appreciation. That's the one I love—that's the one I would, if I were a teacher, like to teach. I love harmony, I love counterpoint, I love all kinds of theory, but music appreciation to me is the soul of what it's all about. And that is the one area I find lacking at this moment in history.

"Are there are any plans to reclaim the Wagner festival in Seattle?"

The Wagner Festival continues here, but it doesn't go on every year. In the old days, it went every year. They did two cycles, one in German and one in English. Now they do the Ring cycle about every four years. It's due again in the summer of 2005 and, in fact, Steven Wadsworth, who helped work on the text for the *Kaddish* with me this last week, is the director of the Ring Cycle here.

"During your tenure with the orchestra, you built a new concert hall, and I wondered if you would share with us your feeling about how important that was to get a new better facility as part of your success story."

The most important thing that we've accomplished here is the building of that hall because it created a new instrument for us to play in. If you have a great violinist, sometimes he or she can play on a cheap violin and still sound like a great violinist, but very often the sound doesn't project so well—the quality of sound may not be so wonderful, maybe a little grainy, the violinist can't get the volume or all the colors he or she wants. When we played in our old hall, it was not wonderful, acoustically. It was the old opera house with 3,100 seats. The sound never reached the audience and, as a result, we pushed ourselves dynamically to try to touch our audience. For me, I'd much rather have a dry hall, where the quality of the sound may not be so wonderful, but you can actually *feel* it, rather than have a very reverberating hall where it just doesn't touch you, it doesn't reach you.

When we moved to the new hall, our whole way of playing changed. We learned how to play softly; we learned how to play with more subtlety. I shouldn't say we have accomplished anything because we are always learning—every day, every rehearsal, and every concert. That's how I feel about my own work, and the success of our hall has had a huge impact. One of the reasons that we've had such audience success is because the hall sounds so good in every seat. The audience loves being there; loves the way it feels, loves the way it sounds. They are touched by it and they come back, thank goodness. The new concert hall and its success has been the most important vehicle for us to improve as an orchestra. We have made more growth in the last five years than we have made in my previous fifteen because of that extraordinary concert hall we play in; one cannot overstate how important that was. I should tell you that Cyril Harris did an exceptional job acoustically in this hall. Cyril and I spent five years together and it was one of the most exciting five years of my life, building and working on this hall.

"It occurs to me that one of the issues that we are facing is making a connection with people in ordinary lives, their daily lives. Certainly music is a part—people have weddings, they have other ceremonies, "Pomp and Circumstance" at universities but classical music is no longer a part of peoples' daily lives, and I'm wondering if you can just comment on how, obviously, you have developed that and worked with that."

It is a challenge for all of us to get music to connect to individual lives on a daily basis. The unfortunate fact is that classical music reaches a very small percentage of our population. I don't know the numbers—probably somewhere around 10 percent, maybe less. That's shocking. We all want this great world of classical music to be for everyone and to be appreciated by everyone. We want everyone to be touched by it; we want everyone to feel that this is something that is important to their lives. All we can do is to make it available and to push the envelope as hard as we can educationally.

There's a great story about a school not far from here, in Marysville. It was a middle school (this goes back a number of years). The school received a big award from the governor, I think maybe five or six years ago, because of the tremendous growth that it had academically. And when the math and science teachers accepted the award, they said it happened because of the music department. When asked why, they said, "Well, we decided a couple years earlier that every kid in school was going to play a band instrument. As a result, we had lots of bands of different levels and the kids developed an ability to focus in a much more important way than they ever had before."

The question is, can we get everyone exposed to it? Well, obviously not, but how many kids can we get exposed to it? As many as possible. All I can do is take every opportunity to go into the schools, speak to people, encourage people to play instruments and encourage the orchestra to even reach *one* person to take an instrument up or to get involved. Little steps, but they do make a difference! And we see it in our audience here because the average age is much lower now. That's not to say that I don't like older people in our audience—I want everyone to be in our audience! To get youngsters in our audience is important, even if it's only once or twice a year; because some day, when they have more time and more money, they will be there regularly. I don't know the answers except that we all individually—everyone in this room—we must all try, every day, to reach someone.

I remember being in Liverpool when I first began there. I was staying at the hotel downtown, having breakfast every morning and a young man who was serving me. I said, "Have you ever been to the Royal Liverpool Philharmonic?"

"No."

"Do you know where we play?"

And he said, "Oh yeah, it's at Philharmonic Hall."

And I said, "Why don't you come?"

"Oh no, I couldn't do that."

I said, "I'll give you a ticket."

"Oh no no no."

I said, "I'll give you two tickets."

And then he said, "Maybe my mum would go."

I said, "Well, that's very nice of you but I want you to come as well. I want you to come through the door and just try it—see what it's like." I'm sorry to say he didn't come, but I made the attempt. Why not? He probably would enjoy it, *you never know*. What we don't want is to put obstacles in their way.

A friend of mine wanted to go to a Seattle Symphony concert in a neighboring city and he called and said, "Do you realize I tried to buy two tickets for the concert Saturday night, I couldn't get through. They don't do Ticketmaster, the box office is closed on Saturday, there was no way I could buy a ticket and I don't even know if there was a ticket available!" Now, that is what you do not want to have happen. You want to make it as easy as possible for people to come, make it inexpensive, and expose them. Who knows how you can do it, but we all know—I think we can all agree on that—if we can touch someone with classical music and if they can become involved, we'll have a better, more peaceful society in general—and so that's a fight worth fighting.

MANAGING RESTRUCTURING IN TODAY'S ECONOMY, PART I: PROGRAMS AND BUDGET

FROM GROWTH TO VALUE: FINDING OPPORTUNITY IN ADVERSITY

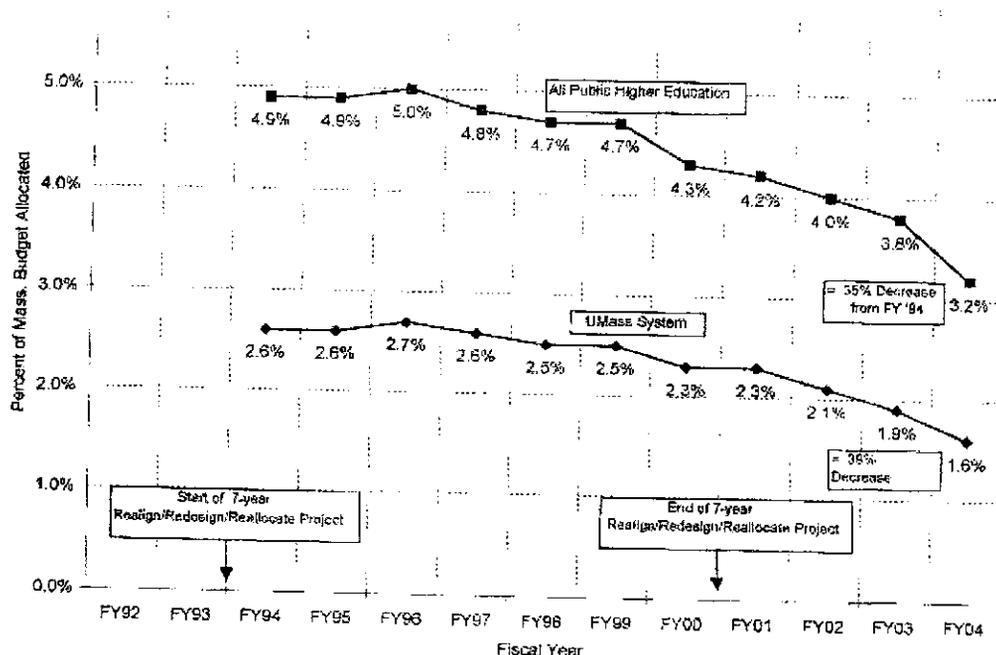
ERNEST D. MAY

University of Massachusetts Amherst

On campuses across the nation, the cost of traditional higher education is rising sharply, yet revenue from endowments and state support is decreasing. Is this an evolving new business model?

The “growth” era in higher education, which began with the GI Bill and included the Sputnik-induced growth of the 1960s and 1970s—symbolized by the fabulous Clark Kerr era at the University of California—is over! An era of “value” orientation has begun. The details of the story—rising costs and declining revenues—have been widely publicized and politicized. While higher education enrollments are projected to grow at least until 2009 (which will feature the nation’s largest graduating high school class) and the centrality of higher education in the knowledge-based, innovation-driven economy of the twenty-first century is axiomatic, the Higher Education Price Index (HEPI), like health care costs, continues to rise well above the Consumer Price Index (CPI), which makes many politicians angry and threatens, in the long run, to undermine some fundamental American values about education. However, unlike health care, where annual increases on the order of 10 to 15 percent somehow get absorbed into the system, recent recession. Figure 1 tells the story of the public sector in Massachusetts, where the percentage of state budgets dedicated to public higher education has dropped from a high of 5 percent in fiscal year (FY) 1996 to the current 3.2 percent in FY 2004. State funding for prisons is now greater than that for public higher education.¹

Figure 1. State Funding for University of Massachusetts and Public Higher Education, FY94-FY04^a



^aThis graph has been presented by Chancellor William Hogan, University of Massachusetts Lowell.

Some very successful institutions have gone from describing themselves as state-supported, to state-assisted, to state-related, to state-located, and they now derive less than 10 percent of their general operating budgets from state appropriations. In private institutions, the constrained condition of the financial markets has yielded an analogous decline in revenue from endowments. Unfortunately, these developments appear to be a long-term trend towards institutional “self-sufficiency,” not a cyclic function on a graph that will soon reverse itself. Hence, most of us find ourselves struggling to operate from a position in which institutions can no longer afford to be what they have become.²

Colleges and universities are “quality engines,” which means that their “product” is high-quality teaching, research, and creative activity.³ An institution’s reputation and success are based on ever-increasing quality, and any surplus of resources is immediately reinvested in improving the quality of teaching, research, or creative activity. Thus, most institutions do not maintain a large rainy day fund that they build up during the fat years and spend down during the lean years. Furthermore, because institutions are generally required to add new cutting-edge academic programs and improve old ones just to keep up with the competition—but rarely, if ever, to subtract programs—the cost of the academic core annually inflates well beyond the CPI. In addition, evolutionary demands for new investments in a competitive marketplace—ranging from the information technology (IT) infrastructure to recreation centers—create the requirement for significantly increased resources on an annual basis just to remain even with the competition. Thus, when traditional sources of support such as state funding or endowment income decline precipitously, the institution is forced into crisis response: raise revenue and cut costs.

In many institutions, roughly half of a large shortfall might be managed by an increase in tuition and fees, and half might be managed by cutting costs. Obviously, while leaders strive strenuously to preserve “quality” and “access” throughout such an exercise, it is quite a challenge. Realistically, quality and/or access are in danger of being seriously damaged in the process if all the other elements of the complex equation remain the same. While raising tuition and fees, it is reassuring to communicate to the students that the administration is successfully maintaining the core values of academic quality and access. These same reassurances also increase the confidence of the academic community if it is necessary to cut back to the institutional core.

Actual Cuts

Actual cuts might be made in the following order:

First, to non-academic programs which are valuable but unrelated to the core academic mission (generally in the areas of public service and outreach): such programs might be given a specified period of time to become self-sustaining or else face elimination.

Second, to programs that support the academic mission but do not constitute the academic mission itself (including athletics): such programs might be challenged to increase efficiency, increase self-sufficiency, and reduce any reliance on the general operating budget.

Third, limited across-the-board cuts to academic units: up to a certain point, such cuts may be a reasonable challenge to units to increase academic efficiency. Beyond a certain point, however, academic quality is compromised, the institution will fall behind its competition, and it could take years to recover from excessive across-the-board cuts.

None of the above has much credibility on campus unless the central administration has made a determined effort to reduce administrative costs to the bone. While academic programs—the core mission—have increased both in quantity and quality over the past 10, 20, or 50 years, the administrative “shell” within which the academic programs exist has grown significantly faster. In some respects, such growth may have been justified by external mandates such as Federal reporting requirements, or by necessary internal innovations such as the creation of IT infrastructure, but in many other cases, administrative bloat simply propagates and perpetuates itself and never gets challenged. Software and the Internet are constantly creating potential administrative efficiencies, but opportunities to take such costs out of the system are rarely acted upon. In order to retain the confidence of the academic community during a budget crisis, the central administration absolutely must exercise leadership in reducing administrative bloat. Public perception, according to James Carlin, is that:

Many of the vice presidents, assistant vice presidents, chancellors, vice chancellors, provosts, deans, assistant deans, department heads, lawyers, pencil pushers, and public relations types are unnecessary and cost a fortune. We could cut our institutions’ administrative staffs in half and absolutely no one would know the difference. The institutions might even function better.⁴

While I truly hate to agree with James Carlin on anything, in this respect, he has a strong point. Every administrative position that does not directly support teaching or research needs to be challenged in a financial crisis, since every administrative position is a direct trade-off against a core academic position. In many cases, administrative positions can be merged or eliminated. In other cases, one individual can effectively manage two administrative portfolios. A serious effort of this kind may lead us to change the way we do business.

Improving Academic Business Processes and Programs

There are many examples of improved academic business processes, and in some respects the students are more prepared for this than are the faculty and staff. Electronic delivery of library materials, Web support for courses, online instruction as appropriate, e-meetings, and electronic registration are just a few examples. However, if such innovations are implemented, but all the old costs remain in the system, the institution has missed an opportunity to reinvest its surplus resources in the academic core, thereby increasing its academic competitiveness.

Additionally, in order to optimize its investment opportunities, an institution must be able to assess and prioritize academic programs, based on centrality, quality, cost, demand, and opportunity. The extensive literature on this subject includes Robert C. Dickeson’s recent book, *Prioritizing Academic Programs and Services: Reallocating Resources to Achieve Strategic Balance*.⁵ As a practical matter, academic units that have fallen below a critical mass of students or faculty are the most obvious candidates for merger or elimination—the low-hanging fruit. However, it may also be appropriate for the academic community to assess the added value brought to the institution as a whole by each of its academic programs and to draw conclusions on the basis of such assessments. If such conclusions cannot be drawn in a fiscal crisis, they probably never can be drawn, and the institution may be condemned to the constant dilution of its resources and academic quality because it cannot establish and act on its priorities. On the other hand, repetition of such a process every year or two is hopelessly demoralizing.

Strategic Evolution

As we enter the twenty-first century, one of the major problems of our colleges and universities is the needless proliferation of programs, many of which cannot be appropriately supported at a level of

high quality. No single institution can support all of the 400-plus academic disciplines that exist and are listed somewhere. Each institution adopts a unique subset of disciplines, and each institution finds its own strategic balance within the subset of disciplines it adopts. However, institutions change over time, the environment within which institutions function definitely changes, and new opportunities present themselves. Periodic reassessment and adjustment of the programmatic mix would seem to be an administrative no-brainer. In practice, however, academic leaders find that such processes are like “herding cats” or “moving a graveyard,” and that such an exercise can easily become one of the most painful processes an institution can experience. The process can also prove to be a treacherous swamp along the career path of an aspiring academic leader. Hence, the decline of formal strategic planning and its replacement by a foggier, informal, less intentional process that might be termed *strategic evolution*. Basically, such a process regularly assesses factors such as centrality, quality, cost, demand, and opportunity, and informally asks the administrative question, “Can resources be reallocated away from programs scoring poorly and towards programs scoring higher?” Obviously, the answer is “yes,” because central administration has the responsibility to make such allocation decisions every day. If a unit consistently fails to earn the allocation of sufficient resources over time, it will “die on the vine;” it may then seek a merger with another program or face elimination—but it may have become too weak to generate a strong case for itself. In order to avoid such a fate, units are well advised to regularly assess the degree to which they are adding value to the parent institution, by reinventing and investing in niches (for example, something to draw national attention, something to draw undergraduates, something to raise revenue).

An academic unit’s creativity and initiative apply available resources to meet a significant need or to solve a problem, on or off campus. The cumulative success (or lack thereof) of such initiatives largely determines the campus perception of the unit’s added value within the larger academic community and leads to the next issue: to grow, cut back, or re-configure? (Standing still is probably not a good option, even if you are number one!)

In an environment in which overall resources are, at best, holding steady (and possibly diminishing), it is quite dangerous to project a current business plan indefinitely into the future, because rising costs will erode the effective resource base of the unit; and, as a result, quality and competitive position diminish over time.

If the economy of the unit is such that it generates a surplus on each student it teaches, or each creative or research project it undertakes, then the unit should consider adding value to the institution by growing, because growth will generate an additional surplus that can then be re-invested in the quality of the unit. (An important variable in this recommendation concerns the capacity and condition of facilities and infrastructure.)

However, if the economy of the unit is such that it generates a shortfall on each student it teaches, or each creative or research project it undertakes, then the unit should consider adding value to the institution by cutting back on numbers, or reconfiguring its operation, in order to maintain or improve the quality of its work and its relative competitive position. It is also imaginable to grow the number of students, while cutting back on the number of programs.

Adapting to Historical Reality

At the outset of the twenty-first century, our country, higher education, and NASM are at a historical inflection point. A number of late twentieth-century historical developments—such as ubiquitous global communications, the tech boom, the loss of manufacturing and its replacement by the “innovation economy,” the end of the Cold War, and the potential incipient “clash of civilizations” as symbolized in the 9/11 attacks—point towards this conclusion. It would be difficult

to assign these developments less historical weight than, say, the invention of the printing press, the industrial revolution, or the attack on Pearl Harbor. Thus, with a background of such fundamental historical change taking place, it is unrealistic even for accredited schools of music to imagine that they will not be affected by changing institutional mission: program innovations, mergers, reductions, and eliminations both inside and outside the music unit.

The key to adapting to historical reality may lie in transitioning from a growth mentality to a value perspective. During the post-World War II period from the GI bill to the end of the twentieth century, a growth mentality has been etched in the minds of most music faculty members and music executives: we would mostly define aspirations and future success in terms of growing into a “full-service” music school, eventually similar to one of the four or five extremely fine examples of the species at which many current music faculty members pursued graduate work. Typically, we view our success (or lack thereof) by the standard of how far along the road toward growth into a full-service school of music the music unit in question has progressed.

However, in the currently constrained environment for higher education, which is likely to prevail through at least the first decade of the twenty-first century, continued emphasis on the growth perspective may prove lethal to the health of many NASM music units: mission may become diffused and quality may become diluted. In contrast, the “value” perspective promotes high quality by requiring each unit to create a unique and distinct mission, which adds value to the parent institution, the community, and to the arts profession as a whole. Thus, finding opportunity in adversity now requires progression from a philosophy of growth-at-any-cost to a “value” orientation.

Sam Hope, you have been right all along!

Two Examples

Now let me close with two examples.

Example 1 is not a music unit but a Fine Arts Center’s program of public concerts, presented in two venues, a 2,000-seat hall and an 800-seat hall. This center pursued a growth philosophy aggressively until the early 1990s, by which point it was offering some forty-five concerts per year—but generating a sizeable deficit. These concerts were of high quality and of great cultural diversity, but many events were far from sold out. Financially, the center was heavily subsidized by the central administration. In the economic downturn of the early 1990s, the institutional subsidy to this unit was decreased and, at the same time, it was mandated that the deficit problem be eliminated over the next year. What to do? Grow or consolidate? Staying the same was clearly not an option.

As a first step, ticket prices were raised somewhat (they had been very low); the student Fine Arts Fee was raised; and fundraising efforts were redoubled, but such efforts to increase the revenue side of the equation clearly did not solve the whole problem.

As a next step, some argued that yet more concerts should be offered, since the investment in facilities and professional staff had already been made and could be spread over an even larger number of events. In order to respond to that proposal, a complex financial analysis was undertaken. The bottom-line question was: Did each concert, on average, generate a surplus or a deficit? If each concert yielded a surplus, then growth might indeed be the right answer. On the other hand, if each concert yielded a deficit, then the only way to bring the budget into balance would be to reduce the total number of offerings until the system regained financial balance.

It turned out that, on average, each concert generated a deficit. In addition, a marketing study indicated that the total number of tickets sold in a season was probably at a maximum, and that increasing the number of concerts would only dilute attendance even further. Thus, the growth strategy was rejected and the number of concerts was reduced to about twenty-five strategically selected events, which are now mostly sold out or close to sold out. Pain was involved in the consolidation, but the whole operation eventually generated a modest surplus that allowed for some facilities renovations, K-12 educational programs, a world-music educational program, and some of the amenities attractive to donors—in other words, reinvestment in the quality of the program.

By way of analogy, it is critical for a music unit to determine whether, in whatever financial accounting terms are relevant on a particular campus, each additional student enrollment represents a profit or a loss. If there is a profit on each student enrollment, then growth would be an appropriate strategy for dealing with financial hardship, provided that no new fixed costs, such as those for facilities or additional teaching staff, would be triggered. Otherwise, if there is a financial “loss” on each student, it is hard to escape the conclusion that a reduction in base operating revenue must result in a reduction in quality, a programmatic reduction, a reduction in students and staff, or some combination of the above.

Example 2 is drawn from a public institution that began as a technological institute and teacher’s college, grew somewhat randomly into a regional “full-service” institution, and then became part of a multicampus state university system in the early 1990s. Enrollment is about 8,000. A very substantial music building was constructed in the 1970s, and music enrollment grew to between 400 and 500, with particular strength in Music Education. The regional economy experienced a technology boom in the 1970s and 80s, but it was going bust by the late 1980s and never has recovered its former glory.

Unlike his colleagues on the other campuses of this system, who were betting that good times would return after the recession of the early 1990s, the chancellor of this campus correctly predicted a progressive decline in state support and planned accordingly. Plagued by under-enrollment, empty space in the dorms, low SATs, and other negative indicators, in FY1994 the chancellor launched a seven-year “Realign/Redesign/ Reallocate” project that eventually reallocated 20 percent of the institutional budget, in addition to adjusting to diminished state support. The core mission was defined as *technology* and the *regional economy*. The administrative shell was cut to the bone; selected disciplines in science and technology were strengthened and became regionally and nationally competitive; teaching in the arts, humanities, business, and social sciences was made dramatically more efficient; research partnerships were formed with regional corporations; an online undergraduate degree program was initiated; a joint graduate program in bioengineering was established with the Medical School; new athletic facilities were built in partnership with the city; and so on. And, indeed, the negative indicators turned around: the institution is now fully enrolled, competitive with its peers on many indicators, and improving on most others.

The music unit on this campus realigned its core mission with that of the campus: music technology, music business, and sound-recording technology (SRT). This curricular redesign required a substantial institutional investment in new equipment and facilities renovation. In appendix 1, Enrollment Models, the “degree model” approach was adopted, whereby the structure and curriculum of the music unit was redesigned according to the requirements of the core degree programs in technology, music business, and SRT. While some non-core aspects of the music unit remained, many of its previously strong aspects disappeared entirely. Enrollment, while much smaller than at the peak, remains strong (approximately 325) in relation to the facilities and faculty of the redesigned program.

While this story is not a numerical growth story, and did not occur without substantial pain, it is a success story from the value perspective. Whereas the old full-service program was deemed not to be sustainable on the institution's declining resource base, the redesigned program has added value to its region and to the university system of which it is a part by establishing a "niche" program of quality, aligned with the new institutional identity, and serving a clearly defined and growing constituency. And as a bonus, since the redesign, the music education program has been reborn and is once again flourishing.

Invest in Improving Quality

Most of us can bring to mind successful examples of music units built around various themes or niches: the Composer's Laboratory; the Ethnomusicology Institute; the Graduate School of Music; the History/Theory Institute; the Jazz School; the Music Education School; the Sacred Music School; the Opera School; the Music Therapy School. But how do we compare the value of such a focused unit against the value of a full-service music unit, and how would a unit decide that it is time to move away from the full-service growth model? My answer: "quality." If a music unit is unable to regularly invest in improving quality, and quality has been or is becoming diluted, then it is the responsibility of the music executive to exercise leadership appropriate to the situation, which may involve shifting from the growth model to the value perspective.

Appendix 1. Enrollment Models

The Ensemble Model. Enrollment decisions, recruiting efforts, and scholarship awards are keyed to assuring that departmental ensembles have appropriate enrollment to be excellent examples of the high instructional standards of the music unit. Resources are allocated to assure the highest possible quality for selected ensembles, whose public recognition reflects favorably on the music unit and the campus.

The Faculty/Studio Model. Enrollment decisions are based on assuring a full studio load for each applied instructor. The orientation is that of a conservatory, in that ensembles are regarded as but one means for developing the individual player. This model is the reverse of the ensemble model in that the kind and number of ensembles are determined by studio enrollment.

The Degree Model. Enrollment patterns are determined by the academic reputation of the department, often in a speciality area (such as the music technology/business program at the University of Technology or the ethnomusicology program at the College of Liberal Arts). The majority of faculty (applied and ensemble directors) "support" the specialized area(s).

The Facilities/Finance Model. This model accepts the limitations forced on programs by available facilities and financial support as the primary factor in planning. While it clarifies funding and allocates resources more effectively than any other model, it is not based on academic goals or strategic planning, and it is constraining rather than visionary. If one has X amount of money and Y facilities, what is the best program Z which can be implemented?

The Liberal Arts Model. The music major is regarded as part of one's larger cultural education. Enrollment is relatively "open."

In practice, few music units adhere to a single model; most music units blend two or more of these models in a unique manner.

(These models are largely the work of Professor Roger Rideout, University of Massachusetts Amherst.)

Endnotes

¹Massachusetts Taxpayers Foundation, Report dated 11/25/2003 (www.masstaxpayers.org/whats_happening.html).

²Robert C. Dickeson, *Prioritizing Academic Programs and Services: Reallocation Resources to Achieve Strategic Balance* (San Francisco: Jossey-Bass, 1999), 29.

³See TheCenter: *The Top American Research Universities* (August, 2002), 7, available at <http://thecenter.ufl.edu/research2002.html>.

⁴James Carlin, former Chair of the Massachusetts Board of Higher Education, writing in the *Boston Globe* on 30 August 2003.

REINVENTING THE INSTITUTION

JAMES SIMMONS
Lamar University

When I accepted the presidency of Lamar University—a public university in The Texas State University System—I did so with full knowledge of the challenges I would face. Or so I thought. Having served the university for nearly 30 years in a variety of roles—director of the Band Program, chair of the Music Department, dean of the College of Fine Arts and Communication, and interim executive director of University Advancement—I thought I had the complete picture. I soon found that there was even more to the task than I had imagined—yet while the challenge was great, the opportunities were even greater.

Lamar University had been in a decade-long period of decline—falling enrollment, financial distress, frequent controversies, merciless press coverage, and revolving door leadership had all taken a serious toll on morale, budgets, public support, and confidence in the institution.

The university became part of The Texas State University System in 1995, after having seen steady erosion of its enrollment during the previous decade. Critical reports from the State Auditors Office in 1998 called public attention to fiscal mismanagement, and campus morale was at an all-time low after the president's resignation. The Texas Higher Education Coordinating Board predicted that enrollment would continue to decline until 2015, the last year of the forecast.

The picture was bleak. Yet at its core, the university remained strong—blessed with an outstanding and committed faculty, a loyal—though disengaged—alumni, and elected officials ready to go to bat for the university. Clearly a catalyst was needed to help the institution turn from its self-destructive course. Every day, not far from our campus, giant oil tankers ply the waterways importing overseas' crude oil and picking up refined products from the petrochemical plants that dot the Southeast Texas landscape. From my days of long ago, fishing with my father on Sabine Lake, I know that you give these ships a wide berth—it takes them a long time to stop and an even longer time to turn around.

I knew that we would have to work hard to slow the university's decline and reverse its course but, in the same way that a pilot tug can guide a giant tanker, I knew we could reverse the university's course. To do so would take persistence and the efforts of many. I say "we" could reverse its course, not "I." Addressing challenges of this size was not something an individual could accomplish alone—no matter how gifted, talented, or persuasive. Navigating the waters of change would require the efforts of many groups working together—in concert—and with shared vision. That is why one of my first orders of business was to engage the groups that have a stake in what the university was and could become. It is a priority I maintain to this day.

As new president of Lamar, I devoted a large amount of time to meeting with constituent groups—students, faculty, staff, legislators, regents, and community leaders, sharing our issues and listening to their concerns and suggestions. I met with students—both those in leadership positions and those who were leaders of student opinion. I met with faculty—both those in elected leadership positions and those who I knew were influential on campus. I met with city and county officials, the media, and community and business leaders. I met with our state legislators and stressed the importance of the institution to the success and vitality of the region. I conferred too, of course, with the members of our own Board of Regents, and with the chancellor to pull them aboard and avoid surprises. It took a concerted effort to engage these internal and external constituents, but it was essential to share with them the university's

accomplishments and challenges and to develop a shared vision. These discussions left me with many new ideas and further strengthened community and campus support.

In the past four years, the university has taken a remarkable turn for the better. Let me share with you a few good decisions—and some good luck we experienced along the way.

Good Decisions and Good Luck

Hire an extremely capable chief financial officer! With years of experience as a state auditor, our vice president for finance and operations knew how to untangle the budget, clean up the shell games, and get things back on track. Realize that having real fiscal expertise is vital to your success.

Budget for zero growth (even when you anticipate that you will grow), then use the *lagniappe*—the little something extra—where it is needed to sustain growth and address top priorities. With growth, we have addressed not only faculty salary inequities compared to peer institutions, we have strengthened our academic programs and departments.

Focus on service to students. Right away we realized that there were areas of the university that simply were not student-focused. We took concrete steps to address our customer service—and the results were shorter lines, better service, and fewer complaints. In the first year I did a lot of walking around—visiting offices and seeing the situation firsthand. And, requiring our front-line staff to wear nametags helped remove the anonymity some would hide behind. Now, if a student has a problem, he or she knows the name that goes with the face.

Boost student programs. Hire a band director if you need good order and discipline. Anyone who can get several hundred students to march can run student programs. More importantly, develop a structure that identifies and grows strong student leaders—then provide the guidance and support it needs to get great things done.

Focus on facilities. Everyone wants to work in a place that is clean, well lit, and safe. This is true of offices, classrooms, and residence halls. Do what you can to make it that way and realize that the standards are changing. The dorms you and I were accustomed to are out. The new standards are much higher—private rooms and baths, special amenities, and apartment style living. That's what it takes now to attract students.

Grease the squeaky wheels, but don't neglect the quiet ones. While you will have to address your most vocal critics, don't neglect your supportive but quiet core. Establish priorities and goals and stick with them. Remember, a rising tide floats all boats, both the freshly painted and those that will get a fresh coat next year.

Measure success. Lamar University's enrollment this fall is 10,382 versus our predicted enrollment of 8,468—up nearly 2,000 students over the state's projection and already higher than our projected enrollment for the year 2015. Average SAT scores have risen steadily and are now higher than at any point since 1995 (when the test was recentered). We are steadily closing the gap in salary inequities—helping us recruit and retain even higher quality faculty.

Pay close attention to your hires. Your success, in good times and in bad, depends on the quality of people who are on board. Do not neglect the opportunities to hire the best, brightest, and most motivated people you can. Do not hire people just like you—hire people whose skills, knowledge, and outlook complement your own.

Enter a cycle of continual planning. Whether it is your facilities plan, academic master plan, or strategic plan, recognize that the benefit lies as much in the process of planning as the plan itself. How many of you have dusty notebooks full of strategic plans on your shelves?

Get good public relations counsel. While serving as the interim executive director of University Advancement I had the opportunity to create a division that could enhance our public image. When I took charge, the university had been trying to advertise its way out of crisis—a formula that never works. With new people on board, the university's public relations program went from a "no comment" mode to a dynamic media relations program that, with time, really changed the kind of coverage the university was receiving in the region. Rather than being perceived as "the enemy," the news media have become yet another means of informing the people of Southeast Texas about the good things that are happening at the university. And, we began a new—and, as I might boast, award winning—quarterly alumni magazine and other ways to communicate regularly with our alumni.

Identify your champions. Development people will tell you that it is all about "friend raising," and there is a lot of truth to that. Since we started the real effort of identifying our best prospects and finding ways to allow them to reengage with the university, we have added several endowed academic chairs, and we are getting ready for a capital campaign.

Set ambitious goals. This fall, we pledged to hire 100 new faculty members over the next four years—an ambitious but essential goal. We have hired 68 new faculty members since I began my presidency. If students are our focus and academics are our core, then we must continue to grow our programs and recruit outstanding faculty. We are also shooting for ten more endowed academic chairs and setting higher goals for annual giving and research grants.

Gaining Momentum

In guiding the university these five years, I have drawn deeply and often on my experience as a department chair and as a dean. Having lived through the years of decline, I know that prosperity is preferable. The university has not only reversed course, it has gained momentum. There is a funny thing about momentum—it is not static. Talk to your coaches and they will tell you that you are either gaining momentum or you are losing it. You cannot rest on what you have—you must continually strive for something better. Otherwise, you will soon find yourself in a retrenchment mode.

Regardless of the economy, you must continually ask yourself "How can we move forward?" and "What can we do today that will make us stronger and more attractive tomorrow?" And, importantly, you must ask "What can we do today that will leave us better prepared to move ahead quickly when this period of fiscal stress ends?"

I learned early that the most important areas to protect in a period of fiscal decline are tenured and tenure-track faculty positions. This is true for several reasons. First, faculty members are at the heart of our core values. Since students are the focus of the university, it follows that providing the best, highest quality instruction is essential. Second, a tenure-track faculty position is like pure gold—you do not want to let it get away from you. You cannot grow with declining faculty numbers. When money begins to flow again, it will be much easier to rebuild your travel budget, your maintenance and operations budget, and even your capital budget, than it will be to add another position and recruit someone to fill it. And I have found that student travel, capital projects, and academic programs are much easier "sells" when it comes to seeking contributions from outside the university. Wallets, purses, and checkbooks fly open faster to raise money to get the band to the playoffs, students to a competition, or a faculty member

to a conference than to hire a professor.

As dean of the College of Fine Arts and Communication, I continued to nurture and expand the external support group begun by my predecessor. This group—the Friends of the Arts—has done much through the years to raise the funds we have needed for student scholarships, faculty enrichment opportunities, and other things essential to our quality as a college. Despite a sagging economy, this group raised a record amount at their annual fund-raising dinner, “Le Grande Bal.”

As chair of the Department of Music, I recognized that attendance at our on-campus programs was not what it could be, so we decided to take the programs to the city’s performing arts center. We started the *Lamarissimo! Concert Series*, now in its fourteenth season. With a series of five concerts each year, featuring the concert band, faculty artists, the university singers and dancers, the jazz band, and a holiday concert—we sell out a 1,800-seat concert hall and have enjoyed an attendance of around five thousand annually.

These concerts, and the participation of our faculty and students in the region’s churches, theatres, symphonies, dance studios, and so forth add greatly to the cultural calendar of Southeast Texas. I’m sure your programs do so in your areas as well. Is it a best-kept secret? It shouldn’t be! There is great value in what your programs bring to the cultural offerings of your town or city.

As president of a university, I see now more than ever before the importance of the university to economic development. Fine arts programs are a vital—though often overlooked—part of the value a university brings to its business community. When companies or corporations are considering relocating or expanding their operations, “quality of life” for their employees is always one of the factors they consider.

Not only are the educational opportunities and the graduates your institutions provide important, but also the intangibles—including the cultural offerings presented through the arts—are a part of what makes a community vibrant. All things equal, the degree to which your programs enrich the community can be a determining factor in landing the next big development project. Be a partner and become a player in the economic development efforts of your university and your community.

In Conclusion

In conclusion, whether you are in a period of declining budgets or building momentum for the future, continually evaluate what you can be doing to position your department, division, college, or university for the next big opportunity. Focus on your core values and your core missions. Communicate excellence. Involve all your stakeholders. If you must trim budgets, trim carefully and choose those areas where innovative fund raising can replenish the coffers. And, most of all, realize the importance of what you do for education and for society—never, ever forget why you got into the business of education.

STARTING AND BUILDING PRE-SCHOOL PROGRAMS

STARTING AND BUILDING PRE-SCHOOL PROGRAMS

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An early childhood music enrichment program is worth the time, effort, and initial monetary investment for many reasons. Some primary considerations are the following:

- Neurological research has documented the value of early sensory stimulation on the developing brain.¹ The melodic and rhythmic characteristics of music seem to be uniquely suited to stimulate the auditory system, which is a central feature of early development and the only system in the body fully functional prior to birth.²
- Music is extremely attractive to children and this natural response delights parents, who, in turn, feel drawn to provide more structured musical experiences for their child.
- Musical experiences include singing; movement; focused listening; and the use of manipulatives such as instruments, scarves, and other tactile objects. Because of these instructional characteristics, all the primary domains of development benefit: motor, cognitive, emotional, social, and expressive language.³
- For the younger ages, programs that provide an environment for parents and children to share quality time together in a fun and loving way contributes to the bonding that is so necessary for a secure childhood.

Universities and colleges are a perfect environment for early childhood classes because they serve as a cornerstone of learning in the community. Trust is a natural response to the university/college offerings.

Establishing early childhood classes takes a great deal of preparation and planning, and goals need to be balanced with the number of qualified instructors, facilities, times, target age groups, and curricular expectancies necessary to sustain the program. Brochures that stipulate policies and procedures for registration, payment of fees, and make-up classes will reduce frustrations for your customers, as well as reducing administrative time and institutional paperwork. Some practical suggestions may help in the preliminary stages of development:

- Specialized training for teachers that focuses on learning characteristics of children from birth to age five is critical to understanding how to develop and modify musical activities to meet the needs of the younger age levels. Working with preschoolers is very different than working with children in the elementary grade levels. Teacher-training programs in music education focus on elementary and/or secondary age levels; this training is generally not sufficient preparation to be successful with the younger child.
- The best facilities for early childhood classes are rooms moderately large in size, with carpeted floors and as little clutter as possible.

- Times for class instruction vary according to the age level and the type of community setting—urban, suburban, or rural. In an urban setting, commuting to and from class are serious issues. If the drive time is excessive because of traffic or parking issues, parents will not persist in the long-term commitment necessary for long-lasting benefits. For this reason, campus classes may not give parents sufficient choices. Classes set up in different areas around the city will allow parents to participate without having to drive great distances. Suburban or rural areas do not generally share this same urgency as urban areas.
- For a beginning program, starting classes for the younger age levels can be very rewarding in terms of numbers. New mothers are looking for things to do with their babies. Toddlers (15 months to 3 years old) are also a ready-made interested population. As these children grow, classes for 3- to 4-year-olds and 5- to 6-year-olds can be recruited from the younger age groups.
- Times of classes for the various age levels can be tricky. Baby classes do well on early morning hours during the week. Toddler classes seem to work well at late morning hours during the week or late afternoon hours for working moms or dads. Saturday classes are a must for working parents.
- An appropriate curriculum is vital to the success of the program. Designing curricular levels that build on children's progressive skills is essential to a continuum that serves the cognitive and musical development of children from year to year. The goal is to keep children in the program as long as possible. Increased communication with parents is important, whether it be through periodic parent meetings or newsletters. Newsletters can be distributed via classes, a website or e-mail, which cuts the cost of additional mailings.
- Initial costs include advertising, telephone, website design, and materials for each teacher to use with the children (an assortment of small rhythm instruments, scarves, rhythm sticks, and jingles for all participants in the class, and a high-quality CD player). Depending on the number of families served, a part-time assistant to help with phone calls and meticulous paperwork may also be necessary. A fax machine can facilitate communication with teachers and facilities not directly on campus grounds.

Professional development for teachers working with the children must be provided by the program administration. Attendance at appropriate conferences and access to journals provide support for on-going understanding of the young child. The larger the teaching faculty gets, the more difficult it becomes to maintain quality control of the content and delivery of instruction. Teachers must be observed and evaluated, and they must meet regularly to discuss problems that occur with regard to the curriculum and parent and child interactions.

Having administrated an early childhood music program for 16 years, I can attest to the rewards that are possible for staying the course. Establishing an early childhood music program can provide opportunities for on-going research for faculty and graduate students in music education. The classes can serve as field experiences for undergraduate students in teacher-training programs. The classes serve as recruitment pools for beginning string programs, keyboard programs, and children's choruses already in existence at the institution. The program can support itself financially, given a little time, and even realize a profit. The parents involved in the classes will become comfortable at the school and attend concerts and events. Local papers and TV stations will want to do stories about the program. However, the biggest reward is the joy and happiness that children glean from healthy and self-fulfilling experiences with music.

It is my belief that children who grow up with a steady diet of music will persist in loving, needing, and demanding music in their adult lives. The realization that many children would never have had this opportunity if the institution had not provided access should sustain the leadership throughout the early years required for establishing the program. To have been a catalyst for this life style pattern is a contribution of unending value and satisfying change in a world spiraling toward an existence devoid of the arts.

Endnotes

¹P. R. Huttenlocher, "Synapse Elimination and Plasticity in Developing Human Cerebral Cortex," *American Journal of Mental Deficiency* 88 (1984): 488-496.

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³J. A. Jordan-DeCarbo and J. Galliford, "The Effects of a Sequential Music Program on the Motor, Cognitive, Expressive Language, Social/emotional, and Musical Movement Abilities of Preschool Disadvantaged Children," *Early Childhood Connections* 7, no. 3 (2001): 30-42.

STARTING AND BUILDING PRE-SCHOOL PROGRAMS

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When a preparatory program is established, several important issues should be addressed. Once a program director has been identified, the director and the dean/director of the parent program can decide upon a unified vision and define the mission. The subsequent planning stages involve identifying instructors, planning facility usage, and creating a budget.

The vision and goals of many preparatory programs should reflect the needs of the parent (university) program as well as those of the surrounding community. The primary focus of many community music schools is to make high-quality music education available and affordable to all interested persons. If this is to be realized, then funding must be made available to support such an endeavor. Some schools choose to focus on the pedagogical opportunities that a preparatory program can provide to undergraduate and graduate students in music. When properly supervised by experienced college faculty, internship programs (teaching labs) can strengthen the undergraduate or graduate degree program with valuable practicums for music majors while simultaneously providing a service to the community. Certainly, the instructional quality should be consistent among the varying programs within the preparatory setting, whether professional educators, well-mentored college students, or both are employed.

Initially, many preparatory programs experience difficulty in the area of facility planning. Proactive coordination, effective communication, and flexibility are essential to maximizing the use of space. Sometimes the existing facilities are not suitable for the special needs of preparatory offerings (especially of pre-school music classes). Often preparatory classes are offered in nearby churches or other more appropriate settings.

Another primary goal of an ancillary program is fiscal solvency. Price structuring of preparatory classes must strike a balance between the market rates for tuition versus the costs of instructional compensation, curricular expenses, and administrative overhead. Computer programs are available to implement the administrative aspects of preparatory programs, including registration and billing. Some universities can handle these matters through their existing systems. Either way, it is important that the preparatory budget reconciles with university (or other parent program) cost centers. When considering faculty compensation rates, teachers will take into account the attraction of teaching at the university and the convenience of the preparatory administration handling financial and business matters. Other budgetary considerations include hidden costs such as benefits packages, promotional (advertising) expenses, and facility usage fees. One of the advantages of existing as part of a college is the potential for support in the areas of funding, development, and administration.

An excellent resource for the development and implementation of a community division is the National Guild of Community Schools of the Arts (NGCSA). The organization can provide valuable mentorship and network opportunities with established programs. NGCSA holds an annual convention to promote the needs of such programs and provide opportunities for professional development.

**UNIVERSITY AUDIO RECORDING POLICIES IN
THE DIGITAL AGE: MANAGING RIGHTS AND PERMISSIONS, RESOURCES,
AND INSTITUTIONAL PRIORITIES**

**UNIVERSITY AUDIO RECORDING POLICIES IN THE DIGITAL AGE:
MANAGING RIGHTS AND PERMISSIONS, RESOURCES,
AND INSTITUTIONAL PRIORITIES**

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Marshall McLuhan famously remarked, "Gutenberg made everybody a reader. Xerox makes everybody a publisher." Contemporary musicians are experiencing a similar paradigm shift in digital audio recording: Edison made everybody a listener. DigiDesign makes everybody a record producer. Low cost, high quality, and easy-to-use digital recording technology has brought professional multitracking, mixing, mastering, and CD production within the reach of amateurs and students. Faculty, students, and staff in music units can now go well beyond the simple archival recordings and audition tapes of the past. Most music schools can produce professional quality faculty and guest artist recordings for broadcast and can distribute excellent ensemble recordings for recruitment, development, and fundraising purposes.

Along with the opportunity to produce and distribute commercial quality digital recordings come important institutional responsibilities and occasionally vexing questions for music administrators. For instance, when is it necessary to secure mechanical rights and how is this accomplished? Who maintains ownership of a project recorded with university resources? If a recording generates revenue, how is it distributed? What policies determine how staff time, facilities, equipment, and other resources are allocated? What overhead charges are involved in audio recording projects and who bears these costs? How are recording priorities established?

This paper addresses these questions through a review of copyright law and the application of standard university policies regarding overhead, conflict of interest, and intellectual property rights. The paper concludes with recommendations for managing university recording resources efficiently, effectively, and in accordance with legal and academic policy guidelines.

Copyright Law

Rights and ownership of creative products are governed by a complex body of copyright laws. Familiarity with the basic principles of copyright is a great asset in managing university audio recording projects. However, it is important to note in this context that although this paper presents and analyzes general legal concepts, each situation will be different. This paper should not be construed as providing legal advice. If you or your institution is faced with copyright or other ownership issues, it is imperative that you consult with your institution's general counsel to determine an appropriate course of action.

Historical Context

Copyright law in the United States dates to the founding of the republic. Indeed, the concept of copyright itself dates to the passage of the Statute of Anne in England in 1710. The Statute of Anne strengthened the rights of the purchasers of books. Previously, all rights to books and other printed materials vested in the booksellers; neither the authors themselves nor the purchasers had any rights in the publications. This monopoly was perpetual; the booksellers had control over a work even after it was sold. The Statute of Anne, on the other hand, provided for a fixed term of protection of 14 years (with an optional 14-year renewal term) for the author of a work; after the expiration of that term, the work passed into the public domain. There was no opportunity to extend the term. Further, once a work was sold, the purchaser had an absolute right to do whatever he pleased with the work; there was no limitation on this right and the author did not retain any control over the use to which that copy of the work was put.

When the Founding Fathers drafted the Constitution, they believed that the concept of copyright protection was of paramount importance. As such, the very first Article of the Constitution contains the text that forms the basis for our present-day copyright law statutes. In 1790, Congress passed the first federal Copyright Act, and this act has formed the basis for our statutory scheme of copyright protection to the present day. Of course, there have been many permutations of the law in the past two centuries, and the current Copyright Act has been augmented and modified by numerous other statutes that take technological and other advances into account. With the sophisticated audio/visual recording resources available on college campuses today, many questions have arisen with respect to the impact copyright law has on the ability to record, disseminate, and otherwise share musical and other compositions, both within the university community and beyond.

In general, a copyright is established when a work is first placed in a tangible medium of expression. This means that as soon as a work is put in some sort of physical form (even posted to an electronic bulletin board), if it is eligible for copyright, then copyright will subsist. No examination process, as is required for patents and trademarks, is necessary. The only real requirements for a work to be eligible for copyright protection are that the work be original and that it be creative. Originality here means that it is the author who conceived of it; in other words, the author did not copy it from another source. Creativity here means that the work cannot be strictly factual; facts and other things that already exist in nature are not eligible for copyright protection. Creativity can, however, extend to the selection and arrangement of certain facts; it will be the arrangement that receives protection, not the underlying facts themselves.

Explicit Rights

A copyright holder is explicitly granted certain rights. These rights are reproduction, distribution, preparation of derivative works, performance, display, and digital audio transmission. The copyright holder retains control of these areas for the duration of the copyright term; no third party can engage in any of these practices without the permission of the copyright holder.

Initial ownership of a copyright generally vests in the creator of the work; multiple creators of a work can be joint copyright holders. If more than one person contributes to a work with the intention that his or her contribution be included in the finished work, then each such contributor will be a joint

owner of the copyright in that work. Joint holders can avail themselves of any of the rights available to a single copyright holder, but they have to account for the profits and share them with the other joint copyright holders.

It is important to note that the work's creator is not always the copyright owner. For instance, if a work is created by a university employee (e.g., a faculty member), using university resources and on university time, the work will belong to the university by operation of the "work for hire" doctrine, codified in the copyright law (17 U.S.C. sec. 201(b)). A work will also be deemed made for hire if (a) it is specially ordered or commissioned, and (b) both parties have signed a document stating that the work is a work for hire and the commissioning party will hold that copyright.

In the context of music publication at colleges and universities, copyright ownership and the work-for-hire doctrine can be very significant issues. Many situations arise where ownership of a musical recording is cloudy at best. These situations can get very messy, very quickly. For this reason, it is essential that the music administrator have a firm grasp of the intricacies of copyright law as it relates to music performance and publishing in a campus environment.

Several components of copyright ownership become relevant in a music-publishing scenario. These include ownership constituents, performance rights, broadcast rights, and mechanical rights.

Categories of Copyright Rights

Several components of copyright ownership become relevant in a music-recording scenario. These include ownership, performance and broadcast rights, fair use, and mechanical rights.

Ownership

In music publishing, there can be many contributors to a finished work. These contributors include the composer/arranger, the performer(s), the publisher, the institution or studio, and the cover design artist(s), if any. All these people contribute to the end product, so they all have at least a minimal proprietary interest therein. This joint ownership status can be a logistical nightmare, so one of these parties will usually require that the others assign or otherwise transfer their rights, most often in exchange for a royalty fee. The preferred legal position for an educational institution is for the institution to hold the copyright in the work, but this is not always practicable. For example, a composer may spend some time at the school as a visiting instructor, but insist on maintaining copyright ownership of anything composed while in residence. Likewise, a university may have an institutional policy whereby it allows each faculty member to retain the intellectual property rights (including copyright) to anything that faculty member creates while at the university. In order to adequately safeguard the rights of the institution, it is vital that the department work closely with its general counsel and office of research and sponsored programs to clearly articulate the ownership of the work right from the start. Resolution of the ownership issues at the beginning of a project can go a long way toward eliminating any disputes and misunderstandings when the recording is ready for distribution.

Copyright, unlike trademarks or patents, comes into existence upon the creation of a work. As long as a work is original to its author, and the work is the expression of an idea (as opposed to a collection of facts or data), it will be copyrightable at the instant that it is "fixed in a tangible medium of expression." This medium can be paper, a computer disk, a record, an audiotape, a CD or DVD,

or any number of other media. Posting to a computer BBS or listserv is also considered to be fixation in a tangible medium of expression.

Performance and Broadcast Rights

Section 114 of the Copyright Act governs performance rights and provides for the performance rights for the recording itself. These are generally indicated with a “P-in-circle” designation, similar to the “C-in-circle” (©) designation of a copyright. Once a recording is made, the publishers and the composers of the works on the recording retain the rights to perform the work (i.e., to play the recording in public) and to distribute it. Other performers on the recording can receive royalties but are specifically denied the rights of performance and distribution unless permission is obtained. For example, if a faculty artist records a performance of a work written by composer, the faculty artist may receive royalties on the sales and performance of the recording, but the composer still holds the rights of performance. In most settings, the rights and royalties for public performances are handled with blanket licenses through organizations such as ASCAP and BMI. The right to distribute falls under mechanical reproduction, which is covered below.

There is, however, a performance right in broadcasts of digital audio recordings. The Digital Performance Right in Sound Recordings Act of 1995 specifically grants the right to copyright holders to perform works by means of digital transmission. These uses would include satellite radio broadcasting, webcasting, and the like.

Fair Use and Mechanical Rights

There are many misconceptions about how the copyright law applies to the recordings that are routinely made at many schools of music. Most of these have to do with mechanical reproduction rights, which is the right of the copyright holder to control the manufacture of recordings of their works. The law restricts the party making the recording to a single copy of any recording of a copyrighted work, with few exceptions. *Unlike most other sections of copyright law, there is no exception for fair use in this area.* That means that even recordings that are distributed free, as part of a class, or by a not-for-profit organization such as a school are subject to the payment of these royalties. On the plus side, the granting of mechanical reproduction licenses is compulsory under the law, which also sets the rate of payment for such licenses. Additionally, if the single copy allowed by law is placed in a library, two additional copies are allowed without payment of royalties for the purpose of providing backup for an irreplaceable item in the library’s collection. This provision covers the majority of the recordings that are made in the course of a typical music school year. One copy goes the library, and one each are given to the artist and put in the school’s archives for safekeeping.

Resource Allocation and Budgeting

Producing a high quality recording for distribution is a resource-intensive endeavor and requires careful planning and budgeting. Inasmuch as recording projects can span many months, it is entirely possible, without careful planning, to commit significant time, funding, and physical resources to a project that is compromised in its later stages by insufficient support. It is critical, therefore, that all costs and resource commitments associated with regular recording responsibilities and special projects be identified at the outset and funding sources be determined before plans are finalized.

Categorizing Resources

Project costs are usually divided into two categories: (a) direct costs that cover expenses that are attributed directly to the project, and (b) indirect costs, also known as overhead or facilities and administration costs, that cover necessary costs that are difficult or impossible to charge directly to a project (e.g., utilities, centralized administrative and support services, use of existing equipment, and office resources).

Wages, Salaries, Benefits: Wages and salaries are paid to any number of faculty, staff, and service providers associated with music recording projects and generally comprise the largest investment of resources. Paid participants can include, among others, artists, recording engineer/producers, student workers, event production staff, piano technicians, and campus facilities staff. Some of these contributors are hired on straight wages, some are salaried, and some are independent contractors. These all involve direct costs to the project, even when the recording staffing is covered by reallocation of duties or release time.

A faculty artist, for instance, often participates in a university recording project as part of his or her scholarly/creative or service responsibilities. A staff recording technician would do so as a reallocation or release from other responsibilities. The technician's salary for this release or reallocation constitutes a direct cost for the project. To simply add an *ad hoc* recording responsibility to the technician's load is to assume that he or she was not working to capacity in the first place. Moreover, ignoring these expenses obscures the true costs of the project.

A sample staff recording technician's annual work assignment is described in table 1.

Table 1. Staff Recording Technician Responsibilities

Assignment	Events	Hours/ Event	Total hours	FTE
Faculty, alumni, and guest artist concerts	30	4	120	0.058
Student ensemble concerts	90	4	360	0.173
Student recitals	50	2	100	0.048
Audition and competition recordings	20	3	60	0.029
Special projects (set up, recording, post-production)	5	35	175	0.084
Classroom support, maintenance, administration			1,265	0.608
			2,080	1.000

In this scenario, a single special project would require of the recording technician about 35 hours, or 1.68 FTE, and cost about \$672 in salary (assuming a \$40,000 salary line) and \$188 in benefits (at 28 percent). The project might also require up to 8 hours from student workers at \$7.50/hour (\$60).

Supplies, Services, Equipment. Other direct costs are associated with university initiatives, including on-going and special recording projects. In most budget systems these costs are combined into S&E (supplies and equipment) or S&S (supplies and service) categories. This

direct cost category can be subdivided into budget lines for commodities, contractual services, travel, and equipment.

1. *Commodities.* Commodities include the materials and supplies necessary to complete the project. These may include tapes, CD blanks and cases, music, office supplies, and so forth.
2. *Contractual Services.* Contractual services are expenses associated with independent contractors and paid service providers, on- and off-campus, such as mail services, independent accompanists, piano and equipment moving, organ tuning, printing services, photography, cover artists and designers, rental companies, and CD mastering and duplication services. The contractual category also includes licensing costs and royalties.
3. *Travel.* It is important to budget for any travel that the project will entail. Travel costs associated with recording projects often include artist travel to rehearsals and the recording site, travel to off-site mastering and production facilities, and pickup and delivery of master tapes, etc.
4. *Equipment.* Instruments, recording gear, and other equipment items are rarely purchased solely and permanently for a single budgeted project, but it is important to identify equipment needs and make provisions for acquisition as part of the project planning and approval process.

Facilities and Administration. Any project in a university setting draws heavily on centralized, shared resources in addition to the direct costs for project-specific requirements. These resources include the use of office space, utilities, furniture, equipment, and parking, as well as such centralized services as campus mail, accounting, human resources management, security, cleaning and maintenance, telecommunications and networking, library services, payables and receivables, and all the other administrative and support services provided in a university setting. This standing research and service infrastructure is one of the key reasons that modern universities have become a major center for government and private research and development, as well as scholarly and creative work.

The costs associated with these support services are variously called “indirect” costs, “overhead,” or, in most new grant budgets, “facilities and management” costs. Although every project draws on these centralized, shared resources, allocating these costs on a project-by-project basis is difficult or impossible. Consequently, selected federal government agencies have developed formulas for estimating any single project’s costs for centralized facilities use and administrative costs. These formulas are updated regularly and renegotiated with the federal government, the major source for external research support. Federal rate formulas differ slightly from institution to institution. Central Michigan University’s current facilities and administration rate for federal grants is 42 percent of salaries, wages, and benefits.

Using these budget guidelines, the costs for a solo piano recording project might be represented by the data in table 2.

Table 2. Sample Recording Project Budget

Salaries, Wages, and Benefits	\$7,643
Faculty artist (0.10 FTE)	5,200
Piano technician (.002 FTE)	81
Recording engineer/producer (0.017 FTE)	667
Student workers (4 hours @ \$7.50)	30
Benefits	1,665
Contractual Services	\$3,995
CD production (1,000)	2,500
Design services (cover art, announcements)	300
Printing	150
Mail services	255
Licensing	250
Copyright application fees	100
Release reception catering	400
Commodities	\$185
Music	85
Office supplies	100
Travel	\$0
Equipment	\$1,451
Neuman KM184 microphones (matched pair)	1,451
Facilities & Administration (42% of SWB)	\$3,210
TOTAL	\$16,484

In an internally funded project of this sort, only the contractual, commodity, travel, and equipment costs would require hard funding. Salaries, wages, and benefits would be met through reallocation or internal release, and the facilities and administration costs would be absorbed. Nevertheless, the total project costs are important to establish for two reasons. First, if an external funder is recruited, a grant might cover all of these costs and provide actual release time and hard funding for facility and administration. Or the facilities and management costs can be assigned by the institution as a match for direct costs provided by a granting agency. Second, even for internally funded projects, calculating indirect costs provides a more complete picture of true costs of a recording project and helps faculty and administration to make better cost/benefit decisions about the project.

Administrative Challenges

Producing university recordings presents to the music administrator some of the same problems and complexities faced by professional producers and distributors. Who owns the recording? Who is fiscally responsible for the project—who absorbs losses and who controls revenues? Are university

personnel who participate in revenue generating recording projects entitled to supplemental compensation? Who monitors quality control and how is that control exercised? How are recording priorities established and how are recording resources allocated to faculty and students? These and other potential problems are discussed below.

As with the assignment of intellectual property, any university, school, or department with clear written policies and guidelines will avoid many potential problems as projects proceed.

Establishing Ownership

A recording project is a complicated partnership between performers, recording technicians, staff, and the institution. Consequently, it can be a delicate and complex process to establish ownership in a manner consistent with the legal principles outlined earlier in this paper, and it can be difficult to explain to faculty and staff the benefits of assigning ownership and copyright to the institution.

Frequently faculty artists wish to retain ownership of the recording project. Reasons for this range from concern about artistic control to worries about retaining rights to recording after separation from the institution. Although institutions, especially private institutions, can relinquish ownership or waive restrictions on the use of the university equipment and facilities, the most straightforward way to retain complete ownership of a recording is for the faculty member personally to hire recording technicians, rent facilities, and pay for production costs. It is important to note that use of university performance halls, pianos, and other resources—even during off hours—is an indirect cost that must be borne by the owner. Moreover, most institutions will have policies restricting the use of university resources for private commercial purposes.

Another option for faculty artists who insist on retaining ownership of a recording project is to engage a professional production company. These companies range from those that simply provide contracted recording and mastering services, to comprehensive recording and distribution companies—such as Crystal or New World Records—that serve an academic or specialized clientele. The ownership issue is much more complex when guest artists and students are involved as performers, and it is especially involved when the recording is to be sold. When this is the case, it is necessary to secure performance waivers from the artists and to specify in the waiver what rights for distribution, broadcast, and commercial sale are relinquished.

Budget Management

In general, commercial university releases are not intended for revenue generation. The most frequent exceptions are marching band or other student ensemble recordings that are sold to alumni and students and in campus bookstores. Internal agreements should be established to deal with revenue and should be modeled on other revenue distribution policies, such as overhead distribution, locker fees, development revenue, and so on. Revenues can be set aside in accounts for startup money for future recording projects, to support regular operations, or to benefit the ensembles, studios, or faculty involved. What generally cannot be accommodated is supplementary compensation for performers or others associated with the project, unless the project is budgeted for extracontractual services (summer projects, etc.).

Losses are another matter. In any university recording project, funds for direct costs (e.g., CD-production, cover art, licensing, etc.) must be either drawn from allocated accounts or on anticipated

revenue guaranteed by existing accounts. While it is seldom the case—except in severe mismanagement—that significant direct deficits are accumulated, it is entirely likely that a project can grind to a halt after extensive work and funds have been invested because funds for later, unanticipated costs cannot be identified. When losses occur, they are borne by the department sponsoring the project.

Personnel Management

Inasmuch as ownership is so closely tied to the provision of resources, how is the issue of compensation addressed in university recording projects? Which contributions are volunteered, which are compensated indirectly, and which require direct supplementary compensation? The participants can be divided into three categories:

Performers. Faculty performers are generally compensated by formal or informal release time. That is to say, they do not receive supplemental salary, but rather are released from other assigned duties in order to participate in the recording project. This does not necessarily mean a reduction in teaching load. It is important to remember that the full range of a faculty member's professional responsibilities extend beyond teaching and include research/creative, service, and professional development. Inasmuch as these nonteaching responsibilities are primarily self-directed, it is easy to lose sight of the fact that these are part of the faculty portfolio and that even at institutions with heavy teaching loads (12 hours per semester), service and research/creative responsibilities may account for 20 to 33 percent of a comprehensive workload.

In a research/creative release scenario, the faculty member would devote his or her research/creative work for a limited time to the recording project. The recording would then become a product of the faculty member's creative/research activity and fulfill part of his or her responsibilities in this area. Indeed, the only justification for a teaching release for recording would be if the recording project, along with other research and service responsibilities, exceeds reasonable load expectations. However, in most situations, release from teaching should be offered under the same conditions as in other disciplines: that is, release is purchased with external grants that cover the prorated salary for the release. These external funds are then used to hire adjunct faculty or provide overload payments.

Recording personnel and other support personnel. The recording engineer, piano technician, and other university employees—including student workers—are paid by the university for these services. In the case of salaried employees, the recording project becomes a part of their total work assignment. Student workers and other hourly employees are paid by the sponsoring department. This can take the form of direct payments from the music unit or charge-backs to the unit from other campus offices (e.g., university events or facilities management offices).

An important consideration has to do with the workload of salaried support personnel, particularly the recording engineer. It is crucial to determine if (a) the engineer can reasonably accommodate a new project, given his or her regularly assigned responsibilities, (b) a supplementary salary payment is justifiable, or (c) the engineer might take on the project as a freelance contractor during off-duty hours.

The last option is the most problematic, but often the first considered, especially when faculty members are producing the recording independently. The problem with freelancing is that for salaried (exempt) recording engineers, there is no "off-duty" time, and most institutions will not provide salary supplements of these purposes. For hourly (nonexempt) personnel, the question is

whether a recording project should be fit into regularly assigned hours, or whether the project legitimately amounts to “overtime.”

Perhaps the thorniest problem is when faculty and staff propose to produce a recording on their own time, using university facilities and equipment. This is imagined to be an independent project, but is, in fact, a university project inasmuch as it is produced with university facilities, equipment, and so on. This situation is the same, in principal, as when a university scientist uses institutional lab facilities for proprietary work or a member of the business school uses office and university computer resources for consulting. Although there is considerable variation in monitoring and enforcement, most universities have conflict of interest policies that specifically address these issues.

Finally, and by far the most common scenario, is when a recording engineer takes on or is assigned a complex recording project without thought to the added workload. This can result in a poor recording, a delayed and excessively stressful work schedule, and, worst of all, a dissatisfied member of the staff and bickering between faculty, staff, and administration as competing schedules and priorities exacerbate an already tense and tedious project.

Administrative personnel. The most obvious administrative duties associated with a recording project include acquiring licensing, applying for copyright, coordinating artwork, coordinating work schedules, and arranging CD duplication, packaging, marketing, and distribution. There is, however, a complex network of university services that support all institutional activities and without which an independent recording project would be nearly impossible. In addition to those administrative services provided by the music unit, the project relies on physical plant workers to keep performance spaces clean, warm, lighted, and safe. Human resources and payroll offices make sure employees are paid, insured, and protected. Telecommunications and information technology offices make sure the phones work, the university network is available, and computers and music technology resources are functional. University accounting services make sure vendors are paid, receivables are collected, and orders are processed and delivered. The university attorney’s office makes sure that faculty and departments are not exposed to legal liability and provide representation when things go wrong.

Accounting for these costs, even when waived, helps keep the project in perspective and informs managers and participants of the true cost of individual projects and the magnitude of the university’s contribution (and ownership) of the product.

Perhaps the most important point of this discussion is that everyone involved with a recording is paid in some fashion—whether through release time from other paid responsibilities, assignment or allocation of staff duties, direct hourly wage or service payments, or honoraria. This, of course, is a primary concern in the determination of ownership. Many significant problems with the administration of recording projects can be avoided if all of these costs are identified and agreed upon in advance.

Oversight

A recording project as simple as the piano solo album described earlier can involve several thousand dollars in direct costs. Eager, entrepreneurial faculty members, unfamiliar with university purchasing and contractual authority policies, can often make or imply commitments to on-campus service providers and external vendors that only become apparent when invoices are submitted and charges are posted. Moreover, a hastily implemented, poorly planned recording project can lead quickly to situations in which premature irrevocable commitments lock the institution into a position

of “throwing good money after bad” in order to complete an ill-advised, improperly budgeted project that is too far along to stop.

Every university has a contractual authority policy that determines who is authorized to make financial commitments on behalf of the university. Chairs, directors, and deans generally have authority only to recommend contractual commitments. True contractual authority generally rests with purchasing officers who operate under the authority of senior university administrators and state auditors. Those with approved contracting authority are charged with catching mistakes and policy lapses and are ultimately culpable for those mistakes.

What happens, however, when the service is completed before being reviewed by those with contracting authority or when university officials withhold approval of a critical procurement after other investments have already been made? Anticipating all procurement and contractual issues well in advance and seeking early approval is vitally important, as is stressing the importance of following these policies to the letter.

Quality control is also a complicated issue. A well-produced, attractively packaged CD recording, no matter how easily and quickly produced, and no matter what the original purpose, is a permanent, public, and widely circulated product upon which the quality and integrity of the institution will be judged. Consequently, the entire institution is affected by the quality and distribution of every recording. Music units have always been selective in how they are represented in tours and at festivals. It is equally or more important to make a conscious decision about how the unit represented in a permanent digital audio format.

Balancing Demand for Special Projects with the Day-to-Day Responsibilities of Audio Managers and Staff

Special projects are, in general, a discretionary responsibility that must be prioritized with core duties, which include (a) regular archival recordings of major ensembles, chamber groups, and soloists; (b) mixing, mastering, and copying recordings for student portfolios, auditions, and competitions; (c) repair and replacement of audio equipment in studios, classrooms, and labs; (d) maintaining recording equipment; (e) regular administrative duties, such as monitoring and ordering supplies, inventory, administering licensing agreements, etc.; and (f) attending to ancillary duties he or she is frequently assigned.

These are core responsibilities. The artistic and instructional mission of the institution cannot be achieved without these services. It is easy, however, for an energetic faculty to overwhelm a recording technician with requests and initiatives that can affect the technician’s core responsibilities. It is important that there be some system for evaluating and prioritizing special recording projects so that the technical staff can operate as efficiently and effectively as possible. This, of course, calls for thoughtful development of policy and careful allocation of resources.

Conclusions and Recommendations

New digital audio technology provides many new opportunities for college music units, but there are, indeed, new administrative challenges associated with these advances. Careful planning and supervision of recording projects now call for new strategies on the part of college music

administrators. We offer the following suggestions for colleagues supervising university recording projects:

1. Develop a school/departmental policy for the production and distribution of university recordings. The quality of the music unit's recorded portfolio affects every program and faculty member in the unit, and the image recordings create is enduring. It is important, therefore, that the faculty of the unit develop a consensus on how recordings are to be used and decide, as a group, how recordings for distribution will be approved and produced. A committee for this purpose can be established, but it is important that the committee decisions are based on clear and consistent guidelines and the recording policies of the unit are administered fairly and in the interests of all the programs, areas, and individuals within the unit.

A comprehensive recording policy would cover university performances recorded and archived by the music unit, study recordings, recital and ensemble copies, audition recordings, recruitment and profile recordings, performance broadcasts, and recordings produced for distribution and sale.

2. *Develop a workload policy for audio recording personnel.* This policy should be based on a clear, complete job description for the engineer's position that includes all the areas of responsibility for the position, including ancillary duties, if any. It is helpful to prioritize responsibilities and to assign each one a "percent of effort," or budget hours. For a full-time, twelve-month staff member, the percent of effort multiplied by 2,080 hours (the hours in a work-year), yields the amount of time budgeted for recording projects. If special recording projects are to be assigned, they must fit within the time-allocation for this activity, or be subject to release time, compensatory time, reallocated time, or supplementary salary.
3. *Carefully plan and budget special recording projects before work on the project is initiated.* A project plan should include (a) a complete description and justification for the project; (b) a detailed list of the facilities, resources, and personnel required; (c) a comprehensive plan of work and time-line; and (d) a complete budget, outlining requirements for personnel, supplies and equipment, travel, and facilities. Plans for release time, reallocation, or reassignment of workloads should be addressed at this time.
4. *Secure written waivers from all performers associated with recordings.* This is especially important with guest artists, accompanists, and other nonuniversity personnel. This should be done when services are contracted. If guest artists will restrict or refuse recording or broadcast, it is important to know at the outset. It also a good idea to establish ownership and articulate performer's rights even with faculty whose participation may be covered by work-for-hire provisions.

It is also very important that student performers on university recordings waive their rights to the product. This can be accomplished through a waiver statement in the syllabus of all courses that might be involved with recordings (ensembles, studios, etc.), but it is even better if ensemble students sign a waiver statement at the beginning of each term that allows the university to use recordings for broadcast, distribution, and sale. University public broadcasting stations have waiver forms to serve as models. These

forms can be adapted for use with students and submitted for review to the university attorney. Review by the university attorney is a critical step.

5. *Research mechanical rights during the planning stages of the project.* Licensing for most works that have previously been recorded can be secured easily through brokers and clearinghouses such as the Harry Fox Agency. Once a work has been recorded, subsequent recordings require only a licensing fee, not permission to record. However, the licensing for the premiere recording of any work must be obtained directly from the publisher, who is not obligated to grant the license. It is risky and needlessly cumbersome to wait until after a work has been rehearsed and recorded to determine if licensing can be secured. In the small number of cases when additional research and inquiries will be required to secure mechanical rights, it is better to do so well in advance.
6. *Make sure that rights are obtained on all cover art and content.* Serious problems can surface at the end of a project if rights for proprietary material have not been secured or if the cover art does not meet university visual identity standards. Clear all cover designs with the university office of public relations, licensing, or other appropriate authority.
7. *Carefully document recording activities and comply with all licensing agreements.* It is important that units comply with licensing and performance rights requirements and that record keeping is sufficient for review or audit.

Despite the complexities and liabilities associated with this new technology, digital audio recording is a powerful new tool for teaching, learning, and creating music. With a basic understanding of copyright law, familiarity with university policies, and thoughtful administration, high quality recordings can help advance the music unit on campus and among external audiences.

Resources

- American Society of Composers, Authors, and Publishers (ASCAP) <<http://www.ascap.com/>>
Beyond the Commons <<http://www.beyondthecommons.com/>>
Broadcast Music, Incorporated (BMI) <<http://www.bmi.com/>>
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Harry Fox Agency <<http://www.harryfox.com/>>
Indiana University/Purdue University Copyright Management Center <<http://www.copyright.iupui.edu/>>
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United States Copyright Act, as amended, 17 U.S.C. 101 et seq.

United States Copyright Office <<http://www.copyright.gov/>>

Yale Copyright Project <<http://www.library.yale.edu/~okerson/copyproj.html>>

PREPARING PERFORMANCE MAJORS FOR TEACHING IN COMMUNITY MUSIC SCHOOLS AND STUDIOS

PREPARING PERFORMANCE MAJORS FOR TEACHING IN COMMUNITY MUSIC SCHOOLS AND STUDIOS

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As one whose role is to hire people to teach in our community school, I expect new faculty to be equipped with the tools necessary to be an effective teacher. However, as I work in a divisional school, I have opportunities to influence and affect what happens at the collegiate level, but it is not easy. I will try to speak of this professional training in a universal way, so that it is applicable and helpful to a wide variety of institutions and situations.

There is a big demand for private music instruction in today's society. As Robert Cutietta stated last year at this gathering in his talk about the state of music education, "millions and millions of parents will provide a musical education for their students."¹ And they are. Parents are willing to pay for lessons, classes, and other artistic opportunities for their children. Our school taught approximately fifteen thousand lessons last year to music students. With that demand, those of us who have made this kind of work our livelihood should bear the responsibility to produce the best product for the marketplace.

Within a community, there could be a variety of ways to advertise for music students. A teacher might place an advertisement on the board at the grocery store offering lessons, high school band directors might contact private teachers to come to their schools to teach before and after classes, and the most popular way is to check in the yellow pages under "music instruction." Those listings will feature music stores that offer lessons, for-profit music schools, and community schools.

Because this is all outside the realm of public funding, standards and expectations for private teachers are voluntary. In music stores, the practice is for the teacher to rent space for lessons. This same procedure often occurs in for-profit music schools, where the school is simply a place for teachers to put out their shingles. High school band directors, looking for teachers to teach students in their schools, might call the local university and recruit college students. In any of these situations, supervision of the effectiveness and quality of the teaching is negligible. If a teacher decides to teach at a community school, faculty members have required expectations.

What is a community school? A community school frequently does not have "community school" in its name. An estimated eight hundred community schools exist in the United States. The National Guild of the Community Schools of the Arts (NGCSA)² describes the characteristics of these schools as follows:

- They are incorporated as non-profit, educational organizations whose primary activity pertains to arts education.
- They hire faculty with teaching/professional experience.
- They set affordable tuition fees and provide assistance to those who cannot afford to pay.
- They often partner with other educational, cultural, or social service organizations.

- They enroll students in lessons and classes on a weekly or daily basis, mostly after school and at weekends.
- They offer sequential, skills-based instruction in all the arts, enabling students to attain their highest personal level of artistic competence.
- They provide instructional activities in facilities they own or rent.
- They do not discriminate on the basis of race, religion, color, or national and ethnic origin and admit all interested students, regardless of artistic aptitude or ability to pay.
- They do not grant degrees, thus distinguishing themselves from other schools and higher education institutions.

The structure of these schools may differ.

- An *independent school* has its own 501©(3) and functions as a traditional non-profit organization with its own board of directors and mission. Schools of this kind tend to spend more on facilities but have more autonomy. Typically, these schools are most popular in the east. Some examples include: All Newton Music School in West Newton, Massachusetts, and the Pasadena Conservatory of Music in Pasadena, California.
- A *divisional school* affiliates with a larger institution such as a public school, local arts agency, university, orchestra, parks and recreation department, or public housing authority. The plus side of this is shared space, faculty, administration, and trust. The College-Conservatory of Music Preparatory Department at the University of Cincinnati and the University of Tennessee at Chattanooga Cadek Conservatory of Music are two examples of divisional schools.
- A *single-discipline school*—such as Juxtaposition Arts located in Minneapolis, Minnesota—selects one arts area in which to excel.
- *Multi-discipline schools*—such as Darlington Fine Arts Center located in Boothwyn, Pennsylvania—cover a range of artistic disciplines.

Not all community schools belong to the National Guild of Community Schools of the Arts but, as in other professions, membership in national associations can function as a hallmark for the school. This organization has different categories of membership. Full membership requires a thorough evaluation process, and the school must meet all the criteria set forth above.

Not every divisional school within a university is a member of the NGCSA. Independent schools can actually receive accreditation through NASM's non-degree granting program.

The requirements for faculty as articulated by these two associations are vague.

- For NGCSA, the only criterion needed when applying for membership to the association is that the school has “qualified faculty for guiding students of all ages and abilities.”³
- For NASM, the *2003-2004 Handbook* states that

[t]he institution shall maintain faculties and staff whose aggregate individual qualifications enable accomplishment of its mission, goals, and objectives. Faculty members shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence. All must be able to guide students and to communicate personal knowledge and experience effectively.⁴

So who is responsible for the training of teachers in this field? Should the responsibility be squarely placed on the shoulders of the college/university where potential teachers are studying? Should it be on the individuals themselves? Or should it be on the school that is hiring the teacher? Just as we describe the triangle of teacher/student/parent in the Suzuki program, training from all three perspectives is most effective.

Based on personal experiences in two community schools, one divisional and one independent, I have developed a profile of a typical music teacher in a community music school.

- All have a bachelor's degree; most have a master's degree; many are completing artist diploma or doctorate degrees. In our school, 21 percent have completed a bachelor's degree, 38 percent have completed or are completing a master's degree, and 41 percent have completed or are completing an artist diploma, D.M.A., or Ph.D.
- Thirty-two percent of the faculty members at the College-Conservatory of Music Preparatory Department at the University of Cincinnati are students; the rest are members of the community or faculty members of the conservatory.
- The majority of our teachers have gained their experience in studio teaching from undergraduate and high school years. Only a handful has a music education degree.
- Some have college teaching experience and all have professional performing experience.
- Some have specialized training (Musikgarten, Kindermusik, Suzuki) provided by certified trainers and are labeled as such.

The percentage of teachers with upper-level degrees has been high at both divisional and independent schools, given that this is a college town. Upper-level degrees do not necessarily ensure effective teachers.

Discussion with several faculty members from both the Preparatory Division and the Collegiate division yielded interesting information. First of all, one must examine the culture of the college program. Is this a school that values performance or education? Is this school about product rather than process? If the school is a conservatory, its perspective may be totally different than a school where there is simply a music department.

Most teachers learn how to teach by modeling their private teachers. When speaking to preparatory faculty, this comes through loud and clear. However, many have indicated that having an opportunity to teach in front of others, particularly in front of faculty in pedagogy or group class, was very helpful. Watching others teach was a great learning experience. How many studio faculty members encourage an open door policy to allow others to observe the teaching process? Those connected with a Suzuki program know that this is expected practice with their students.

Faculty members may be aware of this and make it a point to make the private lesson experience pedagogical by modeling educational practices of questioning, analogies, and problem solving. One faculty member teaches students in pairs; one student takes notes while the other has the lesson and then they switch roles. Taping the lesson and writing down everything that happens in a journal is another way of helping in this process of learning how to teach.

Piano, voice, and string have pedagogy classes. The voice classes include repertoire choices, method book selection, business concerns, types of students, anatomy and physiology, and phonation, and they include actual teaching experiences observed by the faculty member and

class. The piano program has a pedagogy cognate available. Extensive observation and supervised teaching is required in this program. The pedagogy class includes observations, teaching styles, developmental levels, and extensive readings on the subject.

The string program requires all string performance majors to take three quarters of pedagogy class. In addition to being taught the mechanics of the instruments, students are exposed to pedagogical techniques. The head of the Starling string program observes his college students from their first year in the program. Those who appear to have promise as effective teachers are hired as early as their sophomore year to teach young Starling Kids students.

Gary Ingle from the Music Teachers National Association addressed this group at the 1998 Annual Meeting. In his report, *Working With Local Music Instruction for Ages 3-18*,⁵ he suggests three opportunities that would be useful in preparing students for this profession: opportunities for private teachers to continue their education, opportunities for independent teachers to assist in the education of college students, and “extracurricular” opportunities for music units to connect with the private teacher.

Pedagogy often is taught underground. It can be masked as “flute class” or happen spontaneously in a lesson. Isn’t it a bit ironic that those of us in an academic setting are reluctant to recognize that this is really what all of us are about? A true teaching experience must involve both the teacher (giver of knowledge) and the learner (receiver). It is often easier to find the teacher than the student. If the community division is conceived of as a laboratory for college students, then there is a built-in group of students to work with. Unfortunately, the community division too often uses college students to teach in the division but does not provide the pedagogical support needed for these potential teachers. Thus the responsibility of training these teachers should lie with both the community school and the collegiate division.

Collegiate faculty members may not wish or have the appropriate skills to work with young children. However, they can mentor and observe their own students as they teach. One faculty member encourages his students to bring in their students when the college student gets stuck on appropriate methodology with the young student.

In order to ensure effective teachers, the community schools must provide assistance to help teachers to develop the appropriate skills necessary to work with a wide variety of ages and abilities. Opportunities for observing seasoned faculty members, being observed by other staff, and mentoring and sharing concerns among faculty are all ways a school can assist with the new teacher. Periodical written comments and evaluations by parents provide the teacher with helpful information and also offer many positive comments on the teacher. Observation by administration is very helpful and, when conducted in a non-threatening manner, can be very helpful to the teacher. There should be opportunities for staff to receive additional training (i.e. Suzuki, Kindermusik, and conferences) to improve teaching skills. Otherwise a school is just a building that rents space.

In the *Handbook*, NASM states its position on music in general education.

Institutions that train professional musicians have responsibilities for addressing issues of music in general education. NASM expects member institutions to make significant commitments to these efforts in both human and material resources.⁶

One of these areas is the local community. Appendix II.A. contains guidelines on how member schools can address this. Two that concern community schools are as follows: “developing appropriate pedagogical techniques for discovering new ways of understanding and introducing music,”⁷ and “the music unit, insofar as possible and appropriate, should be involved in the education of musicians at the pre-school, K-12, adult and senior citizen levels.”⁸

Effective, inspiring teachers are needed in this profession. Much of this will come naturally from the musician’s passion for their art. By providing practical, tactile training for aspiring musicians, we will make their time in their schooling so much more valuable.

Endnotes

¹ Robert Cutietta, “The State of Music Education,” in *Proceedings: The 78th Annual Meeting 2002* (Reston, Virginia: NASM 2002), 22.

² LaMoine MacLaughlin, *Ten Steps Toward Starting a Community School of the Arts* (New York, New York: National Guild of Community Schools of the Arts. 2003), 2.

³ National Guild of Community School of the Arts, http://www.nationalguild.org/certification_application.htm; [accessed 7 November 2003].

⁴ National Association of Schools of Music, *2002-2003 Handbook* (Reston, Virginia: NASM, 2002), 142.

⁵ Gary Ingle, “Working with Local Music Instruction for Ages 3-18,” in *Proceedings: The 74th Annual Meeting 1998* (Reston, Virginia: NASM 1998), 28.

⁶ NASM, see note 4 above, 113.

⁷ *Ibid.*, 207.

⁸ *Ibid.*, 208.

PREPARING PERFORMANCE MAJORS FOR TEACHING IN COMMUNITY MUSIC SCHOOLS AND STUDIOS

MIMI ZWEIG
Indiana University

Our goal is to produce string players who have command of the instrument, good musical understanding and taste, a true love for music, and the enthusiasm to work with the pre-college level. Since it is the dream of all music schools to accept only high-level entering students, there is a way that this can be accomplished.

The question becomes, how do we create the best possible environment in which this can unfold? We can do this by creating a circle of excellence. Music schools train the students to play beautifully and give them the skills with which to teach. These graduating well-trained aspiring young professionals then become the teachers of children from the beginning levels through their high school years.

We cannot emphasize enough the importance of the early years of training, beginning with that very first lesson. Without setting this fundamental technical and musical foundation, life for string players can be fraught with frustration. A proven way to accomplish the training of the aspiring professional is to create a thriving pre-college program in the university setting. This program becomes the place from which the university student experiences first-hand how to teach, how to interact with parents, and how to set up and run pre-college programs. The established program becomes a model from which the graduating performance major can create a new program. The bonus to the music school is that these programs can be self-sustaining.

The benefits to the music school are numerous and far reaching:

- Laboratory setting for teacher training
- Éventual employment for qualified students as string teachers, piano accompanists and coaches, and theory teachers.
- Community outreach
- Bringing and introducing the diverse population to the campus
- Graduating high school seniors can feed into the music school.
- Generate publicity that is beneficial for fund-raising at the community level

The Indiana University String Academy

The Indiana University String Academy began in 1976 with 6 violin students. Now it has grown to 165 students who study the violin, viola, cello, and double bass with a faculty of teachers dedicated to working with young people. Beginning students in the String Academy participate in three weekly lessons: a half-hour private lesson given by the major teacher, a one-hour group lesson, and a “helper lesson.” The “helper lesson” is a private lesson given by the university student taking the string pedagogy class. As students advance, lesson times expand to forty-five minutes and then to one hour or more.

Groups are divided by repertoire according to the Suzuki books. Group lessons for students in Books 2 to 5 meet for 1-1/2 hours and include ensemble playing, solo performances and theory instruction. Books 6 and 7 meet for a 1-1/2 hour ensemble and master class, and a one hour theory class. Up to this point theory was included in the group lessons and now it is a separate class. The most advanced group, The Violin Virtuosi, meets for a one hour theory class, 1-1/2 hour master class, a two hour ensemble class, and chamber music. A chamber orchestra is arranged for the advanced students once a year and rehearses intensely for three weeks prior to the concert.

Performance opportunities are an important aspect of the musical education. Each semester contains a series of Solo Recitals where each student is required to perform. For students who have prepared entire works, there is an Entire Works Concert. If students have an entire recital program prepared, this will be added to the concert schedule. The Violin Virtuosi perform a number of concerts outside of Bloomington. Highlights of the last few years have been a tour of France, a concert at Carnegie Recital Hall and an appearance on the National Public Radio show, "From the Top." A two week tour of France at the invitation of the French Conservatoires took place in June 2003. Performing is the worthy reward for all the hard work it takes to play well.

Competitions also become a part of the musical education for students in the String Academy. The real benefit of a competition lies in the preparation process. The student needs to be ready at a specific time, with specific repertoire. It is the responsibility of the teacher to make wise decisions as to what a student is capable of doing and what is in the student's best interest.

Pedagogy Courses

Indiana University offers the undergraduate and graduate student a two-semester pedagogy course entitled, "Teaching the Violin to Children". My assistant Brenda Brenner teaches the undergraduates, and I teach the graduate level courses. In addition, the graduate student can take an additional pedagogy seminar which explores a variety of specific topics. These three courses total six credit hours and qualify as a cognate field to fulfill graduate course requirements.

The courses involve a weekly lecture, observation of private lessons, group lessons, "helper teaching", concert observation, and as time permits, the teacher observing the helper teacher teaching. The String Academy is comprised of students from beginning through artist level which makes it possible for the astute university student to absorb the entire process.

There are a few excellent Pedagogy Programs in this country. The following have been modeled after the IU program: Northwestern University with Stacia Spencer, Peabody with Rebecca Henry, University of WI-Milwaukee with Darcy Drexler, and University of WY with Sherry Sinift.

I want to conclude by emphasizing the importance of the pre-college division in the training of future teachers. Last year, the Indiana University School of Music was given a significant grant from the Dorothy Starling Foundation to support the String Academy, which is an affirmation of the importance of this kind of teaching.

I brought with me today the IU Violin Virtuosi. They are the violin performing group of the String Academy. Students come from Bloomington and as far away as 350 miles. . The Violin Virtuosi meet every SAT from 9 to 1:30 for their ensemble rehearsal, master class, chamber music and theory.

It is my dream to have thriving string programs all music schools. These programs can nurture young people to obtain the highest levels of artistry which can change their lives and bring joy to the people that hear them. And without further ado, we have a few pieces for you today: Praeludium and Allegro (Kreisler), Slavonic Dance No. 3 (Dvorak), and the Hungarian Dances No. 21 and No. 17 (Brahms).

Thank you very much.

THE ROLE OF PERFORMANCE IN LIBERAL ARTS DEGREES, PART I: THE NATURE OF THE BACHELOR OF ARTS DEGREE AND THE NATURE OF PERFORMANCE

LIBERAL ARTS AND PERFORMANCE

HAROLD M. BEST, *Emeritus*
Wheaton College

I would like first to make two very general statements about NASM standards, at least as I read them. The first is about all undergraduate degree programs in general, the second about liberal arts programs in particular. First, curriculum imaginers and designers who understand the nature of how music works at its deepest level, who understand the relationship of music to the whole of learning and doing, and who see the specific delineations of each particular degree in this light need not fear NASM standards as being either constrictive or ambiguous. Second, NASM is as careful to defend liberal education as it is to defend professional education. Therefore, institutions need not worry about fudging the lines between the two in order to be convincing about what they are doing. If there is fudging—and I will talk of this later—it will come either as a result of misunderstanding music, misunderstanding standards, or misunderstanding institutional mission statements.

The standards we have are so constructed as to allow—better yet—to stimulate the most fundamentally innovative approaches possible in any music curriculum. The challenge, therefore, lies at the doorstep, not of NASM, but of the educator who must think imaginatively about three magnificent sets of facts: (1) the comprehensive fact of music; (2) the comprehensive facts of each of the surrounding disciplines; and (3) the synthesizing fact by which all disciplines are placed in intellectual and pedagogical reach of each other. The issues of intellectual and pedagogical reach mean a clear understanding of the difference between learning *about* things and learning *within* things, or, as I have said elsewhere, thinking *about* music, thinking *in* music, and thinking *up* music.¹ It is not enough, for instance, to be satisfied with using words or word- and visually-related concept patterns in producing an engagement with music. It is not enough when, for instance, students are told to count the half steps that comprise a major third or a tritone, or they are provided with any number of numerical or spatial gimmicks to help them identify what should simply be heard. It is not enough when a teacher, with the ready help of whiteboards and power points, says, “See how the doubled third in this case weakens the strength of the sonority and notice that the awkward leap into the next sonority is actually occasioned by this unwise doubling,” and when the actual hearing of this (if at all) takes but a wisp of time in comparison to the lengthy explanation and the visual reference points. In these and other cases, students are being taught to think *about* without thinking or hearing *in*.

As to the amount of performance studies in a degree program, it is not enough to assume that making music this way will serve as a remediator or counterbalance, because performance itself does not guarantee that thinking *in* music so as to think it *up* actually takes place. Rather, we need to know when and how to subordinate the verbal/visual and even performance analogues *about* music to the pure discursive forms of music making itself, and we need to provide the integrative means whereby the verbal/visual, discursive, and presentational materials are kept in continual conversation. Performance studies do not by themselves teach us to think *in* the deepest facts of music as much as provide us with the exquisite possibility of bringing the compositional thoughts of someone else into

a heard reality. Performance studies, as usually taught, may not require us to think *after* the manner or *in* the discursive substances of a composition so as to enable us to respond compositionally or improvisationally in like kind. In other words, how do we go about the fundamental issue of teaching students to respond to music with music? So before I take up the subject of the subject of performance for any music degree, let alone the bachelor of arts, I am far more interested in the ways performance is grounded in and funded by the larger dimensions of musical practice. Only then am I willing to discuss the issues of how much performance should comprise this or that degree program.

To this extent, then, all music degrees must be liberating. And to this same extent, the liberal arts degree should participate in the full fact of music in exactly the same way that all other music degrees should. The only difference is the proportion between the study of music as one of the liberating arts and inquiries into the other disciplines, each of which must be taught liberally; that is, without boundaries. Thus, I do not see much *substantive* difference between a professional and a liberal arts degree. One is neither a reduction nor an expansion of the other. Rather, they are two related ways of getting at the fact of intellectual and artistic completeness with the comprehensive fact of music as the practical crux.

Let me use the common spherical balloon as a metaphor. As you blow it up ever so gradually, note that its shape is the same whatever its size. Think of the air inside as analogous to musical content. Then, squeeze the balloon different ways, creating bulges, as you wish, here or there. Arrive at an eventual shape, or series of shapes, that pleases you. Let these different shapes represent different degree programs, each with its appropriate emphasis or bulge. However, all along, amidst all the manipulation, no matter how you shape the balloon, the amount of air inside remains the same. And remember, this air stands for the comprehensive fact of the fullness of music. The only difference, then, between the liberal arts music balloon and the professional music balloon is in how much air you blow into it—somewhat more in the professional degree and somewhat less in the liberal arts balloon—and the number and size of the bulges you decide upon.

Now, let's move from balloons to NASM standards. I want to stress two very important things. The first was mentioned at the beginning of these remarks, but I want to repeat it again: Curriculum imaginers who understand the nature of music and how it works, the relationship of music to the whole of learning and doing, and the specific delineations of particular degrees need not fear NASM standards, in that they are constructed and stated so as to stimulate the most fundamentally innovative curricular approaches possible. Having spent a good deal of time as an educator, a consultant, an on-site visitor, and a member of the Commission on Accreditation, and now absenting myself from any official position—please bear with my candor—I can say that what we need more than anything else is not another degree program with reinvented proportions and shifted parts, not another emphasis or track, but a return to the comprehensive fact of music, the comprehensive facts of all other disciplines, and the comprehensive wonder of synthesis within the whole. This return will not just protect but will revolutionize the study of music in a culture that is outstripping us in its artistic variegation and defying us with its inattention to centralizing systems and values.

There is a section in the *Handbook* that might not get the attention it deserves but calls for exactly the kinds of syntheses we need so badly. I refer to Section V, entitled “General Standards for Graduation from Curricula Leading to Baccalaureate Degrees in Music.”² This section is meant to oversee the more particular discussions of liberal and professional degrees that comprise the next two sections. In Section V, the entirety of undergraduate training is subsumed under one word: *musicianship*. I shall return to this word in just a moment, but one other matter of interest deserves mention: only three overall curricular categories are mentioned in Section V for the whole of undergraduate training: musicianship, general studies, and interdisciplinary relationships. This three-

part whole is so very simple, yet laden with the kind of potential that could challenge the best of our curricular thinking. It goes beyond the typical timeworn, territorially and institutionally protected definitions of liberal arts and extends into a lifelong examination of the deep structures of our existence that: (1) seeks to knit everything knowable and doable into a seamless protocol; and (2) takes any one entity, in our case music, and seeks to make it singularly knowable and doable without in any way detaching it from the whole.

Now back to that good word, *musicianship*, and its exegesis in Section V. Here are some statements from it:

Musicianship is the body of knowledge, skills, practices, and insights that enables music-making at any level. To some extent, every musician functions regularly as a performer, a listener, an historian, a composer, a theorist, and a teacher. . . .undergraduate musicianship studies focus on (1) conceptual understanding of musical components and processes; (2) continued practice in creating, interpreting, presenting, analyzing, and evaluating music; (3) increasing understanding of various musical cultures and historical periods; (4) acquiring knowledge to integrate musical knowledge and skills; and (5) accumulating capabilities for independent work in the music professions.³

Remember, this statement is for all undergraduate degrees. It raises two questions that are as appropriate for the liberal degrees as for the professional ones: (1) To what extent do our various curricula actually succeed in providing this kind of musicianship in a continuously integrative way? (2) Why is it that performance comes into the picture as but one of five actions associated with the term *practice*: creating, interpreting, *presenting*, analyzing, and evaluating?

I am not trying to be anti performance, but pro musicianship. It goes without saying that we live in a performance-driven culture and it also goes without saying that music performance seems to represent the epitome of musical training for many of us. Yet holistic musicianship, if we lend any agreement to the *Handbook* statement, absorbs, perhaps even shelters performance, only then to enable it in a matrix of coequally crucial issues. At the risk of oversimplification, I suggest that performance, rather than being the apex of musical action, even in a performance degree, is both a derivative and dependent action. It is derivative because, without the full flower of all of the other musicianship actions mentioned in Section V, it risks provincialization, even failure. Furthermore, it is dependent, because aside from improvisation (the instant twinning of composition and presentation), performance, let alone theory and history, would be nonexistent without composers and compositions. I would suggest, therefore, that composition—thinking up music—not performance, is the sine qua non of musicianship. Therefore, before I give attention to the role of performance in any degree, I must ask how it fits into the concept of musicianship as stated in Section V, for in this section, music, in the name of musicianship as a fully liberating art in itself, is envisioned.

Now, with particular regard to the role of performance in the liberal arts degree, I return both to the balloon metaphor and the directness of Section V. As to the balloon metaphor, a good liberal arts degree in music is more like an unsqueezed balloon with little or no bulges, but equal distribution. I do realize that emphases may be offered in this degree, but they are at best nudges in a given direction. The error comes when overly zealous performers or antiperformers turn a nudge into a bulge and we end up with closeted professional degrees, almost always with performance as the hero or the villain—a mere skill. There are four real problems in this. First, the integrative concepts in Section V, as well as those in Section VI of the *Handbook*, are tampered with, and the balancing concept inherent in liberal education goes down the tubes.

Second, this often happens in music units that, irrespective of the degrees offered, are scholarship/performance driven, and the students are taxed nearly to death keeping up with all the requirements. Third, and most related to the subject at hand, the overemphasis on performance often happens in music units that give only the liberal arts degrees, but are not driven by a liberal arts philosophy. They are trapped by a misconception of music *as* performance. But NASM standards for liberal arts degrees do not fall into this trap, nor do they even suggest the potential for a trap. Rather, the trap is usually set by studio faculty and overly zealous ensemble directors for whom performance, rather than musicianship, is the ultimate necessity. And in many cases, the trap is made more dangerous by a central administration that wants badly to use musical performance, in any number of venues, as a strategic public relations device, even to the point of creating and supporting performance groups outside the auspices of the music unit. The net effect is overwork, undercrediting, and a false impression that performance is getting its due.

Fourth, many music units that give only the liberal arts degree may envision a time when performance degrees can be offered. Now, if the liberal arts degree is overloaded, and if performance is already the central factor in recruitment, curriculum, and public relations, how can a legitimate professional degree be created without dismantling the liberal arts degree, “paring it down to size,” tacitly admitting that it was wrong to begin with, creating a caste system among its students, and having to justify performance emphases under a contrasting philosophy of curriculum?

To the extent that performance-driven liberal arts are designed either as proxies for or as reductions of the performance degree, instead of being designed as musicianship structures on their own, vis-à-vis Section V, the B.A. degree inevitably suffers. Likewise, in those supposedly liberating institutions where performance is downgraded because it is not a part of the exclusive world of “scholarship”—speech logic exclusivism I call it—the B.A. degree suffers. I would even argue that a music unit should ask itself first of all what a good degree in music is, as informed by Sections V and VI. Then, perhaps, all balloons would have fewer bulges and more roundedness.

One final and brief matter—a mechanical one—namely, that of degree titles. The B.A. and B.S. are commonly used for liberal arts degrees. Occasionally, an institution will allow the offering of professional degrees but not professional degree titles. In this case, the B.A./B.S. titles can properly be used for both kinds of degrees. But once again, what truly counts is the issue is adherence to the standards of each kind of degree. Also, when emphases are offered in a liberal arts degree—for instance, performance, music history, composition, and so on—the degree is still a B.A./B.S. in Music, not a B.A./B.S. in Music Performance. Rather, it should be called a B.A./B.S. degree in Music with an emphasis/concentration in *x*, *y*, or *z*.

In summary, musicianship studies—thinking *about* music, thinking *in* music, and thinking *up* music must be guaranteed to every degree before emphases or majors are considered. To the extent that the latter detracts from the former, the degree—whatever its title—shortchanges the student and the culture that he and she serves. Performance studies, as important as they are, merely participate in the formation of musicianship. For the liberal arts degree, this means that within the proportions comprising it, performance should be honored, as extensively undertaken as possible, but only as one of the hard-working partners in the synergy.

Endnotes

¹ Harold M. Best, “Music Curricula in the Future,” *Arts Education Policy Review*94, no. 2 (November/December 1992), 2-7.

² National Association of Schools of Music, *2003-2004 Handbook* (Reston, Virginia: NASM, 2003), 79-80.

³ *Ibid.*, 79.

A MATTER OF LIBERAL AND MUSICAL ARTS

PAUL C. BOYLAN, *Emeritus*
University of Michigan

I think that I was invited to speak to you today because of my influence on the establishment of the bachelor of musical arts degree at the University of Michigan more than three decades ago. I make this assertion at the outset, first of all because I believe it to be true, but also because it would have been discouraging for you as listeners if I had begun by saying "I don't know why I'm here." Yet, in some ways, I am a little out of place here: I was never a student at a liberal arts college, I have had no teaching or administrative responsibilities for a bachelor of arts degree program, and I am no longer either a dean or a professor, having achieved the snowy-haired status of "emeritus" in both those categories.

Together with these disclaimers, I can coincidentally assert my generally positive feelings about liberal education—feelings that I assume are widely shared among those present. The old—and too obvious—arguments about the dichotomy between preparing students for careers versus preparing them for life seem to me too tired to rehash here. Students have a profoundly important right to eschew careerism in favor of life-enrichment in their studies if that is their informed choice. The development of a well-grounded philosophy of life is a noble pursuit with which none of us should argue. In a liberal education, studies in the humanities and the sciences foment ideas and ideals, support critical thinking, and lead to a useful and healthy skepticism challenging conventions of all sorts. The unfettered life of the mind is a beautiful goal, and who among us has not envied certain others who have seemed to have a fulsome, thorough, and multifaceted understanding of themselves and of the world we live in? And to the extent that we long for the art of music to play a rewarding role in such a rich life, can we not celebrate unreservedly a bachelor of arts degree in music?

In my opinion, not quite yet. There remains a serious defect in many music B.A. curriculums, an old bugaboo well known in NASM circles: I'm referring to the place of performance in the curriculum—in this instance, the bachelor of arts curriculum. I do not pretend to have made a comprehensive survey of B.A. degrees in music, but there is considerable variety among those that I have looked at. In some cases, particularly in state systems where a central board controls what the several institutions may offer, the B.A. in music is often organized to be very similar to the bachelor of music in institutions authorized for a B.A. only. I encountered examples of this several years ago when I reviewed programs at the University of California, Los Angeles. I also recall a transcript of a liberal arts undergraduate at Yale who had taken significantly more than half of his total course work in music. However, meaningful performance studies are limited or absent from many bachelor of arts in music degree designs. I think it is almost as irresponsible to offer such a degree as it would be to confer a degree in medicine without courses in anatomy.

I am baffled by the reluctance of faculty colleagues in the liberal arts to accept the serious study of performance as an ineluctable component of an authentic understanding of the art. I am persuaded by the power and cogency of performance. When a student is puzzling about matters of musical structure, shape of a line, pacing, dynamics, balance, expressivity, relative emphasis, and the myriad other nuances reckoned in performance, it seems to me that the student is engaging the very critical thinking and evaluation so highly prized in the liberal arts.

This is my bias: I have grave difficulty accepting *any* degree in music that does not include meaningful study of performance. By "meaningful," I do not imply many hours in daily practice

more appropriate for the performance degree. But I simply do not believe that students can fully understand the intricacies *and the miracles* of the structure and expressivity of music absent the authentic encounter with the art that performing it provides. I am not suggesting that the performance itself has to be very good; only that the difficulties and rewards of performance must be known—and therefore must be confronted and wrestled with—in order to have a serious relationship with the art.

Having revealed my bias, I move now to explicate my presence here—that is, to recount some experiences we had at Michigan. The University of Michigan has long offered a bachelor of arts degree with a concentration in music. The School of Music does not offer this degree program, however; it is a small, and deservedly struggling offering of the liberal arts college. In Ann Arbor, the B.A. in music was severely hampered by the exclusion of performance studies for degree credit until relatively recently. At present, two terms of performance instruction are required—a woefully inadequate provision, in my opinion. (Historically, the principal reason for the development of the bachelor of music degree at Michigan in the 1920s revolved around the ambiguous or even hostile attitudes of liberal arts faculty members regarding the offering of credit for studies in performance.) The unwillingness of the College of Literature, Science, and the Arts at Michigan to recognize the centrality of performance studies was in the past and currently remains the stuff of a long-standing dispute with the School of Music.

Approximately three decades ago, I therefore proposed establishing a new degree to be administered by the School of Music. This new degree is a sort of hybrid between a traditional B.A. and the bachelor of music. Its curriculum blends a significant amount of concentrated studies in music, including music performance, with broader opportunities to elect liberal arts courses in the humanities, sciences, and social sciences than is available in the bachelor of music degree. The new degree is comprised of coursework approximately half in music and half in non-music subjects. (Comparable concerns about meaningful applied studies in drama and in dance led me to advocate and establish during my deanship two companion degrees: the bachelor of theater arts and the bachelor of dance arts, both modeled on the earlier bachelor of musical arts.) I should note that a significant number of students at Michigan opt for these degrees instead of either a liberal arts concentration in those areas or one of the professional undergraduate degrees offered (i.e., B.Mus. and B.F.A. degrees.)

This new degree caused serious consternation in the NASM at the time. Eventually, however, objections dissipated and establishing these degrees remains a source of considerable pride to me. I also note with some satisfaction the widespread emulation of those degrees among sister institutions in music, theatre, and dance.

The newer degrees I have just outlined, as well as any properly designed B.A. degree in music (including, of course, significant attention to performance), are worthy beyond themselves as excellent preparation for graduate studies in music theory, music history, composition, and perhaps even conducting. For students whose ambitions as performers are paramount, the best option will remain the bachelor of music degree. I believe the same to be true for aspiring actors and dancers who need the professional rigors of their B.F.A. degree programs. While acknowledging that Emanuel Ax, Leonard Bernstein, and Yo-Yo Ma all earned “Ivy League” B.A. degrees, we grant that they are fabulously exceptional in every respect, including that of being exceptions to the rule above.

I have the feeling that so extravagantly talented and intelligent a musician as Yo-Yo Ma (with whom I’ve collaborated, by the way, in renditions for piano and cello of “Happy Birthday” and “Amazing Grace”), as gifted a man as he is, is an even more penetrating and effective artist because

of the intellectual expansions accruing from his extramusical studies. It would be wonderful not only if the B.A. in music could become more sophisticated about performance, but also if our professional degrees in music could somehow embrace more of the values and ideals of a liberal education. Those values of critical thinking, coupled with imaginative synthesis, should inform and enliven the preparation of composers, performers, music historians, and theorists. A broader historical context including social, cultural, and political events could greatly improve students' understanding of the place of music within a given society. Similarly, the philosophical and mathematical underpinnings of music theory might broaden and deepen a student's understanding of musical analytical systems. Even in the twenty-first century, a few old-fashioned teachers still want their students mainly to emulate them. They want their own values promulgated by their students rather than encouraging and helping students to find their own individuality, insight, and scholarly and artistic voices. In hiring faculty members, we should be seeking mentors who are inclined more to the latter than the former.

In the end, I do not advocate any particular formula for the ideal B.A. in music. My commitment to meaningful study of performance in the degree is clear. Equally obvious is the need for significant studies in music history and music theory. Since some liberal arts colleges may not be able to provide instruction in performance, my proposals will be unworkable in those instances. I nevertheless stand my ground. I believe that any undergraduate degree with the word *music* in its title must include exploring and confronting the art in the most immediate and direct way: performing it.

Whether my goals are practical is no longer my problem. But we—you, that is—must do your best, our best. There is great good to be done. The universe of music awaits generations of students yet to come. Our opportunity is to plant the seeds of a lifelong love affair with the art we hold so dear. Thank you for the opportunity to express these views.

HISTORICAL ROLES OF MUSICIANSHIP AND METANARRATIVES IN THE LIBERAL ARTS

ROBERT RATHMELL
Hillsdale College

In this presentation, “Historical Roles of Musicianship and Metanarratives in the Liberal Arts,” I consider selected writings of three influential scholars in three different historical periods in liberal arts education in Western Europe. Rather than concentrating on more typical speculative subjects, I focus on the changing role of practical musicianship within the liberal arts. Musicianship should be understood to include performance, but as the digests of these writings show, it cannot be limited to that subject exclusively and still remain centered within the liberal arts traditions considered. I chose only three of the many important thinkers who have shaped the teaching of musicianship in the liberal arts in the fifteen hundred years since the first of these wrote and, with such a span of time to consider, this presentation must be representative rather than comprehensive. The authors, Anicius Manlius Severinus Boethius, Gioseffo Zarlino, and George Turnbull, read many of the same books, shared ideas in common, and yet developed them differently. They offer to this day distinctive lines of thinking about the project of liberal arts education and its overarching narratives.

In the second part of the presentation, I share recent data about National Association of Schools of Music accreditation amongst liberal arts baccalaureate colleges, emphasizing a set of schools judged excellent by “secular” measurements. Having been through two comprehensive curriculum revisions at my institution, I hope to connect practical experiences negotiating and rationalizing a curriculum, NASM accreditation as a process specific to liberal arts schools, and the living history read in these authors.

I. Historical Roles

Boethius, the Quadrivium, and Philosophy

Sixth-century scholar Boethius offered the early medieval world access to the works of Greek antiquity through his Latin translations. By the Carolingian era, Boethius had become the most influential authority on music. The anonymous author of the ninth century treatise *Musica enchiridis*, a defining work of Carolingian music scholarship, sealed an argument with confidence by writing, “Thus says Boethius.”¹ Spanning the Platonic sciences, Boethius’ writings included *De institutione arithmetica* on mathematics as well as *De institutione musica* on music theory in the Pythagorean tradition. He named and defined the *quadrivium*, or “four-fold way,” of the liberal arts as a set of interrelated sciences of quantity: arithmetic, music, geometry, and astronomy.²

In the final section of Book I of *De institutione musica*, titled “What a musician is,” Boethius unequivocally claimed reason as the foremost defining feature of a musician, offering little validation to the physically skilled performer or instinctual composer. He asked rhetorically, “how much nobler, then, is the study of music as a rational discipline than as composition or performance!” Substantiating his claim more fully, he noted that instrumentalists take their name from (and are possessed by) the instrument they play—*kitharist* or *aulete* for example—and, as persons of physical skill, “act as slaves,” making music without knowledge of its principles. Although not singly occupied by a physical discipline, composers also are not governed by reason in their song writing but rather by a “certain natural instinct.” The third and last class of persons defined engages music by judging rhythms, melodies, and form. As reason guides judgment, they alone may claim to be musicians, according to Boethius.³

The pedagogy apparent in this work and by which musicians would learn to correctly judge and reason provides only a study of the theoretical foundations of music involving interval ratios, consonance, dissonance, rhythm, and the modes. By holding music making in low regard, Boethius' judging class, presumably incapable of advanced practical skills, must rely upon those inferior classes—performers and composers—for the production of any sounding music they hope to contemplate. That which is most obvious to us—a combination of well-trained music making with disciplined contemplation—received no advocacy from this patrician Roman scholar.

His rigorous translations and interpretations of Greek writings made Boethius not only the authoritative source for music theory discourse, but his very authority perpetuated a Roman patrician attitude towards music practice wherein knowledge of music was regarded more highly than skill. Unlike the great teachers of the Roman oratorical tradition, Boethius showed little interest in subordinating the quadrivium to the practice of oratory and/or a study of rhetoric, both of which are essential to the successful statesman in the mold of Cicero. Whereas Roman orators were disposed to use music for superficial reference only, Boethius truly understood the mathematics necessary for music theory and, like Plato and Aristotle, believed in music's potential for the moral formation of youth.⁴ As did the Roman orators, he placed music and indeed the other subjects of the quadrivium in a hierarchy leading to a more esteemed purpose: his ultimate justification was found in the study of dialectical philosophy.

Zarlino and Robust Musicianship

Gioseffo Zarlino's *Le institutione harmoniche* of 1558 codified and preserved the contrapuntal practice of Renaissance composer Adrian Willaert and became the scholarly work most associated with *prima prattica* composition. Written in Zarlino's native Italian rather than Latin, this work proposed innovative theoretical ideas including the rationalization of thirds as consonances. In more practical matters, the work conserved compositional techniques such as the step-wise treatment of dissonance; in this and other subjects Zarlino opposed the bold experimentation of contemporary musicians, especially that of Nicola Vicentino.⁵ The scope of Zarlino's work included not only speculative theory and *prima prattica* composition but also argued for essential knowledge any musician should possess, including both the ability to make music and a liberal education beyond it. In contrast with Boethius ten centuries earlier, Zarlino validated a robust musicianship served by and serving reason.

In the last chapter of *On the Modes*, effusively titled "The Senses are Fallible, and Judgments Should Not Be Made Solely by Their Means, but Should Be Accompanied by Reason," Zarlino powerfully modified Boethius' claim that the musician is sufficiently a person who rightly judges by reason, without any necessary ability in music practice. Zarlino developed his argument with philosophical precision by challenging an idea that the senses, including hearing, cannot err in regard to their proper sensible object—a particular interval sounding or an instrument, for example. He elaborated that stimuli provided by the senses must be worked by reason and demonstration, conceding that reason may be faulty, although not as much as the senses. The harmonious combination of both sense and reason yields a more perfect knowledge. Making his argument vital through an analogy—even bodily—he compared the competence of a physician and a musician, claiming "it would be insane to rely on a physician who does not have the knowledge of both practice and theory, so it would be really foolish and imprudent to rely on the judgment of [a musician] who was solely practical or had done work only in theory."⁶

With this foundation, he recommended necessary qualifications for judging music:

He who wants to judge anything pertaining to art [must] have two capabilities: first, that he be expert in things of science, that is, speculation; and second, that he be expert in things of art, which consists of practice.⁷

Although these capabilities in context are more specifically addressed to the practice of composition than to performance, Zarlino recommended that every musician play the harpsichord (or monochord) and sing—certainly both ways of performing.⁸ Whereas Boethius argued for a disembodied, conceptual musician engaged in science, judging, and reason, Zarlino reaffirmed the primary importance of reason in music but found its highest promise in practice, claiming “the ultimate perfection and end of this science consists in carrying out and exercising [the theory].”⁹

Turnbull and Classical Liberalism

Observations upon Liberal Education, written in 1742 by Scottish education reformer and Anglican priest George Turnbull,¹⁰ offers an exemplary eighteenth-century work reflecting the science of the Age of Enlightenment, Scottish moral philosophy, and an educational curriculum of comprehensive scope. Although less well known, this work rivals highly influential treatises, including John Locke’s *Some Thoughts Concerning Education* and Jean Jacque Rousseau’s *Emile*. After the Renaissance, British public education in boarding schools relied greatly upon the study of classics in Latin and Greek, neglecting science, the arts, and even English. Like Locke, Turnbull aimed to replace this impractical and unbalanced curriculum. The two reformers differed in that Locke rejected public education and almost entirely dispensed with classical studies, whereas Turnbull retained both, arguing along lines similar to those of Roman oratory teacher Quintilian. Moreover, Turnbull uniquely embraced the arts as an essential component in the education of a free person.¹¹ Other kindred thinkers of the Scottish Enlightenment, including classical liberal economist Adam Smith, author of *The Wealth of Nations*, have greatly influenced our culture with their specific blend of moral polity and liberal economy, making Turnbull’s work even more relevant to an understanding of liberal education in concept and practice.

With classical references to Cicero and an appeal to the authority of nature, Turnbull argued persuasively for a liberal education that develops the senses as well as the mind. Accordingly, the natural endowment of the human ear, like the eye, demands cultivation through “proper exercises” aiming for intelligence, skill, delicacy, justness, and, as he says, “a relish of . . . harmony and proportion.” He claimed that educating the senses serves to improve and form the imagination itself. Conveniently enough, Turnbull neglected to describe what sort of exercises he had in mind, but other comments seem to indicate that he did not consider playing an instrument or singing well to be such a proper exercise in itself. Rather, he assigned music education to an appreciation of the art and a leisurely use of it asserting that music “certainly is one of the best relaxations from severer studies and employments.”¹²

All too tellingly, Turnbull declared “young gentlemen, who have higher business in mind, which requires much time and application, ought neither to throw away their precious time in learning to paint, nor to play upon musical instruments.”¹³ Nevertheless, as a prescription, it is likely to offend a current-day, liberally educated musician not only by painfully neglecting women but also by relegating music making itself to an inferior status. Even though one may now dismiss his opinion as lacking or outdated, our profession readily adapts music making to his underlying principles. If music as edifying pleasure, as Aristotle put it, or “relaxation” as Turnbull put it, is lesser, then we musicians shall convert it into a “severer” study and even a respectable form of employment. Practical thinking demands it. But are we prepared to consider a nagging question: what happens to

our very resourceful twist on Turnbull's "higher business" if the marketplace for our music-making skills goes away? How shall we justify our music then?

II. Metanarratives and Current Affairs

Boethius, Zarlino, and Turnbull articulated durable, if not always performance friendly, justifications for music, lending their expert voices to the great narratives of Western civilization. Boethius grounded his views on music in the authority of Greek philosophy; Zarlino embraced that tradition but robustly connected a disembodied speculation *about* music to a vital human practice *in* music ably serving worship. Turnbull groomed his young gentlemen of privileged social standing with the arts in preparation for civil freedom and success in a liberal economy but, in his pragmatism, disenfranchised musicianship once again. A most important metanarrative not fully considered here is the theologically justified curricula of St. Augustine of Hippo, Martin Luther, and others. Each of these, others not mentioned here, or combinations of all operate both in the structural implements and daily life of liberal arts institutions. A transformation of liberal arts subjects such as music into rigorous professional specialties justified by economy might place those subjects at the center of a culture where employment is most esteemed and necessary. But, in light of the facts of a shrinking economy in music, a real danger of incredibility threatens those in music holding this professional view exclusively.

Easily observed at conventions of national music organizations, a vigorous professional advocacy to incorporate recent popular music in curricula to make them more relevant may not succeed at making them more *professionally* relevant. In a 16 October 2003 article in the *Wall Street Journal*, writer Ethan Smith observed that the world's largest music company, Universal Music Group, expected to shed hundreds of jobs in addition to the nearly 20 percent reductions necessary over the last five years. Global piracy of recorded music has resulted in a "sharp contraction of the recording industry" with a 26 percent decline in shipments and substantially reduced corporate profits.¹⁴ One may extrapolate that if new business strategies for distribution fail, such as the burgeoning but very marginally profitable on-line sales of recorded music,¹⁵ and business consequences deepen, even once profitable popular music may be on the brink of conversion into the cheapest of commodities. How practical would the new curriculum really be in such a world and, more importantly, how *good* would it be?

Jean François Lyotard, author of *The Postmodern Condition: a Report on Knowledge*, argued in 1979 that a lack of credibility in traditional metanarratives, including those described earlier in this presentation, characterizes the post-modern condition.¹⁶ Lending a voice to incredulity: how can one believe in the moral potential of music while dismissing the corresponding given of true proportionality between the divine and the mundane? How can educators evoke the divine at all when public education must be secular? How will educators justify a pragmatic professionalism when little that is practical may be had? A well-grounded liberal arts school still invested in metanarratives predating professionalism; a school reduced in institutional size, complexity, and regulation; a school free to be particular in its views holds great promise for preserving music of highest accomplishment as a culture of shared importance in the future. If well coordinated, such a school transmits its guiding narratives to its students throughout the breadth of its curriculum. How will NASM engage these schools with music professionalism as its last reason or modern, sanitized language of accreditation that relies upon dislocated artifacts?

The 2004 annual ranking of colleges conducted by *U.S. News and World Report*, "America's Best Colleges"¹⁷ provides a widely read "secular" measurement of institutional reputability. The magazine compares schools according to categories published in the *Carnegie Classification of*

*Institutions of Higher Education*¹⁸ Although not comprehensive in method, the *U.S. News* survey considers as many as fifteen indicators of academic excellence, including peer assessment, retention, faculty resources, selectivity, financial resources, graduation rates, and alumni giving. I correlated NASM accreditation status as published in the *2003 Directory*¹⁹ with the 214 schools listed in the *U.S. News* Liberal Arts Colleges Bachelor's (National) category. My correlations do not include schools in other Carnegie classifications. This survey, originally conducted to support my department's curriculum revision process, is likely to be suggestive rather than authoritative: a high institutional rank does not necessarily indicate that a particular department offers an excellent curriculum. Even so, the weakness of the correlation between NASM accreditation and secular high rank is remarkable and may suggest adaptations.

Amongst the fifty-one institutions listed in "The Top Fifty," only four (or 8 percent) have NASM accreditation. The second and third tiers reveal higher rates of accreditation, with nineteen of fifty-nine (32 percent) and fifteen of fifty-one (29 percent) respectively. The fourth tier, like the top fifty, shows a lower rate, with only eight of fifty-three schools accredited (15 percent).²⁰ Of the forty-six schools with NASM accreditation from all tiers combined, thirty-two have bachelor of music programs—a professional degree—as well as bachelor of arts and/or bachelor of science.²¹ All but one of "The Top Fifty" institutions offer a music major.

Given the de-emphasis of applied music in historical literature of liberal arts education, one might assume that these liberal arts schools do not seek accreditation because they do not offer the necessary applied music instruction. Susan Flakerud-Rathmell, Artist/Teacher of Piano at Hillsdale College, assisted me in surveying the published curricula of most of the fifty schools in the first tier and found that nearly all of them offer ensembles and applied lessons on an instrument or voice, and a large majority award credit or partial credit towards the completion of the degree. Even for those schools where credit is not given, this would not necessarily be a barrier to accreditation, since the NASM guidelines for liberal arts programs permit such an allocation.

A more comprehensive study of liberal arts practices in music and the realities of accreditation appear to be recommended by these preliminary findings in so far as expanding accreditation to these institutions is an important goal. I ask a practical question (perhaps already fully explored by this association in the past): would incorporating NASM liberal arts standards *and* membership status in combined packages with general accrediting agencies be more appropriate for liberal arts schools than independent accreditation for the music unit alone? Larger universities with professional music units may also have an interest in accrediting liberal arts programs as part of a comprehensive process or even a regulatory requirement. In contrast, a music unit within a liberal arts institution, wherein no professional unit rules, has no such motivation and even may be subordinate to an overarching justification outside of the field of music.

Endnotes

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² Calvin M. Bower, introduction to *De institutione musica*, by A. M. S. Boethius (New Haven: Yale University Press, 1989), xix-xxi.

³ A. M. S. Boethius, *De institutione musica [Fundamentals of Music]*, trans. C. M. Bower (New Haven: Yale University Press, 1989), 50-51.

⁴ C. M. Bower, "The Transmission of Ancient Music Theory into the Middle Ages," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 137-43.

- ⁵ Joel Lester, ed. *Harmonologia*, no. 4, *Music Theory from Zarlino to Schenke: A Bibliography and Guide*, by David Damschroder and David Russell Williams (Stuyvesant, New York: Pendragon Press, 1990). 391-92.
- ⁶ Gioseffo Zarlino, *On the Modes*, part four of *Le istituzioni harmoniche*, trans. Vered Cohen, ed. Claude V. Palisca (New Haven: Yale University Press, 1983), 104-06.
- ⁷ *Ibid.*, 106.
- ⁸ *Ibid.*, 103.
- ⁹ *Ibid.*, 106.
- ¹⁰ George Turnbull, *Observations upon Liberal Education*, ed. Terrence O Moore, Jr. (Indianapolis: Liberty Fund, 2003).
- ¹¹ *Ibid.*, ix-xv.
- ¹² *Ibid.*, 401.
- ¹³ *Ibid.*, ix-xv
- ¹⁴ Ethan Smith, "Music Industry's Woes Deepen With New Job Cuts at Universal," *Wall Street Journal*, 16 October 2003.
- ¹⁵ Nick Wingfield and Ethan Smith, "With the Web Shaking Up Music, A Free-for-All in Online Songs," *Wall Street Journal*, 19 November 2003.
- ¹⁶ Jean-François Lyotard, *The Postmodern Condition: a Report on Knowledge*, trans. Geoff Bennington and Brian Massumi (Minneapolis: The University of Minnesota Press, 1984; reprint, 1993), xxiv.
- ¹⁷ "America's Best Colleges," 2004 ed., *U.S. News and World Report*, 2003, 80-81.
- ¹⁸ The Carnegie Foundation for the Advancement of Teaching, *The Carnegie Classification of Institutions of Higher Education*, 2000 ed. (Menlo Park, California: The Carnegie Foundation for the Advancement of Teaching, 2000).
- ¹⁹ National Association of Schools of Music, *2003 Directory* (Reston, Virginia: NASM, 2003)
- ²⁰ *Ibid.*, 88-92.
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THE ROLE OF PERFORMANCE IN LIBERAL ARTS DEGREES, PART II: PERFORMANCE EXPECTATIONS FOR STUDENTS

THE INTERDISCIPLINARY NATURE OF MUSICAL PERFORMANCE AND ITS RELEVANCE TO THE B.A. DEGREE IN MUSIC

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In 2002, NASM-accredited institutions graduated 4,188¹ students with a bachelor of music degree. From June 2002 through May 2003, the *International Musician* (the official publication of the American Federation of Musicians) advertised 1,249 positions, including positions for summer festivals; one-year positions; and international and national openings in symphony orchestras, opera companies, and armed service bands both in the United States and Canada. Of these position, 38 percent (476) were part-time. The total number of positions had declined 8.7 percent from the number of positions advertised in 2001.²

The above figures are not all-inclusive, that is, they do not provide us with the number of church positions offered or the number of graduates with a master's degree applying for the same openings. They do, however, tell a sad story. Under the best of circumstances, with no one else competing, members of the class of 2002 had a 29.8 percent chance of obtaining a position. In performance, supply has long surpassed demand. To give a specific example, in the harp world, this currently means that one out of approximately eighty qualified players will find a full-time position.

The research also demonstrates that students graduating with what is considered the professional degree in music (B.M.) will find fewer chances for full-time employment than their colleagues in fields such as chemistry, sociology, and business, to name but a few. If musical employment is found, in many cases it will mean much lower pay for the individual compared to other disciplines. Again, the economic rule of supply and demand applies.

Considering these staggering facts, what then is the value of a B.A. degree in music and what role does the performance component play? Let us first consider the characteristics of a student seeking a B.A. degree in music. Incoming freshmen today belong to the 24/7 generation. They are accustomed to instant access to everything at any time, be that food; information (computer); money (ATM cards); or entertainment. Instant gratification is the norm. Many are Web-savvy yet, at the same time, they fully believe that everything on the Web is in the public domain. "I paid for this paper, so why do I get penalized for plagiarism?"

Twelve years of primary and secondary education have prepared them for studying toward any standardized test. The most successful students have learned to memorize the material and regurgitate it at the appropriate moment. Dualistic thinking is the norm, and ambiguity is not acceptable. Good grades are of utmost importance. Students care more about grades than the actual learning process: "I paid the fee, so give me the B."

Entering music students have enjoyed playing their instrument in primary and secondary educational institutions, most probably in a band or choir, and sometimes in a school orchestra. They show talent at the audition but might lack some of the rigorous pre-college training of their B.M. colleagues, and in general they are not as focused in their practice habits. They love music but are

also interested in other subjects, and they might not yet have decided on their ultimate professional goals.

This is where the liberal arts and sciences education can play an important role. With an average of forty-eight to fifty-two credit hours in the core curriculum of the B.A., the student is exposed to a variety of disciplines, each with its own way of thinking and expressing.

While the specific liberal arts and sciences learning outcomes will depend on the individual institution's mission, certain commonalities exist. These might include a component of critical/creative thinking that aims to lead students away from dualistic thinking and develops in them a capacity for inclusive/integrative reasoning. It is hoped that this will help the student approach problems creatively and independently.

Another common element in the liberal arts and science curriculum is communication, the ability to construct and interpret written, oral, and visual communication effectively and ethically. The Higher Learning Commission expects to see a component dealing with global citizenship in its accredited institutions. Many issues confronting us in our contemporary world are of a global nature. In addition, at many institutions, students are expected to learn and understand the importance of social, cultural, and spiritual diversity within all humanity.

In summation, one might claim that the liberal arts and sciences core curriculum will equip students with qualities and skills that employers in many fields are looking for:

- persons with independent/critical thinking skills
- persons who can be team workers
- persons who can take responsibilities
- persons who are creative
- persons who can view a problem from multiple perspectives
- persons who have multiple communication skills

Beginning in 2005, the Higher Learning Commission's new standards expect the learning outcomes of the liberal arts and science core curriculum to be clearly reflected in the "professional" programs.

As music educators, we know that music studies promote many of the above skills and learning outcomes. Studying music means furthering one's ability in active listening, no small task in today's visual world. Practicing an instrument requires motivation and self-discipline. Regular performance plays a very important role in a student's development. In preparation for it, one needs to set weekly goals and achieve these, thereby taking personal responsibility for one's preparedness. Interpersonal skills and teamwork are trained in rehearsal and performance of an ensemble. The study of music history should lead to a deeper cultural understanding, and the analytical work in music theory should promote logical thinking and problem solving skills. I fully realize that I am just skimming the surface with the above observations.

In reality we have to overcome several obstacles in the process. As a result of their primary and secondary education, students enter college today thinking compartmentally. When confronted with the rigorous studies in music theory and history, students rarely see the connections to their applied studies and do not understand the necessity of taking these courses. Often applied studies are

misconceived as practical training on the instrument to achieve the high level of technical expertise needed as a performer in the industry.

This imposes important ramifications for hiring in the area of applied studies. More and more often we need applied teachers who are well educated not only in their specialty field but also in their ability to incorporate the cognitive principles of music theory and history in their own performance as well as in their teaching.

George Houle, Stanford University, states in his article "Performance: The Profession and Preparation for It" "The compartmentalization of our teaching system has denied the intellectual vigor to performance that it so rightfully deserves."³ He continues, "The era of figured bass practice was a golden age in the sense that theory training led to the ability to improvise a harmonic accompaniment with the by-product of giving insight that enabled a musician to compose."⁴

I propose that within the B.A. degree we have the opportunity to go one step further. Applied studies and performance offer the possibility of true interdisciplinarity. To paraphrase William Newell's definition of interdisciplinary teaching, interdisciplinarity deals with issues that cannot be solved by the view or understanding of one discipline alone. Interdisciplinary teaching then incorporates multiple views and methods from different disciplines to understand such an issue and suggest possible solutions.⁵

I agree with Yoon-il Auh and Robert Taylor, both advocates for interdisciplinary studies in the field of musical performance, that a successful, informed performance

requires three distinct cognitive operations: 1) possibly re-living and recreating a part of history by which the music was shaped; 2) understanding both historically and culturally how the piece of music connects to diverse genres of thought; and 3) translating this cognitive experience into an action, that is, using technical dexterity to reflect one's learned knowledge.

To be able to understand and perform a piece of music requires a systematic investigation of the cultural context in which it was created, and that information must be taken from various available sources.⁶

This appears to be a tremendous charge, especially knowing how much time a student will have to invest to reach a proficient technical level on the instrument. It has also been well documented that historical and cultural knowledge among high school students is dangerously weak. In his address to the Federation of State Humanities Councils in 2002, Bruce Cole, the chairman of the National Endowment for the Humanities, gave the following examples:

The recent National Assessment of Education Progress test found that over half of the high school seniors couldn't say whom we fought in World War II. Perhaps even more horrifying, 18 percent thought that Germany was a U.S. ally in the Second World War. . . . One study of students at 55 elite universities found that over a third were unable to identify the Constitution as establishing the division of powers in our government, only 29 percent could identify the term reconstruction, and 40 percent could not place the Civil War in the correct half-century... If Americans cannot recall whom we fought, and whom we fought alongside, during World War II, it should not be assumed that they will long remember even what happened on September 11.⁷

The above facts raise the following question: how can a nation in a democratic environment function and make important decisions with this kind of historical ignorance?

While we, as music educators in higher education, cannot change the primary education curriculum, we do have to live up to the challenge in front of us. The B.A. in music offers many opportunities, if one is willing to integrate the knowledge students are gaining from their liberal arts and science classes into their performance preparation. This requires that the applied instructor asks the student to include research about the composer of the work currently studied. Students might be guided in their research by the following sample questions:

- In what way was/is the composer influenced by the historical events, philosophical thought, scientific/technological development, and artistic forms of expression of his/her time?
- What influence of his/her spirituality can we find in his/her life and/or compositions?
- What was/is the composer's relationship with colleagues around the world, and can we find cultural influences (other than his/her own) in his/her compositions? Has the composer's life/work influenced music or the world around him/her?
- How has the composer's work/life been influenced by his/her socio-economic background?

The breadth and depth of such work will, of course, vary from freshman to senior level, but work could definitely begin in the freshman year. The Web Concert Hall designed as “. . . an interdisciplinary learning web portal for music students” by Auh and Taylor offers a wonderful learning environment for such work, and may serve as a guideline.⁸ In addition to selected recordings, the student has instant access to literature, art, and historical and social background of the composer/selected composition. E-mail allows the student to connect with other musicians and possibly even contact the musician who performed on the Web Concert Hall.

To make the most of valuable but limited practice time, the student might be asked to keep a practice journal. Students could record daily/weekly practice goals, as well as a teacher's suggestions and comments, and weekly reflections on the research being conducted. Such a continuous record can be valuable for further studies after the B.A. is completed. The careful selection of repertoire is imperative. Students need to be introduced to compositions covering all stylistic periods to have the broadest exposure to repertoire possible, especially since some of our students might want to continue with a graduate degree in performance.

Another tool to successful integration of musical and cultural components might be the student's preparation of program notes for weekly/bi-weekly performance class, departmental recitals, and so on. While the applied teacher might guide the student in choosing the appropriate resources, faculty from music history or theory might oversee and guide the actual writing process.

A departmental capstone might provide the culmination and integration of students' musicianship and baccalaureate experiences at the college. Students might be asked to demonstrate their musical expertise in a half-hour recital. Based on the senior recital, students could research one or more composers from their recital programs and demonstrate how these composers were/are influenced by the historical events, philosophical thought, scientific/technological development, spirituality, and cultural influences of their time. This could be shared with their fellow students in the department in a presentation and the following discussion.

If we were to approach performance from such an informed interdisciplinary perspective, we would enrich our students with a broader range of skills. Students wishing to compete for a performance position or to pursue a graduate degree in performance would be better prepared to do

so. This education would lead them on the way towards lifelong learning, no matter what the final career decision might be.

Endnotes

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³George Houle, "Performance: The Profession and Preparation for It," *College Music Symposium* (Fall 1974): 11.

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⁵William Newell, "Interdisciplinary Curriculum Development," *Issues in Integrative Studies* 8 (1990): 72.

⁶Yoon-il Auh and Robert Taylor, "Designing an Interdisciplinary Learning Web Portal for Music Students: The Web Concert Hall," *Designing a Musical Performance Web Portal for Music Students*, 1999, 13. October 2002. <www.musicalonline.com/molmagazine/article/web_portal.htm, 2 and 4.

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THE ROLE OF PERFORMANCE IN THE LIBERAL ARTS DEGREE

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Liberal is a word that today conjures up a variety of associations. The associations we make with the word are likely to depend on our personal circumstances and points of view. Translating from ancient Greek is not within my ability, but from the translations selected and edited by Oliver Strunk in *Source Readings for Music History*,¹ it seems that personal circumstances were at the core of what Aristotle understood by whatever word has been translated there as *liberal*. Aristotle referred to a man who did not need employment as a “liberal,” and to one who had to work as “illiberal.” Hence, the illiberal arts were the “useful arts,” those that could be performed, and the liberal arts, suitable for free men, were those that could be contemplated and discussed. Thus the making of pottery, garments, or other necessities was an illiberal art, while the study of mathematics was a liberal art. Music posed a special problem for Aristotle because its purpose could not easily be defined. In *The Politics*, Aristotle used the study of music to wrestle with the problem of determining which studies were proper for liberal and which were proper for illiberal men. In those deliberations, Aristotle clearly separated the *performance* of music, an illiberal art, from the *study about music*, a liberal art. He concluded that all men should be knowledgeable about music because of its ability to affect behavior and morals, and that even liberal men should be able to perform music—but not too well. Virtuoso performance was “vulgar,” and should be left to the illiberal.

This dichotomy the Greeks left us between “music” and “about music,” as most of the “either/ors” they bequeathed, has guided our thinking since Aristotle and is still influential in our curricula today. (Have you ever witnessed conflicts in your faculty between performers and musicologists?) From the beginning of recorded Western history, study “about music” has been included in the education of the elite, whereas the professional performance of music has usually been considered the purview of more vulgar men. The troubadours and *trouvères*, of whom we all have such fond memories from our study of medieval music, are the prototypes of the gentlemen musicians, whereas the parallel *jongleurs* and minstrels were low-life professional musicians, comedians, and traveling newsmen. In the early universities of Europe, “Collegia Musica” were founded outside the academic curriculum to satisfy the gentlemen’s urge to make music; they can still be found there. In most of Europe music, performance is still studied in a conservatory, and “about music” is studied in a university. Given this context, our U.S. universities that teach “music” and “about music” side-by-side are an unusual and recent phenomenon.

U.S. universities and colleges also are diverse in their missions and in their approaches to music study. NASM provides basic standards for all music degree programs, but the evaluation of those standards is carried out with the preservation of the unique mission of each institution as the prime consideration. The result is a wide diversity among degree programs even within NASM, not to mention degree programs in those schools outside the fold. At this meeting, we have music executives from conservatories that offer only performance diplomas and degrees, from huge universities that offer degrees in every conceivable field of music, and from liberal arts colleges with a few hundred students that offer only a Bachelor of Arts degree. Each type of school complies with the same degree standards, but obviously the missions of each are not similar. The large majority of us fall somewhere in between these extremes, and in this middle ground, missions are often fuzzy. The mission of the conservatory is quite clear, and the mission of the very small liberal arts college is clear, but the mission of a mid-sized institution with lots of nearby competition is rarely codified in

unique terms. Many of these schools have become, or are becoming, *comprehensive*, a term that by its definition inhibits uniqueness. State universities that began as “normal schools” with a mission to train teachers are now comprehensive. Private universities that began under the wings of religious groups to educate the flock are now comprehensive. (My own, now comprehensive, college was founded by the Church of the Brethren and is now an autonomous private school. Less than 3 percent of the students are affiliated with the founder’s church.) Institutions that were founded as conservatories are now offering degrees in musicology. Clearly most schools want to offer everything to everyone, and being so comprehensive makes defining mission difficult.

Mission does not seem to play a large role in determining whether a school offers the liberal arts degree. Of NASM schools, 80 percent offer an undergraduate liberal arts degree. In fact, the only degree offered by more schools than the liberal arts degree is the degree in music education, at 85 percent. Degrees in music performance are offered by 70 percent of NASM schools.² Graduation ratios for bachelor’s degrees in music, however, place the liberal arts decidedly in third place, with 43 percent of graduates from NASM schools receiving degrees in music education, 36 percent in other professional programs, and 21 percent in liberal arts.³ The flexibility inherent in the standards for the B.A. makes it easy to build programs around courses required in other majors and to offer students choices, something that is all too rare in packed programs like music education or music therapy. In many schools, students may tailor the B.A. in music to their own goals in music or in other fields. It is also possible for students to complete a major in music and a major in an ancillary field. This flexibility has great potential for the astute and determined student. In the worst circumstances, this flexibility also sometimes makes the B.A. the last resort for students who, for whatever reason, have not been able to complete a professional music degree program.

The culture of each institution and the makeup of its faculty have a great impact upon the status of the degree programs in any school. I well remember my first semester as a freshman at a large, comprehensive state university (read “FSU”). In my first English class, the professor asked each person to identify his/her intended major. One poor woman answered, “Home Economics.” The professor sneered, “You might as well be majorin’ in fiddlin’ or something!” I was trembling when my turn came, but I bravely answered “Music,” “ah . . . *Music Theory*.” “Oh,” he replied, “That’s OK. You could still be Phi Beta Kappa with that major.” My major actually was music theory, and all through the year my Polish piano teacher kept asking me “Why don’t you be a *music* major?” (I finished my degree in theory, but never was Phi Beta Kappa. And, for the record, I also completed a piano performance degree as a *music* major.) During my interview for admission to the Ph.D. program in musicology at a small well-respected liberal arts college (read “Bryn Mawr”), I was asked “Can you play a Bach Chorale on the piano?” and that was the extent of the performing demanded there.

We musicians do not often think about it, but to those outside our profession, “music” is “performance.” I believe we can all attest to that if we only think of how we are viewed by our colleagues in other departments or schools on our own campuses—or by our academic deans, or certainly by our presidents! Most of our colleagues are musical illiterates and have no idea that one can major in music theory, history, or composition—to them a musician has to “perform.” The better she/he “performs,” the better “musician” he/she is. These societal axioms are reflected throughout our public school education where music study in the secondary school is almost totally relegated to performance. The concept that there is an intellectual basis for music that might be studied as a discipline is now not prevalent in the public mind. To live up to this subtle, but unspoken, expectation for excelling in performance, even small liberal arts institutions hire excellent performers to teach in their B.A. programs. These performers often come from larger performance-biased

schools and bring the culture of those schools with them. These external pressures and internal cultures make finding a school that prides itself on its B.A. program in music difficult.

Students in institutions that do not offer a performance degree often mistake the objectives of the liberal arts degree. At my own school, where of course I make things *perfectly clear*, and at many of the smaller schools I have visited as an NASM evaluator, the liberal arts majors often say they are majoring in performance. NASM clearly specifies that only 10 percent to 20 percent of the combined areas of Performance and Music Electives normally occupy the liberal arts curriculum. The flexibility of the requirements offer students in liberal arts more time to organize freely than do programs in music education, for example. If they choose to use that time making music and emphasize music making in their curricular choices, then they very well may feel like “performance majors.”

Even though emphasizing performance is not an NASM objective for the liberal arts degree, perhaps it is not always out of place. Does a bachelor of music degree in performance, or a master of music, or even a doctor of musical arts, guarantee its holder a living as a performer? Sadly, each of us here can cite many examples where the answer is obviously, “no.” Does a liberal arts degree deny its holder a living as a performer? Many famous performers, Leonard Bernstein and Charles Rosen for example, hold B.A. degrees, and their music making is enhanced by, not inhibited by, their broad academic backgrounds. No doubt I am going to extremes here to make a point, but the point is none-the-less valid. I doubt that any graduate school would reject an applicant for a master of music degree in performance solely on the fact that her/his undergraduate degree was a liberal arts degree if that applicant’s performance were acceptable. The liberal arts curriculum does not *prevent* a student from becoming a performer, but it does not *require* a student to become a performer. No degree program either enables a student to or prevents a student from making a living as a performer.

Let us realize, then, that different perspectives on the role of performance in the bachelor of arts degree may prevail in the different types of institutions within NASM. In a large university with an abundance of superior performers in the Bachelor of Music program, the B.A. student may have little motivation and few opportunities for performance. In a small institution without a B.M. program, the B.A. students may be the star performers and have more performance opportunities than B.M. students at larger schools. The culture and the size and scope of the institution have a profound effect on the outcome for the student; the prestige awarded music units from the outside is in large measure based on its reputation for performance. Boards of Trustees enjoy being entertained by musical performances, but they do not often invite faculty or students to their meetings to lecture on music theory or history (or math either, for that matter). Some universities depend heavily on the performances of their marching bands for their reputation in music. Some smaller institutions have a history of and commitment to specific performance media. (One of the Lutheran persuasion might argue even a “competition” in choral performance.) It is not surprising, therefore, that smaller units try mightily to attract superior performers in both students and faculty. If the school offers only the B.A. in music, it is easy to understand how its faculty and students may be confused as to the purpose and standards of the liberal arts degree. As an NASM evaluator, I have visited at least one school where the B.A. students were better performers than most students I have heard in B.M. performance programs.

So, in summary, performance is appropriate in the liberal arts degree in music, as the NASM *Handbook* states, according to “the student’s needs and interests.”⁴ These needs and interests may vary from a minimum ability to play Bach Chorales at the keyboard to becoming a professional performer. The mission of the institution, as well as the goals and objectives of the liberal arts degree within that mission, should be made clear to the student. The institution should be certain that its

faculty and resources are aligned to meet those goals and objectives. The institution should examine the potential of each liberal arts applicant to meet her/his own objectives within that framework. In the end, it is the liberal arts student who chooses his path and his institution, and the liberal arts graduate who makes her own career. The ability to make reasoned decisions and to think creatively is the hallmark of a liberal education. In Aristotle's ideal state, free men would pursue the study of music performance in order to use their leisure time properly, "even if this active involvement brings with it some risk that technical proficiency might result in vulgar professionalism."⁵ Thomas Jefferson, perhaps one of the most liberally educated Americans, may well have been reflecting on Aristotle's ideal state when he wrote his country's *Declaration of Independence* and served it in a variety of capacities, then returned home to Monticello and played the violin.⁶ We know that William Jefferson Clinton plays the saxophone. I wonder what instrument George W. Bush plays?

Endnotes

¹ Aristotle, *The Politics* (London: W. Heinemann, 1932), trans. H. Rackham, as found in *Source Readings in Music History*, ed. Oliver Strunk (New York: W.W. Norton, 1950).

² These and other statistics are taken from HEADS Music Data Summaries 2002-2003. More private institutions offer the B.A. degree (88 percent) than the B.M. degree in performance (64 percent), while the ratio for public institutions is almost equal (74 percent B.A. to 73 percent B.M.).

³ Private institutions graduate a slightly higher percentage (23 percent) of their students with a B.A. degree than public institutions (19 percent). The largest percentage of the diplomas from public institutions is in music education (47 percent), while the largest percentage from private institutions is in professional programs (41 percent).

⁴ National Association of Schools of Music, *2001-2002 Handbook* (Reston, Virginia, NASM, 2001), 81.

⁵ David J. Depew, "Politics, Music, and Contemplation in Aristotle's Ideal State," in *A Companion to Aristotle's Politics*, ed. David Keyt and Fred D. Miller, Jr. (Cambridge, Massachusetts: Blackwell, 1991), 368.

⁶ Helen Cripe, *Thomas Jefferson and Music* (Charlottesville: University Press of Virginia, 1974), passim.

THE ROLE OF PERFORMANCE STUDIES IN THE LIBERAL ARTS CURRICULUM

STUART SHARP
Hope College

Initial contacts with prospective music students most often reveal a variety of musical interests motivated and influenced to a large degree by the range and intensity of their previous experience with music as a vital, living, expressive art. For those students who have excelled in music performance and who have acquired a high level of musical understanding, a rich selection of performance-related courses is a high priority as they plan a degree program to meet their educational needs and objectives. Many of these students, however, will choose to pursue a bachelor of music program in which performance studies occupy a central position within the structure of the course pattern. Within this group of talented and musically experienced students, a number may, however, choose the liberal arts curriculum as an alternative path because it allows for a broader range of elective choices to accommodate a range of academic and career goals and objectives.

A second category of prospective music students may challenge our advising skills most immediately as they share with us the various interests that appeal to them and as they elucidate their concerns regarding the range of challenges that they see before them. For many of these students, the music performance component of the liberal arts curriculum may hold a particular fascination but also some concern as they reflect upon the somewhat limited preparation they have had in this particular component of the degree requirements. The contrast between these two categories of students, each possessing an interest in pursuing musical studies, aptly underlies and reminds us of the wide range of experience and abilities that mark the candidates for liberal studies in music. One might ask how we propose to provide the best possible training and experience in music performance, given the limited objectives expressed in the *NASM Handbook* and the rather small portion of the total curriculum that is dedicated to performance studies. While the liberal arts curricula as delineated in the catalogues of institutions both large and small may capably meet a wide range of needs and expectations, the success or failure of our educational efforts in music performance are contingent upon an assessment and advisement program that evaluates student progress with care and discernment. From the carefully administered entrance audition to the final recitals and oral examinations, our role is clear. Our vigilance as advisors who share together the results of student growth and attainment as musicians can help to guide this disparate group to a significant level of musical achievement.

We can help music performance students maintain a realistic view of their performance capabilities by providing numerous and diverse performance opportunities at many levels. A format that includes a hierarchy of performance opportunities ranging from the individual studio performance class and the performance division recital to the more competitive departmental recital may help to lead students to a realistic assessment of their talent as the studio teacher guides them through these experiences.

An understanding of the role of performance studies within the liberal arts curriculum, when shared amongst the contributing divisions of the music faculty in a consciously integrated manner, provides an opportunity for students to experience and to develop values of creativity and feeling that are present as an existential reality in the performance process. Performance studies introduce a rich array of literature that presents opportunities for the development of musical understandings related

to the creative process. We must recognize and encourage the contributions of each and every element of the curriculum that provides support for this process. Although the responsibility of the studio teacher and the ensemble conductor may seem to be most fundamental in the development of musical skills and understandings, we must also recognize the educational contributions of theorists and music historians in providing musical experiences and performance-related challenges that promote the development and growth of musicianship. In addition, these allied areas provide a range of experiences that enhance and deepen the liberal arts student's potential for significant growth, promoting the ability to set realistic goals and enhancing the achievement of personal maturity and self-knowledge. As an example of the support provided by these allied areas of study, consider the goals often stated by teachers of theory—that knowing how to listen and what to listen for are essential attributes toward which young performers should strive. Theoretical training and historical understanding become important contributing factors to the student's practical application of those skills that we typically refer to as musicianship. Recent theory texts continue to provide and, indeed, require students to examine a wide range of music literature as part of their theoretical training. As a result of the growing influence of Shenkerian analysis in our theory programs, entire examples of music literature provide the music student with an opportunity to assimilate theoretical knowledge in a more comprehensive manner and on a broader scale than in past years.

Performance activities, be they as solo or ensemble experience, are the laboratories for experimentation in which students, guided by a studio teacher or conductor, attempt to set forth the creative ideas of the composer. Many liberal arts students invest a less significant portion of their degree hours in this activity. Articulated performance goals, be they set forth in the departmental handbook or in the performance studio syllabus, will provide reasonable performance objectives for these students. Some will struggle to prepare pieces for studio class presentation, while others may rival the best of our bachelor of music students in senior programs of notable quality. High goals often energize and stimulate student musicians to significantly higher standards of accomplishment than one might expect. Ensemble conductors, in particular, frequently challenge their musicians far beyond their expected capabilities. We have all experienced this phenomenon as student instrumental and choral forces present demanding new works under the artistic guidance of visiting guest conductors or composers in residence. We must strive to include these opportunities as part of the liberal arts performing experience as time and budget will allow. We must be guided by energetic and creative thinking as we strive to establish worthy yet possible performance goals and outcomes.

Although ensemble requirements within the bachelor of arts vary with institutional credit granting policies, advisors should strive to ensure appropriate opportunities for musical growth throughout each semester of the student's collegiate career.

Experience continues to provide evidence that the establishment of performance goals may offer a significant challenge to music units. The fundamental general performance goals for the liberal arts student are best articulated by the department as a whole in order to assure a common understanding among all members of the faculty. Those in individual performance areas will certainly wish to establish particular repertoire and recital goals that are well suited to their special needs. Within the individual studio, teaching style and pedagogical philosophy may dictate alternate approaches. In addition, care must be taken to communicate these standards to part-time performance faculty members who easily find themselves out of step with departmental goals and objectives.

Performance opportunities within the bachelor of arts curriculum exhibit a range of experiences across a variety of repertoires. Overall educational experiences in academic classes that feature topics in early music, jazz, and world music are well served by the existence of performing groups that offer

the opportunity for students to validate their critical understandings in musical experiences of perceived sensuous musical relationships within these diverse musical styles. We must do our best to provide these performance opportunities through thoughtful hiring practices and innovative faculty development opportunities.

Although entrance auditions, end-of-semester performance evaluations, and carefully followed assessment procedures can help to assure a reasonable level of student growth and accomplishment, the range of talent and musicianship of students within the bachelor of arts curriculum will always exhibit broad and wide-ranging attainment levels.

During the advising process, we must remember the infinite range of employment opportunities that are available to students who have completed degrees within the arts in general. While our articulation of the bachelor of arts degree in music refrains from suggestions of career orientation, and while the path of study embodies an idealistic educational philosophy, students and their parents are, nevertheless, quick to focus upon possible practical outcomes that might follow the completion of this degree. For them, we can relate our recent experience with liberal arts graduates in music who have continued their education with acceptance in medical school or law school, a phenomenon that has become somewhat more commonplace in recent years. Reflection upon past experience also brings to mind a number of interesting illustrations that exemplify in specific terms a variety of other career outcomes for liberal arts students for whom music performance was a significant catalyst for overall growth and development. Examples include the double major in chemistry and music whose career is divided between assignments as environmental chemist and choral conductor, a disjunction maintained in postgraduate life as in student days. Other examples include an artistic advisor to the conductor of a major symphony orchestra, a theatrical music director on Broadway, and a marketing director for a major manufacturing firm in Chicago. We are all familiar with the testimonies of liberal arts students who reflect upon the importance and value of the music performance experience for their lives. Such recollections give us all a fund of data stored in our corporate memory, providing for us the satisfaction derived from our work in the field and the commitment to continue to strive for excellence.

DEVELOPING CONNECTIONS WITH EUROPEAN INSTITUTIONS: THE MUSIC STUDY, MOBILITY, AND ACCOUNTABILITY PROJECT

THE MUSIC STUDY, MOBILITY, AND ACCOUNTABILITY PROJECT: TEN STEPS ON HOW TO IMPLEMENT YOUR INTERNATIONAL EXCHANGE PROGRAM

MARTIN PRCHAL

European Association of Conservatoires

The following ten steps are designed to help institutions develop, implement, and sustain their international exchange activities. This list does not pretend to cover every possibility: individual institutions may need to adjust the order or add additional components, depending on specific situations and needs. Some points might appear to be obvious, others less so. This list simply attempts to give guidance, especially to those with little or no experience. It will also serve as a practical resource for new employees taking over the task of dealing with international exchanges as part of their new job. There is, however, one characteristic that makes this advisory paper unique: it addresses the special characteristics and needs of professional music training institutions.

The main initiatives within the framework of an international exchange program can be summarized as follows: exchanges of individuals and groups of students and teaching staff, joint course or curriculum development, and joint programs. These activities can take place at different levels of intensity: they can range from small-scale bilateral one-to-one exchanges with an informal character or they can be long-lasting cooperation initiatives that include several types of activities and are based in formal agreements. The needs and capacities of the institutions involved determine the type of activity and the level of intensity. All of these various activities will be discussed in the documents produced by this project.

These ten steps are for institutions interested in initiating a broad range of activities, something beyond incidental exchanges. This does not mean that informal exchanges are less valuable. However, for institutions wishing to be engaged in activities that demand a more structured approach, such as regular, long-term student exchanges, the ten steps provide a useful set of issues and questions to consider.

The "Ten Steps on How To Implement Your International Exchange Program" can be divided into three phases: the preparatory, implementation, and exit phases. The target audiences for this list of practical steps are administrative or teaching staff dealing with international relations in professional music training institutions. In the European context, those officials are called international relations coordinators. Although the general international policy of the institution will be the responsibility of the dean, director, or principal, the practical aspects will usually be delegated to another staff member.

A. Preparatory Phase

Preparation is critical to success. Five steps are devoted to it. This reflects a central presupposition in international exchange: once students/teachers start to travel, most of your work will have to be completed.

1. Develop a Clear International Policy

- A discussion at senior management level should take place about *why* your institution would like to be engaged in international cooperation. Carefully weigh the pros and cons, the expected benefits and how various possibilities might affect your institution.
- Decide what kinds of activities you would like to be engaged in. Would you like to exchange students or teachers or both, would you like to initiate a project or develop one or more aspects of your current program with a foreign partner? Would you like to do all these activities at the same time or in a series? Set goals over a number of years, preferably starting small and expanding each year as aspirations and conditions warrant. Work according to a plan.
- Make an inventory of all international informal personal contacts already existing among your teaching faculty. Your teachers may have personal contacts in institutions abroad that might be useful when shaping your international contacts and activities. Many teachers have contacts on international level, but be aware of the following:
 - individuals who see international exchanges primarily as a way to promote their own master classes abroad. There can be problems of sensitivity to the exchange principles and operational plans of your international program.
 - a scope of action that is beyond your capacity to manage. Make priorities according to your international policy. Focus your efforts on specific countries or regions. However, if a teacher offers an interesting contact in a country with a lower priority in your international policy, always consider it carefully.
- Decide specifically with whom you would like to cooperate. Consider the number of partner institutions you would like to work with, but be realistic: remember that some institutions might not be interested in yet another cooperation partner, as they might have several already. They may not be willing to add your institution to their portfolio of international activities unless you have something that interests them, such as specific expertise or a specific teacher. Try to inform yourself about institutions abroad. The following criteria will help you in your research:
 - purposes: mission, goals, and objectives
 - size
 - local, regional, national, or international profile
 - educational structure: kinds of departments, courses, curricula, etc.
 - artistic character: kinds of musical activities, levels, approaches, styles, etc.
 - the unique selling points of your institution and the extent to which they are or could be of interest to a particular prospective partner institution

Ideally, an institution should have a mixed portfolio of partner institutions with a variety of sizes, profiles, and educational approaches in order to profit from the various types of expertise and backgrounds of these institutions. However, experiences in the European situation show that, in general, similar institutions work better together.

- Do research on existing examples of good practice. Avoid reinventing the wheel by contacting colleagues who already have experience with international exchanges and look for useful Web sites. Consult existing documents and publications.
- Make sure that there is a budget allocated to international program development. International work is time consuming and therefore requires resources, particularly staff. At the same time, during the preparatory stage, experience shows that the budget for travel need not be very high. Explore possibilities for financial support: more information about financial aspects (funding programs, financial mechanisms, etc.) will be addressed in chapter 3 of the handbook to be published jointly by NASM and the European Association of Conservatoires (AEC).
- Assess possibilities in your own institution regarding practical issues. Will housing be available for exchange students? What kind of support mechanisms for international work are already in place, for example, at central university level? What are the views of the student administration officers on international exchanges? Is there an local organization that could help you with some practical support in developing and operating exchanges?

2. Develop Your International Contacts

Once the international policy is developed, you are ready to begin or continue your search for suitable partner institutions. You can inform yourself about potential international cooperation partners through the following means:

- Your own internal inventory of already existing contacts in your institution.
- Meeting representatives of other institutions at relevant events, which bring together large groups of conservatoire officials, such as the NASM Annual Meeting, the AEC Annual Congress, and the AEC Annual Meeting for International Relations Coordinators.
- Most professional music training institutions have informative websites with useful information. Links to the Web sites of individual member institutions can be found on the Web sites of NASM and AEC.
- Once one or more institutions have been chosen, a first formal contact should be made, usually by exchanging letters and information (brochures, study guides, recordings, etc.) at the level of the senior management. This formal contact will indicate the interest of the partner institution. If an institution clearly shows no interest, it is wise to look for an alternative immediately.

As a next step, institutions are strongly encouraged to arrange visits to establish closer personal contacts with colleagues in the institution abroad. It is vital to stress that successful international relations between institutions are strongly dependant on the personal relations between conservatoire leaders, international relations coordinators, and/or teachers. Do invest in this personal connection by making a visit to the institution or, if budgets and time are limited, meet in person during another occasion, such as a congress or a similar event.

For a first visit, it is important to prepare well in advance, particularly to ensure meetings with key people. Relevant printed information (brochures, study guides, recordings, etc) should be exchanged beforehand. During a first visit, make sure you:

- Ask for appointments with as many people as possible: officials dealing with international relations at all levels (not only departmental levels), heads of department, teachers, etc.
- Try to insist on making an appointment with the director, even if you are not a dean or principal yourself. Knowing the senior management might be useful in the future.
- Always ask for a tour of the building, so you can get an impression of the local infrastructure (concert hall, library, studios, practice facilities, student facilities, etc.)
- Attend performances of students and/or teachers, if available. Visits should preferably be held during a period when the institution is in full operation, so that an impression can be gained regarding overall dynamism.

During discussions with your colleagues:

- Exchange information on curriculum matters: how is your institution similar and different from the potential partner institution?
- Discuss the types of activity you would like to initiate.
- Ask about practical issues: housing, use of language, finances, selection procedures, and the recognition issues. Detailed information about housing arrangements for exchange students is critical.
- If both institutions express their interest in working together, discuss if and how you would like to formalize your activity: for example, will there be a formal bilateral agreement and who will sign it?
- Agree on a clear structure of communication. Direct contact between only two officials (one on each side) responsible for a particular exchange works best. If an official in one institution has to deal with several officials in the other institution, things might get complicated and mistakes could be made.
- Always take cultural differences seriously: the partner institution will work differently from the way you do in your home institution. Be very sensitive to cultural differences and avoid judgmental remarks or unfavorable comparisons.

Usually, a personal first visit forms a good basis for further development of the collaboration. However, be realistic: if after your discussions, you have the feeling that the institution is not really enthusiastic about working with you, consider looking for another partner. Finding a partner committed to cooperation from the beginning is the key to success.

At this stage, it is critical to start to deepen mutual trust. The most important factor in achieving overall program success, and in developing successful recognition of study periods abroad, is establishing strong professional trust among partners. This means coordination and reciprocity among faculty colleagues and program administrators. Trust is built on a clear understanding of one another's educational and artistic goals and contexts, assessment procedures, credit point systems, and educational methods. Regular contact by e-mail and telephone is essential; telephone calls are

more personal than e-mails. Participants also need to have background knowledge regarding the cultural and historical differences among countries, differences that shape institutional and individual thinking and practice.

If information and aspiration sharing, programmatic investigations, and trust building have gone well, institutions are encouraged to develop a bilateral agreement, negotiate about its content as necessary, and have the agreement signed by authorized officials. Model bilateral agreements for adaptation by professional music training institutions in transatlantic exchanges can be found in annex 4 of the Handbook.

3. Build Up Internal Support

It is critical to build broad support within your institution for the international activities you agree to pursue. Make sure you have the full backing of the senior management for the details as well as the concept, especially if support was given in earlier stages, when the institution's international relations policy was developed.

In addition to senior management, engage as many faculty members as possible to develop an institutional culture that supports exchange at departmental levels. Program success and sustainability, as well as student involvement, require a critical mass of faculty committed to a culture of internationalization in your institution. Find allies. Convince students and teachers of the benefits. Do not be afraid of opposition or skepticism. Here are some typical responses from students, teachers, and administrative staff regarding an international exchange program:

- *"Why these international programs: aren't we already international enough?"* The fact that a conservatoire has many foreign students does not mean the institution has an active international exchange policy. Just as it is important to *receive* students, it is also important to be able to *send out* students and teachers.
- *"Exchanges do not work in professional music training because of its highly individual character!"* The individual character of professional music training makes working with exchanges more complicated, especially with regard to long-term exchanges. However, there have already been exchanges of students and teachers between American and European conservatoires for many years. This shows that the exchanges can work and produces the basis for confidence in higher levels of cooperation among institutions.
- *"Our students come to study with a specific teacher, so they are not interested in studying abroad."* Although it is true that students often come to study with one particular teacher, this should not necessarily mean that in the course of their studies (3, 4, or 5 years) they should not be stimulated to go abroad for a study period. It is healthy for students to have contacts with different approaches and perspectives.
- *"How can we control what the student is doing when he/she is abroad? We cannot support academic tourism!"* Student exchanges are based on mutual trust among participating institutions: before the student is sent somewhere, the institutions must be in close contact about the content of study period. The institutions should always be able to show what is being studied, how participating students will be evaluated, and how time abroad will be spent.
- *"Our institution cannot support another official dealing with an exchange program!"* It is true that exchange programs can produce additional administrative burdens. However, an

additional full-time administrative official for these programs is not always necessary, except for very large programs in large institutions. Often, the officials dealing with exchange programs are teaching or administrative staff with other assignments.

- *“The student will never come back!”* Normally, students return to their home institution after the period abroad. In fact, experiences from the European exchange programs seem to indicate that exchange students return, graduate, and then sometimes enroll in the foreign institution at a later stage as a regular student. In some countries, where student numbers are dropping and where there are fears that participation in exchange programs will lower the numbers even further, student mobility becomes an issue. If students suddenly decide to transfer to a different institution at their own initiative, the home institution simply loses; however, if the students are widening their horizons within an exchange program, the home institution keeps them, since the home institution organizes the exchange and students remain registered there. Students are also encouraged to return to the home institution after the study-abroad period to collect the outstanding amount of their grant or scholarship.

Another vital point is to make a clear connection to existing activities within your institution. As a basic principle, there should always be a clear connection among international activities, existing study programs, and regular activities. If this connection is not achieved, the international program activities will always have the reputation of being luxurious, expensive, and not really necessary. Make sure as soon as possible that the international activities become part of regular teaching activities or part of already scheduled operations and projects, such as ensembles or master classes. Use all public relation tools at your disposal to disseminate information about your plans. Discuss your plans with students, teachers, and administrative staff and ask for their advice and opinions. Adjust your plans as necessary.

4. Develop Internal Procedures

Having informed everyone what is about to happen, now is the time to think carefully about internal procedures. The following internal procedures are relevant:

- *Internal selection procedures for your students wanting to go on an exchange.* In collaboration with your partner institution abroad, you will need to develop application forms with a clear internal deadline. Cooperation partners are strongly advised to develop the same application form for both institutions: the standard application form used by European conservatoires could serve as an example (see annex 3b of the *Handbook*). Make sure students and teaching and administrative staff in your institution are familiar with this form and know where to find it and how to use it.

Once applications from students are received, a selection procedure must be in place. Even if the actual number of applications is quite low, always be careful in making choices. Consider the following:

- Who needs to approve the student’s study abroad period? The primary teacher must approve in any case, but is additional approval from senior management required?
- Is the student in the appropriate phase of his/her study to spend time abroad? Acknowledge that it might not be the right moment for the student to go. The opinion of the teacher will be important in this regard.

- Does the student possess sufficient language skills to manage in a country where English is not the main language? If not, is there something that can be done before the student leaves, or does the partner institution abroad offer short intensive language courses upon arrival?
- Are the wishes of the student in relation to the destination and the study program realistic and appropriate? How does the study plan fit into the overall schedule of his/her studies? Will the study period be recognized as an integral part of the student's study in the home institution?
- In addition to musical and instrumental skills, does the student possess sufficient personal attributes and social skills to "survive" the study period abroad? Not all students will be able to handle the challenges connected to a study period in a foreign country.
- Will the student be able to serve as an ambassador of your institution abroad? This could be an important point: you want to present your institution by sending out students who can make a good impression in many ways.
- Try to foresee all the possible conflicting interests. A student exchange could be opposed by a teacher or by the senior management. Teachers may take a very personal position regarding student exchanges: "I have invested so much time in the student and now he/she wants to go on an exchange to another teacher!" Senior management equally may have other interests: think of that good bassoon, viola, and bass trombone student you desperately need for your orchestral or big band concerts, who has suddenly indicated interest in an exchange. What to do? A student exchange should primarily benefit of the development of the student. Since teachers and institutions do not "own" students, denying a student an exchange possibility can be counterproductive. The student might simply leave your institution and never come back. After study abroad in the home institution's program, the student will return (as he/she stays registered in the home institution), having learned a lot and usually being more committed to the home institution than if the possibility had been denied.
- *Internal selection and placement procedures for incoming exchange students.* A clear mechanism must be developed that will ensure that whenever an application form arrives from the partner institution abroad, the institution is able to notify the partner institution in a relatively short time whether or not the student can be accepted. Relevant issues are:
 - Does the student show sufficient technical and musical ability to be admitted to your institution? Even when a strong mutual trust has been developed between the partners, institutions are advised to ask for audio or video recordings of the potential exchange students. Decisions must be made about who will assess these recordings.
 - If the student asks in the application form for a specific teacher, will this teacher have space in his/her studio and be willing to accept the student? If not, an alternative should be offered and the student should be notified about this as soon as possible, and certainly before arrival.
 - Can the institution fulfill the needs of the student in terms of specific courses the student asks for on the application form? For example, if a student asked specifically for chamber music or ensemble work, will the institution be able to organize this? If not, the student should be notified about this as soon as possible.

- Does the student possess sufficient language skills to be able to follow the courses he/she is asking for? Are there any classes in English as a second language, and, if not, could a short intensive course be offered to the student?
- Can the institution fulfill requirements regarding recognition of the study period? Will credit points be used and, if so, are the numbers of credits required by the student comparable to the numbers of credits within the study plan you can offer?
- Is the time period in which the student would like to come appropriate? Avoid holidays or exam periods, leaving the exchange student with very little to do.
- How are internal procedures for practical matters organized? Who will be responsible for housing? Who will deal with applications and matriculations with regard to student life? Think also of all the services regular students receive and find out if and how all these could be offered to exchange students as well (library, sports facilities, student cards, computer accounts, practice rooms, recording studios, etc). Make a list of items including the names of officials responsible for these items, so that whenever an exchange student arrives, the relevant persons are informed and practicalities are prepared. Once you have made an inventory of all the steps to be made internally and a list of responsible persons, it helps to make a diagram that visualizes the various steps to be taken (a) once an application form is received and (b) when students arrive.
- *Internal placement procedures:* because of the individual character of music training, problems often occur with student exchanges because of the numbers of students in a certain class or studio. This is especially relevant in institutions that pay teachers for the actual number of students in their class. If this is the case in your institution, determine beforehand how to deal with this situation. Some institutions have a special budget for paying teachers extra for the study period of an exchange student. Other institutions might favor one-to-one exchange: one student goes out, another one from the same class comes in. This does not necessarily have to be at the same time or even in the same class. Much will depend on the capabilities of the institutions involved. One-to-one exchanges, however, are often difficult to realize, but when both collaborating institutions make a special effort, they could also work out very well. In some institutions, when teachers are given a fixed sum independent of the number of students they teach, teachers might not mind taking on an extra student for a period of time. Negotiations between the teacher and the institution resolve these questions. It is vital to decide how to deal with the placement of the exchange student in your institution; this decision will have a powerful impact on how the exchange will work. Make sure you inform your partner abroad about your decision.

It might be necessary for the official responsible for the exchange program to consult with his /her colleague abroad about these issues several times. Remember that the more issues regarding the student's study period are clarified beforehand, the bigger the chance of success.

- *An internal admission status for incoming exchange students.* It is critical to develop an internal mechanism to ensure that foreign exchange students, once they have been selected, will be fully registered and eligible for the benefits of full registration. In some cases, exchange students are officially registered as regular students (even when they come for a short period of time), in some cases some kind of "special" status is developed. Approaches might differ from institution to institution, but it is important that the exchange students

receive all benefits similar to a regular student as much as possible and are given access to all services of the institution.

- *Internal selection of the teachers wanting to go on an exchange.* Teachers might be interested in your international relations program, as they are often eager to travel. The question, "*Can you organize master classes for me abroad?*" will be often asked of international exchange officials. Although it could be a part of your international program to organize teaching abroad for the teaching staff, this does not necessarily have to be in the form of a high profile and well-paid master classes. Internationally famous teachers might be less interested in teacher exchanges. Think also of excellent teachers (for example, young assistants) who have not reached celebrity status yet, but who are nevertheless challenged by the idea of teaching at a different institution for a specified period. It is important to realize that many exchange programs do not always pay teaching fees; often only travel and accommodation costs are covered. However, at times, even renowned musicians are prepared to teach a class of a colleague for a day or so without receiving a fee. Sometimes exchanges present a solution to the problem that develops for institutions when teachers tour: a substitute teacher can be arranged, whose travel and accommodation costs are covered by the exchange program.

Whenever an institution sends out a teacher in an exchange program, consider how the institution will benefit:

- Will the teacher exchange be reciprocal and, if so, within what kind of time limit?
- Will the teacher exchange lead to other activities, such as student exchanges?
- Can the exchange be part of a larger continuing professional development or a research assignment for the teacher?
- Can the exchange be connected to a specific task in relation to curriculum development?
- Can the exchange promote a certain studio, department, or the institution as a whole, possibly attracting future (exchange or regular) students? At the same time, be careful about "recruitment" aspects of such teacher visits. If recruitment is emphasized or pursued without regard to applicable European and U.S. protocols, the reputation of your institution could be harmed.¹
- What are the financial arrangements?

Answering such questions might define the character and length of teaching staff exchange. Experience in Europe shows that teachers of performance mostly favor short visits, because they best accommodate teaching and other professional engagements.

5. Develop External Procedures

In cooperation with the foreign partner, external procedures need to be developed to facilitate the exchange of students and teachers:

- It is important to develop common standard forms, starting with application forms as already mentioned. Standard forms promote clarity and will keep bureaucracy to a minimum.
- Partners are also strongly advised to jointly develop a learning-agreement form that formalizes all details regarding the actual content of the study program the student will be following. The standard for learning agreement form used in the European exchanges can serve as an example (see annex 3c of the *Handbook*). A well-designed learning-agreement

form should not only list the courses, but also the amount of credit points, in order to facilitate later recognition of study period.

- Set clear deadlines on both sides, taking into consideration the time the internal procedures will take for the selection and admission of the student.
- Exchange information on selection requirements and procedures.
- Exchange information on courses, teachers, and other relevant information on a regular basis.
- Develop procedures about important practical issues such as housing and insurances, etc.
- Agree on recognition issues: will you be using credit transfer points, or will recognition of the study period through the comparison of course content be used?

In the European context, a “Code of good practice for European program management in European conservatoires” has been developed to facilitate exchanges between institutions for professional music training. Although the code has been specifically designed for use in the ERASMUS exchange program of the European Union (EU), many of the issues mentioned in it might be relevant for the U.S./EU exchanges as well; this document can be found in annex 3a of the *Handbook*.

B. Implementation Phase

6. Public Relations

Once many of the technical issues and procedures are in place, it is time to start to advertise your international exchange activities. The success of the international exchange program will depend in part on how well you inform various constituencies about the possibilities offered. This can be done by:

- Printing a small brochure with brief relevant information. Disseminate the brochure two times a year and leave sufficient copies in strategic places (library, public spaces, etc.). Producing a poster with information helps too.
- Posting information on the institution’s Website and the Internet.
- Talking to as many persons as possible: heads of departments, students, teachers, administrative staff, etc. Address meetings of students, teachers, and administrative staff about the international exchange programs. Be everywhere, present benefits and successes.
- Making sure that you have sufficient information about your foreign partner institutions. This should include general information brochures, course descriptions, lists of teachers, and information about concert and project activities. Even in this age of Internet and beautiful Websites, it is a good to have materials at hand whenever a student or teacher comes for more information.
- Including information about the international exchange program in the institution’s study guide, catalogue, information brochures, etc
- Using every opportunity to contribute a short text about the international exchange program to internal and external publications.

If your institution has a public relations office, it should be able to provide assistance.

7. Assist Internal Applicants

To assist interested students and teachers wanting to participate in an exchange:

- Help students and teachers in your institution with the application procedure. Remind them of the deadlines and selection requirements, help them with filling in the forms, be in touch with your colleagues abroad about specific questions and needs. Watch for problem areas; for example, students tend to be especially late with the production of sound recordings. If necessary, comment on the student's or teacher's prospective destination: based on your knowledge of partner institutions, you might be able to give advice on whether or not the institution is suitable for the needs and wishes of the student or teacher.
- Take time to talk to students about their questions and wishes: a study-abroad period is a major undertaking for them and they will want to prepare for it well. Expect many questions regarding the study program, but also about practicalities such as housing, visa requirements, and how students will be welcomed and helped upon arrival. Talk about the benefits, challenges, and pitfalls of studying abroad, reminding the student that he/she could experience his/her "study abroad process" by going through various phases. These various phases can be described in chronological order of the study-abroad period as follows: application anxiety—honeymoon stage—cultural shock—initial adjustment— mental isolation—integration and autonomy—departure phase—reentry phase— integration.
- Be clear about the time-line for various internal and external selection and application procedures. Try to indicate when the student should expect a decision regarding the study abroad period. Keep track of the application of the student you are sending during the selection process at the host institution.
- Expect the same types of questions from teachers: how many students will I teach? Am I asked to give a concert as well? Where will I stay?

At this point of the cooperation, it is usually wise to establish a direct contact between teachers to discuss forthcoming study periods of students or teaching visits. If the contact between teachers already exists, this will make consultations even easier.

8. Assist External Applicants

Assist interested students and teachers wanting to come on an exchange by considering the following points:

- Help your colleague in the partner institution by giving information on deadlines and selection requirements and on study programs for individual students and teaching activities for individual teachers. If an application for a student exchange arrives:
 - Start the internal procedure for the selection and admission of the applicant. Contact teaching and administrative staff regarding the application and urge them to give an answer relatively soon.
 - Keep track of the application of the incoming student during the selection process at your own institution.

- Once you have received an answer from the internal procedure for selection and admission, immediately notify your partner institution of the result. If the procedure is taking more time than usual, inform the partner institution why and indicate when you expect to be able to give an answer. There is nothing so unsettling for a student than to send an application for an exchange and not hear anything for a long period of time.
- If a student is accepted, send him/her a welcome package with general information, exchange and if necessary, negotiate with the partner institution the learning agreement with the participation of the student and his/her teacher, and start the internal procedure for practical arrangements such as housing.
- If a proposal for a teacher visit arrives:
 - Collect details on the achievements of the teacher (curriculum vitae, recordings, etc.)
 - Discuss with senior management the extent to which the proposal fits the need of the institution in terms of subject area and timing. Timing is crucial. Normally, short-term visits should not take place at the same time when other important projects are scheduled or during an examination period.
 - Once the proposal is accepted, develop a clear division of responsibilities between you and whoever in your institution is responsible for projects and other similar activities (this is usually the production office).
 - i. Planning the contents of the teaching visit and its connection to the existing study program
 - ii. Coordinating teaching rooms and teaching hours
 - iii. Advertising the teaching visit with the help of the public relations office (if available)
 - iv. Planning a final concert or extra activities if required
 - v. Arranging for accommodation and meals
 - vi. Organizing transportation and other logistic details such as airport transportation
 - vii. Discussing future cooperation projects and meetings with senior management and with other teaching staff

9. The Exchanges Are Taking Place

All forms have been exchanged, placements arranged and practicalities prepared: the student and/or teacher arrives. Keep in mind that the success of the exchange will depend a great deal on the adequacy of advance preparation. However, even with perfect organization, expect problems. This is not surprising: human beings (sometimes young) are being placed in new and challenging situations. Always take into consideration that the quality of your services may considerably influence the success of the study period abroad. Some advice:

- *Be open minded and flexible.* The official dealing with international exchanges will need to combine the knowledge and skills of an organizer, psychologist, counselor, parent, trouble-shooter, and communicator. Keep in mind that this might be one of the most challenging experiences in the students' lives so far.

- *Be welcoming.* Take time and resources to prepare an appropriate event in order to make students feel welcome. You could combine such an event with an activity already scheduled for regular foreign students (i.e., foreign students who are registered as regular students, not through an exchange program). If you are planning such an activity, consider the following actions:
 - Invite high-ranking representatives to greet newcomers.
 - Offer a tour of the building and other facilities.
 - Provide written documents on your institution.
 - Encourage students to ask questions.
 - Show professional understanding for the particular situation of the incoming students.
 - Try to establish a nonintrusive but personal relationship.
 - Encourage exchange students to network.
- *Be reasonable about limits.* Be aware that there is a maximum of what you can do. Students should learn to solve some of their problems on their own. Try to be available as much as possible in the first days/weeks to help students learn how to function in your environment, but also calculate your time (and money) resources before offering additional services.
- *Be connected.* Stay in close contact with your contact person abroad about the achievements of your students there and the foreign students in your institution. If a serious problem occurs, contact the home institution immediately. Also keep an eye on the exchange students in your institution: if you never see him/her, it is either because he/she does not need your help or is totally lost. Talk to the relevant teacher(s) and departments about the progress and achievements of the exchange students, taking the learning agreement as the basis.
- Keep smiling!

C. Exit and Evaluation Phase

10. Assessment and Evaluation

Assessment and evaluation will need to be done throughout the exchange program on the following levels:

- The assessment and evaluation of the individual incoming student exchanges during and at the end of the study abroad period.
 - Check periodically with the relevant teacher(s) or department to determine whether the student is fulfilling his/her study program and earning the number of credit points (if applicable) originally mentioned in the learning agreement. Try to discover and understand any deviations from the original learning agreement and think of ways to resolve these deviations early in the program. At the end of the study period, fulfillment and credits must be verified and not much can be done if the student has not made sufficient progress.
 - Inform yourself about assessment. Have relevant individual teachers assessed the student only or has he/she performed for a jury/committee? Taking the European exchange context as an example, it is important to stress a basic principle: in a well-developed exchange program, the assessment of the student's study period should be done in the

host institution. This not only requires understanding of each other's assessment procedures and levels, which should have been discussed in the preparatory phase of the exchange program, but also a certain amount of trust between the partner institutions that the assessment of the student has been competent and fair. The situation in which students come back into the home institution and then take an examination in order to prove sufficient progress should be avoided at all times. This practice counters a basic principle of partnership and may put the student into the unpleasant situation of having to lose study time because of problems with recognition of his/her study abroad.

- For more details regarding assessment procedures and levels, Appendix 4 ('Questions regarding level and quality for institutions contemplating exchanges') of the briefing paper 'Quality, Assurance and Accountability' produced by this project [endnote?].
 - Make sure you are fully informed about study and credit recognition requirements at the partner institution in order to assist leaving exchange students to get the necessary documents (confirmed period of study visit, transcript of records, etc.) from your institution before their departure.
 - Invite exchange students to evaluate their study stay and ask about merits and shortfalls before they return home.
 - Answer incoming exchange students' inquiries about possibilities of continuing their studies at your institution with great care. Do not use exchanges as a recruitment mechanism. Always be open about this matter to your colleague in the partner institution, and work within guidelines and protocols accepted by schools of music in both Europe and the United States.
 - Find a direct and individual way to say good-bye to your incoming exchange students.
 - Encourage incoming exchange students to stay in contact with your institution and with future exchange students in their home institution.
- The assessment and evaluation of the individual outgoing student exchanges at the end of the study abroad period. You may consider the following points:
 - Check with your colleague international relations coordinator to determine whether the student has fulfilled his/her study program and if the number of credit points (if applicable) originally mentioned in the learning agreement will be or have been awarded. Clarify the reasons for any deviations from the original learning agreement.
 - Inform yourself about assessment. Have relevant individual teachers assessed the student only or has he/she performed for a jury/committee? Here, the same principle applies as in the case of the assessment of an incoming exchange student.
 - Make sure you fully inform your partner institution about your own recognition in order to assist exchange students to bring the necessary documents (confirmed period of study visit, transcript of records, etc.).
 - Invite your exchange students returning to complete their studies to evaluate their experience; ask them about merits and shortfalls. Often students are asked to write a report. If applicable and helpful, exchange these reports or summaries of them with your colleague in the host institution abroad and keep these reports on file for future reference.

- The evaluation of the individual teacher exchanges:
 - Invite incoming exchange teachers to evaluate their stay and ask about merits and shortfalls.
 - Invite comments on the exchange teacher's visits from the relevant department, teachers, and students. You may even consider handing out evaluation forms. Exchange the information with your colleague in the host institution abroad, if appropriate.
 - Invite your returning exchange teachers to evaluate their stay abroad and ask about merits and shortfalls. In some cases, teachers may be asked to write a short report.

- Overall evaluation of the international exchange program.
 - Make sure that in the case of long-lasting partnerships, you take time to evaluate the program after a certain period (e.g. 1 year). Be aware that a good evaluation is your best tool for the follow-up, for learning about partner institutions, and for increasing the quality of exchanges.
 - Make use of evaluation exit interviews of incoming students and teachers participating in the exchange program.
 - Make use of evaluation interviews and reports of outgoing students and teachers participating in the exchange program and keep file of these reports.
 - Pass praise and criticism on to the relevant individuals and groups. Be ready to consider changing approaches/procedures, if these approaches/procedures are frequently criticized.
 - Encourage the creation of alumni networks, tutor systems, and continuing contacts with partner institutions.
 - Try to benefit from synergy effects: for example, an exchange of teachers may have a positive effect on student exchanges or a lasting implication for curriculum development.
 - Evaluate the functioning of the bilateral relations, reflect on an extension or suspension of these relations, and start a dialogue, when needed.

At first sight, it may seem quite a challenge to go through these ten steps. However, professionals working in the field of international exchanges know that once the internal and external procedures and contacts are well established, contacts can become relatively easy and the process almost automatic. At the same time, there will always be (un)pleasant surprises—that is why working with international relations is both rewarding and challenging.

For those institutions that want to know more details about technical subjects (financial matters, recognition issues and other practical matters), relevant information is collected in Chapter 3 of the *Handbook*.

Endnotes

¹ See also National Association of Schools of Music, *Handbook 2003-2004* (Reston, Virginia: NASM, 2003), 27.

10 Steps on How To Implement Your International Exchange Program: Summary Overview for Quick Reference

1. Develop a Clear International Policy

- Discuss at senior management level why to have international relationships.
- Decide what kind of activities you would like to be engaged in and with whom.
- Make an inventory of all international informal personal contacts already existing in your institution.
- Explore possibilities for financial support.

2. Develop Your International Contacts

- A first formal contact should be made by exchanging letters and information at the senior management level.
- Institutions are strongly encouraged to make personal visits to establish closer personal contacts.
- After having successfully established your contact(s), develop bilateral agreement(s).

3. Build Up Internal Support

- Make sure you have the full backing of the senior management.
- Engage as many faculty members as possible, supporting exchange at departmental levels.
- Convince students and teachers of the benefits.
- Do not be afraid of opposition or skepticism.

4. Develop Internal Procedures

- Develop internal selection procedures for your students who want to go on an exchange.
- Develop internal selection and placement procedures for incoming exchange students.
- Set an internal admission status for incoming exchange students;
- Develop procedures for the internal selection of the teachers wanting to go on an exchange.

5. Develop External Procedures

- Develop joint application forms and joint learning agreement forms.
- Set clear deadlines on both sides.
- Exchange information on selection requirements and procedures.
- Develop procedures about important practical issues such as fees, housing, insurances, etc.
- Agree on how to handle recognition issues.

6. Public Relations

- Find effective ways to make information about the international activities available within your institution.

7. Assist Internal Applicants Who Want To Go on an Exchange

- Help students and teachers in your institution with the application procedure.
- Take time to talk to students and teachers about their questions and wishes.
- Be clear about the time-scale of the various internal and external selection and application procedures.

8. Assist External Applicants Who Want To Come for an Exchange

- Help your colleague in the partner institution with questions from students/teachers interested in coming for an exchange.
- Keep track of all the various steps the application for an incoming exchange student has to go through after it arrives.
- Be clear and forthcoming about the result of the selection and placement process for an application.
- When a proposal for a teacher's visit arrives, make sure it fits the need of the institution in terms of subject and timing.
- Make sure a teacher's visit is well prepared for in terms of practical arrangements.

9. The Exchanges Are Taking Place

- Be open minded and flexible.
- Be welcoming.
- Be professional.
- Be connected.

10. Assessment And Evaluation

- Assess and evaluate the individual incoming student exchanges during and at the end of the study abroad period.
- Assess and evaluate the individual outgoing student exchanges during and at the end of the study abroad period.
- Evaluate the individual teacher exchanges.
- Make an overall evaluation of the international exchange program.

THE BENEFITS TO YOUR INSTITUTION OF INTERNATIONAL EXCHANGE

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The internationalization of conservatories is increasing. However, it is often unstructured. If a conservatory wishes to give international contacts a more structured place in the curriculum, it should aim at internationalization at various levels of the institution and in a variety of contexts, such as the exchange of students, mobility of teachers, and program development activities. Let us explore some questions regarding the benefits of international exchange.

Enrichment of the Internal Culture of Your Institution

The presence of foreign students and/or teachers can give your institution a different kind of internal culture: those coming from abroad can challenge existing opinions. Other teaching approaches and methods can enrich and broaden already existing views. And the community in your institution will better reflect the reality of the increasingly international music profession.

Improvement of the External Image of Your Institution

An active portfolio of international activities will make your institution more attractive for future students and teachers. This is confirmed by a report on two national surveys about international education conducted by the American Council on Education.¹ Seventy percent of the students consider it important that the institution they attend should offer foreign language and international courses, study-abroad programs, and opportunities to interact with foreign students. Most of the respondents said that the presence of international programs would positively influence their choice of school. These figures do show a certain trend. IO have not found similar surveys in Europe have, although they might have been conducted in certain countries. So, international exchange can also become part of the institution's strategic plan.

Benefits for Your Students

Those students who are able to travel abroad will have a unique chance to get acquainted with different cultures, musical traditions, languages, and teaching approaches, but also with challenging situations. Being part of another institution, another class where standards could be different (maybe higher!), in a different city and country, where people speak a different language; all these aspects will help the student to develop both inner strength and understanding and respect for cultural diversity. Moreover, the student will have the possibility to reflect and compare.

The institution should be able to offer students opportunities to study abroad by means of exchange programs without causing any delay in their studies. Students should be entitled to their grants in the home institution without having to pay college fees at the partner institution if they can participate in a well-structured exchange program.

However, not all students will be able to travel, for various reasons. It is just as important to offer some kind of international experience for those staying in the home institution by bringing in foreign students and teachers and organizing international projects.

Student mobility can sometimes also be a good way to strengthen the morale of "lost" students or students who are having temporary difficulties (for example, with their teachers). A study period abroad can help to prevent early departures.

Benefits for Your Teachers

Teachers develop their own knowledge and skills through being in touch with other ideas and influences. In this context, it is worthwhile to offer teachers the opportunity to go on an exchange abroad in the framework of their own continuing professional development. It can be very refreshing and open wider perspectives.

Another benefit of sending out teaching staff is the opportunity to give your institution more international exposure, with positive effects on student recruitment and institutional reputation. The resulting improvement in reputation and good publicity might benefit some teachers and result in larger student numbers. Thus, staff travels may become part of an institutional policy to reinforce certain sections within a department.

Incoming teachers are important for the international character of the entire institution. Experiences in Europe show, however, that few conservatories succeed in combining their policy regarding guest teachers and master classes with the activities in the framework of the exchange programs, often as a result of poor communication among internal staff members. This is a pity, because by organizing the master classes within the framework of the exchange programs, several advantages can be gained both in terms of content and finances.

In terms of content, guest teacher programs create new opportunities. The guest teacher gives classes, and if contacts are well established between him/her and the local teachers, the local teachers may be able to repay the visit in the guest teacher's country. The exchange program may finance the follow-up visit. Moreover, the students of the local teacher may spend a study period abroad at the guest teacher's studio. Since both teachers are now well acquainted, they can discuss the students' progress. Thus a much more permanent and closer contact between the guest teacher and local teacher is established. Students may especially benefit from a regular guest teacher (once a year, for example), because the guest teacher will really get an impression of the students' progress. Examination committees may also benefit by inviting external experts from abroad whose costs are covered by the exchange program.

As an example of a successful teacher mobility program, I would like to mention a program for jazz in my home institution, which involves visits of jazz musicians from New York on a regular basis, fully embedded in the regular curriculum. This system works very well, is attractive to students, and is entitled "New York comes to Groningen."

Benefits for Your Curriculum

One of the main benefits of structural international cooperation could be the lasting positive effect on the development of your curriculum. By comparing the content of your study program with that of other institutions, your curriculum could be improved in terms of quality and innovation, making your institution more modern and attractive. On the European level, joint curriculum development has taken place through the use of cooperative programs and other bilateral relationships. Many lasting developments have been realized in terms of new modules, new teaching techniques, and even entirely new study programs, simply by having people from various institutions exchange information about a certain subject area. A good example of this form of international collaboration is a project the North Netherlands Conservatoire has implemented with support from

the European Union in the field of organ teaching. The project, entitled “Mobility of traditions: European church organs” brings together students and teachers from several European countries once a year in a different European country to become familiar with different styles and instruments. It has had a strong impact on curriculum development in my institution.

Financial benefits

Structural links with one or more partner institutions might also bring financial benefits to your institution. By developing a cooperation agreement to which both institutions have to contribute financially, you might be able to share the costs of the various activities. Remember that incidental teacher visits for incidental master classes are the most expensive of all: usually the hosting institution has to cover all costs, ranging from travel and subsistence expenses to sometimes hefty teaching fees.

Endnote

¹ Fred M. Hayward and Laura M. Siaya, “A Report on Two National Surveys about International Education (Washington, D.C.: American Council on Education, 2001), 2-3.

CREATIVE APPROACHES TO CERTIFICATION: ADDRESSING THE MUSIC TEACHER CRISIS IN THE PUBLIC SCHOOLS

ALTERNATE ROUTE CERTIFICATION: PRESENT PRACTICE AND FUTURE DIRECTIONS

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We are all aware of the current shortage of teachers in the United States. In reviewing the literature, there are clearly two camps about how best to recruit and prepare teachers for these shortage areas. Many believe that the alternate route to certification is the answer. The Education Commission of States (ECS) and many others believe that alternative-route programs will help relieve the teacher shortage by attracting bright, intelligent individuals who are knowledgeable in their content areas. But others believe that these programs will undermine the profession and current undergraduate programs. Various political and philosophical positions about alternate-route certification programs are posited in many recent articles and reports. But in an article entitled "Controversy Analysis: Alternate Route Certification," Donna Wake states that "the only issue of agreement among all parties is that good teachers are needed in classroom."¹

The area of music teaching has been specifically defined, as one in which there is a teacher shortage. Alternate-route certification programs may be part of the solution, and I believe this route is appropriate for some people. I must confess, however, that I am among those who are cautious about these programs—not because I am opposed to change, but because I believe in the professionalization of the teaching profession. And, from my perspective, these alternate-route programs, as they currently exist, threaten that professionalization. Surely the primary question all constituencies should be asking is, How do we provide high-quality music teachers? In other words, the key issue is the quality of teacher preparation, regardless of the route. The No Child Left Behind Act of 2001 (NCLB), "places a major emphasis upon the importance of teacher quality in improving student achievement."² If teacher quality is the ultimate goal, then the question of whether these programs are meeting this challenge emerges.

In its recent report, ECS suggests that, although the research is inconclusive on whether these characteristics do contribute to better teaching among alternative routes, the following features are important to these programs:

- strong partnerships between preparation programs and school districts,
- good participant screening and selection process,
- strong supervision and mentoring for participants during their teaching,
- solid curriculum that includes coursework in classroom basics and teaching methods,
- as much training and coursework as possible prior to the assignment of participants to full-time teaching.³

Similarly, the recent National Association of School Boards of Education (NASBE) report supports the notion that effective teachers can emerge from alternate programs that include:

- pedagogical and content knowledge;
- rigorous entrance requirements;
- linking K-12 schools with teacher preparation curriculum;
- clinical experience; and
- standards.⁴

From the recommendations made in these two reports, as well as implications from other research, I have chosen to focus on four key elements for improving the quality of alternate-route certification programs: the selection process, curriculum design, mentoring, and assessment. I will summarize the key points addressed in recent research in these four areas. Following this summary, I would like to suggest a possible design for alternate-route certification programs.

Selection Process

One of the controversies over alternate-route programs “arises over *how* these people should enter the field and *how* to pick and assess these initially unqualified people for potential impact in the profession.”⁵ In their report, “Moving Past the Politics,” Virginia Roach and Benjamin A. Cohen summarize the elements that the over 100 alternative certification programs have in common:⁶ entrance requirements, completion requirements, and assessment procedures. Roach and Cohen report that the vast majority of these programs are designed for candidates who already have a bachelor’s degree with a minimum 2.5 GPA. Approximately half of these programs require candidates to pass some type of standardized assessment, such as PRAXIS I or a state-level basic skills test. Proponents of alternate-route programs assume that “as long as an individual is strong in their content area, then they can manage to control a classroom and teach the students.”⁷ First, this statement raises the question, Is GPA an adequate measure of content knowledge? Second, this statement assumes that there is a direct correlation between GPA or content knowledge and classroom management. For example, does GPA affect classroom control? Is GPA an appropriate measure of a candidate’s musicianship? Using GPA as an entrance requirement seems to be based on the assumption that if candidates have an undergraduate degree in music with a GPA of 2.5, they have adequate content knowledge to teach music.

The GPA requirement may address content knowledge, but it does not always address the musicianship skills of these candidates. Indeed, many of these applicants may have been professional performers and are good or even excellent musicians in a particular performance venue. However, this may not always be the case. And even if a candidate’s performance skills are adequate for music teaching, it does not mean that the candidate’s keyboard skills and aural skills, qualities needed for good teaching, are adequate. In an attempt to determine if the musicality of applicants is considered in the selection process to alternate-route certification programs, I sent a survey to the coordinators of alternate-route certification programs. I asked if musicality was a consideration and, if so, I sought to determine what criteria were used, and who was involved in developing these criteria. Neither of the two states that responded to this survey has additional criteria related to musicality for alternate-route certification applicants. The question that emerges from these concerns is, “How should the musicianship of alternate-route applicants be assessed?”

Motivation is another related issue raised in the literature. Proponents of the alternate route claim that these candidates “have the motivation and intelligence to work with children, but have been

prohibited in pursuing the profession by complicated entrance criteria and monetary concerns.”⁸ Those who oppose the alternate route are “more wary of people choosing to enter the profession as a career change.”⁹ Those in this camp suggest that individuals are suspect for not choosing teaching as their first career option. “Suspicion of these alternate route seekers ranges from their simply looking for a different lifestyle with the for summers off option”¹⁰ and point to the fact the profession is seen as “easy,” thus attracting people who are looking for an easier lifestyle or as an option for people who have not been overly successful in their first career choice. Therefore, the questions that emerge from the concerns illuminated in the literature are, Who should be admitted to these programs? Further, what process could be used to determine a candidate’s motivation and commitment to teaching?”

Program Design

The second issue is the program requirements of these certification programs. From a review of the recent literature, three key points emerge as a starting place. These are:

1. content knowledge; how much content knowledge is necessary;
2. pedagogy classes and their importance in preparing teachers; and
3. field experience, including student teaching.

I shall address each in turn. If teacher quality is the ultimate goal, then the question is, Are these programs meeting this challenge? In looking at the results of recent research, this question is difficult to answer. The program requirements and designs of the forty-one or forty-six states that authorize alternate-route programs (depending on the report one reads) are extremely varied.¹¹ The U. S. Department of Education reports that forty-one states authorize alternate-route certification programs.¹² Some states offer more than one program and, in some instances, the state gives local school districts the authority to design and oversee these programs. Even the term “alternate route” is defined differently in these programs.¹³ For instance, many programs require candidates to complete coursework related to the subjects they wish to teach *before* entering the program. Some require pedagogy classes and courses in “essential teaching skills (such as classroom management, measurement and evaluation, student discipline, educational psychology, and human development, etc.), and course work in the content area as part of the program requirements. A few require that the applicants observe classrooms before being admitted.

Proponents of alternate route certification argue that these candidates are stronger in their content area, which results in an increase in student performance. However, ECS states, “It is not clear from the research reviewed for this report, however, whether such knowledge and skills are best acquired through coursework, field experience (especially student teaching) or on the job.”¹⁴ Others assert a prospective teacher’ solid grasp of subject matter and basic understanding of pedagogy prior to their student teaching experience, and strong supervision by well-trained teachers and university faculty are key components for high-quality field experience. Some alternate-route teachers are required to complete pedagogical training either before or during their first year. However, “The research suggests that . . . once again, there is no research demonstrating that the presence of these characteristics results in greater teacher effectiveness.”¹⁵ This does raise the issue of the type and amount of pedagogical knowledge needed in these programs designs. G. Williamson McDiarmid and Suzanne M. Wilson take the content issue one step further by asking, “What kinds of subject matter knowledge are relevant to teaching.”¹⁶ As a result of their four-year study, these authors hold that procedural knowledge in a given discipline is not enough. They assert that vital conceptual knowledge is needed for teachers to help pupils understand concepts and to provide constructive experiences to explore concepts.

Regardless of the requirements and the design, the question remains whether these programs produce high-quality teachers. According to the recent ECS report and the NASBE report, the evidence is inconclusive about whether alternate-route certification candidates are equally or better prepared than graduates of traditional teacher preparation programs. MENC: The National Association for Music Education, among others, has expressed concern over the variety of designs and standards set for alternate route programs. MENC states that “alternative certification programs must prepare prospective teachers to meet the same rigorous standards established for college and university trained music educators.”¹⁷ What then should these standards be and how can we best see they are met? Assuming that alternate-route certification is one possible means of solving the current teacher shortage, and assuming that preparing high-quality teachers is the goal, what qualities should an exemplar alternate route program have?

Mentoring

Recent research indicates that strong mentor relationships can be a key element in producing effective and successful teachers as well as retaining beginning teachers—both those from traditional programs and those from an alternate route.¹⁸ Given the variety of designs of alternate-route certification programs, it follows that there is extreme variance in the quality of the induction and mentoring processes for these novice teachers. Of the thirty-eight states that offer some kind of program targeted specifically towards novice teachers, only nineteen mandate that districts offer the programs to all beginning teachers. Of these, only ten provide either full or partial financial support. Many states offer only guidelines for mentors.

Although the literature suggests that mentoring programs are important in the development and retention of novice teachers, the quality of these programs is an important topic. While many issues surface, several factors emerge as important in carefully constructed mentoring programs. These include:

- the mentoring process;
- training of mentors;
- selection of mentor teachers; and
- support for mentors.

The process of effective mentoring includes observation and feedback, which requires time from both the mentor and the beginning teacher. As Willis D. Hawley states, “The most powerful ways for novice teacher to learn is to witness experts, practice what they have observed, and experience the consequences.”¹⁹ This means release time is needed so that mentors and beginning teachers can observe each other and other teachers. Further, some researchers suggest that to aid in the development of novice teachers’ ability to reflect on their practice, time is needed for extended conversations. Another important feature of an effective mentoring process is for the novice teacher to be assigned to a mentor in the same discipline. In music, beginning teachers state that the mentoring process is most effective when the mentors are in the same building, at the same grade level, and in the same area of music.²⁰ It is not unusual for a music teacher, particularly at the elementary level, to be the only one in the school. Consequently, these conditions, as beneficial as they may be for the novice teacher, are difficult if not impossible to arrange.

All the researchers reviewed refer to the importance of the quality of the training that mentors receive and propose that comprehensive training is needed. Mentor teachers are “more effective in their role and attain a more productive learning environment if they have appropriate knowledge and training.”²¹ Many mentors see their role as helping novice teachers to survive and providing

emotional support. They often find it difficult to offer criticism. Many mentors who are responsible for observing beginning teachers have never receive training in this area. The importance of mentoring and the perceived inadequacy of their training leads to the question, What type of training do mentors need and should universities be involved in the training?

Assessment

Finally, what assessment is appropriate before awarding state certification to alternate-route candidates? Should alternate-route programs require candidates to meet the same performance and test standards as traditional candidates do? Some do. However, from a review of the literature, we find that the primary means of assessing alternate-route candidates is completion of alternate-route programs (frequently organized by state departments of education) and passing PRAXIS II. These assessments reduce the criteria to time and knowledge. Neither of these assessments necessarily determines competence in teaching in any discipline, much less music. The National Center for Education Statistics reports that as of 2002, thirty-two states give an examination on subject matter and twenty-six one on knowledge of teaching, but only sixteen states report that they assess teaching performance. Only two states, New York and Connecticut, use independent, compensated, state-trained assessors to evaluate beginning teachers.”²² As stated in the Committee on Assessment and Teacher Quality Report, “initial teacher licensure tests fall short of the intended policy goals for their use as accountability tools and as levers for improving teacher preparation and licensing programs.”²³

So, where does all of this leave us? Perhaps one way to solve the obvious dichotomy is to merge the best of traditional programs with the alternate-route certification. In so doing, the perceived gap may be closed between the length and rigors of university undergraduate programs and the compression and variance in rigor of alternate-route certification programs. The purpose of the concluding part of this presentation, then, is to offer a creative approach to alternate-route certification while maintaining the integrity of teacher preparation. In my approach, I will attempt to offer solutions to the major issues raised by both camps.

Some Possible Solutions

One of the underlying premises of performance-based assessment is that if students know what the “target” is, they can better aim for it. So, to answer the following questions:

- Who should be admitted to these programs?
- What should the selection process look like?
- What should be included in the curriculum? and,
- How should these candidates be assessed?

It seems essential to determine the qualities (or attributes) and skills candidates should have at the end of their preparation. Establishing standards for teachers could provide a framework for states to determine the selection process and to develop a comprehensive and cohesive program design and an assessment procedure. This leads me to ask, Is establishing competencies and standards for alternate-route programs to guide states within the scope of the National Association of Schools of Music (NASM)? If so, this might be considered. With an “ends-in-view” framework in mind, I turn to some ideas for the selection process.

ECS states that there is “inconclusive evidence from the research and the potentially negative impacts of raising admission standards, no confident policy recommendations can be offered.”²⁴ Although limited, the current research suggests that no correlation exists between raising the GPA level and candidates’ teaching effectiveness. However, I suggest that if the integrity of the profession

is to be maintained, high standards and criteria for selection and curriculum must be established. I suggest that the first step toward achieving this goal is improving the selection process. This selection process should include an interview, a content knowledge test, and some form of an audition. These facets parallel the exit assessments and may help determine a candidate's success in teaching.

The GPA requirement implies that candidates have adequate content knowledge to teach music. It also implies that there is direct correlation between GPA or content knowledge and classroom management. I propose that a national entry examination should be developed to determine the candidates' procedural knowledge in music theory and music history. The national content test would standardize the knowledge determined to be essential by alternate-route candidates and would establish continuity across states. While thirty-two states give a test in the content area for being accepted the alternate-route programs, no states (from an examination of state websites) require evidence of musicianship. Based on the assertion that high-quality music teaching is contingent upon a candidates' musicianship, some type of audition should be mandatory. Furthermore, a successful interview that determines the candidates' commitment to teaching seems appropriate and valuable.

Curriculum

In the state of Connecticut, because of our concern over the quality of the state's ARC I program, representatives of the state universities who offer a music certification degree met to discuss possible solutions. The results of these meetings led to the development of an ARC II program in music education. The ARC II program allows candidates to continue to teach during the day while attending evening and/or weekend classes. The design also includes a more substantive student teaching experience than had been required during the summer ARC I program. ARC II consists of two phases. Phase I focuses on foundational skills and competencies (Connecticut's Common Core of Teaching); subject area training; and lesson planning. This increase allows candidates the time to address deficiencies in their preparation to develop new skills needed for music teaching. Phase II consists of four to six weeks of student teaching during the year of Phase I training or a subsequent year. We proposed that two tracks be offered—General/Choral and Instrumental. Candidates are required to complete a common core of courses and specific requirements for each track. Outcomes for both tracks and exit proficiencies were determined. Time does not allow me to elaborate on the specifics of this design. This program was supervised by a university professor and taught by both university professors and practitioners with expertise in the area addressed in the modules. A key point here is that university professors were involved in establishing the criteria and design for this alternate route program. I offer this as a viable option for other colleges and universities in a state or region.

In this ARC II type of model, students may be exempt from certain modules, based on the results of each candidate's test in music theory and history, keyboard and sight-singing placement tests, and interviews. The content of these modules might be taught on line with seminars to actualize the content. Also, as alluded to earlier, content knowledge as well as conceptual knowledge is needed for effective teaching. Further, content knowledge, or "preparation in a given subject does not necessarily provide the kind of understanding of how particular concepts and procedures related to that subject are best learned."²⁵ This implies that a course in pedagogy is also important to the design. While pedagogical theory might be presented on line, novice teachers need time to discuss the implications of these theories and how they are realized in music classrooms. Weekly seminars might be the time that both conceptual knowledge and pedagogical skills are studied.

Mentoring

Willis D. Hawley, in his article, "The Theory and Practice of Alternative Certification: Implications for the Improvement of Teaching," suggests increasing the amount and quality of mentoring.²⁶ The selection of mentors and the time for observation and feedback are, as pointed out earlier, key elements of a comprehensive mentoring program. These decisions, however, are generally beyond the purview of the university. Therefore, I would like to focus on mentor training—an element on which I think colleges and universities could have a positive impact.

The first step in this direction is to make systematic and systemic changes in the relationships between colleges and universities and school districts. In an article by Colleen Conway et al., "Beginning Music Teacher Induction and Mentor Policies: A Cross-State Perspective," the development of mentoring triads consisting of three teachers of varying experience working together is suggested as an effective method of supporting young teachers and, at the same time, enlivening the professional development of the other teachers.²⁷ Another way in which colleges and universities can improve the effectiveness of mentoring is to provide systematic changes in mentor training. These training programs might include: (1) peer observation and assessment techniques; (2) the basic principles and practices of effective mentoring and supervision; (3) effective teaching practices; (4) understanding their primary role as a teacher educator; and (5) planning curriculum that incorporates the student standards in the discipline. Some researchers also suggest that early identification of a mentor is important.

Based on this idea, universities could offer training for mentors and alternate-route teachers the summer before the first year of teaching. This would provide support for mentors and teachers and give all parties a chance to network. *Title II, Part A* of the No Child Left Behind Act provides funds to state educational agencies (SEAs), local agencies (LEAs), and state agencies for higher education (SAHE) to ensure that all teachers are highly qualified, and provides the "flexibility to use these funds creatively to address challenges to teacher quality."²⁸ Perhaps colleges and universities could apply for these funds to join in partnership with local schools and pay for mentors and mentor training.

Assessment

I believe the current trend of performance-based assessment in education provides considerable specific guidance on how to assess alternate-route certification candidates. Performance-based assessment is at the core of the National Council of Accreditation of Teacher Education (NCATE) accreditation process. If this is appropriate for undergraduates, why not use this model for alternate-route candidates? NCATE identifies three areas for assessing teacher candidates: at entry level, mid-point in the program, and at the exit point. If we follow this model, the selection process I have suggested parallels NCATE'S entry-level assessment. State teacher standards and competencies could be used as criteria for a mid-point assessment. The mentor team described earlier might conduct a midpoint observation and make recommendations for improvement.

As for the exit assessment, I again turn to the Connecticut model. As you may be aware, Connecticut has a statewide assessment process for all teacher candidates in all areas. This assessment system is coordinated under the Beginning Educators Support and Training (BEST) program that is administered to all second-year teachers. This evaluation system is based on subject-specific standards instead of generic sets of teaching skills and the assessment criteria are applied to all teachers including alternate-route certification candidates. This is a collaborative effort of professionals from all components of the state's music education community—public schools, higher

education, and the state department of education—in an effort to work toward a shared mission and the common goal of improving the quality of the state’s teaching workforce.”²⁹ This is a costly program, but in Connecticut it is funded by the state. I recommend that taking political action to foster similar models in other states is worth the price. As stated in the NASBE report, “We need to continue to develop multiple paths into teaching careers and focus on making sure that the components of high quality teacher education are present in all of these structural models rather than attempting to assert the superiority of any particular model.”³⁰ I hope that some of the ideas I have outlined will help us find a way to improve the quality of alternate-route certification programs.

Endnotes

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⁴Virginia Roach and Benjamin A. Cohen, “Moving Past the Politics: How Alternative Certification Can Promote Comprehensive Teacher Development Reforms, National Association of State Boards of Education (NASBE). (2002):17: http://www.nasbe.org/Archives/alt_cert_report.pdf.

⁵Wake, note 1 above, 2..

⁶Roach and Cohen, note 4 above.

⁷Ibid, 4.

⁸Ibid, 3.

⁹Ibid.

¹⁰Ibid, 3-4.

¹¹The U. S. Department of Education reports that forty-one states authorize alternate-route certification programs. Some states offer more than one program and, in some instances, the state gives local school districts the authority to design and oversee these programs. The National Center for Education Information reports that “In 2003, 46 states and the District of Columbia report having some type of alternative route for certifying elementary and secondary teacher.” (2002): 1: http://www.ncei.com/2003/executive_summary.htm,

¹²Ibid.

¹³As stated in the NASBE report, alternative certification is a “blanket term for every avenue to becoming licensed to teach, from emergency certification to very sophisticated and well-designed programs”. (2002): 3.

¹⁴“Eight Questions on Teacher Preparation,” see note 3 above, 1.

¹⁵Ibid.

¹⁶G. Williamson McDiarmid and Suzanne M. Wilson, “An Exploration of the Subject Matter Knowledge of Alternate Route Teachers: Can We Assume They Know Their Subject? *Journal of Teacher Education* 43, no. 2 (1991): 93.

¹⁷MENC: The National Association for Music Education, “Alternative Certification,” Position Statement (2003): 1. <http://www.menc.org/connect/surveys/policy/altcertstatement.html>.

¹⁸Theresa M. Bey, “Alternate Route Teachers: Findings on Their Need for Support,” *Education* 113 (1992): 160. As a result of this study, the author concludes that first-year alternate-route certification teachers “need the guidance of a mentor or a skilled colleague.”

¹⁹Willis D. Hawley, “The Theory and Practice of Alternative Certification: Implications for the Improvement of Teaching,” *Peabody Journal of Education* 67, no. 3 (1990): 29.

²⁰Colleen Conway, Patti Krueger, Mitchell Robinson, Paul Haack, and Michael V. Smith, "Beginning Music Teacher Induction and Mentor Policies: Across-State Perspective," *Arts Education Policy Review* 104, no. 2 (2002): 15.

²¹Carmen Giebelhaus, "Teaching Mentors: Is It Worth the Effort?" *Journal of Educational Research* 59, no. 4 (2002): 246.

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²³Marilyn Cochran-Smith. "Desperately Seeking Solutions," *Journal of Teacher Education* 52, no. 5 (2001): 347.

²⁴"Eight Questions on Teacher Preparation," see note 3 above, 1.

²⁵Ibid..

²⁶Hawley, note 19 above, 3-33.

²⁷Conway et al., see note 20 above, 15.

²⁸The U. S. Department of Education , "Improving Teacher Quality: Non-Regulatory Guidance," revised draft (12 September 2003), 7. Academic Improvement and Teacher Quality Programs

²⁹Conway et al., note 20 above, 16.

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ALTERNATIVE ROUTES TO CERTIFICATION: THE CHALLENGES TO MUSIC EDUCATION

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The topic of alternative routes to certification (ARC) is both timely and relevant to music units that offer teacher certification programs. We are familiar with many of the issues that surround this topic, such as the current and projected shortage of teachers. Likewise, the proceedings of numerous professional conferences, including NASM's,¹ affirm my belief that this issue represents one of the most important challenges facing our profession. If we polled members of the audience, I am certain that you would express various opinions regarding ARC, and especially about its implications to the preparation of music teachers. I also have no doubt that your opinions are greatly informed by personal experience, as well as by your professional environments. Therefore, I can only assume that I was asked to address this issue because someone thought that I would bring a unique perspective to it. The issues that surround ARC represent a unique set of challenges to the field of music education and to our preparation of music teacher candidates. In presenting this perspective, I will articulate those challenges, offer suggestions for addressing them, and hope to arouse in each one of you a shock of awareness, a feeling of "that really makes sense."

Our music-education degree programs, regardless of their various titles, represent continuous tradeoffs among the broad areas in which music teachers are expected to demonstrate competency: general knowledge, professional education, and music. However, educational policy makers are increasingly focusing on issues such as the length of programs, the monopoly of education schools, professional components versus content components, and out-of-field teaching. For example, many of your states have already or are now considering imposing limitations on the length of post-secondary programs. The choice between 121 hours and 141 hours is not truly a choice between two equally attractive options. Faced with these escalating issues, it becomes difficult to envision a preparation program for music teachers that adequately addresses each area, certainly not without greatly exceeding a 4-year program. Therefore, alternative certification represents a necessary accommodation that we must face, not reluctantly as if we were lowering standards but, rather, as a high quality, standards-based route to teaching music.

The premise that inspired early models of alternative certification, such as New Jersey's, was the belief that teachers could learn and master pedagogy on the job, as opposed to taking the mandatory professional education/music methods/pedagogy core as an undergraduate requirement. All prospective music teachers, traditional or otherwise, should spend as much time engaged *in* the core of music education professional courses as they do in other aspects of music study; that is: they should be developing both basic musicianship and teaching competencies. While this is not always the case in our allocation of time and credits within traditional certification programs, it becomes even more difficult to warrant and accomplish when we consider alternative routes to certification.

In my attempt to arouse a shock of awareness, let us consider several surveys conducted by the National Center for Education Statistics (NCES)² in 1999-2000, which indicates that:

1. Music instruction was offered in 90 percent of the nation's public schools.
2. Of those schools, 91 percent reported one or more full-time music specialists.

3. Among elementary-school music specialists, only 68 percent completed undergraduate majors in music education; 29 percent completed majors in music, either performance, history, or theory; 5 percent of music specialists completed undergraduate majors in elementary education; and 7 percent completed majors in other fields.
4. Of the 45 percent of music specialists with a master's degree, only 41 percent had a degree in music education; 26 percent had a degree in some form of music study (performance, history, or theory); 4 percent had a degree in elementary education; and 34 percent had degrees in other fields.
5. While 32 percent of music specialists had 20 or more years of teaching experience in music, only 14 percent had 3 or fewer years of music teaching experience; 34 percent had 10 to 19 years, and 20 percent had 4 to 9 years.
6. The center's data on degree conferral indicates that of the nation's total bachelor's degrees conferred in education in 2000-2001, less than 15 percent were conferred on ethnic or racial minorities.

Several concerns arise from the data that have direct implications to the issue of alternative routes to certification. First, consider the large component of "out-of-field" teachers who are charged with providing instruction in music. If we aspire toward standards-based, high-quality instruction in music, then we must ensure that music teachers are certified *in* music education. ARC models must remain accountable to this basic tenet and seek creative ways to address it. Moreover, while alternative certification routes may represent cost-effective alternatives to traditional certification programs, it is critical that ARC programs seek to integrate several important and interrelated strategies if the present concern is to be effectively addressed. An ideal ARC model, which fulfills the criteria of being cost effective, alternatively accessible, and standards-based, would integrate the uses of (1) interactive web-based or web-enhanced instruction, (2) clinical and field experiences, (3) service learning, (4) on-line support, and (5) site based seminars using a cohort or small-group learning community model.

Second, the data indicate that a relatively small component of novice teachers provide instruction in music. How might an alternative certification model seek to maximize novice music teacher retention? My professional experiences lead me to conclude that two factors remain critical to the retention of novice teachers: the provision of (1) positive professional experiences, and (2) an adequate support system. Several strategies might prove effective in addressing this issue when applied to an ARC model. For example, students might enroll and progress through the program as a cohort group in a supportive class community environment. Candidates would be provided continuous on-line support and be engaged in site-based seminars as well as in a comprehensive post-program support system. Successful candidates would be more likely to have a positive professional experience and, therefore, to be retained in the profession longer.

Finally, consider the relatively small degree of inclusiveness that is indicated by the data. This is, no doubt, a sensitive issue. Few in our profession fail to extol the virtues of diversity when professionally convenient. However, as our classrooms are becoming increasingly more diverse, those charged with providing instruction and supervision are becoming increasingly less diverse. Certainly this issue is worthy of our attention and focus as a stand-alone topical session, and perforce I will continue to address it within the limited context of ARC models. A primary aim (and a significant benefit) of an ideal alternative certification model should be its potential for providing access to nontraditional and underrepresented music teacher candidates. Although the strategies

detailed in this perspective are “inclusive-friendly,” the successful alleviation of this concern is not a necessary concomitant of their implementation.

Moreover, an ideal ARC model must ensure that all candidates possess the necessary knowledge, skills, and dispositions to provide a classroom environment that adequately addresses student needs, validates diverse cultures, and advocates equitable access to educational opportunity for all students. Additive approaches to ensuring such competencies are ineffective and, at best, represent token appendages to other aspects of the curriculum that are considered “more traditional.” As such, they represent and convey value statements of inferiority, unimportance, and nonessentiality. ARC models should more effectively integrate infusion approaches with the strategies previously detailed, in an effort to address the diversity-sensitivity training needs of future music teachers.

Competent music teachers *are* needed in the classroom, and alternative certification represents a viable option for addressing many of the issues facing our profession. Certainly, we should be cautious but not fretful. It remains our professional obligation to ensure that alternative certification candidates can demonstrate the full breadth of those competencies associated with the effective music teacher.

Endnotes

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NEW DIMENSIONS: CREATIVITY IN THE CURRICULUM

NEW DIMENSIONS: CREATIVITY IN THE CURRICULUM - PANEL

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This session examined ideas and practices in curricular form and renovation that stress and feature creativity. This focus on creativity reflects not only a desire to meet NASM standards for professional baccalaureate degrees, but primarily to educate future musicians as broadly and deeply as possible. Curricular creativity provides essential flexibilities. How can curricula best be structured to sustain music and music study in higher education and in society? This session will also address how to maintain an atmosphere of creativity, enabling the curriculum to be a source of creative energy for students and faculty.

Part 1: Rethinking Composing: Composition as the Cornerstone of a Curriculum: Why Teach the Creative Process?

Charles Rochester Young

"Children are expected to draw pictures and write stories when they're sent off to school. But when it comes to music education, the emphasis is on playing music rather than making it up."—Robert Jourdain¹

Is music a dead language? Imagine a world where people could only speak other people's printed words to one another. Since people in this world could only communicate the ideas of other people, they wouldn't be able to speak about their own thoughts, feelings, and attitudes with anyone else. We would call their language "dead" since it lacks a personal or cultural means of individual creative expression. Curiously, the language of music is often taught exclusively through speaking and reading the ideas of others (composers), even though other languages teach speaking, reading, and writing one's own ideas.² Students study and perform composed music! If you teach and perform only improvised music, then you can skip reading the rest of this paragraph. If that is not the case, then you rely to some extent on composed music as part of your performing curriculum. Unfortunately, interpreting music can be difficult since sounds cannot be expressed ideally through visual symbols. While interpreting, we must examine the creative process that produced these printed structures to ultimately understand a composer's original thoughts. Common sense suggests that a music student could best learn how to "think like a composer" through personal experience in

composition. Since music curricula rarely require students to compose, they are often left to sort out most of these complex issues on their own.

Creativity in college curricula should not be limited to creative writing and finding a parking spot. Typically, schools foster an appreciation for right answers above creative exploration and mistake making. Roger von Oech expressed this idea by writing,

Much of our educational system is an elaborate game of “guess what the teacher is thinking,” and we’ve come to believe that the best ideas are in someone else’s head rather than our own.³³

When we refer to performing as “making music,” are we really “making” our own music or are we presenting something already “made” by a composer? Let’s teach our students to make their own music too. Mark Twain characterized this idea by saying, “Our public school boy—his ‘education’ consists of learning things, not the meaning of them; he is fed upon the husks, not the corn.”⁴ Education in the creative process also provides an unlimited outlet for students’ musical participation after they have graduated.

Composers will always have a strong influence on music curricula as long as schools rely on composed music. We must be very careful when we allow small groups of people to have autonomy over our art form. If we produce more composers and composer advocates, we have increased potential for growth in our profession. The solutions to repertoire/literature problems are the students sitting in front of us every day. Give our students the opportunity to be the “voice of the future.”

One thing will never go out of style—*people will always be creating!* One way to prepare our students for the future is to have them create the future through their own music. Ideas are the single most valuable commodity that humans have. Albert Einstein agreed, saying, “Imagination is more important than knowledge.”⁵

The Latin root words for education are *educio* or *educere* (to draw out that which is within). Creativity education is central to exploring and developing that which is within. Teaching creativity in music classrooms is not just about producing professional composers. Just imagine where we would be if English teachers thought that the purpose of writing classes was only to produce novelists. Creative education is about teaching students how to communicate with others and develop their own creative problem solving skills.

Everyone (not just composition majors and jazz players) can learn to create music. Every child is expected to speak its mother tongue, regardless of how difficult the language is. Why should music training expect any less? Furthermore, we teach every other aspect of music (performing, history, theory, singing, etc.) to *all* of our students, so why do we exclude creating? English would be a dead language if parents and English teachers believed that communication could not be learned by every child!

Most educational institutions are allocating money for technology. Fortunately, many music software programs are designed for improvisation (sequencing software) and composition (notation software). What better way to use this money than to buy equipment to help you teach improvisation and composition?

Teaching composition and improvisation can attract an often neglected and diverse student population into a music program. Students who take piano and/or guitar lessons might actually participate in music programs that provide useful skills for their diverse performing environments. It will help students perform better, not worse! In spoken language, the composer and performer are the same person. Furthermore, outstanding public speakers share one practice: they write their own speeches. Are we surprised that many of our greatest performers throughout history were improvisers and composers? Creating reflects thinking. We have observed that creative experience *more* accurately reveals what students know and do not know about musical communication. Creative activity teaches students how to think *in* music, not just think *about* music! Howard Gardner wrote:

Students learn effectively. . . .when their artistic learning is anchored in artistic production. . . . Talk about music is an ancillary form of knowledge, not to be taken as a substitute for 'thinking' and 'problem solving' in the medium itself.⁶

How often do students get to see an unfinished piece of music? You can't learn the creative "process" by focusing exclusively on finished pieces.

Creative experiences, such as the birth of a child or an original work, can provide some of life's most meaningful moments. Creative experience can express the entire spectrum and depth of human thoughts, feelings, actions, and spirit. Mark Twain described this, saying,

What is it that confers the noblest delight? What is that which swells man's breast with pride above that which any other experience can bring to him? Discovery! To know that you are walking where none others have walked; that you are beholding what human eye has not seen before; that you are breathing a virgin atmosphere. To give birth to an idea—to discover a great thought.⁷

If you *really* want to assess what your students know about music, have them compose, rehearse, conduct/perform all of the pieces in a concert by themselves. Curiously, the composing is usually what gets left out of most traditional student concerts. Music schools expect composers to have minimum performing skills (applied study, ensemble performance, etc.) but we rarely, if ever, expect our performers to have minimum composing skills.

Composing is one of the National Standards.⁸ Composing is a K-G (kindergarten through graduate school) problem. Training future K-12 teachers in the creative process is essential, because currently we have a teacher shortage of approximately 5,000 teachers (roughly double the number currently "produced" each year from university music education programs).⁹ Since most K-12 music teachers did not receive training in the creative process when they were in college, we must train our current music education students in the creative process before addressing the teacher shortage or we will double the existing problem. Furthermore, enrollment increases will probably require more teachers and more classrooms than already projected for federal and state funding to reduce class sizes. Fortunately, the current student/music teacher ratio in this country is 380 students per one music teacher.¹⁰ This means that every music education graduate trained in the creative process can potentially influence 380 students. This means that every university with thirty music education majors could influence over ten thousand students.

Composing is also a national standard for the National Association of Schools of Music (NASM). Composition and improvisation have been accreditation requirements since NASM's inception in 1924. This is the longest-standing standard for creative musicianship of any music association. I share my remarks today in support of this sustained vision and hope each of you can share these materials about the importance and urgency of creative musicianship training with non-

NASM friends, administrators, and faculty. The best composers in your school might be the performers who have never had an opportunity to compose before.

Composition and improvisation are among the oldest practices in music. In his book, *Musings*, Pulitzer-prize winning composer Gunther Schuller said,

We forget that the musician of the sixteenth, seventeenth, and eighteenth centuries was rarely just a composer or just an instrumentalist. If he was an oboist, he was also a composer and perhaps a pianist; if he was a composer, he was also perhaps a flutist or an organist. The creative and re-creative aspects of music were an integral balance in such a musician's musical constitution, and the one fructified the other.¹¹

Learning to talk can be the greatest intellectual leap of an individual's life—it can also provide the critical foundation for much of what we consider to be intelligent behavior. Every child learns to think, listen, speak, read, and write using language. Let's teach every child how to think, listen, speak, read and write in music too—not just the talented ones. In music, we too often teach reading first, listening second, and writing and speaking only when time allows.

Over the past nine years at the University of Wisconsin-Stevens Point, we have successfully implemented numerous programs to encourage creative musicianship throughout every facet of our music program. Through this process, we have found that programs are only as successful as the instructional methods used by the faculty.

We have found language learning to be a rich foundation for teaching students how to "speak" and write their own music, especially since teachers, parents, and students already speak and write in at least one language. Therefore, we're offering the following language learning concepts to help make composition and improvisation instruction less intimidating. We'd like to remind you, however, these are only *some* of the ways that creative musicianship can be taught, not the only ways.

Musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment. . . Thus it is advantageous to both, if each has some knowledge of the duties of the other.¹²

A child's first words are a major milestone in development and cause for great celebration. Let's make the same true for our beginning improvisers and composers—even if their first experience is in college. Communities of parents, teachers, and siblings encourage children to speak. Parents, other music teachers, siblings, and classmates can encourage them to speak their own music too. Establish composer' concerts and have students invite family, friends, and teachers to perform and attend. Creating, like speaking, must be a positive experience for each child. Foster a risk-free environment encouraging students to make mistakes. Encourage students to write as many notes each day as words they speak (an average nonauctioneer speaks about 25,000 words per day). Mark Twain once said, "If we taught our children to speak in the way we teach them to write, everyone would stutter."¹³

Babbling is the most important stage in language learning (even for deaf children!). In *How Babies Talk*, Roberta Golinkoff and Kathy Hirsh-Pasek explain that,

Babbling is not just play. If a baby cannot hear herself make noise, she will eventually lag behind in the quality of the sounds she makes. The baby will also lose the opportunity to practice "playing" with the volume and intonation of language. . . . Babies who can't babble. . . lose out on important practice in being able to manipulate these factors to suit their communicative needs.¹⁴

Remarkably, children babble even after they start saying words. Since babies don't learn to babble from a teacher in a classroom, musical babbling requires flexible classroom management. Children don't wait until adulthood to learn how to speak. In fact, children learn to speak before they know their *ABCs*! Get students improvising as soon as possible—even before reading and writing music. Children speak to communicate their intention. Learning musical technique without intention is perfecting ways to say absolutely nothing. You would never call up a mail order company and say, "just send me something." It is equally unwise to ask our students to produce music without an expressive goal. As Yogi Berra put it, "You've got to be careful if you don't know where you're going 'cause you might not get there."¹⁵ Too often teachers will make technical suggestions about notation, penmanship, or rules without ever asking the students what they were intending to communicate. It is important to remember that rules, notation, and penmanship support ideas, not the other way around. Raymond Chandler expressed it best by saying, "The moment a man begins to talk about technique, that's proof he is fresh out of ideas."¹⁶

Children deduce meaning in language from the responses of others. Clear teacher/classmate and audience responses help students compare their actual musical results with their intended musical results. Research shows that children whose speech is overcorrected end up with speech problems. Research also shows that children respond best when hearing the right way to say something after they have said it improperly. For example, if 21-month-old Robert says, "Mommy work," his father might say, "Yes, Mommy went to work."¹⁷ It is our experience that creative music students flourish most in environments where teachers observe and encourage rather than judge.

Children learn structure *as* they talk, *not* before. Learning structure before speaking is totally impractical in language learning, since even the most brilliant 2-year-old could not memorize a dictionary (especially since she can't read!). Therefore, music theory and notation don't need to be a prerequisite for creating music. In *How Babies Talk*, Golinkoff and Hirsh-Pasek state, "In most cases, if our children communicate the message, we are so overjoyed that we let the grammar slide (until later)."¹⁸ We must remember that children speak for years before they learn to read, write, diagram, analyze, and label structure. Hallie Burnett wrote, "I would rather you had something to say with no technique, than have technique with nothing to say."¹⁹

Children gain fluency through regular observation and interaction. Silence is not golden. Students should regularly observe and interact in "musical conversations." Children don't focus on originality when they're speaking. Every adult has a unique speaking voice even though parents rarely, if ever, focus on originality when their children are learning to speak. In other words, originality takes care of itself once you become fluent. We have observed that composers and improvisers make more progress when the focus is on communication rather than originality. Mies van der Rohe agreed, saying, "Better to be good than original."²⁰

Children reach language milestones at different times. Meet creative music students where they are, not where you wish they were. Children communicate effectively with limited vocabularies. If language learning were only about vocabulary, then Daniel Webster would have been the greatest orator and writer who ever lived! Focus on meaning ahead of vocabulary. Business writing teacher

and author Patricia Westheimer agreed, saying, “The purpose of language is to express, not to impress.”²¹

Children don’t wait for inspiration. Jack London wrote, “You can’t wait for inspiration. You have to go after it with a club.”²² Children don’t wait for their parents to teach them. Empower students to become their own teachers. Their best communication teachers are their own eyes and ears.

Children communicate with their entire bodies. They use gestures before they use words. Strategies for teaching improvisation can be very effective when they focus on gestures before notes. Children learn to speak in a familiar environment. Encourage students to use their instruments and/or voices, rather than the piano or computer. Beginning in a familiar performing environment allows more focus on communication.

Children enjoy freedom of speech. Since any style of music can communicate intention, let your students begin creating in the style they are most comfortable in. There are as many ways to compose as there are composers. Fluency is the primary goal of language learning. This can also be a great goal for music learning. Pablo Picasso said, “Every child is an artist. The problem is how to remain an artist once he grows up.”²³

We have found the numerous creative musicianship initiatives in our department over the past nine years have energized our faculty and students in every facet of our department. While this article does not allow enough room to discuss each of these initiatives, we would encourage you to observe our programs in person or peruse our department web site. (<http://www.uwsp.edu/music/Index.htm>)

Part 2: Creative Approaches to the Music History Undergraduate Curriculum

Mary Natvig

I have been asked to present creative approaches to teaching the undergraduate music history sequence, given ever-growing content areas and curricular demands coupled with the trend toward devoting fewer credit hours to the music history core. In addition to the “more information in less time” phenomenon, many of us find our incoming students unaccustomed to the discipline required of academic studies (such as writing papers and even reading more than a few pages of a text at a time). In light of these constraints, it becomes imperative to approach today’s music history curriculum in ways that differ from our own experiences as music students.

At the dawn of the twenty-first century, the goals of a music history curriculum quite often include the following: “covering” all periods of music history (ancient Greece, Medieval, Renaissance, Baroque, Classical, Romantic, Twentieth Century, Twenty-first Century) and include music written by minorities and women, gender studies, popular music, American music, world music, film music, performance practice, socio/cultural issues, and interdisciplinary studies (did I forget anything?).

Be sure students are familiar with the standard repertory (that is, the canon, but avoid that term at all costs) and teach listening skills and harmonic, rhythmic, and textural awareness. Teach stylistic and historical context. Make sure students can identify and “place” mystery compositions. Teach critical thinking (synthesis, comparisons, asking the “right” questions, independent thinking). Teach writing (library skills, research skills, correct citation formats, etc.). Teach leadership and values or

independence (or whatever your university is currently promoting in its recruitment pamphlets). Make sure to teach actively and be entertaining and relevant. Do this in two to five semesters with classes of between 20 and 200 students—usually freshmen or sophomores with little historical awareness in general. Many have never written a paper in high school, and most of them would rather be practicing than reading a music history text. Some of our students may never have gone to a concert other than a high school band or choir performance. Most have never seen a live opera. A few of them may even be asleep, especially if the class is offered early on a Monday morning or, even worse, after lunch.

But do not despair. The seemingly impossible task of teaching music history “plus” to our current generation of music majors may turn out to be less daunting if we approach the task creatively. The first step is to abandon any and all hope of ever “covering” it all. When most of us took our own college music history classes, I think we thought that we were getting a comprehensive survey—that we were learning it all—certainly it felt like that as we crammed for the final exam. But this was an illusion. Even then, things were left out, either because of current musicological fashion (better to study Mahler than Tchaikovsky) or of ignorance (“only men sing plainchant”). Today, when we fashion a music history curriculum, we, as faculty and administrators, must be willing to make hard decisions regarding content. Undoubtedly, we will be asked to abandon repertory, composers, or concepts that we once regarded as essential to understanding music history as we knew it.

The second step toward a creative approach to the music history curriculum may be to give up the idea of a survey at all, that is, to abandon the chronological narrative of history. I must admit this makes me very nervous. It is a step I have only begun to ruminate on in my own head; so while I do not yet advocate its implementation, I do think it is time to begin to discuss its viability.²⁴ What would a non-chronological music history curriculum look like? Perhaps, off the top of my head, we might offer courses such as “Music and Ritual”—encompassing anything from the Medieval Mass, to the Mozart Requiem, to a Balinese cremation ceremony. Or perhaps we might see a course on “Music and Dance”—including the *Nutcracker*, the estampie, *Rite of Spring*, and disco (yikes). Music appreciation courses—that is, classes for the non-music major—have long been organized around topics such as these, where a step-by-step, “traditional” narrative has not been considered as crucial as it is for the professional musician. The question is: do our music students really need the chronological story? I’m still on the fence. As a product of my own training, I still *like* the idea of learning history “in order.” I do, however, have a sneaking suspicion that there may be a better way.

In the meantime, without massive curricular change, here are some ideas that address the needs discussed above that can be applied almost immediately into any type of music history course.²⁵ In “Teaching in the Centrifugal Classroom,”²⁶ Pamela Starr discusses the research journal, where students choose a piece of music and delve into its performance, historical, and theoretical contexts on their own, documenting their work in a journal that the instructor evaluates and comments on weekly. The project addresses independent learning, active learning, research experience, library skills, writing skills, and opportunity to supplement course content. In “Teaching Music History (After the End of History): ‘History Games’ for the Twentieth-Century Survey,”²⁷ Robert Fink explores three post-modern approaches to the twentieth to twenty-first century period course, abandoning the chronological narrative and organizing materials according to ideas and trends. His approach incorporates critical thinking, pop music, gender studies, world music, and interdisciplinary studies. Peter Burkholder, in “Peer Learning in Music History Courses,”²⁸ outlines several different ways to approach writing assignments, each with significant input and critique from students in the class. His ideas help students to develop writing skills, leadership skills, research skills, library skills, and active learning. In “Score and Word: Writing about Music,”²⁹ Carol Hess presents ideas on how

an instructor can incorporate writing into courses with large numbers of students, where more formal “term” papers are not possible. The assignments address writing skills, critical thinking, active learning, and socio/cultural issues. In “What Chopin (and Mozart and Others) Heard: Folk, Popular, ‘Functional,’ and Non-Western Music in the Classic/Romantic Survey Course,”³⁰ Ralph Locke discusses both the philosophical ideas behind incorporating folk, popular, “functional,” and non-Western music into the music history survey and several practical ways to do so. The structure of the course includes world music, ethnic studies, critical thinking, socio/cultural issues, American music, and interdisciplinary studies.

These are just a few of the ways that creative faculty members are addressing the increasing demands placed on the music history curriculum. As we gather at conferences and over email listprocs, perhaps more of us will engage in sharing our successes and failures as teachers. We need to help one another in making these deliberate and difficult decisions regarding our music history curriculum—for our students’ sakes, as well as for the future of our discipline.

Part 3: Creativity and the Curriculum

John Buccheri

The approach I have taken is to present succinctly several possible ways creativity may be encouraged, introduced, and/or implemented in the curriculum. As a theorist and department chair, I have participated in two significant curriculum changes and taught in three different curricular contexts.

A Unifying Mission and Motivation for Creativity

Whatever particular aspect of music we teach, we are all helping our students acquire the means to reach sophisticated answers to the deceptively simple question: “How does the music go?”

The above statement is intended to suggest that, while undertaking change for the sake of change may be tempting, it is better to anticipate creativity and change in curricular matters by preparing an atmosphere and context for it. Some unifying idea introduced early and separately from the hard realities of dealing with ineffective programs (the flip side of determining strengths); deciding what to eliminate (the flip side of introducing new programs); and what to do with tired, demoralized faculty (the flip side of hiring brilliant young people with fresh ideas) may make the going easier.

Creativity Across And Within Different Academic Units

1. *Integrated Arts (Drama/Plastic Arts/Music), Literature and Music, Anthropology/Sociology/American Studies and Music, Etc.*

At the broadest level, creativity may be explored by searching out individuals in departments other than music who might be interested in teaching or team teaching a course or giving a series of lectures to music students and faculty.

2. *Within music units:*

- a. Flexible course designations responsive to innovation and evolving faculty and student interests (“Analytical Studies,” “Selected Topics in Music”)

When a teacher offers the same courses again and again, creativity in planning, pedagogic strategy, and renewal of content may diminish, and it is unlikely that innovative thinking can take place. Especially if a faculty member is expected to produce original and significant scholarship, teaching that freshman theory course year after year can produce resentment and frustration and encourage a belief that teaching is taking valuable time away from “my really important work.” Course designations like those above allow for a faculty member’s developing ideas to be shared with students, and teaching a course involving emerging, evolving scholarly thought will often help move ideas along at a more rapid pace. A Selected Topics course with a rationale that leaves room for a variety of contents, once approved by a curriculum committee, can change topics from year to year, subject only to the approval of a department chair or the person responsible for assigning courses. This makes for a curriculum that can respond immediately to the creative thinking of the faculty.

- b. Integrated Music Theory and History courses

These days, only a very few departments continue to follow the comprehensive musicianship idea of the 1970s at the freshman and sophomore levels. There may be exciting possibilities, however, at the upper levels for occasional one-term courses integrating theory and history. In fact, when taught by one individual, and depending on the topic, integration of the two areas is essential.

- c. Analysis and Performance courses

In recent years, I have taught these courses: Brandenburg Concertos: Using Analysis to Learn Music; Mozart’s Later Symphonies: Using Analysis to Learn Music; Beethoven’s Razumovsky Quartets: Using Analysis to Learn Music. The prevailing pedagogic strategy here is that analytical technique, like technique on an instrument, provides the means to learn music. In the Bach and Beethoven courses, performance faculty members have been involved, and a concert has been part of the learning celebration at the end of the term.

Awareness of Emphasis on Student Learning as a Measure of Effective Teaching

1. *“Peeking over the fence” is essential.*

In the past ten to fifteen years, interest in the science of learning has grown exponentially. As we know more about cognition and student motivation, there has been a shift from exclusive emphasis on the development of the teacher (mastery of content, organization, performance skills) to include concern for ways to evaluate student learning as a measure of a teacher’s success. It is my perception that musicians in higher education are behind those in other disciplines in becoming acquainted with the literature on learning (see the texts listed below for two excellent starts). Let us not assume that we have all the answers to bringing creativity to student learning. Peeking over the fence into sister disciplines for other models of effective teaching and learning is essential.

2. Initiatives on the national level

A visit to the web sites of the American Association for Higher Education <www.aahe.org> and the Carnegie Academy for the Scholarship of Teaching and Learning <www.carnegiefoundation.org/CASTL> will provide the interested music administrator and faculty member with a great deal of information on initiatives that bear on creativity in the curriculum.

Endnotes

- ¹ Robert Jourdain, *Music, the Brain, and Ecstasy* (New York; Avon Books, 1997), 186.
- ² For some recent statistics on music composition and improvisation compared with Latin speaking and writing, see the following url: <http://www.uwsp.edu/music/people/faculty/cyoung/deadlanguage.htm>
- ³ Roger Von Oech, *Expect the Unexpected, Or You Won't Find It* (New York: Free Press, 2001), 82.
- ⁴ Alex Ayres, *The Wit and Wisdom of Mark Twain* (New York: Harper and Row, 1987), 67.
- ⁵ Robert G. Torricelli, *Quotations for Public Speakers* (New Brunswick: Rutgers Press, 2001), 135.
- ⁶ J. Paul Getty Trust, *Art Education and Human Development* (Los Angeles, J. Paul Getty Trust, 1990), 42-49.
- ⁷ Ayres, note 4 above, 60.
- ⁸ Consortium of National Arts Education Associations, *National Standards for Arts Education: What Every Young American Should Know and Be Able To Do in the Arts* (Reston, Virginia: MENC, 1994).
- ⁹ Music Educators National Conference National Office, November 2002.
- ¹⁰ Ibid.
- ¹¹ Gunther Schuller, *Musings* (Oxford: Oxford Press, 1986), 244.
- ¹² Johann Joachim Quantz, trans. Edward R. Reilly, *On Playing the Flute*, 2d edition (New York: Schirmer, 1985), 119.
- ¹³ Henriette Anne Klausner, *Writing on Both Sides of the Brain* (San Francisco; Harper, 1987), 10.
- ¹⁴ Roberta Michnick Golinkoff and Kathy Hirsh-Pasek, *How Babies Talk* (New York: Dutton, 1999), 45-46.
- ¹⁵ Robert G. Torricelli, *Quotations for Public Speakers* (New Brunswick: Rutgers Press, 2001), 6.
- ¹⁶ Jon Winokur, *Advice to Writers* (New York: Vintage, 1999), 165.
- ¹⁷ Golinkoff and Hirsh-Pasek, note 14 above, 173.
- ¹⁸ Ibid., 2.
- ¹⁹ Winokur, note 16 above, 165.
- ²⁰ William Safire and Leonard Safir, *Words of Wisdom* (New York; Fireside, 1989), 269.
- ²¹ William A. Gordon, *The Quotable Writer* (New York: McGraw-Hill, 2000), 52.
- ²² John M. Shanahan, *The Most Brilliant Thoughts of All Time* (New York: HarperCollins, 1999), 235.
- ²³ Torricelli, note 15 above, 22.
- ²⁴ I am indebted to Robert Fink of UCLA for the idea of this post-modern approach to music history as outlined in his essay "Teaching Music History (After the End of History): 'History Games' for the Twentieth-Century Survey," in *Teaching Music History*, ed. Mary Natvig (Aldershot: Ashgate Publishing) 2002.
- ²⁵ I am indebted to my colleagues for sharing these ideas in my book, Mary Natvig, ed., *Teaching Music History* (Aldershot: Ashgate Publishing) 2002.
- ²⁶ Ibid., 157.
- ²⁷ Ibid., 43.
- ²⁸ Ibid., 205.
- ²⁹ Ibid., 193.
- ³⁰ Ibid., 25.

NEW DIMENSIONS: REVENUE ENHANCEMENT THROUGH COMMUNITY SERVICE

MUSIC EDUCATION FOR ADULTS AND SENIORS: A PERSPECTIVE FOR THE FUTURE

FRANK LITTLE

Music Institute of Chicago

Richard Leider, in his work "You Decide: Life & Work,"¹ refers to the more than one thousand interviews conducted with senior citizens and declares that almost without exception, they affirmed that if they had their lives to live over again they would: (1) be more reflective; (2) take more risks; and (3) try to understand what really gave them fulfillment.

The study of music in adulthood is antidotal to all three concerns or regrets. Leider also recalls that Oliver Wendell Holmes hit the nail on the head in his declaration that, "most of us go to our graves with our music still inside us."

It has been nearly a generation since I first attended a national meeting of NASM. During that time, the association, its staff, and my colleagues have taught me much. There have, of course, been changes. Most assuredly, the *Handbook* doesn't look very much like it did in the late seventies and early eighties. But one substantive change in our institution and its mission is notable. That change involves our recognition of the importance of, commitment to, and ever increasing momentum toward engagement in the teaching of adults.

Two decades ago, virtually the only ones among us who had music training of adults "blipping on our radars" were the community schools or, in a few cases, community divisions within degree-granting institutions. Today, virtually every accredited school includes in its mission or core purpose the objective of reaching out to the community. That outreach often assumes the form of providing a learning opportunity for adults and seniors who take advantage of many of the same musical resources that undergraduates and preparatory populations pursue. What was at one time an outreach activity in many schools has now become more a strategic part of core musical purposes. From this vantage point, admittedly a biased one, I consider this to be revolutionary in music education. More importantly, it is a revolution that has only started.

The opportunities that await us in adult music education as administrators and educators are myriad. In most cases, those opportunities, effectively utilized, will greatly strengthen our educational mission and will invite us to be more effective partners in our broader educational and social community. In some cases, music units and community music schools will discover the phenomenon of a hunger for learning in communities of adults, and especially of the aging—a need that can and should be met by engagement in music. The voracity of this demand may not just take the form of the desire to engage in music but will seek the peripheral amenities that music study provides. Among those benefits to students are renewed interpersonal communication, physical and aerobic activity, and the opportunity to escape the isolation and loneliness so frequently and deeply experienced by older citizens. Independent bodies of research tell us that the challenge of music learning in adults and senior citizens boosts self-esteem and encourages better health as well as mobility. Seniors are typically more self-directed and tend to view the expenditure of available time

and energy prudently. They see learning more as process than as product. The cliché, “journey, rather than destination” is applicable.

Working with Peers

The benefits of teaching adults and seniors not only accrue to the students, but also affect those who teach. Teaching, by its very nature, is hierarchical. Traditionally, we teach those who are younger than we are. There is a barrier of age difference, and an automatic, though unspoken, need to command respect. When we teach adults, we work with chronological peers or those who are older, and although their education and

experience may not have been earned in our field of expertise, they are likely to be our educational and intellectual equals. This creates a completely different kind of interchange than the traditional student-teacher model and leads, not infrequently, to learning exchange and, in many cases, forms the foundation for social and professional camaraderie. Ada Kahn, in her book *Keeping the Beat: Healthy Aging Through*

*Amateur Chamber Music Playing*² notes these amenities in interviews with a number of individuals. Kahn’s bibliography can be a useful tool to any among us who desire to explore the topic in depth.

In investigating the availability of resources on this topic, the material available on the Internet is almost inexhaustible. The imaginative approaches to adult and senior engagement in music are seemingly endless. If you do not prefer one approach, click again and there are a dozen others to be considered. Among all of the available variations in musical activity and involvement, there are likely to be those that are symbiotic with your school’s particular need or circumstance.

Some schools have organized elder hostels, weekend or week-long concentrations in music for seniors in which learning and interpersonal engagement are primary. Perhaps the best known organized adult activity is the New Horizons Band movement, founded by Roy Ernst at the Eastman School of Music, that now includes hundreds of chapters throughout the country. This program, based on Ernst’s creative idea, engages adults with limited or no music experience in rehearsals, lessons, and performances.

At my own school, the Music Institute of Chicago, there is an organization called the Emeritus Orchestra. Building on the advantage of being in a metropolitan/suburban area, its population includes senior or retired professional orchestral musicians who, in seniority, found themselves with no outlet for their performing skills and aspirations. The oldest member is ninety-five and, Milton Preves, the legendary principal violist of the Chicago Symphony Orchestra, at age ninety, was the conductor.

Many decades ago, when I was a graduate student at the College-Conservatory of Music of Cincinnati, we would gather on a late Sunday afternoon in May to be amused by a choral performance by a group curiously called the Mothersingers. The organization was a sort of *bund* or *verein* that consisted of about fifty elderly women whose performance attire included long black dresses, lace collars, and black velvet chokers. Their vocal performance was by almost any standard unfortunate, and the repertory consisted of greatly sentimentalized renderings of composers like Carrie Jacobs

Bond and Amy Beach, or works of bucolic reminiscence from middle European composers of the Romantic era. But the Mothersingers cherished the process as well as each other. How juvenile and

unthoughtful we were, as self-centered student esoterics, to fail to understand what this group of musical amateurs were achieving. In light of what we know a half-century later, the Mothersingers would be called pioneers.

Today, the Levine School in Washington, D.C., includes in its curriculum the Senior Citizens Chorale, an organization partly funded by the National Endowment for the Arts that has been featured in performance on National Public Radio. Through its community service, the chorale has drawn much media attention and public support to its parent institution.

A Substantial Pool of Enrollees

In a Gallup poll undertaken by International Music Products Association (NAMM), 85 percent of the people surveyed regretted not learning to play a musical instrument and 67 percent said they would still like to learn.³ Those statistics alone infer that there is a substantial pool of music enrollees among adults and seniors and that pool could be easily reached through modest advertising and awareness building. Three phenomena as a *troika* form the foundation for a whole new music education paradigm:

- awareness of research linking music making with brain development in children,
- student social and academic success in school, and
- health and wellness in older adults and seniors

In her monograph "Informal Learning of Seniors in Canadian Society," Margaret Fisher tells us that (music) learning in adults can and does lead to real life transformation.⁴ Seniors, who typically have more time to learn and the freedom to choose what they learn, experience a "liberating lack of pressure" and are able to "learn for their own interests." Quotes from subjects of Fisher's research include, "It keeps me alive," "I couldn't imagine life without learning," and the frequent use of descriptive expressions like "joy," "enrichment," "happiness" and "learning is life itself" abound. Fisher alludes to the true satisfaction found in conquering something and the feeling of respect and independence experienced. If we view all of these positive expressions in light of the modifying word, *music*, we cannot help but extrapolate to the idea that opportunity, challenge, and responsibility await us as music educators.

As stated earlier, if you wish to investigate building new music programs for adults and seniors or to augment those that you already sponsor, "all you ever wanted to know" is immediately available through your preferred Internet search engine. If expense sharing is important to you, and it frequently is, many of us have ameliorated financial difficulties by forming effective partnerships with community senior centers, service clubs such as Rotary or Kiwanis, churches of all kinds, hospitals, rehabilitation centers, and senior residential complexes.

Funding

I would like to turn now to some of the tangible, pragmatic, or operational benefits that can accrue within the general community. Funding is an omnipresent issue, and indeed there has been a major presentation at this conference on attracting philanthropy to our educational cause. The sources of private and public funding dedicated to enhancing the lives of the aging abound. Develop your educational concept, communicate that with your department of external relations (*Development*) and ask your fundraising professionals to research private, local, and federal funding sources. It is likely that your request will be welcomed and assistance should be forthcoming.

Adult and senior music students constitute a remarkable new and separate constituency. Unlike the category of traditional alumni, whose financial achievement cannot be anticipated by the institution for years or even decades to come, many adult and senior students are immediate philanthropic prospects and, if their musical experience is positive, they often become passionate advocates. This benefit could never be anticipated from an undergraduate or graduate population. Only the parents of preparatory students fit this mold, and they not as typically as seniors and adults. In all probability, every independent community school leader in NASM can share an anecdote in which an adult student became philanthropic toward the institution. I can cite at least three examples wherein adult students led multi-million dollar capital campaign efforts among our peer schools. If you would like to know who those benefactors are,

I will share their names with you after the presentation.

There are a myriad examples of adult students becoming trustees, leading the policymaking process at institutions, and, incidentally, in the example of my own institution, assuming a leadership position during executive transition. The temptation to become more anecdotal here is strong and, save for one example, I'll avoid it. A social acquaintance of mine who owns a major Chicago business approached me cautiously at a social occasion recently. Emboldened and reinforced by a libation or two, he emerged from a lifelong musical "closet" to ask me, "Am I too old to learn to play the banjo?" Sensing the opportunity to build an institutional, if not musical bond, I answered in the affirmative and, knowing that we did not employ a banjo teacher, told him that I would secure the services of a teacher for him the following week.

After talking with our Suzuki guitar teacher, and knowing that the tenor banjo was tuned exactly like the baritone ukulele, I asked her to consider taking him as a student. She agreed and these were the results. The banjo student made a generous gift to our institutional capital campaign. His declarations of excitement and joy in discovering that he could learn to play the banjo are confirmed when the banjo appears at family gatherings. Finally, he has formed a relationship with the teacher that she characterizes as "one of the best hours" of her teaching week. Not a bad set of outcomes from one guarded but serendipitous encounter.

A Caveat

The organization of curriculum and the teaching of adults and seniors is a "no lose" circumstance for those who lead music institutions, but there is a caveat. It does not always follow that faculty members who are successful in training undergraduates or preschoolers can make the leap to teaching adults and seniors. This training is a specialty and it is hoped that NASM will address the special qualifications for the successful training of adults and senior students in a future national session. The first criterion for teaching success with adult and senior students is the understanding that such teaching is immensely rewarding. If passion is present in faculty members undertaking this process, learning the pedagogy is easily undertaken.

The development of adult and senior programs is an exciting venture for many reasons. Not least of these are the infinite possibilities for the exciting prospect that our adult and senior students are dedicated working partners in a teaching and learning experience now and for years to come.

Endnotes

¹ Richard Leider, "You Decide: Work and Life," *Fast Company* (February/March 1998).

² Ada Khan, *Keeping the Beat: Healthy Aging through Amateur Chamber Music Playing* (Evanston, Illinois: Wordscope Associates, 1999)

³ International Music Products Association, www.sbomagazine.com

⁴ Margaret Fisher, Monograph, Ontario Institute for Studies in Education.

REVENUE ENHANCEMENT THROUGH COMMUNITY SERVICE: COMMUNITY SCHOOLS WITHIN UNIVERSITY PROGRAMS

DOUGLAS LOWRY

College-Conservatory of Music, University of Cincinnati

While precollege programs may once have been viewed as revenue generators, and some programs do better than others in the income/expense relationship, I am not sure that community schools of the arts were founded to create revenue streams whose expressed intent was to generate surpluses for themselves or their parent institution. Certainly, given the current financial malaise of higher education in the United States, and given that many of us spend much of our time enduring acute and incessant financial pressures, it is probably true that deans like me are on constant vigil for sources of relief that do not come in the form of a double Scotch.

Yet, I think that most of us view community schools, certainly those community schools nested in larger collegiate institutions, as one of many important academic programs that we hope will figure out a way to make ends meet and not drain the coffers in totally irrational ways. We are not-for-profits, pure and simple. We deal in highly specialized forms of artistic endeavor, with decidedly small audiences. So the real essence is that when the balance sheet is examined critically, some programs do better financially by virtue of their instructional dynamic.

Hence, I would like to examine some of the idiosyncrasies of the community school revenue scenario and especially take a look at what I would call positive-budget-balance opportunities. Prep programs, compared to the parent institutions in which these programs are frequently nested, do have some flexibility that college-level programs frequently do not, both in the areas of controlling costs, and in the manner in which they can develop healthier income and expense dynamics. And so I'd like to speak to that and to include some thoughts on the purpose of these schools.

In addition to furnishing arts instruction at the collegiate level, universities have developed community arts programs over the years for myriad reasons. The special nature of some disciplines—music would certainly fall into this category—has historically justified study at an early age. While it is true that one can simply take private lessons without some kind of institutional backdrop (hundreds of thousands do each day), ensembles, classes, and larger performances, not to mention theoretical instruction, can take place in an organized school setting. But the notion of having precollege instruction in the arts has proved to be a valuable adjunct to college-level teaching, a “community service” that logically belongs in such an institution.

I believe there has been an expressed hope that community school programs will furnish for the parent institution a recruitment pipeline—an in-house feeder system of sorts that would route students right into the conservatory or university music department or school. I believe this to be true in some cases but, in many of our cities, and perhaps inborn into the sentiments of young people, is the repellant of the geography in which you grew up. Just because students took violin lessons at our prep program at the College-Conservatory of Music (CCM) at the University of Cincinnati for six years, they will not necessarily make our collegiate program their first choice. They might choose a school that is, in our opinion, demonstrably inferior, but many if not most of these students, especially the ones who have had long affiliations with our prep program, simply want to get out of the town they grew up in. True, some students groomed in the precollegiate program end up moving on to our program at the university level, but at least I have not seen overwhelming evidence that this is or should be a founding premise for a university community arts program.

I do believe that one of the fundamental reasons we build and nourish these programs is altruistic. We value as a culture the notion of engaging young people in organized arts instruction, in part perhaps to develop well-integrated personalities, but also because we inherently believe that “doing” art is an intensely rewarding, stimulating, and elevated form of experience.

Financing Programs

Programs that are affiliated with a larger institution are, by definition, “divisional schools.” My program at Cincinnati is one such school, so allow me to use my local example as a reference point, since I believe its structure is similar to many around the nation. Our Prep Division has an enrollment of about 1,500 students in programs ranging from music instruction, both one-on-one and ensemble settings, to drama, musical theatre, and dance. This year the annual expense budget of our program will be around \$800,000. Income is derived almost exclusively from tuition, ticket sales, and fees, with a small fraction derived from grants. Indeed, this year we have a projected balance, due to possible costs reductions, hoped-for revenue enhancements, and accumulated carry-forward balances designed to serve as precautionary cushions for future years and also to help offset a 10-year run of deficits.

However, *embedded* costs are sometimes lost in the budget discussion, either because they have been there so long that we take them for granted, or because they are simply ignored. The absence of these costs in most budget displays, costs that stand-alone community schools deal with each day in very real terms, can give us the luxury of drawing some erroneous conclusions. These “embedded” costs might include such items as utilities, administrative overhead—payroll, financial system, and personnel processing and reporting, compensation, offices, telephone and internet charges, not to mention the very substantial costs of *building* these facilities. Then there are those very traumatic fringe benefits, costs whose spiraling momentum are savaging institutional budgets as health and retirements costs evolve in nearly uncontrollable ways. These are things, by the way, that we all expect but for which we do not in any way wish to be held financially accountable.

Instruction in the arts is a burgeoning enterprise. And so it is no surprise that instruction, particularly in music, is robust at the precollegiate level. At CCM Prep, we gave some 15,000 music lessons last year. Yet community schools do present some opportunities that, though they may not serve as abundant revenue streams to be enjoyed in and of themselves, contribute to our efforts to control the balance sheet.

What are some possible “markets,” as it were, for prep programs like these? More specifically, in addition to individual music instruction, what categories of activities do we undertake, and how do they affect the overall budget portfolio?

- *Hybrids; i.e., joint partnerships.* These could be specialized, highly selective instructional programs that have evolved their own separate culture. At Cincinnati, I would cite the Starling Project Program, which, though funded partially by an offshore foundation—the Starling Foundation in Houston, with a satellite office in Cincinnati—yet officially reports administratively to our Prep program. The Starling string program utilizes facilities and deploys our college faculty. This is a very specialized kind of string program that offers college-level faculty instruction, special music theory, touring possibilities, and exposure at places like Aspen during the summer.
- *Other partnerships:* You may have a foundering program that should by all rights be jettisoned, or you might consider an alternative model that will both invigorate the institution for programmatic reasons and at the same time furnish a stable income stream. Locally, I

would cite the Cincinnati Childrens' Choir, an organization that comprises some five childrens' choirs at varying levels of expertise, age, and accomplishment. This is an independent 501(c)3, but we docked it with CCM Prep. In return for using our facilities and performing at CCM, we have negotiated an administrative fee based on the percentage of tuition charged and billed separately by the Cincinnati Childrens' Choir. This percentage fee is credited to CCM Prep, and we renegotiate this contract at the end of each year. I should mention that childrens' choirs are a definite growth area not only at our program and in Cincinnati, but nationwide. At CCM, we have 180 new students in the childrens' choir program this year. The benefits that accrue to us include our use of these choirs on any number of occasions for musical programs requiring children's choirs; their students get exposure performing with college-level instrumental and choral groups; and CCM Prep benefits because each time this group performs, it promotes itself as an appendage of the CCM Prep program. Would it be a much more "profitable" enterprise if we had developed our own burgeoning children's choir program? Probably. But, in my opinion, the administrative fee is a small price to pay for a preestablished group with an already proven track record for pedagogical and performance excellence.

- *Programs under 100 percent institutional leadership:* in-house string, orchestra, and wind ensembles. Some of these may use upper-level graduate students for their leadership. Some may deploy individuals who have simply built the program to prominence.
- *Programs that use your facilities, but are not necessarily "your" program.* An example would be your resident symphony's youth orchestra. Some are partnerships of the university and the local orchestra; some are run independently by the orchestra.

From the income perspective, some are drains; others are enhancements. All have some inherent value for the program that may not be definable merely in terms of finance. They may accrue yields by enhancing either instructional quality or community relations.

Nontraditional Growth Areas

That said, what are some of the nontraditional growth areas for such programs?

- *Teaching general university students, faculty, and staff.* In some revenue-center scenarios, a direct financial credit can accrue to an academic unit for each unit of instruction generated. Many state universities, however, do not subsidize you based on individual units generated. Hence, there is very little incentive to grow non-major instruction *except* by routing this instruction through prep programs. At Cincinnati, approximately twenty-five to thirty UC students in non-music or non-CCM disciplines are taking lessons through our Prep program. I would argue that with a general university student population of some 36,000 students, this is a possible area for growth.
- *Children of university faculty and staff.* We have about 150 children of university faculty and staff at our Prep division. If your community school is nested in a larger institution, this could be a growth area. We predict it to be.

What income-to-expense dynamics work more favorably than one-on-one instruction? We all know, for example, that one-on-one music instruction is probably the most expensive and least cost-effective form of instruction from the purely financial perspective. (It is also, most of us would argue, the reason that it happens to be the most effective pedagogically. You cannot get better than a one-to-one student teacher ratio.) But at the college level, with one teacher, one student, an average "full load" of eighteen lessons/students per week, a substantial fixed salary plus benefits for the teacher,

the income side draws only the cost of tuition for each credit unit generated. The opposite expense-to-income ratio is a large classroom situation: five hundred students in a lecture hall taking Biology 101, one faculty member (probably some graduate assistants for good measure), each student paying for three to six credit units of tuition, and the income usually outguns the expenses by a wide margin.

For prep programs, the equivalent would be offerings in those areas where fees are structured for classes based on a minimum “break-even” cost platform. Areas where the entry-level skill set is not expected to be very high—tap dance, musical theatre—have proved to be growth areas.

I should caution you, however, that if you celebrate your financial victories with robust enrollments in drama, musical theatre, or tap classes, beware of the production at the end of the year. Those in this room whose college-level drama, musical theatre, and opera programs include significant technical theatre components know that dramatic production costs can be a real sucking bog. Even for nominally supported dramatic productions in dance, drama, musical theatre, or opera, I know of no director of such a production whose appetite for set design, props, lighting, sound, and costume design is not insatiable. For every dramatic director who says that he or she is fully accepting that their little play, musical, or dance production is fully non-supported, I have a certifiable liar. While there may be directors who can, in this visually overstimulated world of ours, be dreamily happy with a 100 watt light bulb hung from the rafters, I certainly have not met them. Production costs can morph into monsters, and they will. If you do wander into that zone, it is absolutely necessary that you have competent production people who can advise you on production costs. Even a mini production with a cast of mini people can run an \$18,000 to \$20,000 budget, and then you have to generate ticket sales to match, impose fees for participation, and expect that, even with full houses, you will be offsetting production costs with surpluses in from less cost-intensive teaching ventures.

On the score of revenue generation, my view is simple. If you’re in the arts, and arts education in particular, you’re running some programs that are, by financial nature, loss leaders, and others whose financial dynamics of income and expense are much more favorable in their relationships. The latter help fund the deficiencies of the former, and we hope the total is worth the effort.

Community schools within universities are extremely valuable contributors to our culture. They possess much inherent instructional value. There certainly are programs that can generate gobs of cash, but we in the arts are very gifted at inventing ways to wipe out those gains by throwing them at other less profitable but very enjoyable enterprises.

Finally, community school arts programs serve as important agents in the propagation of the arts that we hold so dear. That may be, in the end, their most valuable function.

SUMMER PROGRAMS

GEORGE RIORDAN
Middle Tennessee State University

When Frank Little, Douglas Lowry, and I first met by conference call to discuss this presentation, there was general chuckling over the fact that the topic included, in close proximity, both the terms *revenue enhancement* and *community service*. I was quite gratified to perceive that I was not the only one who viewed the title with more than a bit of skepticism.

Over the years, I have worked in several summer programs and followed others; indeed, one of the earliest experiences that helped shape my future occurred one summer in college when I worked as a counselor and oboist at an artistically distinguished arts center in the Pocono Mountains of eastern Pennsylvania, which was populated with students from Philadelphia and New York conservatories and included the Curtis String Quartet on staff. This very promising program collapsed after that season, basically because it ran out of money. This memory of truncated artistic vision was an early demonstration for me that musical and educational excellence are subject to the vicissitudes of many variables, and that it costs a great deal of money to run a summer arts program; further, that programs, no matter how distinguished, do not naturally generate their own dollars. As an aside, this experience also influenced another future summer program director, one of my counseling charges—then a 16-year-old cellist from Kalamazoo—who now runs Meadowmount. So, while artistically very successful but financially a failure, this short-lived program helped to shape at least two future music program directors.

I have found through the years that it *is* possible to operate summer programs that generate a limited amount of revenue—specifically, earned income. But it requires a great deal of work and dedication, thought, and sweat, and you have to ask yourself if summer programs are a good idea for your situation. Often they are. But, if you are looking for revenue enhancement, chances are that you are going into the business for the wrong reasons.

Summer programs are generally stand-alone businesses, and they have to be approached from a business perspective. Your product is art and education—a sacred product, perhaps—but a product nonetheless.

When I speak of summer programs, I am lumping together four different types: (1) programs for youth; (2) teacher training; (3) summer graduate or undergraduate programs that may or may not carry academic credit, on or off campus or even overseas; and (4) programs for adults. I will be speaking mostly about youth programs, as the bulk of my experience is in that area, but often different types of programs intertwine, and much of what applies to camps also applies to the other areas.

Generating Income

Here is what experience has taught me. In general, in order to generate income, you have to have the following:

Economy of scale—large programs that are a major component of your summer offerings that generate tuition dollars;

People committed to running and building the program; and you must

Build a sense of community inclusive of all those who are in your programs, and at the same time exclusive of everyone enrolled.

To achieve a certain economy of scale, it helps to have unique programs, or niche programs; programs that are long standing, or that are close to a metropolitan area. It is possible to run economically sound smaller programs, but they tend not to be profitable. Overall, you have to control your costs, but at the same time you cannot be afraid to invest in your program and take calculated risks.

To generate income, or even break even, summer programs almost always require continual marketing and lots of administrative time. They will require year-round attention—not full-time attention, certainly—but attention spread throughout the year. Tuition income probably will not pay for everything—for example, not for facilities or for administrative or secretarial time—but given enough income, and the right set of circumstances, it is possible to generate dollars that can be reinvested in items ranging from the purchase of computers, to paying for graduate assistantships, to subsidizing conferences. A handy strategy is to use the income generated by large-scale programs—the ones that enroll 100, 200, or more students (for example, band, choral, and orchestra camps) to help subsidize the more targeted programs, such as double bass, double reed, or tuba workshops, which can range anywhere from 8 to 50 students.

With reference to economy of scale, in the case of music camps at Florida State University, we started to generate income when we got above 500 or 600 students in ten separate programs (before that, we actually lost money). The program today has close to 1,200 campers lumped in a dozen different programs. We needed to become so large to profitably generate revenue for historical reasons: the plan was to use income from the sizable band programs to subsidize parallel money-losing smaller programs, such as a piano camp and an honors chamber music program, while simultaneously building orchestral and choral programs to change them from running losses to reasonable profitability. It is possible that your break-even point might come at a much lower figure; other programs have achieved respectable profitability with as few as 100 students, and they could possibly manage with even lower numbers.

On the other hand, there are programs that are quite expensive to operate. The Tanglewood Institute used to cost Boston University a great deal—but there were good reasons for that kind of annual investment, namely, for recruiting music students to their school and for prestige for the university.

One indispensable ingredient is to have a teaching, counseling, and administrative staff made up of enthusiastic and committed people. Your staff members have to be artistically inspiring, of course, but for short-run programs, an enthusiastic staff can carry you very far indeed.

Our original moderator, Michael Yaffe, came up with the following list of ten questions for this session. Since these are a useful point of departure, let's go through them quickly, then at the end I'll add some observations.

1. Why should schools provide noncredit opportunities for community members? Are the reasons primarily altruistic or what other benefits can the school accrue?

Can we afford to be altruistic? Yes, since we are based in education and the arts, altruism is a built-in feature of what we do, as we operate programs for the good of the larger community. But altruism is not likely to be the primary driving force behind the programs that we run, although it

probably plays some kind of a role, depending on the program. Summer programs can provide other benefits that include:

- A. Recruiting, both for the music unit and the mother institution.
 1. Most importantly, summer programs draw the students to campus to directly experience what you have to offer.
 2. You faculty has the opportunity to work with the students early in their musical careers to assess their potential, train them artistically, and prepare them to enter your program when they come of age.
 3. Students get a chance to see if they are really interested in the intensive study of music. Not infrequently, students have reported to me that they had a wonderful time in our summer program but decided that they did not want to study music on such an intense level in college, and that they made the decision to major in some other field (quite possibly at your institution). We have thus provided a great service for that student.
 - B. Educationally, giving students a chance to take part in activities that they would not otherwise receive in their schools, such as master classes, theory classes, and perhaps world music ensembles.
 - C. Service to band/orchestra/choral directors, youth orchestras, booster organizations, patron groups, alumni, and parents by training their young musicians and keeping them playing over the summer.
 - D. Marketing opportunities: summer offerings keep your name in front of the public and serve as an introduction to a much larger constituency. This is particularly important in reaching new teachers and parents. Many parents' introduction to university music study comes from summer program literature. Parents have frequently told me such things as "before getting camp material, I didn't know that your university offered a major in music."
 - E. Providing developmental opportunities: general adult seminars or workshops can be a good source of potential investors. I have found, in general, that workshop, school-age, or college camp students and their parents do not provide much in the way of developmental support (certainly not like alumni).
 - F. Employment opportunities for faculty and your degree-seeking students.
 - G. A laboratory for your degree-seeking students that gives them good teaching experience.
 - H. Recreational opportunities for young students that puts them with people who share their interests, and helps them to associate "fun" with music-making.
 - I. Programs can be financially self-supporting, and can provide earned income—dollars that can be used flexibly.
- 2. Should universities develop community arts programs, and who should teach in them?**
- A. Should you develop community arts programs? Perhaps. But you need to consider:
 1. Your institutional culture: does it stress service?
 2. Does a market exist for your program?
 3. Do you have an enthusiastic and committed teaching staff?
 4. Does geography allow for a good critical mass of students?

5. Do the schedules of your potential students, your staff members, and your summer classes permit you to run a program?
6. Are there adequate provisions for housing the students who will populate your programs?

B. Who should teach? Your best people! Those who:

1. Can work on a high enough artistic plane to inspire the subject students;
2. Are committed to and are enthusiastic about working with your target age group;
3. Are flexible;
4. Are willing to realize that financial rewards are limited, or
5. Are willing to work for income generated by the program.

However, with regard to administrators, it is not a good idea to base compensation on programmatic income. That can result in good people working hard for almost nothing (thus creating simmering resentment), or it can result in bad decision making. It is best to have such administration as part of their academic load, or to provide them with a fixed salary.

3. Is there a “market” for adult, non-credit learners?

Yes, in general there is. But it depends on your setting, and your product. It can be a great way to build bases of arts supporters. But ask yourself: Do you have a place to house adult students, and do they have special needs and require specific services? As an example, in the late 1980s, the Boston University Tanglewood Institute (BUTI) needed to generate additional tuition but was also unable to house more students in its dormitory facilities for young people. We noticed that one of the existing BUTI programs for high school and college students, the Listening and Analysis Seminar, attracted adults to individual class sessions. The Tanglewood Festival had been running for some fifty seasons and attracted large audiences, but there had never been instruction specifically for adult music lovers. So, we talked the Boston Symphony Orchestra into sharing with us their Tanglewood Festival mailing list (after all, our program was part of the festival), and the next season we enrolled a full class of adults in the new one-week Adult Music Seminar. In addition to their classes, students attended BSO rehearsals and master classes and lectures by visiting artists, and they received the same benefits as other Tanglewood students: they carried Tanglewood Music Center ID cards, attended concerts free, and even received discounts for meals during their week in residence.

That first season, out of a class of thirty-three (our target was thirty), we enrolled a retired C.E.O. of a corporation, the wife of a C.E.O., a pair of school teachers, and a wide range of other people. Best of all, we didn't have to concern ourselves with the adults' housing and discipline. The next season, we seated a fundraising board and enrolled two sessions of the adult seminar. The following year, three sessions were enrolled. The Adult Music Seminar remains an active part of BUTI.

Other adult programs that you might consider, particularly if you can work out dormitory space, include hosting Elderhostel sessions or running adult chamber music workshops.

4. What is the role of pre-college summer programs in higher education?

As already summarized, the role of these programs includes providing a service; recruiting, both for the music unit and the larger institution; developing the artistry of the students; preparing students for the future by giving them life-changing experiences; and familiarizing young people with the rigorous nature of music study.

5. Is continuing education for music teachers a viable summer program?

This depends on several factors. Are you located in a place that is accessible to teachers? Do you have a faculty that will attract teachers, or can you bring in guest instructors? Is your faculty interested in teaching during the summer? In addition, think in terms of changing your offerings, once you've saturated the market (for example, those needing Orff I certification).

Many schools are offering a summers-only master of music education degree. Such degree programs must offer good ensemble experiences for their participants and enroll a large enough critical mass of students so that each individual feels part of an academic community.

6. Is net "profit" a primary criterion in the development of non-traditional programs for music units? How is that "profit" defined?

Net financial profit can be a criterion, but probably should not be your primary motivator, as many programs will not completely pay for themselves. You can also define profit in terms of recruitment of undergraduate or graduate students, or FTE generation, or production of developmental opportunities, or the building of goodwill with teachers in the schools, or the numbers of students reached.

7. What is the fundraising potential in offering these programs?

As suggested, your non-musician adult students can be good fundraising prospects. Students attending adult chamber music sessions might also be a source of fundraising. But, in general, summer program youth, undergraduates, and graduate students don't provide much of a developmental basis, unless you can identify some underserved group that would make your program attractive to a granting agency, within or outside the institution.

8. How can a school define space capacity in judging underutilized facilities?

Community-based programs can certainly help you to use your facilities during the summer, since most music programs are taught in your classrooms. New York University has a program in which students from other institutions can use their dormitory space during the summer to attend their classes or to pursue New York City-based internships or other opportunities. Elderhostels can both help schools use empty dorm space and provide teaching opportunities for faculty members. My own institution hosts independent, outside summer programs, including the Tennessee Governor's School for the Arts, a rock-and-roll program for girls, and a national guitar workshop. The latter two bring in income for the university.

9. How can a program's market be determined?

As an experiment, I typed "music camps" into one search engine and got 321,867 results! This amazing figure certainly indicates that there are many competing summer arts camp programs. However, this also demonstrates the power and possibilities of summer programs: a good number of the pages cited were from the personal sites of young students who were so excited about their summer music experience that they posted their stories on the Web.

In looking at the market, consider the following:

- Are there others in your area (geographical or cohort) that already offer the programs that you are contemplating?
- Are such competing programs long-standing?
- Are you in a metropolitan area that has a large critical mass of students—or will students willingly travel to you to take advantage of your courses?

And you'll want to:

- Talk to people who come to your concerts and who are in your "friends" support organizations. What would they like to study, and with whom?
- Listen to the comments of teachers in the schools, and discuss their needs with them, at educational conferences, while on tours, and so on.
- Look at the bulletin boards in schools that you visit to see what teachers value.
- Poll your alumni and the people who do attend your summer programs. Find out what they want.
- See what programs are working for you already, and build on those—work to your strengths.
- Make sure that there is interest in teaching amongst your best-suited faculty members.

You might very well be in the position to sell a good program. Possibly the best marketing determinant of all is your gut feelings. Good luck!

10. What role should full-time faculty have in the development and implementation of nontraditional programming?

The involvement of the faculty is pivotal to the success of summer programs. If you don't have faculty involvement, then the program probably will not fly. Furthermore, faculty members should usually be the directors of individual programs. After all, one of the big reasons to run summer programs is to ensure that your faculty has contact with the professionals in the field (such as school teachers). I have run successful programs without significant faculty investment, but then the faculty members were not making the kinds of connections to professionals in the field—and I ended up doing their work for them. Some programs can work without direct faculty guidance, such as large band and choral camps, but they will be most successful if your faculty members are directly involved. When I was able to add proactive faculty members as directors of existing programs, then the programs blossomed, usually doubling in size.

Some General Comments

Create a sense of community. In summer programs, you're trying to create a feeling of community—inclusive of but exclusive to those who are attending. Remember the camp songs that you used to sing? That has gone out of fashion somewhat, but tee shirts, CDs of concerts, and photographs and certificates can help recreate a lasting sense of community. I once visited a retired successful businessman in his seventies who attended the first Tanglewood Adult Music Seminar. I noticed that on the wall of his study he had framed and displayed the certificate we gave students at the end of their week of study. He had obviously felt that, for one week, he was a part of the Tanglewood community, and that it was an important part of his life.

I also successfully employed an idea from the University of Kansas Midwest Music Camp—the idea of a camp newspaper, where students can contribute their own items. Not only did the daily paper take on a life of its own and create lots of esprit and enthusiasm, but it provided a great way to get the students to pick up the information about scheduling and events that they needed.

Timing. Know your calendar! The length of a program is critical. Also, plan around the calendars of your target population, your teaching staff, and your university classes. It is not a good idea to run a program when the students in the largest school districts in the state are still in session. Also, plan for snow or hurricane days that are sometimes tacked on to the end of the academic calendars of school districts.

Continuing education offices. Are you required to work through a continuing education office on your campus? If so, you are probably sore at how expensive it is for you to work with it, but you realize that if it can ably handle accounting for your income and basic registration fees, chances are you are getting a good deal.

Some specific problems to consider:

- Summer programs are very time and staff intensive. If you can assign a faculty member to run the program, then all to the good. If not, you'll want to think twice about making a commitment.
- Marketing requires a whole smorgasbord of approaches: direct mail, website, site visits, conventions, paid advertising, and free listings in print media.
- Recruiting—yes, it is necessary to recruit specifically for your community-based programs. It is counterintuitive to recruit students to a program that is partially designed to recruit students if you do not have enough bassoonists or tuba players so that your flutists and trumpeters might not have a good experience and will not come back.
- Minor children. The faculty leaves at the end of the day—but you can't. Who is in charge of the children? Are you ready to deal with having to confiscate marijuana or with a suicide attempt? Often your graduate and undergraduate students can do an admirable job of helping run the dormitory, and it's even better if you can recruit a sprinkling of your alumni who are now school band, orchestra, or choral directors to act as counselors.
- Parents: 98 percent of them are great, but 2 percent of them can create big problems for you. You cannot ignore the parents of high school or junior high school students, no matter how ridiculous their viewpoint. This 2 percent is usually getting a very constricted concept of the situation from the highly selective viewpoint of an adolescent. Remind yourself that the other 98 percent of the parents are on your side.

- Medical services—are you prepared to deal with this? As musicians, this is probably the area that we're least prepared psychologically to deal with. Sick or injured students require a considerable amount of unexpected staff time. It is best to have a nurse on call, but you and your staff must expect to deal with illnesses, accidents, and health insurance.
- Disability services—most of our institutions are equipped to handle these, but someone coming for a week may need the same setup of services as someone who is coming for four years. Of course, your campus EEO offices can help, but it still requires an investment of your time.
- Housing—you may experience great cooperation from your housing folks—it depends on the culture of your environment. However, sometimes you must deal with a campus housing office that is structurally very hierarchical and rigid, and it can clash with the flatter command culture that we enjoy in music academia.
- Faculty employment—you won't be able to afford to pay faculty members at a rate equivalent to their yearly salaries. They have to be willing to work for what you can afford to pay them and, fortunately, the faculty members who are most interested in teaching workshops or camps usually turn out to be those who are willing to settle for what you can afford.
- Scholarships—some students honestly cannot afford tuition to attend special programs and, as you all know, a certain proportion of music students—and parents—expect that their talents be recognized by the award of some kind of scholarship. Even as early as the junior high level, violists, double reed, and double bass players sometimes realize that they have marketable skills. Larger programs need to have a budget line for scholarship assistance, so plan in advance how to dispense funds. One idea is to match scholarships with a portion of the funding coming from booster organizations or youth orchestras. You can then use that hometown organization to identify the most talented or needy of their students.
- Quality of students—a core of artistically advanced students is essential if your programs are to be attractive to more mainstream students. Scholarships for high-quality students can be funded by the tuition paid by others.
- Artistic and academic quality—yes, sometimes you actually get to deal with musical and educational issues! You can really change the direction of people's lives with summer programs. It has happened to me—and I've witnessed it thousands of times in the lives of others.

As a postscript, I'd like to relate a personal story. Each year, as the summer approached, my staff and I would be so engrossed in bureaucratic minutiae—arranging to get people paid; dealing with registration, scholarships, and insurance; making certain that we had enough counselors—that it was easy to be captured by the activity grind. Then, finally, our young students would arrive, and I would rediscover anew the fact that we were suddenly surrounded by hundreds of really fine human beings. And each summer I would come yet again to the realization that if these are the people who would be running things in forty years, then the world is in really great shape.

Good luck with your endeavors in this area.

NEW DIMENSIONS: THE MUSIC EXECUTIVE AS CULTURAL LEADER— COMPOSITION

THE MUSIC EXECUTIVE AS CULTURAL LEADER—COMPOSITION

ALAN FLETCHER
Carnegie Mellon University

Many of us remember a time when the term *new music* seemed to be restricted to a fierce, atonal, purely abstract modernism—a pot of ink thrown in the face of the public, to borrow Ruskin's phrase. In this scenario, new music and academic music were one and the same and were equally unappetizing to a vast segment of the listening and performing public. Stephen Sondheim, Nino Rota, Ned Rorem, Carlisle Floyd—these composers of narrative tonal music, often written for the stage or screen, would not figure in our new music curricula. Last summer, Bernard Holland, writing in the *New York Times*, renewed this tired old battle¹—I believe he wants the tiny, tattered kingdom of the post-Webern serialists to fall finally beneath the waves—waves of joyful postminimal world music fusion, perhaps.

I said new music *seemed* to mean this very restricted thing. I will not try to argue here that the brief hegemony of aggressively hard-to-understand music was not really so repressive a time; I won't dispute that many performers joined the public in separating themselves from any aesthetic they could not easily follow. As a student of Milton Babbitt, I grew up in the belly of the beast, and I always maintain that Babbitt—one of the best cocktail pianists on earth, an enthusiast for *all* kinds of music (well, maybe not Tchaikovsky), the teacher of Sondheim and Glass—was a kind and good teacher whose dazzling music is usually condemned before being heard and whose actual thinking about the future of music has been grossly misrepresented.

But that is not our subject. Instead, let's begin by defining new music as a territory of tremendous diversity and opportunity. Every creative, improvisatory, celebratory act of a musician responding to the present world is part of this new music. What matters is that we are living in times that cry out for witness—and witness is the great subject of real art.

If this means that Chris O'Riley's transcriptions of Radiohead, or Osvaldo Golijov's tangos, or Tan Dun's pi-pa orchestrations, Babbitt's ultra-refined serialism, Cecil Taylor's jazz, or Richard Danielpour's heart-on-his-sleeve, generous Romanticism all must coexist under one great vaulting umbrella, so be it—all of these are part of the new music landscape.

Yet I do not propose a bland relativism. I think some music proves itself to deepen and mature beyond its single moment of style, taste, marketing, or packaging. In producing a complex impression, one whose meaning can change with changing times and circumstances, this music proves itself to be classical as well as new. It is of course a great challenge to know, when hearing music for the first time, whether it will last. But let us understand that critics and academics are just about as humble—or should be—as performers and listeners when it comes to believing that they always get it right.

We should present all kinds of new music and eliminate the old party lines. Our opportunity in the academy is to present kinds of music that purely commercial presenters can not, so projects like our Carnegie Mellon Scelsi concerts in New York's Carnegie Hall, or our staggering Turangalila

project in Boston's Symphony Hall, or last year's Crumb Festival with a concentration on enormously complex works for large orchestra—these are the things we can do in a way few others will be able to.

In addition to presenting acknowledged masterpieces that have not yet become feasible for the standard repertoire of great professional orchestras, we also have a great opportunity—not an obligation, but an opportunity—to support experimentation by more junior composers. At Carnegie Mellon, we give every one of our composition students the use of our honors orchestra in a fully rehearsed and recorded concert cycle—not just readings, and not just a selection of the strongest students.

Even so, one finds that student composers learn by experience to write for smaller ensembles, out of desperate practicality, or, if they write for orchestra, they write short pieces, or, even beyond that, they are preoccupied with a kind of orchestral writing that will sound good on precious little rehearsal and make an impression at a single hearing—a kind of stripped down expectation, because a new piece must stand or fall on a single hearing.

I was talking recently with several of the country's brilliant crop of young assistant conductors—at Cleveland, Pittsburgh, and here in Seattle—about the Koussevitsky ideal of commissioning a work, playing it twice in one subscription season, then again in the next, then again in the third following season. This is how works get a chance to reveal themselves in the repertoire.

As presenters of ambitious, new, possibly experimental music, we must first make a broad-minded selection and then give the music a context and a sympathetic framework.

Again, let's not set up a straw bogeyman about what new music sounds like or what it is like to hear it. I recently heard the education director of a major orchestra tell an audience about a piece they were about to hear for the first time, "It's not that dull, ugly new music you're probably expecting!" Well, now they *were* expecting dull and ugly, if they were not before. Or you hear, on one of the few remaining all-classical radio stations, that you will hear only "the soothing, relaxing classical music you want to hear." Lots of Vieuxtemps can be nice, but evidently these listeners will never be hearing Schoenberg.

Not only audiences, but for our mission here, students of music and indeed their studio teachers need to hear, in ringing positive terms, why new music is vital, interesting, challenging, difficult, fun, and rewarding. It must be so, as it reflects the world we live in. Education is the key.

Two quick professional examples:

- I once heard Leonard Slatkin present a very complex new work of Peter Maxwell Davies to an audience that may very well have proved hostile or indifferent, if they had been told that was how they *should* feel. They were waiting for Vaughan Williams in the second half. But Slatkin asked the orchestra first to play a few of his favorite moments, "You'll love this part where the bells and chimes of the percussion merge with the brilliant high trumpets. . . ." Then, he acknowledged that certain difficult passages had never sounded right in rehearsal and the players were deeply worried about them. "It will help us to try them one more time right now before we play through." Instantly the audience was engaged, sympathetic, on their side—part of the project.
- Or just yesterday, I heard our keynote speaker Gerry Schwartz in a wonderful concert in a series devoted to explanation and talking about music. He gave an impassioned defense of

Bernstein's monumental Kaddish Symphony, acknowledging its problematic aspects, calling attention to things he loves and also to things that are strange or unexpected; he spoke about the work's troubled history. Then came a stunning performance that grew immeasurably in meaning because he knew that a work that will sound new, whether or not it is new, needs context, argument, advocacy, and explanation. Schwartz connected this music to the Cold War, to Kennedy's assassination, to the age of anxiety, and he traced how these meanings are still vital and even more relevant today. It was an emotionally gripping, deeply memorable concert.

Now my colleagues on this panel will tell more about the real, practical issues presented by new music. Just to touch on one at the heart of our NASM work—should new music play a large role in existing requirements for degrees? At Carnegie Mellon, a long faculty debate ended with the requirement that every graduate student should play at least one semester in the Contemporary Ensemble, which was languishing a bit. But I have suspended this requirement because I do not think this is the way to build a happy, exciting, energetic, committed ensemble. Instead, we hired students in the School of Design to create a campus publicity program that makes Contemporary Ensemble the coolest of assignments, we are arranging an exchange with Trinity College in London that will give the Ensemble a dazzling tour, we snapped up the repertory so it was not just "Nights in the Gardens of Darmstadt," and we have made Contemporary Ensemble an experience students can't wait to have.

On the other hand, it may very well be a great idea to require that every graduation recital should include a work by a living composer—this definition helps emphasize the support we want to give to music made in our time by our friends and colleagues, while avoiding the problem of seeing new music represented always by Rachmaninoff's *Etudes Tableaux*.

I alluded to the need to enlist studio teachers in this cause and that, I believe, is at the heart of the project. If we develop faculties that transmit their belief in the blazing power of new music, then the students, going into the community to schools, children's museums, community centers, civic events, retirement homes, and hospitals will automatically be ambassadors for a vibrant new music culture.

Endnote

¹ Bernard Holland, "Why the Symphony Orchestra is Dying," *New York Times*, 29 June 2003.

THE MUSIC EXECUTIVE AS CULTURAL LEADER—COMPOSITION

WILLIAM HIPP
University of Miami

In the context of today's discussion, I believe that the music executive's role is to encourage and facilitate the creation, performance, study, and dissemination of new and unfamiliar music and to attempt to establish an environment that is supportive of new music. While our primary goal should be to focus on the essential experiences of students, an important secondary goal should be to present new and unfamiliar music to the public. If we don't do it, who will?

I have observed over the past several years that new music has been attracting more positive attention and is being successfully programmed more frequently. I believe this to be attributable in at least some degree to the fact that, by and large, today's composers appear to be placing greater value on connecting with their audiences, in contrast to what Ned Rorem calls "the serial killers" who were enormously successful in alienating audiences from new music during a good part of the twentieth century.

There are a multitude of possibilities regarding the choosing and presenting of new and unfamiliar music. Much of this is a matter of context relative to the size, scope, and type of the music unit, the student and faculty compositional and performing forces at hand, and available resources to engage visiting composers and performing artists.

I don't know about you, but I do not get deeply involved in making programming decisions very often. These are largely for the ensemble conductors, chamber music coaches, composers, and studio faculty to make. Where I do become directly involved is in the selection of composers for our commission series or in discussions leading to participation in commissioning consortia.

As my distinguished colleagues have previously mentioned today, festivals are very good vehicles for presenting new music. Some music units choose to present festivals devoted entirely to new music, while others elect to include new music in an overall programming scheme that combines the new with the familiar. In our own festival—Festival Miami—we have taken the latter approach for 20 years and have steadily built audiences numbering approximately fourteen hundred in a given festival season. Our world, U.S., state, and local premieres of new and unfamiliar works now number well over one hundred, and our commissions of works for orchestra, chorus, wind ensemble, jazz ensembles, and various combinations of the above have been numerous and well received by our students as well as the public. Festivals also present an important opportunity to establish collaborations with other local arts presenting organizations, collaborations that almost invariably lead to further kinds of audience building and financial support for the music unit.

Although the music executive can encourage and otherwise support new music course content and creative and performing activities in a variety of ways, by and large the faculty members ultimately serve as the most influential role models. For instance, do performances by the faculty typically include new or unfamiliar music? Do performance faculty require that their students include new or unfamiliar music in their recital repertoire? Do large ensembles and chamber ensembles regularly program such music? These experiences may include learning and interpreting nontraditional notation and acquiring new skills relative to extended performance techniques. To what extent is new music a component of core musicianship courses? Are there upper-division or graduate courses that focus on new music? Is there a student ensemble devoted exclusively to the performance of new music? Do student compositions/arrangements regularly receive readings and/or

public performances? Is there a Society of Composers student chapter in your music unit? If your music unit has a concerto competition, is the work of a student composer regularly featured? Do student composers collaborate with students in dance, theatre, or the visual arts in the creation of new works?

Must a music unit have an endowment to support commissions, guest artists, and composers? Must one have a festival as a vehicle? The answer to both questions is a resounding *no*. The potential for meaningful activities related to the creation, performance, and dissemination of new music exist in almost every institutional context. The foremost requirement is that there be a philosophical commitment on the part of the music executive and a core of faculty (even as few as one or two) toward this important end. Further creative ways of achieving this are more numerous than our brief presentation has managed to expose.

I look forward to our follow-up discussion and your own creative thoughts about how all of us can achieve greater success in this important realm.

MEETING OF REGION ONE: THE CHALLENGES OF ETHNIC DIVERSIFICATION

UNIVERSITY MUSIC SCHOOLS: PROGRESS REPORT ON THE ETHNIC DIVERSIFICATION OF MUSIC FACULTY

MARY ANNE REES

Archdiocese of Portland in Oregon

Today, our colleges and universities are faced with many uncertainties in the academic profession. Most of these circumstances, conditions, and forces are often external to the academic community. The most prominent of these uncertainties are changing demographics along with the debate over affirmative action and diversity, the role of both the federal government and private industry, and the revolutionary advances in technology.¹ Changing demographics and student attendance patterns pose critical new challenges for our universities and colleges. The three most crucial demographic trends affecting higher education today follow:

- The traditional college-age population is expanding dramatically as the children of the baby boomers now enter college. Between 2000 and 2015, the college-age population will increase by 2.6 million, or by 16 percent.
- The United States continues to become more and more racially diverse, resulting in a much more racially diverse student population. Of the 2.6 million additional college students mentioned above, 80 percent will be from a minority race and nearly half of those will be Hispanic.
- With the expanding retiree segment in our society, the number of adults participating in postsecondary education will continue to increase.²

People of European descent are a modest and decreasing fifth of the world's population, and they constitute a decreasing proportion of the U.S. population. Caucasians are now a statistical minority of the population in New York City, Los Angeles, Chicago, and Houston. They are a minority in nearly half of the 100 largest U.S. cities. Today, Caucasians also are a statistical minority in California, New Mexico, and Hawaii, and will be in Texas by 2004. If future rates of growth are similar to those of the present, by no later than the 2050s, over half the U.S. population will be Americans of color. This shift will mark a dramatic change, for not since the 1700s have whites been a minority in North America.³

These demographic trends have serious implications for music units, as the field of music has not traditionally attracted large numbers of racial and ethnic minority students. Caucasians, who have always made up by far the largest segment of our music student populations, will soon be the minority in U.S. society. As the Caucasian segment of our society continues to decrease, it will provide fewer and fewer potential students for music degree programs.

At the same time, university administrators continue to require music units to increase their numbers of minority faculty. Our campuses expect the racial mix of our faculty and student populations to match the racial mix of our society's population. While this is to be applauded, it can be extremely difficult (if not nearly impossible) to locate qualified minority candidates for some of our music areas of specialization. This is despite strenuous efforts to find qualified minority musicians who might be interested in applying for faculty positions at our institutions.

Any discussion of faculty diversification immediately brings to mind affirmative action and the many current issues surrounding it. While we might think of it in the historical context of the 1960s and the 1970s,

... affirmative action in the workplace [actually] dates back to 1941, when President Franklin D. Roosevelt signed Executive Order 8802. This order banned segregationist hiring policies in defense-related industries holding federal contracts.

The term "affirmative action" surfaced first in President Kennedy's Executive Order 10925. The phrase referred to Kennedy's 1961 Committee on Equal Employment Opportunity and its efforts to fight discrimination. The official Equal Employment Opportunity Commission appeared in 1964, the year of the Civil Rights Act.

President Lyndon B. Johnson's 1965 Executive Order 11246 required federal contractors to "take affirmative action to ensure that applicants are employed, and that employees are treated during employment without regard to their race, creed, color, or national origin."⁴

The workplace affirmative action process that we know today began with the passing of the Civil Rights Act of 1964. Titles VI and VII of the 1964 Civil Rights Act made illegal any discrimination in employment based on race, religion, or national origin. In 1972, Title IX of the Educational Amendments prohibited gender discrimination as well.

The Longitudinal Study

Experience demonstrates that provosts and other upper-level university administrators tend to be slow to accept anecdotal information on the current supply of minority candidates for faculty positions. In the absence of objective data on minority music faculty members and potential faculty applicant pools, this study was launched to provide objective information on the numbers of full-time minority faculty members and doctoral students in music. Longitudinal data for a consistent music unit sample were reviewed, including data on numbers of full-time faculty members, the ethnic breakdown of our full-time faculty members, and the ethnic breakdown of the students who have received doctorates.

This study is not intended to excuse the lack of minority appointments. Rather, it is designed to provide objective data on the need to further our efforts at searching for faculty by seeking out additional diverse candidates. In addition, it is designed to confirm the critical need for us all to strongly encourage minority students to pursue music at a very young age. Affirmative action has normally been defined as simply taking positive steps—literally, affirmative action—to ensure that discrimination does not occur.⁵ Because we are now almost 40 years past the 1964 Civil Rights Act, this study will demonstrate how far we have come in the last 39 years.

The data for this longitudinal study were collected in two phases. Phase one, which took place in early 1990, involved contacting the executives of the twenty-nine doctoral institutions who are members of the National Association of Music Executives of State Universities (NAMESU). These music units were asked to submit a copy of selected pages from their schools' NASM annual reports for each year beginning with the fall 1980 report. The selected annual report pages solicited data on the number of full-time faculty, the ethnic breakdown of full-time faculty, and the ethnic breakdown of students who had completed their doctoral degrees. The actual questions requesting data on these issues remained consistent throughout the years.

The institutions were allowed ten weeks to return their data and, during that time, a follow-up letter was sent. In addition, several reminder phone calls were made to the appropriate administrators. Of the twenty-nine requests, sixteen (55 percent) usable responses were returned. Data were reduced manually and involved determining frequencies, means, and percentages.

Phase two of the data collection process began in fall 1990. The sample was modified to include only the sixteen institutions that had responded in the earlier data collection process. Because data were now available through special reports from the Higher Education Arts Data Service (HEADS), summary report data were requested annually from HEADS at the NASM office. Special annual reports for this sixteen-school sample were provided by HEADS, beginning with the data from the fall 1990 reporting process. While a response rate of 93 percent was obtained for two of the years, all other years had a response rate of 100 percent. General frequencies were provided by the HEADS special reports; all other frequencies were computed by hand.

Ideally, the ethnic diversification of an organization should match the ethnic diversification of the society from which it draws. Table 1 displays the ethnic diversification for the U.S. overall population (from the 2000 census), the AY2000 U.S. higher education full-time faculty population, and the AY2000 full-time faculty for the sixteen NAMESU school sample. The year 2000 was selected as it is the most current year for which all three sets of data are available.

Table 1.
Ethnic Distribution 2000 General U. S. Population,^a U. S. Higher Education Full-Time Faculty,^b and NAMESU Sample Full-Time Faculty

	Total (%)	African American (%)	American Indian / Alaskan Native (%)	Asian / Pacific Islander (%)	Hispanic (%)
U.S. Population	288,368,698 (100)	37,199,562 (12.9)	2,595,318 (0.9)	10,669,641 (3.7)	36,046,087 (12.5)
U.S. Higher Education Faculty	590,937 (100)	29,222 (4.9)	2,561 (0.4)	34,112 (5.8)	16,498 (2.8)
NAMESU School Sample	784 (100)	39 (4.97)	1 (0.13)	13 (1.66)	16 (2.04)

^aSee www.census.gov.

^b"Almanac Issue 2003-2004," *The Chronicle of Higher Education* 50 (29 August 2003): 23.

Large differences in the population proportion sizes can be seen in the African American, American Indian, and Hispanic populations. During the year 2000, the U.S. population included a 12.9 percent representation of African Americans. At the same time, our U.S. colleges and

universities contained only 4.9 percent of African Americans; our music unit sample contained a slightly higher percentage of 4.97 percent. While American Indians make up 0.9 percent of the U.S. population, our music unit sample has an even lower American Indian representation of 0.13 percent.

While Hispanic Americans make up 12.5 percent of the U.S. population, they have only a 2.8 percent representation in higher education and a 2.04 percent representation in the music units.

In reviewing the Asian American data, one can see that their 5.8 percent representation in higher education is larger than their representation in the general population. They are, however, underrepresented in the music unit sample and make up only 1.66 percent of the music faculty.

In addition to the snapshot data listed above, results were also obtained on the ethnic distribution of music faculty beginning with the AY1990.⁶ Table 2 displays the ethnic breakdown of music faculty for this sample for the academic years of 1990 and 2003.

Table 2
Ethnic Distribution NAMESU Sample Full-Time Faculty AY1990, AY2003

	Total (%)	African American (%)	American Indian / Alaskan Native (%)	Asian / Pacific Islander (%)	Hispanic (%)
NAMESU School Sample-AY1990 (N=15)	720 (100)	23 (3.19)	0 (0)	7 (0.97)	9 (1.25)
NAMESU School Sample - AY2003 (N=13)	693 (100)	41 (5.91)	0 (0)	15 (2.16)	12 (1.73)

Over the thirteen years, modest progress has been made. African Americans, who made up 3.19 percent of the NAMESU faculty in fall 1989, now make up 5.91 percent of the music faculty. This 5.91 percent proportion is slightly higher than the proportion of African American faculty in the music school sample during the year 2000 (see table 1). At 5.91 percent, however, it is still almost seven percentage points below the 12.9 percent size of the African American segment in our general population. The results are even more disappointing for American Indians. During AY2000, the one American Indian music faculty member represented 0.13 percent of the NAMESU sample faculty population. During the last academic year, American Indians had no representation among the sample's music faculty.

Modest consistent progress is being made in the inclusion of Asian Americans in our music faculty. Our music faculty population consisted of 0.97 percent Asian Americans during AY 1990. Now, the music faculty population consists of 2.16 percent Asian Americans. While the progress is encouraging, there is still considerable room for growth when comparing the current 2.16 percent figure with the 3.70 percent figure in the general U.S. population. During AY 1990, our music faculty consisted of 1.25 percent Hispanics. While that segment increased to 2.04 percent in AY

2000, it has now decreased to 1.73 percent in the NAMESU sample. In the year 2000, Hispanics made up 12.5 percent of our general population. While official U.S. census data are not available for the year 2003, the demographic news is constantly filled with reports on Hispanics, the fastest growing segment of our population. This suggests that the 12.5 percent Hispanic figure from the 2000 U.S. census results is far too low for today's population mix.

The low proportion of minority faculty can lead one to speculate on the reasons why our music faculties do not have a larger proportion of minorities. Possible questions and responses might include:

1. Has the full-time faculty decreased in size over the last thirteen years? If yes, the resulting fewer faculty openings and searches would hinder diversification efforts.
2. Has the end of mandatory retirement impacted our diversification efforts? Again, fewer retirements would mean fewer position openings and, thus, fewer opportunities for diversification.
3. Are we really reaching all qualified minority applicants when we advertise a faculty opening? Failure to reach all qualified minority applicants would also limit our ability to diversify our faculty.
4. Are all areas of expertise in music equally pursued by minority doctoral students? Are faculty openings in some areas of expertise more difficult to fill than others?
5. Once minority applicants are hired as faculty members, do they stay and obtain tenure? Or do they leave fairly soon to accept more attractive positions?
6. To what degree does racial prejudice hinder diversification efforts?

While racial prejudice and its impact on faculty diversification efforts is beyond the scope of this study, further results of this project, as well as some of the current literature, might provide additional insights on responses one through five.

Question and Response 1: Has the full-time faculty decreased in size over the last thirteen years? If yes, the resulting fewer faculty openings and searches would hinder diversification efforts.

Table 3 provides data on the average number of full-time faculty members per music unit for the NAMESU sample beginning with AY1981.

Table 3
Average Number of Full-Time Faculty Per Music Unit Percentage of All Faculty in Sample with Tenure AY1981 to AY2003

	AY81	AY82*	AY83	AY84	AY85	AY86	AY87	AY88*	AY89	AY90	AY91	AY92
Average Number FT Faculty Per Music Unit	45.41		48.20	46.06	42.26	46.33	45.80		46.06	47.87	50.40	47.20
Percentage of All Faculty in Sample With Tenure	#		66.94%	74.53%	70.82%	71.37%	74.96%		71.20%	71.41%	66.66%	67.65%

	AY93	AY94	AY95	AY96	AY97	AY98	AY99	AY00	AY01	AY02	AY03
Average Number FT Faculty Per Music Unit	47.75	48.66	46.56	47.62	47.18	47.43	48.56	48.06	47.43	49.81	53.30
Percentage of All Faculty in Sample With Tenure	71.86%	74.66%	74.36%	72.97%	73.51%	72.86%	73.23%	68.66%	67.98%	63.49%	64.50%

*NASM did not request an annual report this year.

#The annual report questionnaire did not request data on numbers of faculty with tenure.

Note that during AY81, the music units in this sample had an average of 45.41 faculty members. During AY03, the music units had an average of 51.8 full-time faculty members, an increase of 14.07 percent. While this study does not provide information on the hiring dates of minority faculty, one can assume that there were faculty position searches and thus opportunities for diversification.

Question and Response 2: Has the end of mandatory retirement impacted our diversification efforts? Again, fewer retirements would mean fewer position openings and, thus, fewer opportunities for diversification.

The end of mandatory retirement in 1994 might have impacted the number of faculty position openings. The postponement of retirement has enabled many faculty members to continue teaching past the age of 65 (or even 70). As a result, the workforce turnover rate has been reduced creating fewer faculty position openings and opportunities for diversification. As Knowles and Harleston state in their study of diversity among the professoriate, the slow progress in faculty diversification has been "exacerbated by the absence of mandatory retirement."⁷

Faculty turnover has traditionally given universities the flexibility to hire in developing fields. With the diminished turnover likely from the elimination of mandatory retirement for older faculty members, it will be more costly for these research universities to hire new faculty.⁸ Clark and Hammond refer to this when they state:

Later retirements will significantly affect colleges and universities. The decline in the probability of retirement among older professors will become more important as the many faculty members hired in the 1960's continue to reach traditional retirement ages... In the near future, ... those institutions at which the retirement age of many faculty members is increasing – meaning that the average faculty member's career is lengthening – will experience a temporary but sharp decline in hiring, followed by a less severe but long-term deduction.

The impact on many colleges and universities will be significant. Retirements have provided the major opportunity for new hiring, especially on campuses where faculty size is stable or in decline. Academic institutions use such hiring opportunities to revitalize teaching and research, reallocate faculty resources, reduce labor costs, and stay on the cutting edge of rapidly changing educational opportunities. Decreases in retirement rates will hinder the ability of many colleges to achieve such goals.

As a result, more than ever institutions must be aware of the changes in faculty aging and retirement patterns, and develop strategies and programs to deal with them.⁹

Question and Response 3: Are we really reaching all qualified minority applicants when we advertise a faculty opening? Failure to reach all qualified minority applicants would also limit our ability to diversify our faculty.

Most search committees are to be applauded for their efforts in networking and in encouraging minority individuals to apply for faculty openings. Joe R. Feagin writes, "There is a widely believed myth that talented Ph.D.s of color are highly sought after and thus hard to recruit."¹⁰ Daryl G. Smith, however, believes that search committees are still not doing enough.

To investigate these . . . perceptions, the Ford Foundation and the Spencer Foundation recently financed a national study, which [Daryl G.] Smith directed, to investigate the labor market for new faculty members, especially those from minority groups. The study focused on new scholars who had completed their Ph.D.s since 1989 with the support of fellowships from three prestigious programs run by the Ford, Spencer, and Mellon Foundations. Of the nearly 400 doctoral recipients invited to participate, almost 300 completed extended telephone interviews about their experiences. . . .

[The] participants were among the most elite of the new scholars, almost all of them having received both undergraduate and graduate degrees from the country's most selective universities. One third got their Ph.D.s from Ivy League institutions. . . .¹¹

Sixty-five of these respondents were minority individuals. After interviewing the minority participants who had all received foundation fellowships as they pursued their doctorates,

. . . just 11 percent of were actively sought after—that is, they were called by two or more institutions seeking them out. Typically, even these scholars were contacted by no more than two institutions—and, mostly by institutions not at the top of their lists. Another 14 percent of these minority Ph.D.s took the only job offered to them, and 10 percent had to take a job that did not make use of their Ph.D. work.¹²

While these findings do not specifically mention the field of music, they should be remembered when new music faculty position searches are launched.

In reviewing the applicant files for a faculty position, faculty and administrators are often disappointed in the low numbers of qualified minority applicants. In their diversity study, Knowles and Harleston state that the "pool problem was identified overwhelmingly as the number one issue in the recruitment of minority faculty members."¹³ In considering the "pool" problem, this study provides data on the numbers of doctoral degrees granted to minority doctoral students as well as the majors of these doctorates. Between AY83 and AY2003, 383 doctoral degrees were granted to non-Caucasian students by the schools in the NAMESU sample. This represents 13.7 percent of all music doctorates granted by the institutions in the NAMESU sample. Table 4 displays the majors and ethnic distribution of these 383 doctorates.

Table 4
Music Doctoral Degrees Granted
Ethnic Breakdown by Academic Major
NAMESU School Sample AY1983—AY2003

	African American	American Indian / Alaskan Native	Asian / Pacific Islander	Hispanic	Total
Accompanying	2				2
Brass	4		3	3	10
Composition	6		26	12	44
Conducting	10		5	7	22
Ethnomusicology	3	1	1	1	6
Guitar				6	6
Harp					
Harpsichord					
Music Education	45	1	16	7	69
Musicology	8		7	2	17
Opera	1				1
Organ	4	1	5	1	11
Percussion	1		1	3	5
Piano	7	1	73	7	88
Sacred Music	3		3	1	7
Strings	3		14	5	22
Theory	3	2	2	1	8
Voice	36		6	2	44
Woodwinds	3		7	5	15
Other			5	1	6
Total	139	6	174	64	383

As can be seen in table 4, some areas of musical expertise attract far more minority students than others. Between the academic years of 1983 and 2003, 88 doctorates in piano were granted to minority students. Other fields that attracted high numbers of minority students are music education, voice, composition, conducting and strings. Over the 20-year span, 69 music education degrees, 44 composition degrees, 44 voice degrees, 22 conducting degrees, and 22 degrees in strings were granted to minority doctoral students.

As a result, faculty searches in these musical areas of expertise should attract higher numbers of minority candidates. These results can only add to the credible of music administrators when they discuss with other faculty and administrators possible applicant pools for upcoming faculty.

Question and Response 4: Are all areas of expertise in music equally pursued by minority doctoral students? Are faculty openings in some areas of expertise more difficult to fill than others?

In reviewing the applicant files for a faculty position, faculty and administrators are often disappointed in the low number of qualified minority applicants. In their diversity study, Knowles and Harleston state that the “pool problem was identified overwhelmingly as the number one issue in the recruitment of minority faculty members.”¹⁴ In considering the “pool” problem, this study provides data on the numbers of doctoral degrees granted to minority doctoral students as well as the majors of these doctorates. Between AY1983 and AY2003, 383 doctoral degrees were granted to non-Caucasian students by the schools in the NAMESU sample. This represents 13.7 percent of all

music doctorates granted by the institutions in the NAMESU sample. Table 4 displays the majors and ethnic distribution of these 383 doctorates.

Question and Response 5: Once minority applicants are hired as faculty members, do they stay and obtain tenure? Or do they leave fairly soon to accept more attractive positions?

Daryl G. Smith's study also provides some interesting findings about minority faculty members once an institution has hired them. Smith believes that more-prestigious campuses do not routinely recruit scholars of color. Therefore, the so-called revolving door that limits diversification progress for any single institution does not exist.¹⁵

In fact, the struggle to find positions in the first place and the desire to establish a good career once hired militate against a change of institutions by young Ph.D.'s, particularly if their spouses have found suitable jobs in the region. In several cases, we found that when our respondents had moved within a few years, it was not because they had been offered more money or wanted to move to a more prestigious institution. Rather, it was because of lack of support for the development of their careers or because their spouses could not find appropriate work.¹⁶

In their report on achieving diversity in the professoriate, Knowles and Harleston mention the heavy committee, advising, and community involvements that are assigned to minority faculty in addition to their ability to succeed in the academic environment.¹⁷ This heavy service burden often

. . . is the combined result of university administrators' desire to have minorities represented on each committee and minority faculty members' own sense that their participation may make a difference. Minority participation can make a difference in both in faculty recruiting and in graduate student admissions. But the extra burden of committee work—serving on more committees than a similarly situated [Caucasian] junior faculty member would, for example—takes time away from the research and writing minority faculty members want and need to do.¹⁸

Today, the term "affirmative action" prompts strong reactions from most individuals. While these reactions might be very positive or very negative, it is interesting to note that the differences do not match racial boundaries. One can hear a wide range of reactions from all races. A recent study by the Pew Research Center finds a growing majority of the public supporting the general idea of affirmative action. At the same time, the study "reflects the public's complicated and sometimes contradictory attitudes about the subject."¹⁹ There is support for the rationale of affirmative action—such as overcoming past discrimination or increasing the diversity of students in college. But at the same time, Americans question the fairness of such programs.

In the . . . poll conducted [by the Pew Research Center], . . . among 1,201 adults nationwide, 63 percent say they favor "affirmative action programs designed to help blacks, women and other minorities get better jobs and education." There is somewhat less support (57 percent) when the question specifically mentions giving "special preferences" to women and minorities. A more pointed Pew question last year that stressed "preferential treatment" but did not mention affirmative action, past discrimination or women, found only 24 percent supporting "every possible effort" to improve the position of minorities.²⁰

Surprisingly, a number of minorities are not in favor of affirmative action. The Pew Research Center study found that

. . . a significant number of people, though much less than a majority—perceive that affirmative action programs stigmatize minorities. Overall, 27 percent of Americans—including 26 percent of whites and 37 percent of blacks—say that most people attribute minorities' successes in business and education to racial preferences, rather than their own skills and abilities.²¹

While most would agree that our faculty needs to be more diversified, a negative opinion of “affirmative action” might be explained by the research of Cecil Miskel and Ed Gerhardt. Their landmark study examined the conflict between the bureaucratic organization and employees with a professional orientation.²² A bureaucracy, as defined by Max Weber in the early 1900s, is an organization with

- a division of labor based on functional specialization;
- a well-defined hierarchy of authority;
- a system of rules covering the rights and duties of employees;
- a system of procedures for dealing with work situations;
- interpersonal relations which are very impersonal and formal; and
- the selection and promotion of employees based only on technical competence.²³

Professionals (no matter what field) have a technical expertise, obtained by many years of study and training. Technical decisions in their own area of specialization are based on an extensive professional education. Professionals also provide a service to their clients and are expected “to subordinate their own interests and to act in the best interests of clients.”²⁴ These clients place themselves in the hands of the professionals, as they are confident that the professionals will act in the clients’ best interests. In addition, a professional is objective, impersonal, and impartial. The reference or preferred colleague group tends to be other professionals in the same fields—regardless of the place of their employment. Professionals are clearly more loyal to their professional colleagues than to the organization that employs them. Finally, professionals have a great deal of autonomy and govern themselves.

Professionals and semiprofessionals employed in formal organizations bring into focus a basic conflict between a professional orientation and a bureaucratic orientation. Although there are many similarities between professional and bureaucratic principles, the potential for conflict remains because there are also differences.²⁵

The major similarities and differences are summarized in table 5.

Table 5
Basic Characteristics of Professional and Bureaucratic Orientations:
Similarities and Differences^a

Professional Orientation	Bureaucratic Orientation
<i>Similarities</i>	
Technical expertise	Technical expertise
Objective perspective	Objective perspective
Impersonal and impartial approach	Impersonal and impartial approach
Service to clients	Service to organization
<i>Major Sources of Conflict</i>	
Colleague-orientation	Hierarchical/bureaucratic orientation
Autonomy in decision making	Disciplined compliance
Self-imposed standards of control	Subordinated to the organization

^aWayne K. Hoy and Cecil G. Miskel, *Educational Administration* (New York: Random House, 1982), 112.

A fundamental source of conflict does emerge from the system of social control used by bureaucracies and the professionals. Professionals attempt to control themselves. They have been taught to internalize a code of ethics that guides their activities, and this code of behavior is supported by colleagues. Professionals are basically responsible to their professions, and at times they may be censured by their

colleagues. On the other hand, control in bureaucratic organizations is not in the hands of the colleague group; discipline stems from one major line of authority. As [Peter M.] Blau and [W. Richard] Scott explain, "Performance is controlled by directives received from one's superiors rather than by self-imposed standards and peer-group surveillance, as is the case among professionals."

The ultimate basis for a professional act is professional knowledge; however, the ultimate justification of a bureaucratic act is its consistency with the organizational rules and regulations and approval by a superior. Therein lies the major source of conflict between the organization and the profession; it is the conflict between "professional expertise and autonomy" and "bureaucratic discipline and control."²⁶

In considering higher education, our colleges and universities provide a textbook example of a bureaucracy. Central campus administrators perform their duties in the best interests of the college or university. A campus always has a well-defined hierarchy of authority as well as countless systems of rules covering the rights and duties of employees in a multitude of work situations. Officially, relationships among employees are impersonal and formal and the selection and promotion of employees is (allegedly) based only on their technical competence.

Music faculty, however, are textbook examples of the professionals that Miskel and Gerhardt refer to.²⁷ We all obtained our musical expertise through many, many years of training and education. We provide a service to our students by acting in the best interests of their education. These students (and their parents) also place themselves in our hands, believing that we have the best judgment in providing their education. Our reference group consists of our colleagues across the country—whether it be the Society of Music Theory, College Music Society, the American Musicological Society, NASM, or one of the other many professional organizations. For the most part, these colleagues are much more important to us than are many of our campus colleagues. Finally, faculty members are used to governing themselves—they are used to a very high level of autonomy.

This concept is displayed when discussing the policies and regulations of a campus affirmative action office (or the policies of other university offices). The affirmative action officer rarely has extensive education in music yet is allowed to dictate most, if not all, music faculty and music administrator search procedures. It is often assumed that the musicians' professional judgment should take a back seat in the process. Music faculty, who are clearly professionals, using the Blau and Scott definition, tend to have no patience for the bureaucratic orientation of campus affirmative action and personnel offices. As a result, the affirmative action process is seen as less than a positive process.

Issues related to affirmative action and diversity are complex and deep rooted for most Americans. As James J. Duderstadt states:

Much of the criticism aimed at political correctness is actually aimed at affirmative action programs in our Institutions. Critics claim that affirmative action actually promotes increased segregation, balkanization, and separate and unequal educational services. These programs are seen as undemocratic, divisive, and ultimately a disservice to those whom they are meant to serve. The key here is the concern raised about preferential treatment of groups who have historically been denied. If there is a better way to achieve our goals, a more effective or a more just way for us to proceed, then we need to hear about it.²⁸

Music faculty search committees can make a difference in the diversification process—especially in the faculty searches for music education, piano, composition, voice, conducting, and strings. This increased diversification can only enhance the educational experience of our students.

Endnotes

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- ⁵Roger Clegg, "When Faculty Hiring is Blatantly Illegal," *The Chronicle of Higher Education* 49 (November 1, 2002):B20.
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- ¹⁵Smith, note 11 above, B3
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- ²⁰*Ibid.*
- ²¹*Ibid.*, 3.
- ²²Cecil Miskel and Ed Gerhardt, "Perceived Bureaucracy, Teacher Conflict, Central Life Interests, Voluntarism and Job Satisfaction," *Journal of Educational Administration*, 12 (1974):84-97.
- ²³Max Weber, *The Theory of Social and Economic Organization*, ed. Talcott Parsons, trans. A. M. Henderson and Talcott Parsons (New York: Free Press, 1947), 152.
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- ²⁵*Ibid.*, 112.
- ²⁶*Ibid.* See also Peter M. Blau and W. Richard Scott, *Formal Organization: A Comparative Approach* (San Francisco: Chandler, 1962), 61.
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MEETING OF REGION TWO: "LIBERA NOS: SONGS OF LIBERATION"

"LIBERA NOS: SONGS OF LIBERATION"

GEOFFREY BOERS
University of Washington

I was asked to share a few words about programming and discuss issues that we face at the University of Washington (UW), as, I hope, an allegory to the challenges we all face. I must say my comments here today are clearly biased; I am a choral conductor, not a sociologist! (I sound like Dr. McCoy!) But I offer views as an armchair sociologist and educational psychologist in addition to my thoughts as an ensemble conductor.

At the UW, we have a class lovingly referred to as "clap for credit"—it is an introduction to concert music and concert going. Now, most of us faculty members find it a challenge to have to face a class of three hundred apathetic students who are reading the paper, listening to their MP3's, and retrieving phone messages. But it truly is a wonderful slice of the "real world." Like it or not, these are going to be our patrons and donors in the decades to come, not to mention our doctors and lawyers and politicians, and they will never have as much access to so much art as they do at this moment. So we go there with the hopes of at least introducing our upcoming programs, but every once in awhile magic happens.

Teaching this class and trying to get them to be excited and responsive has forced me to think of our students' musical appetites. The majority of them download and share music via the Internet and create personal greatest hits play-lists of only the pieces they like for their MP3s. They do not have to do what we did, that is, sit through the entire scratchy cassette tape just to hear the one song we liked. They can hear pristine and perfectly edited digital music, just as they like, in any order, over and over, or if it suits them, they can remix and re-edit it into virtually any style they choose. Our students are, at the same time, much more adept at working with and manipulating music and much less adept at sitting and listening to a linear program presented in real time! How can we appeal to this different type of musical consumption?

We must draw their attention to (and be much more militant about) what only live music can do—live music is about experience, activity, and participation, imperfections and all! The greatest moments I've had with our "clap for credit" students is when this abstract musical experience somehow links into what they know, breaks through the barrier of passive-satisfaction-on-demand consumer. When I can get them to move, clap, laugh, there is a palpable softening and receptivity in the room, which is not typically present. Concerts, then, that involve similar multiple sensory stimulation through media, spoken word, movement, and visuals always create the greatest connection with them.

So they have taught me. They have made me focus more strongly on the need to reach them, to educate, to create consumers of live music, and to provide our young people with mind-activating, soul-reaching experience, so they too can enjoy the same transcendence that drew us into music's "strange, special air."

We have a fourfold duty as institutions of higher education for our future audiences: first, we must be museum keepers—that is, keep alive music of historical traditions; second, we must be purveyors of new concerts or new trends or experiments in serious music—that is, provide venue and opportunity for new works to be composed, performed, and added to the historical canon. But these first two goals do not separate us greatly from the mission of professional orchestras and other professional or community arts groups. NASM is critical to the success of our third goal—educate future teachers, performers, artists, and researchers; and perhaps the fourth goal is most tantamount—develop and cultivate new audiences, in the context of a continually evolving culture.

Educate we must, and evolve we must. The historic dissemination of information in general is changing radically, and along with it the way in which the public listens to and consumes music. At our vantage point in 2003, serious concert music continues to be in decline. Professional orchestras are folding in alarming numbers and public support for arts and arts institutions such as PBS is tenuous at best. Why?

This drop in support is due in part to smaller available resources in our present economy. But the decline has been in motion much longer than post 9/11. The decline is also due in greater part to serious concert music's continued estrangement from mainstream society. Since historical music, or concert music—for lack of a better term—splintered away from popular music some time in the late nineteenth century, we have become further and further isolated from mainstream ideals and support. During the twentieth century, even those who were not active concert goers stayed at least minimally abreast of traditional concert music through “access points” such as successful public school music programs, school field trips to the opera, listening to church choirs on Sunday morning, and classical soundtracks. In this changing culture, each of these access points has eroded and they are also on the decline, leaving little opportunity for people, particularly those who might be identified as potential audience, to access and become educated consumers of classical concert music.

So where are the new audiences, new donors, and patrons going to come from? This is where NASM, and your particular institution, comes in. If we take seriously our role as institutions of higher *education*, that is not to be read as ivory-tower-of-places-for-us-to-enjoy-making-esoteric-music-and-thinking-erudite-thoughts-no-matter-who-shows-up, then we must take seriously our call to educate. Our only recourse then is to educate through the avenues of public access—our concerts. I believe that programming is critical for two reasons: first, getting people in the door to sample our product, and second, helping them to better understand and experience music at a deep and meaningful level.

So if we accept the call not only to educate tomorrow's performers and teachers, but also to serve and reach an increasingly estranged audience, how do we begin to bridge the gap? Education through programming can occur in a variety of ways, the variations of which are many and particularly dependent upon locale and constituency. What works at a small regional institution in a college town can be vastly different from what works in a metro setting, but the philosophy and organization is similar.

We can organize programming at a variety of levels: programming that reaches the at-large student, institution wide; programming that affects the entire department, and finally programming of individual concerts. So the first level is programming for and across the university at large. Our general educational offerings such as “clap for credit,” History of Jazz, Rock and Roll, or American Music, *et al*, should emphasize the *experience* of music. We must focus on involvement—whole body and intellectual—with the artist. What does it feel like to compose, to perform, to express?

Clapping, singing, moving, drawing pictures accesses the student psyche in a way that MTV and MP3 cannot. Experience creates a personal context from which to listen—students can discover first hand that music does not have to be perfect, music that is live and on the edge is cool! Mozart would have been a Miles Davis today! Eminem’s poetic form really does relate to minimalism. . . and so on.

The second layer is at a more local level, that is, within our schools and departments of music. Unified within our departments, we can become the new access point into art. There are many ways that members of your department can join together to create a new context for students and public to perceive your music.

Themes create great context and provide a marketing hook as well as a framework for people to listen. Consider organizing several of your performing groups for a series of concerts around a particular theme. Last summer, our midsummer arts festival chose the theme Spheres—imagine your symphony orchestra playing *The Planets*, and your chamber choir singing rounds and catches, and string quartet playing in the round. The audience, drawn by one of the various components, is perhaps led to visit another concert by a group they typically would not support. Music that might be difficult to metabolize and be written off may be given more of a chance under the guise of the larger theme. Music that would inspire an “I just don’t get it” is perhaps a bit more understood. This was certainly the case last summer. Our choir performed a concert with the Kronos Quartet of a new work by Terry Riley, composed with a grant from NASA. Multimedia, lights, sounds, taped space sounds, world class quartet, beautiful choral sounds—and really unmemorable music—but important nevertheless. It will certainly not join the ranks of the classic canon, but a few people, drawn in by space, met a few people drawn in by Kronos, met a few people drawn in by Terry Riley, met a few people drawn in by minimalism, and a few drawn in by spheres. All were exposed to something else they normally would not walk across the street to hear, and we all benefited.

This “proximity effect” helps groups within our schools. Often our contemporary ensembles or digital music concerts do not draw very well. At times this is also the case at the UW. We are going to address this next fall, as we will offer an American Music week. The Symphony, Jazz Groups, and faculty artists will all present concerts of music considered more traditionally popular, and our Contemporary Ensemble will also present a concert of more challenging repertoire that week. We hope that a larger audience will be attracted to the entire concept of the week and hence more will be drawn to the Contemporary Ensemble concert.

MOSAIC and Collage Concerts are also very popular, as many of you know. If you have not done one, I highly recommend the concept. These concerts are a smorgasbord of varied groups from within any department, playing in close proximity, even segueing from one to another. The jarring juxtaposition of a Chopin Prelude next to a Be-Bop sax solo next to a Schubert Quartet next to Walt Disney. . . this is a live version of MP3 play-list! When we first established these concerts at the UW, faculty members balked, not because they are stuffy or unwilling. It was just so far outside our traditional way of thinking about performance. We would never consider performing a mere “excerpt” of something or programming in such a hodge-podge way. But this is the way a majority of our audience hears best and is used to listening—in short bursts and in a hodge-podge order! We can only hope that three minutes of the Stravinsky Octet might lead to a new audience member for the upcoming Symphony of Psalms.

As you promote the use of themes for seasons, weeks, or merely concerts, you also invite another dimension that MTV and even our local symphonies cannot easily achieve—that is the integration of

academics. Preconcert lectures, demonstrations, readings, colloquia, and symposia can invite the general public to participate intellectually as well as aurally in a program. Furthermore, it can be a great way to unify a student body as all music students—academics, as well as those who spend their time in the private practice room, along with those who revel in the community of ensemble—join together for a short time to experience music as one.

But, this leads me to the *most important* element of what we do within the context of each individual program. This, I believe, is perhaps the most critical access point of all. Traditional programming developed at a time when concertgoers by and large were familiar with the canon of repertoire. Typical symphony concertgoers had a context from which to listen, they expected a popular overture (“O great, honey, *Egmont* tonight”); a concerto featuring some up-and-comer or some familiar name; and then a symphony. Today problems exist with this expectation: fewer and fewer people know the canon of repertoire—we are trying to reach people who know John Williams at best, and whose personal canon (and MP3 play-list) consists of the common excerpts from commercials and film scores—Mozart’s *Requiem*, Orff’s *Carmina Burana*, and the duet from *Lakme* ad nauseum!

We are in an attention-deficit world, sound-bite driven, with MTV-style editing abounding as our senses are assaulted with emotional hype, non-news events, and information overly emoted to get our attention, tabloid and reality TV—we become numb to the stimuli. Our ability or perhaps desire to be patient to receive information has changed dramatically. The typical sound bite in the 1972 presidential election was forty seconds, this year they are a mere three to five seconds. Count the number of stimulus “events” during an average minute of television—about 45 per minute! Sociologists and scientists devoted to learning styles surmise that we have evolved or are evolving from a culture in which information is passed on aurally to a visual culture in such a short time that our means of disseminating information is not keeping up! We still lecture, I still choose to “read a paper” to you gathered here, and we still perform traditional music traditionally, assuming that people perceive and metabolize information in the same way that our parents did. This is not the case. Sitting through a sermon is intolerable. We simply cannot sit still and listen as readily as a generation ago. Think of how many times your mind has wandered already during this little talk! Think how long waiting a minute for your order at McDonalds feels. Don’t the opening credits of a good old 1950s movie seem interminable? So a four-movement symphony . . . can we expect the average or uninitiated listener to sit still and pay attention, much less comprehend what we are performing?

Once again, to reiterate my bias, we have an increasingly consumer driven, politically correct, intellectually passive, and generally estranged public. So, we must create a new context and venue for this generation to access both historic and new music. Our work must be to make the MP3 consumer receptive, we must make the politically correct risk, we must make the passive learn by experience, and we must bridge the gap with the estranged.

Let me use today’s program as an entry point into the idea of creating a new context from which to listen. One of the most glaring issues facing choral music today is where we start; that is, of programming religious music. At this period of history, when separation of church and state is taken to mean any variety of things, where heightened individualism and plurality are desired, and political correctness is a social norm, then presenting historic religious music is touchy. Just two weeks ago, when singing for the UW Regents and donors, I was asked to submit a program (a portion of today’s program) and was asked not to sing *Deep River* as we “didn’t want to offend” anyone due to its religiosity.

Now the Supreme Court is clear in its ruling that religious music is appropriate if it is presented with clear intent to educate for its historic, cultural, and musical value, devoid of its religiosity. So for the UW, and for public schools across the land, it is important for them to understand—and for us to be clear about—the context in which we are performing this music.

I have to be very clear to my students about how I am presenting this music, I also need to help them present it with clear intent. Too often, people of faith feel as if the words and music they are singing in concert are actually an act of worship, full of present meaning. Whereas some students have had, for a variety of reasons, very profound experiences singing, this has also worked in a negative way: I have had Jews upset about Christian lyrics, Christians drop from choir because of Buddhist lyrics, etc. So it is impossible to present music in any context except that it is music that tells someone else's story, we are merely conveying it. We can't try to be politically correct. This is why I have a hard time with holiday concerts that try to appease every constituency, even those without choral traditions, for the sake of correctness.

Beethoven was not being politically correct when he penned his Ninth Symphony, the *Rite of Spring* was not composed to be warmly accepted, great art—be it composition or performance—is at the edge of and is independent from correctness. Music guided by correctness, be it *gebrauchsmusik* or *Empfindsamkeit*, is generally regarded as less profound.

So, to help the listeners not be defensive toward religious music, to help the performers and conductors be clear about their intention in study and performance, we must create a new context for its presentation. Creating a new context for music in our performances releases it from fear and limitation that we might offend; rather, it gives it an opportunity to become again powerful.

Today's program takes a pinnacle composer and important motet for the Roman Catholic Rite, and places it side-by-side a Renaissance anthem for Trinity Sunday in the Anglican rite—we already have strange bedfellows—clearly not religious! These pieces would never be performed together in a religious way, each not accepted by the other, so how can they be considered religious at all together? These are set side-by-side with spirituals of the American slaves (some set by an Anglican composer!) and throwing in a dash of Mexican revolutionary poetry, all under the context of the nonsectarian themes of Persecution and Liberation. Under this guise, as we listen, our minds are drawn not only to the Renaissance musical language of Palestrina, but also who was he writing for and about, and beyond this, who was the Psalmist who wrote the text writing about. Consequently, the performance is not about worship but about telling these varied peoples' story. Many corollaries can be drawn from the ancient Israelites with modern slavery and political persecution. Further, many parallels can be drawn in today's world. As we sing "By the Rivers of Babylon, we sat down and wept as our captors there required us to hang up our lyres, and then dance and sing for them on demand!" we can weep for those people millennia ago, and our minds are invited to draw parallels to that exact area of war today. "Deep River, my home is over Jordan" passionate code words of a proud people from a very short time ago—whether you see that river from the right or left, the words and sentiments are powerful today.

There is a second way today's program creates a different way to listen—through program order. Tradition dictates to choirs that we begin with early music, introduce a modern piece before intermission, and then fill the second half with toe-tappers and spirituals to close. Today's program turns that order on its head as it is driven by the flow of text and meaning. Spirituals and toe-tappers are interspersed with heavy and or early music as the text moves from capture to persecution to suffering to liberation to promise. The audience is made receptive to the most aurally challenging

piece or perhaps the most dull work by its place in the drama, not by the promise of a quickly approaching intermission.

Again, the juxtaposition of elements, like the MOSAIC program, capitalizes on a way in which we are used to perceiving. So, by relating to what we know (oppression and politics); by relating to how we listen (juxtaposition); and by creating strange bedfellows of disparate elements unified under a new context, we can hope to bridge the gap to our audience.

Perhaps choirs, as well as vocal soloists, because of their use of text and relative lack of absolute music, must lead the way in terms of creating new contexts and adventurous programming. It is clear that many of these concepts of context, theme, and philosophy have direct parallels in instrumental music.

The Julliard School, as reported last month in the *New York Times*, is now teaching all its recitalists to talk to their audiences. They are taking a proactive approach to educating the listener toward greater understanding and receptivity to art music. I have found that students who offer live program notes often go beyond the purely academic to include “what this piece means to us” or “what we hope you get from this,” creating a wonderful rapport and receptiveness in the audience.

This past weekend, as we marked the fortieth anniversary of President Kennedy’s assassination, numerous media members, including those from the *Washington Post* as well as CNN, noted that the news coverage of the JFK story marked a turning point in culture. Before that time, our culture used print media to verify and lend credibility to news. Print, as well as aural communication, stimulates the imagination. Visual communication does not to the same degree. Since that time, these media members noted, we have turned into a culture that demands and processes information visually. This is a marked turning point in history! As a result, we should consider the addition of visual elements in our programming. Indeed, anecdotally, such things are proving to be very popular.

One of our local community choral groups sees the visual element as a part of its mission statement, incorporating dance elements and assorted standing arrangements for virtually every piece on their programs. Imagine your symphony orchestra or wind ensemble changing seating arrangements during a concert, to give a different sound to the audience, or to highlight different elements in the music. This same choir does a wonderful job in the visual layout of programs and all of its marketing, attempting to capture the eye and the imagination—like an e.e. cummings poem, where layout and order is as crucial as meaning and sound. Consequently they have won national awards for programming, and they have an avid following.

Opportunities for visual components abound. Our MOSAIC concert converts our stage into three stages in one, performers also utilize the entire house for performance space. One recent concert that featured a highly modern work about Renaissance “marginalia,” utilized screens erected to the sides of our stage, on which we projected images of marginalia—to serve as visual commentary on the concert—marginalia about marginalia. Another program appealed to the computer culture—in each program attendees received, concertgoers were given colored sheets of paper. Each performing group was then assigned a color. Our emcee polled the audience at the opening of the concert and after each section of the concert to see what the audience wanted to hear next. The concert order was entirely aleatoric and spontaneous, one group even performed twice!

In closing, again borrowing from the recent weekend’s anniversary—it was written that at the time of the Kennedy administration, for better and worse, it is evident and often forgotten that at the time we had a clear collective vision of ourselves, a greater sense of national identity, and even

national purpose. Kennedy, warts and all, was able to call the nation to focus on things larger than ourselves. As we fast forward through forty years of growing disappointment, cynicism, and individualism, finding things that invite us to community and promote a sense of collective identity is rare indeed. The beauty of our art, for this culture at large, is that what we do always points to something more important than any of us, and our art is about community and identity with one another, and with voices long silent. This is the gift that must be given, the voice that must be heard and celebrated in new audiences. Perhaps through our collective thoughts and experiences here as we meet, and in our programming as we disperse, we can begin this task.

MEETING OF REGION THREE: TO E OR NOT: COMMUNICATION SKILLS FOR THE NEW MILLENNIUM

TO E OR NOT TO E: COMMUNICATION SKILLS FOR THE NEW MILLENNIUM

PAUL BAUER
Northern Illinois University

My portion of this presentation will focus on how we, as administrators, can use e-mail to communicate effectively with a faculty that undoubtedly has diverse approaches to using the medium of e-mail. A fairly extensive review of on-line resources regarding effective use of e-mail yields numerous similar lists of suggestions or tips. One such source, Kaitlin Duck Sherwood's *A Beginner's Guide to Effective E-mail*,¹ provides some of the common suggestions, but she emphasizes one issue in particular that I feel would be helpful to us administrators—the matter of establishing context.

It can be difficult enough to understand precisely what someone means without the visual and verbal cues of a face-to-face conversation. Establishing an accurate and appropriate context is important.

E-Mail Context

The subject line should have meaningful prefaces: for example, FYI, Request, or Urgent. The body of the text should include edited quoted text from the previous e-mail, with pronouns removed. The writer of the e-mail should understand the use of such jargon as Re, CC, BC, FYI, BTW, IMHO, WUNFY, TDPMEE.

Instead of sending an e-mail that reads: "Yes," include the question from the previous e-mail that you are answering:

>Did you get all of the left-handed banjos you needed?

Yes.

Include enough of the previous correspondence to make the context clear. Instead of sending an e-mail that reads:

I talked to them about it the other day, and they want to see the other one before they make up their minds.

Include enough of the previous correspondence:

>I've got the price quote for the banjo bridges ready. As soon as I get a decision on the kazoo selection, I'll be ready to go. Have you talked to the banjomeisters about whether they are ready to go with the left-handed banjo or whether they want to wait and check out the right-handed one first?

I talked to them about it the other day, and they want to see the other one before they make up their minds.

Or send just enough context to frame the question being answered:

>Have you talked to the banjomeisters about whether they are ready to go with the left-handed banjo or whether they want to wait and check out the right-handed one first?

I talked to them about it the other day, and they want to wait and see the other one before they make up their minds.

Better yet, remove the pronouns to help make the context more accurate:

>Have you talked to the banjomeisters about which handed-ness they want?

I talked to the banjomeisters on Wednesday, and they think the left-handed banjo will probably work, but they want to evaluate the right-handed instrument before they make up their minds.

It may be helpful to consider communication styles. The on-line resource outsmartyourbrain.com/brain/brain_tools/assessments/communication_styleinfo.html suggests that there are four dominant communication styles:

Those that are most focused on task:

Doers, who like to be in control

Thinkers, who like to gather information

Those that are most focused on relationship:

Influencers, who like to think out loud

Connectors, who like others to lead²

Zach Kelehear completed a study of communication literature, as well as a program designed to improve effectiveness of communication by school principals. His on-line article, "Authentic Communication in an Email World: The Principal as Communicator," presents some interesting information to consider.

A successful school leader is an effective communicator. Today's school leaders assume multiple roles and are expected to be many things to many people. These roles might include responsibilities related to supervision, counseling, professional development, building direction, and financial management. Embedded in those capacities principals are expected to communicate often and accurately with teachers, administrators, parents, and community.³

Kelehear concludes that a review of the literature reveals that authentic communication is accurate, genuine, and trustworthy. If the following three principles are applied to e-mail, the communicator becomes more effective:

Listening—respond promptly

Acknowledging—paraphrase content/feeling

Questioning—provide opportunities for clarification

Summary

A summary some of the ideas that I have shared with you follows. It includes a couple of commonly recommended tips for successful e-mail communication:

- Establish a clear and appropriate context
- Restrict content to one topic per message
- Consider the principles of authentic communication
- E-mail is a permanent record that can be shared with anyone, now and in the future.
- Resist sending (and replying to) e-mail when you are angry.

And finally, I will close with a little philosophy from a fortune cookie I recently received and slightly modified for today's topic.

Good judgment comes from experience.
Experience comes from bad judgment
with e-mail.

Endnotes

¹ Kaitlin Duck Sherwood, *A Beginner's Guide to Effective E-mail (V. 2.0)*, www.webfoot.com/advice/email.top.html.

² Outsmart Your Brain Academy of Advanced Brain Training, outsmartyourbrain.com/brain/brain_tools/assessments/communication_styleinfo.html

³ Zach Kelehear, "Authentic Communication in an Email World: The Principal as Communicator," *The Internet Source for Schools*, vol. 4, no. 3 (Spring 2001), www.emtech.net/source/Authentic_communication.htm.

TO E OR NOT TO E? COMMUNICATION SKILLS FOR THE NEW MILLENNIUM

E-MAIL AND LEGAL ISSUES

VICTOR ELLSWORTH

University of Arkansas at Little Rock

The following information was extracted from several articles sent to me by members of the William H. Bowen Law School, University of Arkansas at Little Rock.¹

E-mail in the Workplace

In *Internet Challenges to Developing Privacy Law*, Joseph B. Fazio wrote:

Employer interest in monitoring productivity has therefore led naturally to monitoring of email, a practice that varies widely in degree and method from business to business. Issue . . . arise where employees communicates [sic] messages in email that are not intended for the employer. The specific question in such cases is: Does the employee have a right [to] privacy in the messages? Such a right of privacy depends on the extent to which the employee has a reasonable expectation that the message would remain private.

...[In] *Smyth v. Pillsbury*, for instance, the plaintiff sent a pejorative e-mail to his supervisor in which he referred to an upcoming company party as the "Jim Jones Koolaid affair." . . . Smyth's managers fired him. Nevertheless, the court dismissed Smyth's claim for wrongful termination on the grounds that there was no justification for a right to privacy where the plaintiff voluntarily communicated the remarks using the company's e-mail system.

In *Restuccia v. Burk Technology, Inc.*, for instance, the plaintiff and a co-worker wrote derogatory e-mail messages about their company's president suggesting that he had had an extra-marital affair with another co-worker. After the president read the messages, he fired both employees for the "excessive quantity" of their e-mail.

Burk Technology had no policy against using the e-mail system for personal messages, nor were the plaintiff's [sic] apprised of the possibility of monitoring. The court refused to grant the defendant's motion for summary judgment pending a determination of whether the plaintiffs had a reasonable expectation of privacy in their email messages.

Perhaps the earliest case in which this general issue arose was *Flanagan v. Epson American, Inc.* There, the plaintiff, objecting to the employer's regular practice of printing e-mail messages of employees, obtained a personal e-mail account with a public service provider. Epson fired Flanagan, prompting her to sue, claiming a right to relief under both the California Constitution's right to privacy and the California wiretap law. The Court of Appeals dismissed the case on the grounds that the wiretap law did not address e-mail, nor did the constitutional right to privacy preclude employers from monitoring employee email in the workplace.²

Ten Commandments for Avoiding Workplace Exposure

In "The Electronic Platform: Email and Other Privacy Issues in the Workplace," published in *Computer and Internet Lawyer*, Frank C. Morris wrote:

1. Publish policies regarding employee use of e-mail, the Internet, and any employer-issued hardware or software. Include restrictions on personalization of business e-mail, screen savers, and wallpaper. Also, be sure to remind employees that installing their own software is strictly forbidden.

2. Secure employee acknowledgement of each of these policies in writing or electronically once each year.
3. Inform all employees of the employer's explicit intention to monitor e-mail, Internet use, and any other use of employer-issued computers as deemed necessary for business purposes. Include the right to inspect any hardware issued to employees. As you issue new technology, such as Palm Pilots, Blackberries, and two-way text-messagers, be sure to update the list of hardware items that you reserve the right to inspect.
4. Create a style guide for writing business e-mails that includes restrictions on use of personal tag lines on e-mail AutoSignature.
5. Train all employees on how to write appropriate business e-mails. Evidence suggests that you cannot assume that even high-ranking officials know how to use e-mail appropriately in a business setting.
6. Create a written document-retention policy that includes monthly or semi-monthly deletion of e-mails. Include a policy of recycling back-up tapes. Be sure that any document retention policy complies with any post-Enron/Arthur Anderson legislation or rulings and that the company suspends that policy if there is litigation or the reasonable prospect of litigation.
7. Inform all employees of your intention to turn over any evidence of possible legal wrongdoing to the authorities. Also stress that you will cooperate with law enforcement officials seeking evidence of illegal activity, including evidence of terrorist-related activities.
8. Be sure to enforce all policies. Do so in an even-handed manner that treats employees of all levels similarly. Note any exceptions to the policy.
9. Keep current on new technology in the market place. Assess how new software or hardware may be affecting the workplace.
10. Reevaluate all technology-related policies annually, and adjust them as necessary. In addition, inform employees of any changes to the policy and secure employees' consent to any important change.³

Practice Checklist for How To Prevent E-mail Embarrassments, Control the E-mail Deluge, and Get People to Read the E-mail You Send

In "How to Prevent Email Embarrassments, Control the Email Deluge, and Get People to Read the Email you Send: Don't Let Your Career Become a Victim of the Computer Age—Use Email Judiciously," published in *Practical Real Estate Lawyer*, Joshua Stein wrote:

Avoid a red face:

- If you are angry, don't send an e-mail message until you have cooled off. Then review your message;
- Don't make jokes in e-mail. Humor often works badly in e-mail, particularly from a lawyer;
- Assume that any email you write will—especially if you are not careful enough about it—be . . . forwarded to addressees you cannot control. If you write an e-mail that you don't want a particular person to see, you should assume that it will be forwarded to that particular person, either intentionally or because someone wasn't thinking.
- Many lawyers receive many e-mails with multiple attachments that demand some review or response. Many lawyers, including the author, print every significant attachment, because they like to read legal documents on paper and not on a computer screen.
- Consider reviewing attached documents on screen without printing them out, e.g., using a thumbnails function.
- Have your secretary help print out those documents you need to print out—your secretary can probably handle the typical formatting problems.

After attachments, the second leading cause of e-mail overload is the sheer volume of messages.

- Deal with e-mail as soon as you get it. Respond to it, delete it, or move it into a folder or subfolder where you will be able to find it.
- Consider customizing your inbox to show the first few lines of every incoming message, so you can quickly see what it's about.
- Mailing lists and discussion groups can be helpful, but they can also overwhelm incoming messages that truly require attention. Unless the benefits of a mailing list clearly outweigh its burdens, you can solve this problem by unsubscribing from as many mailing lists as possible, or you can automatically divert this kind of e-mail into a folder.

Should you keep all or most e-mail indefinitely, or systematically destroy old e-mail? E-mail can be damaging evidence against you or your client and discovery requests can be expensive to comply with if you stored a lot of old e-mail. You may respond to this problem in one of three ways. In considering these, note the ethical and practical dimensions of each.

- Destroy all e-mail after the transaction has closed;
- Destroy all e-mail after a certain time has passed;
- Destroy e-mail selectively—retaining useful or beneficial e-mail.

Is e-mail always the best way of communicating? No.

- People are often bombarded by e-mail and miss really important messages. Ask yourself whether a phone call might be more effective. Also, telephone conversations can build better relationships.
- Follow up an e-mail with a phone call to ensure that your e-mail has been read.
- Try to determine how your addressee prefers to communicate.⁴

In *Fast Company Magazine*, John Quain wrote:

Beware the forward feature. Remember that any e-mail you generate can be forwarded to anyone with an e-mail account. If you want to keep your musings private, don't go public with e-mail.

Double-check the "To" field. It has happened many times: someone writes an e-mail that is critical of someone else and inadvertently puts that person's name in the "To" field. Don't let it happen to you.

Avoid mass mailings. If you can't decide where the message really needs to go, your recipients may decide for you. (The *Washington Post* recently publicized a romantic brush-off, delivered via e-mail, which the jilted recipient forwarded to all of her single, female friends, who forwarded it to their friends, and so on. The hapless e-mailer may never date again.)

Don't reply if you don't have to. Not every quick note requires a response, which simply clogs the server and wastes the time of both sender and recipient. When appropriate, tell recipients that you don't need a reply, as some people seem to think not replying is rude.

If you get flamed, don't respond through e-mail. Pick up the phone and call the sender. Your voice conveys far more nuance than e-mail, so you'll be less likely to get into an argument that both of you will regret.

When replying, keep original subject headings. They make it easy to follow a discussion (even if you think your own headings are wittier).

Ban company-wide personal e-mails. Messages about bikes for sale and puppies that need a home just clog up the system and distract people from their work. Be brutal and ban them from your company (with the occasional exception).

Don't let messages linger in the in-box. Once you've read a message, file it or delete it so you don't waste time reviewing it later on. If you need help managing your mail, ask your system administrator or someone who's savvy about such things.

Make high-priority messages stand out. Use your system's color-coded priority checks or exclamation points, or add colored fonts when possible. But be discerning; make sure a tagged e-mail actually *is* a high-priority item.⁵

E-mail and Internet Prohibitions

The following list, compiled by Chevron Federal Credit Union, covers specific inappropriate uses of electronic media that many employers spell out in their policy statements.

- Engaging in unlawful and malicious activities.
- Sending, receiving, or accessing pornographic materials.
- Engaging in abusive, profane, racist, sexist, or otherwise objectionable language in public or private messages.
- Misrepresenting oneself or the company.
- Misrepresenting a personal opinion as an official company communication.
- Defeating or attempting to defeat security restrictions on company systems or applications.
- Compromising confidentiality requirements or the privacy of others.
- Engaging in commercial activities for profit.
- Sending chain letters or non-related work messages to all employees.⁶

Endnotes

¹ This material represents a tiny part of the extensive sources of material that can be found in an Internet search. I make no claim to be an expert or authority on this topic. Participants who would like to receive the websites for this material should send me a request at the following e-mail address: evellsworth@ualr.edu.

² Joseph B. Fazio, *Email in the Workplace*, paragraph 19.26 in Part IV, "Intellectual Property Issues" in *Internet Challenges to Developing Privacy Law*

³ Frank C. Morris, "The Electronic Platform: Email and Other Privacy Issues in the Workplace," *Computer and Internet Lawyer* (August, 2003), Hyperlink:

<http://www.westlaw.com/Find/Default.wl?rs=++++1.0&vr=2.0&DB=PROFILER-WLD&DocName=0326013601&FindType=h>" Frank C. Morris, Jr. HYPERLINK \l Document0zzFN_Fal [FNa1].

⁴ Joshua Stein, "How to Prevent Email Embarrassments, Control the Email Deluge, and Get People to Read the Email you Send: Don't Let Your Career Become a Victim of the Computer Age—Use Email Judiciously," *Practical Real Estate Lawyer* (January 2003).

⁵ John Quain, *Fast Company Magazine*, <http://www.fastcompany.com>, Issue 12.

⁶ Michelle Neely Martinez, "Managing Workforce Trends, Liability Hedge: A Clear-cut E-mail Policy," *HR Wire*, June 21, 1999.

MEETING OF REGION FOUR: MAINTAINING A VIBRANT ARTS ENVIRONMENT DURING TOUGH TIMES

MAINTAINING A VIBRANT ARTS ENVIRONMENT IN TOUGH TIMES

Presiding: CATHY ALBERGO
Harper College

KATHLEEN ROUNTREE
University of Northern Colorado

BILL MCKAY
Columbia Basin Community College

RANDY PEMBROOK
University of Missouri, Kansas City

DON MCGLOTHLIN
University of Florida

WILLIAM E. WATSON
Community College of Baltimore County

The caption under a favorite cartoons reads, "You have done so well at doing More with Less, now you can move on to doing Everything with Nothing!" Sometimes this feels like reality, as music programs in all universities strive to maintain and increase their levels of activity and quality during a time when resources are extremely limited, and new resources are often simply unattainable.

The premise of this session is that it is now more critically important than ever for each music executive, whether a chair or a dean, to be the most powerful advocate for his or her unit, in order to maintain a vibrant arts environment both on campus and in various outreach opportunities. The panelists will share ideas and initiatives that have been successful on their campuses.

Bill McKay

For the purpose of providing information to a variety of different audiences, I have a CD ROM presentation that speaks to the Columbia Basin Community College (CBC) Cultural Enrichment statement. It includes where our graduates currently are (in the workforce or transfer institutions) along with their statements about their experience at CBC. It also outlines the performing ensembles, the curriculum, the facilities, and so on. I can have it edited for other groups I frequently speak with, and I also give edited versions to prospective students and parents.

We keep very detailed audience data at all of our events. This includes an audience survey that addresses where they receive information about our events, comments on the facility, and other details.

Our division also has its own database of patrons that we maintain to inform our community of our events. We have made the promise not to sell or give out that list to other performing organizations in the community. However, it is not uncommon for us to send out a "mailer" for other organization under our partnership umbrella. This list contains approximately 5,000 names. I also

spend a fair amount on advertising. The faculty stays involved in campus committee work; is out in the community (K-12); and supports the missions the college has embraced.

We maintain a good relationship with the Foundation by providing, when at all possible, music at the various fund raisers, donor recognition events, and so on. This has truly paid off for us numerous times.

We maintain strong partnerships with other performing arts organizations around the community and assist in promoting them on a regular basis. We maintain close relationships with our scholarship donors. I, personally, make sure I am on a first-name basis with the local press.

Kathleen Rountree

- Become the most cooperative dean the provost has on campus. Volunteer to run searches, to serve on ad hoc committees, to represent the university at events, and so on. If the provost can count on you, then you can hope to count on the provost!
- Work with central administration on a clear and agreed-upon vision of the unit, including size, scope, and type of activities.
- Speak the language of the day. If your president is from business, translate your unit's successes into numbers, charts, and graphs. Make it your business to know what is being measured/valued *today* and *tomorrow*.
- Publish a newsletter, and be sure to include a photo and quote of the provost and/or the president in each edition.
- Make sure the administration has an accurate picture of alumni activities—dispel the myth that arts graduates are working as waiters and waitresses.
- Involve campus leaders in arts events—whether they have any talent or not! How often should you program “Lincoln Portrait”? Every time you get a new president! Involve other deans and campus leaders in cameo appearances and crowd scenes. New audiences will attend to see their friends and bosses perform.
- Provide briefing bulletins to campus leaders about the best accomplishments or most important happenings. Make it so very easy for the president to cite something about the School of Music in his or her speech. And remember—a briefing bulletin should be brief!
- More presidents now come from business or politics. Make sure your college has friends in the right businesses and the right political parties. The chair of your Advisory Board must be the most powerful person you can identify in the town. Ask yourself: “If the chair of the music Advisory Board called the president or provost, would they stop what they are doing and take the call?” If the answer is yes, you have a powerful ally.
- Get the provost and the president in your building at every possible opportunity— addresses to faculty, opening reception, special recruitment days, presenting awards, and so on.

- Make a PowerPoint presentation about the music unit and its history and accomplishments. Have respected community leaders show the presentation to the service clubs in the community (Rotary, etc.) and read a prepared narrative. The voice of a business peer is a powerful voice!

Randy Pembrook

Seven Ways To Become Your Chancellor's/President's Favorite Unit:

1. Try to create *visibility* that underscores *quality* every chance you get:
 - Consider having faculty and students perform at events the administration values (for example, chancellor's installation, convocation, day of learning, audition days, presidential visits, graduation, basketball games, and so on).
 - Create communication documents that tell your story (for example, unit alumni newsletter, weekly campus announcements).
 - Hold high-visibility fundraisers to exhibit community support.
 - Limit the number of invitations you make to the chancellor/provost but pick two or three of your best events and push a bit to get them there.
2. Try to show that even though you are an *expensive unit*, you are trying to *generate budget dollars* every way possible:
 - Contest Delaware data and try to focus on peer comparisons rather than allowing the Music School to be compared to the Business School.
 - Deal with high costs of applied studies by showing ways to increase tuition associated with those activities (applied lesson fee, differential price structures).
 - Eliminate/decrease small-enrollment classes where possible.
 - Consider creating on-line classes.
 - Develop and advertise non-major classes.
 - Raise funds on your own through development and grants.
3. Document and expand *community impact*:
 - Academic programs with community applications could develop outreach programs (for example, music therapy lab, Composers in the Schools).
 - Community applications of arts education programs can build community ties (for example, music lessons at day care centers, music appreciation programs for local children).

- Community concerts raise awareness.
 - Consider sharing facilities with community arts organizations if possible.
4. *Balance your books* but make administration aware of opportunities.
- Talk regularly with your business officer and always share your dreams/vision.
 - Sometimes expansion can save money (for example, expanded class piano lab can improve teacher/student class ratios [for administrators, that means more students per class]; expanded lab space could lead to grants; more scholarship money could increase enrollments; faculty diversity dollars could attract a wide range of faculty and broaden your perception in the community].
5. Demonstrate that your unit is at the *center of the campus vision/mission*.
- Find something in the vision, mission, values, goals, strategic plan, and so on, that relates to your unit and talk about it: enrollment growth, community outreach, unleashing human potential, strength in the visual and performing arts, lifelong learning, interdisciplinary studies, and diversity initiative.
 - Include the campus vision and mission language and ideas in your promotional materials (for example, alumni newsletter, strategic plan, self-study, concert programs, advertising, and so on).
6. Become a good *campus citizen*.
- Encourage your *best* faculty members, staff members, and students to serve on key committees (student government, steering committees, high-level search committees, staff assembly, and so on).
 - Volunteer yourself for key committees where you can make a difference (tenure policy committees, strategic planning, budget committee, and so on.)
7. *Be positive about your program* every chance you get with your students, staff, faculty, administrators, donors, community arts organizations, area residents, state legislators, etc. etc.
- Consider the power of a positive message versus the “constantly pleading voice representing a half-empty glass”

Don McGlothlin

A systematic planning effort needs to be undertaken to position the music unit to respond to challenges and opportunities. The first stage of the process includes the following essential elements:

- **Complete a SWOT** (strengths, weaknesses, opportunities, threats) analysis of the music unit's programs.

- **Have the unit's house in good order.** This ranges from establishing excellent credibility with the central administration in terms of day-to-day operations to demonstrating the quality of the accredited music degree programs and providing evidence of the productivity of those programs.
- **Build a comprehensive constituency data base.** This ranges from music alumni (broadly defined to include non-arts majors who performed in the marching band, choir, and so on) to stakeholders (for example, members of Friends of Music); persons who attend performances; and non-music faculty and staff members who have a special interest in the music program (for example, their children play in Youth Orchestra, or participate in String Project sponsored by the music unit).
- **Develop an enrollment growth management plan.** This includes an analysis of enrollment in all degree programs/specializations and related resources (for example, course offerings, faculty, space, equipment); establishing specific enrollment goals with related student recruitment efforts; identifying programs to be enhanced, sustained, reduced, or eliminated.
- **Increase internal and external visibility of the music program.** Efforts might include distribution of a newsletter; feature stories in the institution's major publications; invited presentations for important university decision makers (for example, Board of Trustees, Foundation Board, alumni, and civic organizations); developing a web site; and sponsoring highly visible festivals and special events (where possible associate activity with the president's office—for example, the president's festival of music, visiting artist series).
- **Facilitate the appointment of music faculty and administrators to important campus level committees/task forces** (for example, faculty senate, tenure and promotion, admissions).
- **Provide performances in cooperation with campus-wide events** (for example, president's council weekend sponsored by Foundation).
- **Establish alliances with community arts organizations and public school arts programs.**

The music executive needs to provide the central administration with evidence of the ways his/her music program is enhancing the institution's goals and also describe opportunities that would result from aligning the strengths of the music program with other strong programs at the institution through partnerships designed to enhance the institution's mission. Successful collaborations at institutions across the country include music with engineering; medicine (the teaching hospital); liberal arts and sciences; journalism and communications; architecture; and business. Such partnerships often bring new benefits—funding, visibility, audiences, advocates—to the music program.

The music executive has the important responsibility of constantly educating all around him/her (central administration, music unit stakeholders, alumni, faculty, and staff), about the challenges and opportunities the music program faces in this time of "change." This may include providing

workshops for the staff on dealing with "change" and bringing in guest speakers to help the faculty understand the internal and external environment in which they are working as artists/teachers.

It is important that the central administration understand that music and the other arts can help their institution not only to be, but to be known as, a truly great institution.

The arts mean business! (For example, the total economic impact of the nonprofit arts industry in the United States includes the following impressive statistics: \$36.8 billion in total expenditures; \$25.2 billion in salaries and wages; \$790 million in local government revenue; and \$1.2 billion in state government revenue. Furthermore, the arts account for about 6 percent of the U.S. gross domestic product (GDP), while, in contrast, the construction industry accounts for only 4.8 percent of GDP. The arts employ 2.7 percent of the U.S. workforce, or 3.2 million people, agriculture employs only 2.6 percent). All of the indices shown here reflect the significant contribution of the arts to the U.S. economy, a phenomenon of which most people are unaware.

"The arts have more obligations to all persons on the campus and in the surrounding community than do any other campus endeavors."

Clark Kerr
Former chancellor, University of California - Berkeley
Former president, University of California

"Two popular windows through which the public views the university are the athletic programs and the college of fine and performing arts. Unfortunately, overall success of the university is often erroneously measured by the public as a simple win/lose tally of their athletic efforts. The college of fine arts is a powerful instrument, building a positive image for the university when properly employed. The university that projects the finest image is the university that will receive the most financial support, build the best faculty, and attract the most talented students."

The Maturing of the Arts on the American Campus (New York: University Press of America, 1985), foreword by Clark Kerr.

William E. Watson

[Comments from William Watson are not included, as his presence on the panel was a last-minute substitution for Bill McKay, who was unable to attend due to inclement weather but provided his paper for this collection.]

MEETING OF REGION FIVE: "WELLNESS IN THE MUSIC CURRICULUM"

"WELLNESS" IN THE MUSIC PROGRAM

JAMES GARDNER and DAVID STERNBACH
George Mason University

Moderator: LINDA C. FERGUSON
Valparaiso University

The Center for Arts and Wellness at George Mason University in Fairfax, Virginia, was created to deliver health education to students in the arts.¹ The center's statement of purpose notes that many musicians "invest immense amounts of time, energy, and money to achieve professional levels of performance, only to experience . . . injuries, stress burnout, and overwhelming stage fright that cut short promising careers." The thesis of this presentation is that health training and stress immunization are not electives but rather are integral parts of the education of musicians if they are to achieve and sustain their highest levels of performance.

Understanding issues such as performance optimization, injury avoidance, and control of anxiety can make dramatic differences in the professional preparation of performers and music educators. How can these emerging insights from science and pedagogy find their place in a music curriculum? The Center for Arts and Wellness at George Mason University is exploring a variety of options and models for implementation in music major degree programs. This session will include presentation and discussion of ideas such as sponsored workshops, referral services, performance master classes, enriching existing music courses, new courses, an undergraduate minor in arts and wellness, and a professional certification program designed to train the next generation of wellness providers (in collaboration with other units on campus).

The following dialog started the presentation:

Gardner:

One of my favorite characters is Figaro—in particular, Rossini's version of the boisterous barber. The Act One Aria "Largo al factotum" presents his unique indispensability. "Figaro! Here, do this! . . . Figaro! Here, do that. . . . Figaro! Here! . . . Figaro! There! . . . Figaro! Needed *everywhere!*" I think that Figaro may be a prototype of the music administrator. Everyone has something for us to do. Is "wellness" just one more of those cries for attention?

As administrators, part of our curricular oversight task is to ensure that music students have appropriate experiences in wellness. Or, as the NASM standards for the Bachelor of Music describe it, "professional health." "Institutions should assist students to acquire knowledge from qualified professionals regarding the prevention of performance injuries."² Standards for the M.M. degree include the same statement.³ Note that this is a *should* and not a *must*.

Sternbach:

In my experience since 1986 of giving workshops at universities, those schools that have shown interest in wellness curricula have too often opted to make such courses electives. The average registration ends up being two students. One of the most heartening aspects of this initiative at George Mason was the agreement at all administrative levels that the only viable approach is to make wellness a required part of the curriculum.

Gardner:

Last year's NASM meeting in New Orleans included an interesting array of presenters on issues of musicians' health: injury avoidance/recovery and anxiety management. Both the physical and psychological disciplines create a significant agenda of new skills and understandings to be incorporated into the training of musicians.

So, how is this to happen? That is the point of our discussion today. How can a music program include appropriate content regarding the physical and psychological health and wellness of our students? (Not to mention faculty, staff, or [Figaro] administrators?) As you might imagine, we believe that a variety of approaches are possible. In fact, many of us, or even all of us, have already digested a piece of this pie. After all, we all 'passed' our last accreditation review, including attention to the mandate cited a moment ago, right?

Today David Sternbach and I will present a series of options, a spectrum of activity. Each of us can find ourselves (and our institution) somewhere along this spectrum. Perhaps this presentation will enrich our understanding of potentials for the next phase of individual action regarding this issue. As Sternbach and I present options, we will also seek your insights and perspectives.

My part of our presentation will be to give a brief introduction to seven general courses of action. Sternbach will follow by fleshing out some of the details with examples and explanations of how this might actually work and actually make a difference in real live human beings. Then we will be asking for some of your ideas, your questions, counterpoint, and new thoughts.

An important assumption of our presentation today is that physiological and psychological research is becoming intellectually mature. There is a measure of clarity about (1) what it means to be injured and (2) what it means to become embedded in paralyzing anxiety. On the positive side, there is a measure of clarity about how to (1) extract oneself from the negative (physical and/or psychological) and (2) change to embrace the positive. Work to discover new knowledge will need to continue. Additional efforts to organize, translate, and disseminate technical information from the medical and psychological fields will also need to continue (and this is emerging in some places in academia). But our focus today will be on how these insights might be expressed in the curriculum and overall program of a music unit in a college or university. The call to Figaro is a call to action. We will explore some options for action.

Another assumption is that you, as a leader in music, are predisposed to truly engage in this subject matter and to place it into the experience of students, not just figure out a way to manage the paper flow for the next accreditation review. We assume that we are all ready to go beyond window dressing.

<u>Issue</u>	<u>Negative to Avoid/Manage</u>	<u>Positive to Embrace</u>
Physical	Injury/Recovery	Physical Optimization
Psychological	Anxiety/Stress	Being "In the Zone"

**Patterns of Curricular and Programmatic Development:
A Spectrum of Activity**

1. Referrals: internal and external
2. Periodic workshops and symposiums
3. Wellness content in existing courses and activities
4. Be comprehensive: wellness studies for each music student
5. New curricular patterns: a course and an undergraduate minor
6. Offering professional training
7. Other issues: facility, faculty, staff, funded research, and budget

Sternbach:

We have included two handouts to accompany this presentation. One is an outline of our seven approaches. The other is "Potential Stake Holders" (see appendix 1). This is a list of the kinds of constituencies affected by how well we do this part of our job.

Positive attention to wellness can have a variety of benefits to a music program. These include an important contribution to teacher training. One of NASM's goals is to deal with this on-going crisis. We as a profession do not retain excellent teachers as we should. Gardner and I believe that one of the reasons for attrition in the teaching ranks is inattention to wellness. When a teacher is no longer able to continue effectively as a performer as a result of physical or psychological injury, he or she can lose that nurturing joy of the art. Also, learning to handle the stresses of performance can provide parallel skills to manage the familiar stresses of teaching. Music programs in colleges and universities can enhance retention by training future teachers who know how to manage this part of their professional lives. Wellness can make a difference. A strong wellness program can also enhance the recruitment of new students, as young aspiring musicians understand that the institution is ready to equip them for the long term, not just exploit them for their high notes.

Within a music program, wellness activities can enhance our work. Sometimes it is difficult for applied teachers to guide their students appropriately when performance growth is hampered by such issues as repetitive stress injury (RSI) and stage fright. The student may not even acknowledge these issues. A university with a wellness-informed faculty will be able to uncover these barriers to learning.

We all probably know of examples of students who are underachieving as a result of overt or hidden injuries. As an applied teacher, I did not know what to tell students, even when they acknowledged problems. When I moved from being a full-time professional performer to teaching in a university setting, although I could produce good players with good musical skills, if they experienced stage fright in a performance, their future could be curtailed—and I did not know what to tell them. And in the 1970s I could not find reliable information within the field of music that addressed these subjects. This eventually took me to the field of psychology, where at least they spoke about phobia, avoidance, anticipatory anxiety, and ways to address these often crippling anxiety states. Now that I have been in practice for over twenty years, I have accumulated, in the

course of my studies and research and work with clients, a substantial databank of reliable entry points, not only for dealing with performance stress, but also related to overuse injury. This data speaks to the basic connection of body and mind in performance.

Note that if students are gripped by anxious concern about whether they will have enough physical endurance, one should not misdiagnose this as stage fright. Relief of the physical problems will alleviate some or all of the anxious concern. Both the mind and body need to be in an optimal state for effective excellence.

For years, many teachers have intuitively dealt with excellence in mind and body by endorsing the principle of overtraining. My teacher Phil Farkas told me that in order to be sure that I could get through the entire horn solo in the Nocturne of Mendelssohn's *Midsummer Night's Dream*, I should be able to play it ten times through without pause. We want to enhance these intuitive understandings of the essential links between optimal training (of the mind and the body) and performance excellence. We want to develop an overt cognitive understanding of discrete skill sets. We want this kind of perspective to pervade the curriculum.

Teachers have an essential role as a model for their students. This is true both in performance and in the dynamic of mind and body training. Teachers already model performance excellence. I cannot overemphasize how important it is that they also model openness in the personally sensitive issues around overuse pain and stage fright.

For example, at the beginning of a master class, I often ask students "Who has experienced stage fright?" I also raise my hand. There is a moment of no reaction, then students look at one another, and then hands begin to rise. Acknowledging my personal involvement with anxiety gives them permission to acknowledge it as well. I can function as a model in this part of their training. At this point we have begun to break the conspiracy of silence, self-isolation, and private embarrassment. This is a core concept in creating an environment of openness and transparency. In my experience, openness inevitably leads to more sharing, greater collegiality among students, and less anxious competitiveness. When faculty members come forward and are willing to speak of their personal involvement in these issues, the entire environment is shaped. Secret shame and self-humiliation can begin to dissolve.

Gardner:

Here is the first of our seven patterns of action, a spectrum of activity.

1. *Refer*—be able to identify problems and refer students (even faculty) to appropriate professionals. A music unit can function as a referral service at those times when problems emerge. Some referrals can be within the university (for example, to sports trainers for certain physical issues and to counseling offices for certain aspects of stress and anxiety). Some referrals may be to practitioners of intervention methodologies such as the Alexander Technique, Feldenkreis, and Laban Movement Analysis. And some referrals will be to health care professionals in the community such as physicians, counselors, and physical therapists. It is important to have a sense of appropriate individuals to refer students to.

Sternbach:

It is important to know when and how to refer. In this respect, we have a working model from industry and business: Employee Assistance Programs (EAP). In this model, the supervisor (for us, the teacher) does not attempt to provide counseling. The supervisor documents observable behavior such as excessive lunch hours, late arrival to work, depleted sick days, and personal leave days. The supervisor then makes a recommendation for counseling. Adapting this model, teachers can easily become familiar with the right kinds of questions to ask about injuries in order to assess levels, make simple recommendations, or make appropriate referrals for professional help. In our university music programs, the private music instructor is often the point of initial contact. This person sees the student one-to-one throughout the school year.

As a practicing therapist, I have been a person to whom faculty members have made referrals. For example, not long ago an applied instructor at another university referred a student to me. The student has significant talent, works hard, and was accomplishing much during the course of lessons. However, paralyzing anxiety made jury performances a disaster. The student was at the point of one last chance. Either a successful jury was performed, or the program of study would have to be changed. The referral was made on a Friday with the "last chance" jury coming on the following Monday. I am thankful that the student responded very well to a short series of imagery instructions. Skills were developed in a brief hour-and-a-half session that resulted in a unanimously successful jury on Monday. A referral can make a positive difference in a life.

We are curious about what would happen if the intellectual content encountered by the student in the process of a "referral" were mainstreamed. What would it be like to be preemptive, preventative—rather than awaiting a crisis point? Thank goodness there are opportunities for referral, but perhaps more can be done. We are grateful for a grant from the Dunard Fund that created the GMU Center for Arts and Wellness, where we are exploring ways to mainstream wellness skills and knowledge into the curriculum. That has given rise to the ideas we share today.

Gardner:

Here is the second of our seven patterns of activity.

2. *Sponsor periodic workshops, symposiums, and other special events to raise general awareness within the musical population of risks to avoid and strategies to enhance health and wellness.* These workshops might be relatively self-funded and could feature local professionals in health care. A variety of workshops can be effective. They can be designed for students and faculty. They can be offered periodically, even becoming regular. They can be open to the public. The potential participants for workshops can include music faculty from other institutions at all levels, independent music teachers, professional performers, amateur performers, and even health care professionals who would like to explore this area of activity.

Finding presenters may seem difficult, but resource people may be surprisingly close. This can include a variety of individuals on campus, such as faculty in various performing arts departments (music, dance, theatre). The campus counseling office may have potential presenters available to deal with stress and anxiety. The psychology and sociology departments may have persons with affinities to the circumstances of performers. The

nursing department and the sports training staff may include significant specialists who would be delighted to share their insights with music students.

Potential presenters are also present in the community. They can include posture and movement teachers, performing arts physicians, performing arts physical therapists, and mental health professionals. Some professionals will do a pro bono presentation in their hope to obtain future clients and referrals.

3. *Insert appropriate content within standard existing classes and performance activities.* This could be as simple and as natural as applied studio master classes that include attention to issues of appropriate physical conditioning and positive psychological focus to achieve the state of 'being in the zone.'

Issues of anatomy are often included in pedagogy and methods courses. Those classes and other standard courses such as conducting also often consider the ways music instructors create tension (the "toxic" teacher) or, conversely, establish positive psychological context for student achievement.

Much of this approach to wellness is a natural enrichment of standard materials present in every music curriculum. A wellness-informed music curriculum begins with these natural points of inclusion.

Sternbach:

Sometimes there is reluctance to engage in wellness. Getting attention focused on this issue is not always easy, even though the benefits are substantial. Prevention is always better than treatment of a problem. However, students (and faculty) sometimes have feelings of invulnerability, or they might have an obsessive commitment to developing technique at any cost. Here are three techniques to help engage students.

First, make it required (this is the normal mode of operation within a university). When students are invited to explore a stress-management technique, for example, some will do that. But most will continue to think of themselves as invulnerable and they will file the potential skill as interesting but not relevant. When it is a required part of a class, students encounter the ideas with a significantly greater sense of responsibility. We are not apologetic about requiring skills in analysis or understandings of musical style. Neither should we be apologetic about requiring skills in anxiety management and in injury avoidance. Make it mandatory.

Second, the instructor can be an example of a person dealing with wellness. (Obviously this is more positive.) As mentioned before, modeling is an important part of teaching.

Third, we as faculty members can engage our students in "new" material, such as wellness, by connecting with a priority already in place within the student. For example, in working with horn students, I could invite them to engage more in music history and music theory by demonstrating that they could enhance accuracy and solve certain technical challenges of playing their horn (their passion) by becoming more familiar with performance practices of the period and with harmonic structure. In the same way, we can point out to our students that appropriate attention to wellness issues will enhance their success in the upcoming competition, or audition, or semester juries and examinations. We can seek to activate their engagement by connecting with their existing priorities.

Gardner:

The first three models are not really new. But an overt awareness of them can be useful in framing patterns for increased effectiveness. The next steps build on the foundation of the familiar. Two additional goals emerge in the next several steps: making a cognitive framework for wellness a cohesive part of every music student's training, and providing opportunities for specialized study.

4. *Be comprehensive; ensure that each music major has direct and effective contact with appropriate strategies for avoiding injury and managing stress/anxiety, and that each has an intellectual framework for comprehending why these "peripheral" concerns are important to the musician.*

To some extent, this step may not involve anything really different from the "normal" stuff described in items one through three. The distinct point here is to be sure that all students encounter the material. For example, if master classes are used as a primary point of delivery for wellness content, an institution could ensure that *all* students are required to participate in such classes. If the resources of the university counseling center and/or the sports/fitness center are used to deal with wellness, then the institution could include direct contact with professionals from these units within a *required* university course. For example, this could take place within an orientation course, much as new students are introduced to the library or presented with time management techniques. A special section of University 100 (or whatever its title might be at your institution) could be devised for performing arts students (musicians, dancers, and actors) and this *required* section could include appropriate content.

It is useful to provide some kind of comprehensive intellectual overview of the central issue: Music involves the body and the mind. Music is more than sheer sound, splendid technique. We know that music involves the body and the mind, but we do not always understand how those connections might affect the real work of learning how to perform and how to teach. The plethora of methodologies (Alexander, Feldenkries, Laban, et al.) can be a cafeteria jumble of apparent equivalencies. Students (and faculty) may need guidance into the field. We need to have an intellectual context for these varying approaches and for emerging research in physiology and psychology. A plenary session of a symposium, or a Musician's Health Day, could provide a piece of that cognitive framework at an initial level. (Or this intellectual orientation could be part of a required course within the major, such as an Introduction to Teaching course, which could perhaps be *required* for all undergraduate music majors.)

The key point to this fourth model is to be comprehensive: include each music major and ensure that there is a presentation of a cogent framework for any future study.

5. *Create specialized curricular structures.* One interesting new course could be an overview of existing research and of existing methodologies. This could, for example, include units on Alexander Technique, Feldenkreis, and Laban Movement Analysis, as well as a variety of approaches to the psychological component of wellness: strategies for stress management, strategies to enhance psychological focus (being "in the zone"), and so on. New research could be encountered and evaluated for application to musical performance and teaching.

New curricular structures could include an undergraduate minor in, for example, Arts and Wellness, which could combine a variety of courses, new and existing. (A sample is presented below.) I understand that one of the largest growth points for music studies in NASM schools at the undergraduate level is the bachelor of arts degree. Many music students are choosing that degree

over the traditional twins of performance and music education. The B.A. degree is historically designed to provide a strong academic experience in the major (music) and also to provide important strength in another field (the minor), as well as general education. An Arts and Wellness minor might be an interesting cross-disciplinary option with positive appeal to students who love music and would enjoy an introduction to health-related study.

Sample Undergraduate Minor in 'Arts and Wellness'

Arts Component (6 credits)

Wellness in the Arts (a new course, 3 credits, an overview of Alexander, Laban Movement Analysis, etc.)

Studies in Applied Music and/or Ensemble (appropriately chosen, and, for example, 'extra'—beyond that required for the normal B.A. music major curriculum)

Human Physiology Component (6 credits)—Chosen from appropriate courses in Nursing (including alternative medicine?), Physiology, Biology, Sports Medicine, etc.

Social Science Component (6 credits)—Chosen from appropriate courses in Psychology and Sociology

It might be possible to convince other departments to offer special sections of existing natural science and social science courses tailored to the needs of performing arts students. (Or course our colleagues across campus might be *very* receptive if we offer to pay the faculty costs for that section.)

New courses might need to be funded from new money. There are interesting potential links with the donor community in the health care sector. Or the provost of an institution might buy into the interdisciplinary nature of this enterprise and directly provide new money for the new courses.

6. *An institution could continue along the spectrum and offer special professional training. This could include housing certification studies for professional groups such as Laban or Feldenkreis. Continuing Education departments on some campuses can provide a vehicle for managing this type of enterprise.*

Professional training could also include links with health science departments of the institution. Special projects could be devised within existing professional programs in Psychology, Social Work, in the training of physical therapists, and so on. These would, of course, require significant integration with other units on campus. Musicians form a special population within our culture and some of the anomalies we take for granted can be rather interesting as a point of study for people in other disciplines.

A program linking with other disciplines at the professional level would probably not be a "music" program for consideration by NASM, but there are important implications for some music majors. Some students could be attracted to an initial B.A. in Music (with a minor in Arts and Wellness?) linked to advanced work in counseling, social work, nursing, or other health care professional studies. The result could be a B.A. plus an M.S. Again, this kind of initiative could be a positive response to the growing interest among music students for B.A. degrees and the implied curiosity they have about other disciplines. Why not make wellness a structured option for their activity? We can be part of training the next generation of health care practitioners who

are sensitive to performers' circumstances and are effective in dealing with our needs. This is an important and interesting task.

7. *This final point of action includes attention to a variety of other issues. These include (a) facility, (b) faculty, (c) staff, (d) research, and (e) budget.*

(a) Our facilities are not always wellness-friendly. Our students (and faculty) do not often have easy access to places to stretch, rest, prepare the mind, and complete other tasks necessary for effective performance and learning. We know these kinds of things make a positive difference, yet our facilities do not always encourage appropriate behavior. This is to say nothing of other familiar issues such as proper chairs, lighting, music stands, and other equipment. Physical, psychological, *and* aesthetic circumstances within our learning communities affect our students' patterns of development. Facility and equipment are important. Creating a positive environment with good facilities (and equipment) can be part of a wellness plan.

(b) Faculty members do not always have clear training in these issues. There are some unique people like Sternbach. (By the way, he and others like him are able to travel for various kinds of presentations, including in-service activities for faculty.) The Center for Arts and Wellness at George Mason University is developing an emerging referral service of individuals in various auxiliary disciplines who are potential resources for a variety of needs—see our Web site for this information. Hiring wellness-sensitive faculty, including specialists, is an important part of a robust wellness plan.

(c) It would be very positive to include individuals on the music staff who have expertise in various intervention methodologies, such as the Alexander Technique. If these kinds of people were available, a faculty member could assign a student to make a consultative visit. Keeping it in house could add to a sense of normalcy, countering the “code of silence” that is present in our profession. Including wellness specialists on the staff can be a parallel to having good piano technicians and IT specialists for equipment. Specialized wellness staff can be part of a robust agenda.

There are staff models within other parts of the university. Student athletes spend time with a variety of trainers as a matter of normal activity. And there is clear evidence that this preemptive normalcy makes a significant difference in the long-term performance of student athletes. Musicians are probably similar. We need similar access to this kind of assistance. Trainers are already on the university staff. Could music students possibly access them? Of course, since they are paid via athletic budgets (often funded from student fees), could the music students' participation in the fee structure of the university grant them access at some point? Or is this merely another menu item for prospective donors?

Whatever the funding source, the model from athletics of “normal” intervention by specialized staff is a positive one. Musicians could benefit from this in important ways.

(d) Opportunities for new research in arts and wellness is an important task for academia. We know many things, at least well enough to get the agenda moving, but there are still questions awaiting definitive research. Medical research continues to reveal new insights into our physical selves. Specialized publications in performing arts medicine provide a forum for

new discoveries. Physical therapists and others have subspecialties related to performing arts injuries, prevention, and recovery.

Psychological inquiry also offers fertile fields for research. An emerging subspecialty of performance psychology creates a venue for practitioners to share insights and new discoveries.

Musicians can participate in research as “objects” of study. Our profession has some unique and intriguing characteristics. Musicians are sometimes fairly “sick” and the folks in the white coats need sick people to study.

Up to this point we have been talking about the wellness of musicians. Another very interesting field of study is wellness *through* music (and the other arts). All of us recognize the well-developed insights of music therapists and others who have solid evidence of the efficacy of certain musical and artistic interventions in the lives of individuals in special population groups. There is room for further study in this area of wellness. This research could include general studies into the overall wellness one discovers as the arts are made part of a rich and full lifestyle. An encounter with beauty *does* make a difference in life. We *know* it to be so, but research could help us move from the anecdotal into patterns of cause and effect that have broad acceptance, understanding, and application.

Research, in a variety of incarnations, can be a vital part of a robust commitment to wellness.

(e) Overall budget issues can confound any new agenda, wellness or otherwise. Each of the first six items on this spectrum can have budgetary impact. But this seventh item—with issues like facility, faculty, staff, and research—surely seems like a budget buster. Are we into the realm of dreams, imagination, virtual reality?

A suburban developer often hears NIMBY (Not In My Back Yard!) when it is time to build a sewage treatment plant or a new freeway. Attention to the physical and psychological wellness of our students may not be sewage or noxious traffic, and it might not be the glitz that feeds our souls (and justifies our budgets). Our response to yet another new task to do might be: NIMB — Not In My Budget! How in the world can our decimated budgets absorb yet another task? But this business of wellness needs to take place in some manner.

Thinking back to our operatic friend Figaro—he was called upon to *do* all kinds of things, the expected, the surprising, and the impossible. The delight of his story is discovering how in the world he manages to pull it off. That, too, is our tale.

The spectrum of activity we have suggested includes different kinds of tasks, both the familiar and the new. Some actions have no budgetary impact, others are a bit robust. Where do we find ourselves in this spectrum of activity for wellness? What action might be next on our busy agenda?

David and I look forward to your response, your initiative, your ideas. Interesting things are happening.

Web site for additional resources: <http://www.gmu.edu/departments/artsandwellness>

For further information, please feel free to contact:

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Endnotes

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² National Association of Schools of Music, *2003–2004 Handbook* (Reston, Virginia: NASM, 2003), 80.

³ *Ibid.*, 102.

Appendix 1. Potential Stakeholders in Musicians' Wellness

David J. Sternbach

1. **PERFORMING ARTISTS, and their families**
Full and part-time professionals
Private studio teachers and music faculty who perform
2. **MUSIC EDUCATION**
NASM, MTNA, MENC, national, regional, state organizations
Administrators of music schools, departments, and conservatories.
3. **MUSIC INDUSTRY**
Managements: symphony, opera house, artist managements
American Symphony Orchestra League
Venues: concert halls, theatres, etc.
Producers, publishers
Recording and entertainment industries, including all media, television, movies, videos
4. **EMPLOYERS**
Orchestras, hiring agents, managements, theatres, recording industry, clubs, touring groups
Music directors and conductors
Artist managements
Military service ensembles
5. **ORGANIZATIONS OF MUSICIANS**
Unions, player's organizations, ICSOM, OCSM, ROPA, RMA, TMA
6. **HEALTH PROFESSIONALS**
Physical health providers
Mental health providers
Body education trainers, e.g. Feldenkreis, Yoga, Alexander, Trager, Rubenfeld, etc.
7. **OCUPATIONAL HEALTH FIELD**
Insurers; private and government; disability insurers, workman's compensation
Occupational health researchers and program developers
Regulatory agencies; NIOSH, OSHA
8. **FUNDING SOURCES**
Foundations, public and private
OSHA, NIOSH
9. **THE GENERAL PUBLIC**

**MEETING OF REGION SIX: "FACULTY MENTORING: APPROACHES TO
GUIDING NEW FACULTY TO AN UNDERSTANDING OF THEIR ROLES
AND RESPONSIBILITIES"**

**FACULTY MENTORING: APPROACHES TO GUIDING NEW FACULTY TO AN
UNDERSTANDING OF THEIR ROLES AND RESPONSIBILITIES—
A PRACTICAL CHECKLIST**

EDWARD KOCHER
Duquesne University

ARTHUR E. OSTRANDER
Ithaca College

Strategic Planning Process

Faculty searches flow from needs thoughtfully determined through a collaborative planning process.

Search Process

Good faith national searches are used to fill vacant full-time positions.
Process is fair, thorough, confidential, and open to scrutiny.

Position Announcement

The announcement describes roles and responsibilities honestly and comprehensively.

Search Committee

The committee has representation from a broad constituency.

Faculty Handbook

The handbook is closely read, understood, and observed.

Letter of Appointment

Clearly states expectations.

Orientation

Informs new faculty about institutional norms and expectations.

Mentor

Serves as an advocate and guide for the new faculty member.

The Annual "Status of Your Life's Work Conference"

Provides a forum for listening, reflection, dialogue, and formative evaluation.

Annual Performance Review

Considers scholarship, teaching, and service and is closely linked to compensation.

Teaching Effectiveness Questionnaires

Collected for all courses taught.

Peer Reviews of Teaching

Occur regularly as specified in the faculty handbook. For tenure review, the candidate should have at least four different peer reviewers.

Third-Year Review—“Up or Out”

Provides a formative and summative evaluation during the third year of the tenure process. Candidates are offered continued employment or a terminal contract.

Specific Goals for the Fourth and Fifth Year

Are created and measured annually.

Fifth-Year Tenure Preparations

Begin no later than that spring semester to avoid a hasty preparation. Full documentation of the tenure portfolio is submitted at the beginning of the sixth year.

The Tenure Review

Flows smoothly from the preceding process. By this time, there should be no surprises.

**MEETING OF REGION SEVEN: "MUSIC AND RECORDING TECHNOLOGY
PROGRAMS: STRUCTURES, NEEDS, AND IMPACTS"**

**MUSIC AND RECORDING TECHNOLOGY PROGRAMS: STRUCTURES,
NEEDS, AND IMPACTS**

WILLIAM D. MOYLAN
University of Massachusetts Lowell

Undergraduate music and recording technology programs have been established by many institutions and have taken many forms. These programs bring unique pressures to the music unit, including new curriculum structures, equipment and facility requirements, and issues related to new topics of study, the musics and recording processes of today, interactions with industry, and the arrival of nontraditional students. This paper will examine music and recording technology programs in their many forms and what is required to establish and maintain these programs.

I will articulate the general differences between recording and music technology programs and explore the factors that determine the type of program that might be appropriate for an institution. I will also try to provide information to assist the reader in establishing a successful program that conforms to NASM Standards. Readers may well determine that a music or recording technology program is not compatible with their current music unit. Such knowledge may be equally valuable. The reader whose institution currently houses a music or recording technology program may also find some helpful information here.

Differences Between Music Technology and Sound Recording Technology Programs

It is important for the music faculty to determine the goals and objectives of the academic program that will provide a focus for the curriculum. This focus and its goals will guide the institution in making many decisions, including curriculum content, equipment acquisitions, facility requirements, and much more.

The content of the music and recording technology curriculum will largely be determined by the focus of the program and the level and type of preparation the program seeks to provide to the graduate. Commonly, programs have one of two focuses: they are either music technology (often electronic music-based) programs or recording production-related programs. This generalization is more or less consistent across most programs, and exceptions will certainly be found.

Music Technology programs are in general more academic in nature, emphasizing learning for learning's sake; knowledge of the production process is focused to serve the individual's needs in composition, performance, or music education studies. Recording Technology programs are in general more oriented toward the commercial industry; the focus is on audio recording production and technology knowledge for the service of others as well as of oneself. The goal of sound-recording technology programs is typically to prepare graduates to enter the broader recording industry in production careers; these careers may be in the popular music industry, in media, in art music recording, and many other areas. The goal of music technology programs can also be to prepare graduates for careers in industry, but it is most commonly oriented toward composition studies, performance, or music education applications and without a career emphasis but perhaps

with a concern about preparation for an advanced degree. This focus on the preparation of graduates toward certain careers or toward further academic pursuits will largely determine the content of the curriculum. The program's focus will dictate the required knowledge and skills to be expected of the graduate of the program and will also determine the types and quality of equipment and facilities needed to support the program.

Programs can emphasize technology studies and music studies to various degrees. Breadth and depth of subject area coverage can vary markedly. Programs might offer a few specialized courses in sound recording technology and/or music technology, or studies in these areas can be quite involved. Conversely, studies might emphasize traditional music areas and provide students with a basic working knowledge of technology areas and music/recording technology.

Table 1 compares two existing undergraduate programs from NASM institutions. Both programs are well established and representative of their types.

The major area courses of the programs clearly distinguish the composition-related (Music Technology) program and the recording-related program (SRT); this area also demonstrates the "Senior Project" emphasis of the Music Technology program and the "Internship" emphasis in the Recording program. Both programs have coursework in how technology works and how to use the technology. The sound-recording technology (SRT) program has more required major-area courses. The many elective major-area courses give the Music Technology program much flexibility in program content between students, while the SRT program uses a limited number of electives to provide some opportunity for a degree of specialization.

Table 1.
A Comparison of Two Specific and Typical Music Technology and Sound Recording Technology Programs^a

Sound Recording Technology program	Music Technology program
<i>Required Major-Area Courses</i>	<i>Required Major-Area Courses</i>
Introduction to Recording	Introduction to Music Technology
Video Production Techniques	Electronic Music I: Classic Analog Studio
Critical and Analytical Listening	Programming I
Recording Production (with Laboratory)	Composing with Computers
Audio Theory (with Laboratory)	- course related to Senior Project (from Elective list)
Multitrack Production	- course related to Senior Project (from Elective list)
The Recording Industry	- course related to Senior Project (from Elective list)
Internship in SRT [SRT Senior Project]	Senior Project
<i>Elective Major-Area Courses (one required)</i>	<i>Elective Major-Area Courses (four required)</i>
Sound Synthesis 1	Physics of Sound
Sound Synthesis 2	Producing in the Virtual Studio
Computer Applications in Music	Electronic Music II: Techniques and Composition I
Advanced Multitrack Production II	Electronic Music III: Techniques and Composition I

Audio for Visuals

Selected Topics in Music Technology
Multimedia for the Web
Programming II
Computer Sound Synthesis
Sound Design for New Media
Advanced Projects in Music Technology
Technology-Based Performance
3-D Sound and Spatial Audio

Required Technology-Related Courses

Calculus I
Calculus II
Introduction to Physics
Acoustics & Psychoacoustics
Fundamentals of Electrical Engineering for SRT
Recording Studio Repair and Maintenance
Computer Science for SRT Applications

Required Technology-Related Courses

[Programming I]
[some are “recommended MT Electives”]

Recommended Technology-Related Courses

Introduction to Psychoacoustics
Anatomy of the Auditory Mechanism
Foundations of Sound Design
Radio/Audio Production

^aMusic Competencies and General Education requirements are identical for each program.

The level and breadth of technology studies is a major distinguishing feature between programs. This can distinguish both between categories of programs and between programs within categories (for example, between two Music Technology programs, or between two recording programs). It is important to decide on the level of understanding of technology that will be required of the student and to structure the program accordingly. Typical, important areas of study include:

- level of mathematics appropriate to physics and engineering studies
- physics and acoustics
- psychoacoustics
- computer science
- electronics / electrical engineering

Technology studies would typically begin with mathematics (usually calculus) and move to introductory physics and electronics, electrical engineering, acoustics, and computer science. A program might seek to provide a general overview of the technology for which only trigonometry preparation is needed, or a program might require calculus studies in preparation for a sophisticated understanding of electro-magnetics, acoustics, electronics, and so on. This is an important consideration for determining the focus of the program and the students' preparation to meet their career objectives.

Sound-recording technology studies would typically encompass recording production at basic and advanced levels (including multi-track, two-track, and surround sound recording processes, mixing, microphone techniques, editing, signal processing, overdubbing, mastering, internet audio, and more), audio theory, the recording industry, critical listening, sound synthesis, audio for visual media, facility repair and maintenance, internship, and production projects.

Music technology programs typically contain studies in MIDI and sound synthesis, production techniques, electronic music and computer music composition, computer applications in music, audio for visuals, multimedia, internet audio, technology-based performance, critical listening, production projects at basic and advanced levels, and a senior project. They might also contain or center around uses of music technology for music education.

In addition, some studies in other media are commonly required or are electives in either type of program. Typically, these studies are in film, video, multimedia animation, or graphic arts, as appropriate for the focus and goals of the individual program.

The focus and goals and objectives of the program are critical in determining all aspects of the program, including the curriculum. Equipment and technologies incorporated into the facilities must conform to the goals of the program. These will also need to be addressed within the curriculum. This link is fundamental and unique to technology-based programs. While courses might be directed to the concepts and practices of technology and art, students need to learn how to use the technology fluently and safely. Separation of these studies into lecture sessions and laboratory experiences can prove helpful.

Defining the Program Appropriate for Your Institution and Music Unit

It is common for music faculty and others to have trouble reconciling Music Technology and Sound-recording technology programs with other, more traditional music studies. It may be difficult to find ways for these programs to fit into the faculty members' image of their music unit. Faculty members may find this relationship difficult to accept and some might find the relationship of music technology to the music unit as being very natural. This is perhaps the critical issue to resolve when determining what type of technology-related music program, if any, is appropriate for your music unit.

The following concepts of "the recordist" (the music/recording technologist) and his or her relationship to crafting music recordings may prove helpful in beginning faculty discussion:¹

- The studio can be approached as a musical instrument, capable of being manipulated artistically.
- The recordist "composes" the mixture of sounds that comprise the recording.
- The recordist is a performer executing the sound relationships contained in the recording.
- The recordist coaches the ensemble during recordings, and often "conducts" the performers in nontraditional ways.
- The recording process can alter the music, and musical judgments are required of the recordist.
- It should therefore stand to reason that a musician be trained to execute music recordings.

Faculty tolerance of or sensitivity toward popular music of all types should also be considered. Music technology programs will probably have less of a popular music industry orientation than do recording programs. Music technology programs are less likely to attract nontraditional students; recording programs can attract such students in considerable number, depending on the reputation and location of the recording program. Faculty tolerance of continual change to keep pace with technology and the needs of industry should also be measured.

In determining the focus of a program, it will be very helpful to define the model graduate. Areas to define include the student's knowledge and skills upon program completion and the experiences the program will provide the student. Determine whether employability of the graduate will be a factor, and explore the potential positions in industry in your area. Consider if this graduate will be different from other graduates from your music unit.

A music technology or recording program can change the music unit in many ways. Change may be sought and may be desirable, but not necessarily. A music or recording technology program can strongly alter the mission and public image of the music unit, as well as its regional and national visibility, student recruitment patterns and techniques, and even the culture of the student body and the faculty. These will be explored below in the section on "Potential Impacts on the Music Unit."

Target enrollment of the program should be defined. Among the possibilities are:

- creating a small program to supplement current offerings; unit to remain at current size
- establishing a program to replace students who have been "lost"; revitalize enrollment
- wishing to grow the music unit by adding a new program of proportionately substantial size

No matter what the approach, the projected size of the program in relation to the unit's overall enrollment must be considered and factored into the impact of the new program on the unit as a whole. Recording programs have the potential to attract a large number of students, while music technology programs will probably have the modest enrollments of other, academically oriented music programs.

Table 2 offers in a sequential outline many of the processes and challenges that might be encountered in establishing a music or recording technology program. Faculty, funding, support across campus and many other factors will be considered at various times in the process.

Table 2.
Processes and Challenges of Structuring a Degree and Establishing a Program

1. Define the type of program suitable to the music unit and institution:

- mission and character of the music unit
- mission of the institution
- faculty tolerance of/sensitivity toward popular musics
- faculty acceptance and support for music or sound recording technology as "legitimate" for the music unit
- identify a program focus :
- "music technology:" computer technology and/or electronic music studies
- sound recording technology studies
- articulate the knowledge and acquired skills of a model program graduate
- determine the employability and market for this graduate
- factor in the institution's geographical location
- identify available resources to support the envisioned required skills (initial assessment)

- identify the potential interest in the program from other departments across campus (initial conversations with communications, math, physics, engineering, computer science, and other departments across campus)
2. Find an appropriate balance of courses (curriculum structure) for your envisioned program:
 - traditional music studies (applied, ensembles, theory, aural skills, music history, etc.)
 - technology-related studies (mathematics, physics, computer science, engineering, etc.)
 - music technology or sound recording technology studies
 3. Identify the resources required to deliver the curriculum:
 - faculty with appropriate academic credentials, teaching experience, and industry expertise
 - number and types of studios, control rooms, and laboratories
 - equipment for the studios, control rooms, and laboratories
 - renovations required to make current physical plant appropriate for the new rooms
 - staff requirements to manage and maintain the studios, control rooms, and laboratories
 - general idea of annual supplies needed to offer the program,
 - library acquisitions needed,
 - perform an examination of regional industry,
 - compile a sampling of suitable internship experiences and sponsors/locations
 4. Compile information and summarize the above for:
 - all start-up and on-going costs
 - potential impact of the proposed program on the music unit
 - potential impact of the proposed program on the institution itself and on the other departments involved
 - potential impact of the proposed program on the region
 5. Secure the support of the music faculty, the campus administration, and other departments across campus that must participate in delivering the program.
 6. Secure program approval from governing bodies.
 7. Secure the resources to deliver the program
 - hire faculty (should this be first or last?)
 - secure funding to cover start-up costs
 - perform physical plant renovations
 - purchase equipment
 - equipment installation and final studio connections
 - commitment for annual budget subsidy beyond current unit allocation.

It is very important to consider the location and character of your community in determining the type of program suitable to your music unit and institution. Links with the industry may be very

important to the success of the program. For example, if internships are not readily available or easily secured in your area, some programs may be difficult to offer. The types of regional industries and the job market might be factors. It could be important to find a way to feed an industry need for graduates with critical knowledge and skills.

At the outset, identify competing programs. These programs might be within one's own institution in departments of communications, broadcast, radio/television, applied physics, engineering, or others. Competing programs may also be on sister campuses of the same system, either within other music units or within other disciplines. In addition, other institutions may be offering a related program; one should research trade schools, proprietary for-profit schools, and technical schools as well as colleges and universities in the area.

Potential Impacts on the Music Unit

Perhaps the most vexing issue for music faculty is the arrival of "nontraditional" music students. These students do not have the educational background or performance experiences and training typical of the incoming student that music units want to see. Rather, nontraditional students are likely to have some (or all) of the following traits:

- their applied instrument may be the guitar, bass guitar, drums, or electronic keyboard; or they may be "singers," as opposed to vocalists;
- students are primarily self-taught on their instrument,
- they compose and perform their own music, and little music written by others
- they did not participate in school music programs
- they have little or no previous instruction in theory
- they have little or no ensemble participation experience (not even garage bands)
- they have a strong interest in various types of popular music and limited exposure to art music
- they are often very talented, and sometimes quite "uncultured"

All this being said, it should be noted that working with these students can be very rewarding, and many students arriving with nontraditional backgrounds have distinguished themselves both musically and academically in music schools around the country. These students are commonly attracted to recording technology programs, sometimes in great numbers. It is possible that a music technology program would attract some nontraditional students, but usually not in large numbers.

It is common for students to have unrealistic expectations of music and recording technology programs. Many come with ideas of becoming famous recording producers, and believe that recording studios and record labels will seek them out upon graduation. Others believe they will be writing their own music and be "discovered" upon graduation. We know the industry is very different, and we know the curriculum of music and recording technology programs demand many different types of skills and knowledge—any of which could cause the individual student great difficulty. It will be helpful if part of the admissions process is a reality check for the prospective students and their parents.

Some unique issues arise when a music unit is faced with serving a significant population of nontraditional music students. Ensemble requirements can be difficult to satisfy within traditional offerings, and ensuring an appropriate and meaningful ensemble experience might be difficult.

A new approach or curriculum for ensembles might be necessary, or perhaps increased numbers of small jazz ensembles, guitar ensembles, and others experiences could be used.

Applied lessons for these students may become an issue. Voice faculty may not be sensitive to working with students' untrained voices, though an exceptional ear might be present. The piano teacher might not be tolerant of the unlearned touch of an electronic keyboardist, though the person has great ability. Perhaps most difficult is finding suitable faculty on guitar and bass guitar—and sometimes “drums,” though percussionists are often capable of teaching in this area.

A large enrollment of nontraditional students can bring changed enrollment patterns in applied areas. This can result in a lower percentage of traditional instrumentalists and fewer performers for traditional ensembles. Shifts in enrollment can impact fulltime faculty teaching loads as well. Some institutions seek to limit the number of students accepted in each applied area, others limit enrollments by major programs. The way applied lessons and ensembles factor into the planning and enrollment distributions of the individual music unit should be considered.

The music unit might need increased flexibility to be responsive to the changing needs of the music or recording technology program. Technology and industry concerns are continually changing; the music unit must be responsive to the extent to which the program is designed to embrace these areas. Important areas of change to be monitored are:

- industry employment trends
- media changes (such as internet audio, multimedia, surround sound)
- keeping curriculum relevant to current technologies (some syllabi are commonly rewritten every year, although the curriculum structure does not change)
- current recording techniques and technologies, most often found in the most recent recordings in popular music

While not all potential issues may become evident in all programs, some should be anticipated and addressed before they impact the music unit. Some common issues are:

- regular funding required to keep facilities functioning and current enough to support the curriculum
- faculty frustrations with nontraditional students
- greater reliance on adjunct faculty (industry specialists in various areas of music/recording technology are highly desirable)
- changed unit image with more popular music ensembles
- potential friction between students in different areas of study
- even less time to cover the traditional areas of music study (this often may be a perception and not the reality of the situation)
- making traditional music studies relevant to the contemporary needs of the program

Facility Requirements and Equipment Needs

A certain amount of equipment of various types and levels of sophistication will be needed to establish the program. What is needed will be related to the focus of the program and the level of preparation that the program seeks to provide the graduate.

Music and sound-recording technology programs will require a variety of laboratory spaces, control rooms, or production studios and other facilities appropriate to the goals and objectives of the program. These studios might be modest and minimally adequate to provide the needed student experiences, they might be comprehensive with expensive and professional quality equipment of the most recent issue, or they might lie somewhere in between.

These facilities would typically include:

- electronic music or sound synthesis/MIDI studios
- multitrack recording control rooms
- video post-production studio
- multimedia studio
- editing studio
- computer/music technology laboratory
- repair and maintenance laboratory
- surround sound room (synthesis, mixing, editing, etc.)
- recording studio (acoustically acceptable, isolated performance space)
- concert hall booth for concert recording and sound reinforcement

It is not unusual for a program to have three or four spaces from this list, with more than one studio or control room being necessary. If a number of courses are running each semester, and if each course requires different equipment for student projects and assignments, several studios will be needed. Further, it is desirable for students to have as much time in the studios as possible, with three to six hours per week a typical target for each student in each course.

The cost for each studio can be substantial. The physical space must be appropriate for the use; this will often require some acoustical design and renovation expense, including HVAC and an adequate and conditioned power source. Equipment is obviously needed, and a number of compatible computers and related software must be secured. The equipment will need to be properly installed by a qualified contractor; physical plant personnel will not have the required skill and knowledge.

Approximated costs for various types of typical studios that are modest but adequate to provide the needed student experiences appear in Table 3.

Table 3.
**Approximate Cost for Typical, Modest, Beginning-Level Music and Recording
 Technology Studios**

<i>Cost (in dollars)</i>	
<i>Room preparation</i>	
<ul style="list-style-type: none"> • (basic acoustic analysis resulting in superficial • treatment, no HVAC changes, improved power source): 	5,000
<i>Equipment</i>	
<ul style="list-style-type: none"> • Digital Audio Workstation • Mixing console • Multitrack recorder • Mastering deck • Microphones (modest selection of various types) • Signal processors (including time domain) • Loudspeakers & amplifiers • Computers and software • Misc. (cassette recorder, CD player/burner, cables, patchbay, microphone stands, direct boxes, headphones, etc.) 	8,000 6,000 4,000 1,500 8,000 6,000 4,000 8,000 3,500
<i>Installation & interconnections:</i>	6,000
 Approximate total: \$ 60,000 	
<i>Additional equipment needed for other required studios, and/or for other studios (these might replace some of the items from the above list):</i>	
<ul style="list-style-type: none"> • Field recording equipment • Test equipment • A/V synchronization • Synthesis/MIDI instruments 	2,000 5,000 3,500 6,000

This baseline of \$60,000 is realistic for a very basic, modest, but perfectly functional studio. All studios do not have to be high-end to be effective. A studio such as this would serve the beginning student and a curriculum very well; it would also limit the advanced student's educational experience. Adding a second studio with a strong selection of professional quality microphones, a higher-quality monitor system, an automated mixing console, and a few other additions would easily push the cost of the facility to \$100,000 or more. The dollars spent in table 3 can be shifted between categories in limited ways, and these minimum figures are reasonably accurate with a \$60,000 baseline a solid minimum figure. It is very easy to spend much more money in any category; for example, a mixing console can cost more than \$100,000 in itself. Furthermore, a recording program will need to have a total of about \$30,000 worth of microphones to provide an adequate experience,

and a music technology program will probably need a total of about \$40,000 in synthesis hardware and software to provide a suitable experience for the graduate.

High-quality recording space is important to a program. In the best of situation, it will be acoustically isolated from the remainder of the building and outside world, have a low noise HVAC system, and have well-calculated acoustics with desirable properties. This will certainly mean a renovation or construction project. The cost for these spaces will depend on the original condition of the building, the particular room to be modified, and the desired result. A recently constructed "Critical Listening and Recording Studio" space at the University of Massachusetts Lowell was originally estimated to cost \$300,000. Actual construction costs came in at more than \$500,000 before equipment purchases, but included all power source and HVAC issues, pre-wiring for equipment installations, and interconnections between the space and with five control rooms. While this represents a substantial financial commitment to the program, the cost of this facility is quite modest when compared to many commercial facilities.

Recital and concert halls are often used as recording spaces with mixed results, depending on the characteristics of the hall and the music building. A hall with acceptable acoustics that can be scheduled often for student recording projects (without disrupting the rehearsal and performance needs of the music unit) is a viable option. Typical music building rehearsal rooms are often too noisy and have unusable acoustics for some types of recordings, but they may be fine for recording projects that only use close microphone placements for recording instruments and voices (a technique that is common in most popular music recordings). Used in combination, a successful program can be run incorporating both performance halls and rehearsal rooms for student recording experiences.

Degree Titles and NASM Standards

Many institutions offer recording and music technology programs of many different types. Programs are found in private trade schools offering short courses (some as short as a few weeks) leading to unaccredited certificates, and some leading universities offer graduate Music Technology degrees. Independent schools, two-year colleges, undergraduate programs, and a few graduate programs exist throughout the United States and around the world. Some of these programs are accredited by NASM, and many are not.

Programs in or related to music and recording technology can be found in departments outside the music unit, as well as within the music unit. Audio, Audio Production, Acoustic Engineering, and many more titles are found in communications, engineering, physics, broadcast, and other departments.

This discussion of program types and titles will be limited to bachelor-degree programs. The following is a summary of degree titles found for music and recording technology programs. These are broken into the following categories: those from NASM member institutions, those offered by the music unit of non-NASM institutions, and those offered by departments outside of the music unit.

NASM standards allow much flexibility in titles and content of music and recording technology programs. Programs within NASM-member music units include the following types and titles, taken directly from the National Association of Schools of Music's *2003 Directory*:²

Bachelor of Music

- in Music Technology
- in Sound Recording Technology
- in Audio Recording
- in Commercial Music with Emphasis in Music Technology
- in Music Media
- in Music Industry: Recording Technology
- in Music and Technology
- in Performing/Recording Arts and Sciences
- in Technology in Music and Related Arts
- with Emphasis in Sound Recording Technology
- with Emphasis in Music Technology
- with Emphasis in Music Engineering Technology
- with Emphasis in Music Production and Technology
- with Emphasis in Music Recording Technology
- with Emphasis in Commercial and Electronic Music
- with Emphasis in Music / Media
- with Emphasis in Media
- with Elective Studies in Communication Arts
- with Elective Studies in Electrical Engineering and Computer Science
- with Elective Studies in an Outside Field

Bachelor of Science

- in Music with Elective Studies in Electrical Engineering
- in Music with Emphasis in Sound Recording Technology
- in Music, Music Engineering Technology
- in Music with Emphasis in Recording Arts
- in Music Recording
- in Sound Engineering

Bachelor of Fine Arts

- in Music Technology
- in Performing Arts Technology

Bachelor of Arts

none

The large number of different titles for degree programs is deceiving. These programs differ very little in content. They are all implicitly or by design combination degree programs, as discussed below. No NASM standards are in place to articulate major area content, except for the programs that combine studies in sound-recording technology and electrical engineering.

Music units in non-NASM member institutions also offer music and recording technology programs. One hundred and ten programs surfaced using a *Music Technology* search on the MusicSchoolSearch.com web site.³ More exist, as listed in the *MIX Master Directory 2003*.⁴ A sampling of these programs include:

Bachelor of Arts

- Music Recording and Technology
- Music/Technology
- Audio Production

Bachelor of Science

- Audio Recording Technology
- Audio Technology
- Audio Engineering
- Audio and Media Technology
- Music Production and Engineering
- Music Recording and Technology
- Music with Recording Arts
- Music, Technology Option

Potential complementary or competing programs can exist across the campus. It is important to remember that other departments on a campus might have a program or an interest related to music technology or sound-recording technology. These units can present collaborative opportunities or points of conflicting interests and competition for similar resources. They include:

Communications (Mass Communications, Broadcasting)
Computer Science
Electrical Engineering
Journalism
Media Studies
Management
Physics

A visit to the Audio Engineering Society web site⁵ and to the *MIX Master Directory* and *Recording Industry Sourcebook*⁶ will provide information on institutions throughout North America and the world that offer programs related to audio recording (music technology and sound-recording technology). Listings there are categorized by type of program and by geography. Some sample programs are:

B.A. in Audio and Multimedia
B.A. in Audio and Multimedia Production
B.A. in Media Arts, Audio Recording Techniques
B.A. in Recording Arts
B.S.E.E. in Audio Engineering
B.S.Eng. in Acoustics and Music Engineering
B.S.Eng. with Music Minor
B.S. in Physics, Audio, and Acoustics
B.S. in Audio Engineering Technology
B.S. in Communications in Audio Engineering
B.S. in Communications, Recording Industry, Production, and Technology
B.Business Administration in Audio Engineering

Curriculum Structures and NASM Standards

With so many different titles, and with programs being offered by many different types of institutions and by different units within colleges and universities, it is not surprising that the content of these many programs is not consistent. Some similarities exist in similar programs. Some programs are quite different from most others. The fields of music recording and music technology can be approached in many ways, depending on the focus of the program and its goals and objectives.

Within the guidelines of NASM Standards, music technology and recording technology programs are structured as combination degree programs. Specific competencies, standards, guidelines and recommendations are not listed in the *Handbook* for “music technology” or recording-related programs, with the exceptions of the Bachelor of Music with Emphasis in Sound Recording Technology and the Bachelor of Music with Emphasis in Electrical Engineering. NASM addresses “music technology” or recording-related programs as combination degree programs (inter-, multi-, or co-disciplinary programs), not as specific baccalaureate degrees in music.

For undergraduate curricula involving intensive studies in other fields, NASM has taken the approach of allowing institutions much flexibility while maintaining national consistency:

. . . The following standards and guidelines regarding titles and content provide maximum flexibility for institutions while maintaining national consistency with respect to academic credentials. . . .”

Use of the title “Bachelor of Arts in Music” or “Bachelor of Science in Music” is appropriate when studies in music comprise 30% to 45% of the total curriculum, and when multidisciplinary programs fulfill objectives consistent with liberal arts degrees at the undergraduate level.

Use of the title “Bachelor of Music with Emphasis in _____” is appropriate if (a) studies in music comprise 50% of the total program, (b) students are expected to meet competencies common to all professional baccalaureate degrees in music as outlined in item VII of these Standards, and (c) the program offers opportunities for at least 15% of the total program to involve studies in an outside field or in a course of studies concerning one or more music-related professions. Examples are: Bachelor of Music with Emphasis in . . . Sound Recording Technology

Use of the title “Bachelor of Music with Elective Studies in _____” is appropriate if (a) studies in music comprise 50% of the total program, (b) students are expected to meet competencies common to all professional baccalaureate degrees in music as outlined in item VII of these Standards, and (c) the program offers opportunities for at least 15% of the total program to focus on development of general competence in a second discipline. Examples are Bachelor of Music with Elective Studies in (Business, Engineering, Psychology, Communications, etc.).⁷

NASM encourages the development of multidisciplinary curricula, and at the same time discourages the proliferation of degree titles and encourages the standard usage as described above. Music technology and recording-related programs clearly fall into this category. A large number of the degree titles listed clearly conform to this recommendation; some seemingly do not. A review of a sample of the programs listed verified that programs are meeting the credit hour distribution requirements above.

Very explicit standards exist for the Bachelor of Music with Emphasis in Sound Recording Technology and the Bachelor of Music with Emphasis in Electrical Engineering (both baccalaureate

degree programs combining studies in music and electrical engineering).⁸ These standards were developed by NASM with the assistance of the Accreditation Board for Engineering and Technology (ABET), in consultation with recording professionals and educators, and with the assistance of The Institute for Electrical and Electronic Engineers, the National Academy of Recording Arts and Sciences, and The Recording Industry Association of America. These standards provide detailed requirements in a number of areas, including:

- facilities and equipment,
- library resources,
- curricular structure,
- specific requirements for studio/audio courses,
- specific requirements and recommendations for electrical engineering, science, and mathematics,
- essential competencies, experiences, and opportunities.

The required curriculum structures are:

1. *Bachelor of Music with Emphasis in Electrical Engineering*

- Studies in the major music area and supportive courses in music shall total at least 50 percent of the curriculum;
- studies in electrical engineering, 15 percent to 20 percent;
- general studies, normally 20 percent to 25 percent;
- electives, 10 percent to 15 percent.

2. *Bachelor of Music with Emphasis in Sound Recording Technology*

- Studies in the major music area and supportive courses in music shall total at least 50 percent of the curriculum;
- studies in electrical engineering, science and mathematics, 15 percent to 20 percent;
- general studies, normally 15 percent to 20 percent;
- electives, 5 percent to 10 percent.

More general standards exist for the other two baccalaureate degree programs combining studies in music and electrical engineering:

3. *Bachelor of Arts or Bachelor of Science in Music with Elective Studies in Electrical Engineering* Such degrees normally require 30 percent to 45 percent music studies with the remainder being in science and/or liberal arts. Appropriate studies in electrical engineering would be taken as part of the science (or liberal arts) component. This program is not considered a combination degree program for purposes of NASM accreditation.

4. *Bachelor of Arts or Bachelor of Science in Electrical Engineering with Elective Studies in Music* Curriculum must meet ABET Standards for the baccalaureate degree in electrical engineering. Appropriate studies in music would be taken as part of the liberal arts component. "This program is not considered a combination degree program for purposes of NASM accreditation."⁹

The Bachelor of Music with Emphasis in Sound Recording Technology curriculum presented in table 1 has recently been reviewed and accepted by the Commission on Accreditation¹⁰ as being in compliance with NASM Standards.

Conclusion

Establishing a program is only the beginning. As with all studies that are heavily dependent on technology and need to be responsive to industry and society needs, maintaining music and recording technology programs can be particularly challenging. These fall into the following categories:

- remaining current: curriculum
- remaining current: technologies, studios, devices
- keeping the studios running: staff
- remaining current: faculty and staff
- maintaining reliable and consistent sources of funding
- maintaining relationships with industry

Music and Recording Technology programs can bring a very positive dimension to the music unit but they are not appropriate for all institutions. This paper's goal was to bring readers to discover if this type of program is appropriate for their institution and to anticipate what is needed and what might be encountered in establishing such a program.

Endnotes

¹William Moylan. *The Art of Recording: Understanding and Crafting the Mix* (Boston, Massachusetts: Focal Press, 2002), xx.

²National Association of Schools of Music, *2003 Directory* (Reston, Virginia: NASM, 2003).

³MusicSchoolSearch.com.

⁴*MIX Master Directory 2003*. (Emeryville, California: PRIMEDIA Business Magazines & Media, Inc., 2003).

⁵Audio Engineering Society Web site, www.aes.org/directory.cfm

⁶*Recording Industry Sourcebook* (Vallejo, California: ArtistPro Publishing, 2003.)

⁷National Association of Schools of Music, *2003-2004 Handbook* (Reston, Virginia: NASM, 2003), 99.

⁸National Association of Schools of Music, note 7 above, 198-201.

⁹National Association of Schools of Music, note 7 above, 198.

¹⁰Bachelor of Music Emphasis in Sound Recording Technology Curriculum. (Lowell, Massachusetts: University of Massachusetts Lowell, 2003.)

MEETING OF REGION EIGHT: "ALTERNATIVES TO TRADITIONAL DELIVERY SYSTEMS FOR THE MASTER OF MUSIC DEGREE"

ONLINE EDUCATION IN MUSIC: WHY?

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Background

There is little doubt that online instruction in higher education, especially in music, is a "hot button" issue. Two camps have evolved: Those who are ardent supporters and believe that online instruction represents the future in higher education, and those who are just as ardent and vocal in their belief that online instruction is the beginning of the end of higher education as we have known it.

As is usually the case, I believe that there is some merit to both arguments and that the truth likely lies somewhere in the middle (or at least at some point between the two extremes).

Driving Forces

I think that all will agree that online instruction has become a topic of conversation in all of higher education and that online instruction has touched everyone of us in music in some form or another. I think there are a number of forces that are driving this, and I might add, that those who think that this is a passing "fad" or that if ignored will go away are either sadly misinformed, engaging in wishful thinking, or delusional.

This is not a new idea. In the 1930's MENC was teaching what was then called "music appreciation" to school children nationally over the radio. Later television was being hailed as the tool of the future in education, making it possible to bring the world into the classroom. The issue, then, of distance learning is not a new one. And, of course, distance learning, for all of its promise and for all of the rosy predictions about the future, never fully realized its potential. We in higher education, for the most part, ignored it and went about our business of teaching music as we have for at the least the past century or so.

Then a few years back the micro-chip was invented and the world changed. Suddenly, all of the promise of distance learning seemed not only possible but also likely. All of us (some painfully so) know full well how technology has changed out lives and how it continues to do so in ways that were unimaginable only a few short years ago. I now use words daily, such as "streaming audio," "streaming video," "chat rooms," and others with which you are all familiar, that I never uttered in my life three or four years ago.

So, I think that the primary driving force behind this is, of course, technology itself. Online instruction has become a reality because the technology is now available and is changing at such a rate--- and I'm sure most of you are familiar with the 18-month rule that seems to be holding true--- to think that higher education instruction models would remain immune is simply unrealistic.

There are, of course, other driving forces, most of which are socio-economic.

Higher education is in the midst of perhaps its greatest economic crisis in recent times. Universities and Colleges are being asked to do more and more with less and less and many are looking for ways to do. Online instruction is viewed as one of those ways. In fact, many view it as a cash cow. How true that is, only time will tell.

Secondly, cultural changes in recent years have all but made it impossible for many to attend graduate school as resident students. Even public school teachers don't have full summers anymore. At my school we have been accommodating our summer graduate student by allowing them to enroll late and leave early.

Thirdly, many (or maybe even most) professors are at the very least supplementing their traditional instruction with online materials and assignments, simply for convenience. Class syllabi, listening assignments, and so forth are routinely put online. Music libraries now routinely provide all listening assignment to students online (as one professor said to me, "no more excuses about not being able to get to the library). My point is, that we seem to be creeping toward online degrees even if that is not the intent.

The Good, the Bad, and The Ugly.

Why, then, is the concept of online instruction ---and in particular---- on line degrees so controversial? Those who oppose even the idea cite several reasons:

- Not all subjects and/or all specific classes are appropriate for online instruction. Some argue that music instruction is particularly compromised by online instruction. I might add that those who make the argument that certain courses are not appropriate for this type of instruction usually are talking about the courses they teach.
- Security issues are also of concern. As one professor indicated to me, how do I know who is really taking those online exams?
- Some cite copyright infringement.
- Some argue that class interaction is essential and that real time online interaction is contrived at best and is very limiting.
- Finally, there is the argument that course content will be altered in order to accommodate the limitations of online instruction. In other words, those components in a class that are more easily and effectively taught online will be emphasized and those that are not will be given short shrift, even if they are (in the instructor's opinion) critical to course content.

Most of these arguments, in my opinion, are not very convincing. As the technology continues to evolve, and as music professors become more and more familiar with and comfortable with that technology, these arguments will simply disappear.

Finally, some observations

- It seems to me that most of the support for, and enthusiasm for online instruction is coming from the music education quarter.

- Applied faculty seem, for the most part, to be unconcerned about this issue at all, recognizing that there are a few fledgling projects the purpose of which is to teach applied music online.
- The most resistance seems to come from our academic colleagues in music; i.e., music history and music theory.

I would like to conclude by citing what I consider to be the most persuasive argument against online instruction, especially online degrees, and curiously the argument I rarely hear. Education is more than a collection of classes. When students are in residence, all of those things that go on between classes and after class are an important part of education. Interacting socially with other students from diverse backgrounds, with differing beliefs and opinions is a critical component in this thing we call education.

That being said, I still support and believe that online instruction is going to continue to evolve and play an increasingly important role in higher education in all disciplines, including music. Like everything, it becomes a tradeoff. As we progress toward this type of instruction, we are going to lose some things, and some of those things we hold dear. In the process, however, we are going to gain some critically important things that only a few short years ago were talked about by dreamers and science fiction writers. In the process, higher education will change, and as one wag commented, it's about time.

COLLABORATION IN ON-LINE GRADUATE EDUCATION IN MUSIC

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The virtual revolution in higher education continues apace as more than three million on-line students pursue degrees without setting foot on a campus.¹ Is it possible in the music discipline for students to receive a degree without visiting the institution that awards that degree? Programs such as the one created by Barbara McLain at the University of Hawaii at Manoa answer that question with a resounding and loud “Yes.”

During the 1990s, according to the U.S. Department of Education’s latest study and survey of distance education, “Distance education availability, its offerings and its enrollment increased rapidly and nearly doubled in 1998 and again in 2001 to total 1.344 million students.”² Moreover, about 10 percent of all college students today are fulfilling at least part of their degree requirements online. From the institutional perspective, 56 percent of the nation’s colleges of higher education now offer courses online.³ This is up 44 percent from three years earlier. It is interesting to note that the majority of the students taking on-line courses are women over the age of twenty-four who either work full-time outside the house or have children and that many of those students live in rural areas.⁴

Is distance education replacing traditional education? Can on-line instruction really be possible in music? Today’s technology is making that more and more feasible. However, John Bailey, Director of Educational Technology for the U.S. Department of Education states,

Distance Education is not replacing traditional higher-education institutions, it’s allowing traditional institutions to make their courses and faculty expertise available to a whole new set of students who otherwise would not be able to participate for whatever reason, because of time or cost constraints or geographical location constraints.⁵

Therefore, we cannot ignore the possibilities of how on-line instruction can help bring students into programs that otherwise would not consider them. Consider the rural K-12 music educator who enrolls in a graduate program, whether delivered all online or partially online. That person will be a better educated and more prepared music educator than if the on-line education vehicle did not exist. Our discipline cannot ignore the on-line potential for the music education classroom. It also cannot ignore the children who need more informed teachers in their music classrooms.

Accreditation

NASM standards and accreditation of on-line or distance education are clear.

Distance learning programs must meet all NASM operational and curricular standards for programs of their type and content. This means that functions and competencies required by applicable standards are met even when distance-learning mechanisms predominate in the total delivery system. Programs in which more than 40% of their requirements are fulfilled through distance learning will be designated as distance learning programs in the *NASM Directory*.⁶

The *NASM Handbook* enumerates requirements for institutional publication of academic support availability and technical requirements and competencies, and it specifies that institutions should assess prospective students’ abilities to meet those requirements. Also mentioned is the need for assuring consistency in the application of policies, procedures, and standards for entering and completing the course or program.⁷ How does that differ from any *non-on-line* course or program? It doesn’t.

At this writing, the *NASM Handbook* devotes two pages to standards and accreditation of distance education. Has NASM been a leader in promoting or assisting optional instruction? Since it functions as an accrediting organization, should it? Has NASM done more than institute a technology standard that most member schools integrate into courses such as theory or ear training? Why not require more technology? Not requiring on-line delivery in some areas of music education treats technology as the distant cousin, rather than embracing it as part of the family or the discipline. Are we or are we not going to train students for the future by using technology in the classroom?

We have a choice. I ask, how can we as NASM executives bring NASM to help the discipline develop more options and more choices? We must start by fostering on-line courses and on-line programs: we must encourage faculty participation and creativity and we must make it a priority.

Virtual Universities

When contemplating on-line graduate courses, one must become aware of the virtual communities established in most states. At present, most states have virtual campuses, some even have two, one for 4-year institutions and another for technical schools and/or 2-year schools. Eleven states have no virtual campuses. An example—to qualify as a providing institution for the Illinois Virtual Campus, a college must meet the following criteria:

- Be a college or university chartered in Illinois
- Be approved by the Illinois Board of Higher Education
- Be accredited by the North Central Association⁸

What can membership in a virtual campus provide for your course or program? Basically, most of the virtual campuses provide a gateway to the schools and a listing of courses to a wider audience. Students can usually register through the virtual campus or through the institution itself. If your state does not have a virtual campus, it is possible to have programs or courses listed by another state's virtual campus by creating collaborations with an institution that is part of a virtual community.

Collaboration in Offering Programs and Creating Consortia

Colleges or universities can offer programs together and can create their own consortia and/or collaborative programs. What are the obstacles and what are the benefits? I think we can all imagine the benefits, especially for those smaller institutions that need ways to boost graduate course enrollments and also need to share faculty resources with other institutions in order to offer programs to further the discipline. Rather than looking at the pros and cons, I will provide an overview of the detail necessary to make collaborations happen.

Faculty Incentive

Two things must be in place or this is all for naught. First, most universities offer incentive programs to faculty for training and creation of on-line courses. At my institution, for example, a faculty member can receive course reduction in addition to a travel stipend and a course development stipend. This is an important aspect for success and growth of on-line education. Faculty must have incentive to be creative.

Second, are we music executives rewarding and/or making on-line course development a part of the annual evaluation of faculty? Before schools of music make this a policy, however, the validity for each program and instructor must be considered.

Issues To Resolve in Contract by Collaborating Institutions

Who admits the students? Should students apply to a home institution or should all collaborating schools be involved in the admission process? An agreement needs to be found and policies implemented for admitting students, and it must be consistent across the consortium. This must become part of the contract. An option is that students apply and be accepted by one school. A reciprocal enrollment agreement can be created to accept enrollment of those students in consortia schools' graduate courses. This would be the least complicated, and agreements must be honored.

Another alternative is for the student to pay one application fee to the "home" institution that grants the degree, but all collaborating institutions must accept the student. This would guarantee that each school is comfortable with the talent accepted into their courses.

Who issues the degree? Is it issued by one institution or by all collaborating schools? Does it come from the home institution? An option is creating a program that accepts transfer credit from a collaborating school. One school is chosen as "home" and issues the degree. Once the coursework is devised and approved, each school must agree upon the requisite transfer credit. This may mean obtaining special permission and/or dispensation from a graduate college policy. Collaborate schools could have transfer credit limits waived. Also, open acceptance of transfer credit takes the burden off the institutions to synchronize their academic calendars.

How the *final transcript* should be filed must also be addressed. All courses should be listed and designated as being taken at specific universities. It will then be clear to all others who read the transcripts and evaluate them for further study or for employment.

Tuition Questions

Tuition payment must be worked out in the contract of the consortium. The options are:

1. *The consortium agrees to establish a rate for all courses.* This could be problematic, as some states have higher tuition rates than others and lowering costs is complicated. However, special rates at each institution make the programs more attractive to students. There is also the question of waiving or enforcing state residency. A consistent fee across the campuses would be the most effective way to attract students to the program. Another option:
2. *Students pay the rate of the home institution,* with the tuition difference being subsidized by home institutions for courses being taken at other schools. This option puts part of the cost of education upon the departments or universities.
3. *Students pay the going tuition rate at each institution for every course.* This, of course, would mean that students of the consortium be given state residency by schools of the consortium. This would be the simplest way to charge students, but might not be the most effective way of retaining students.

Tuition rates for on-line courses should be the same across the consortium. The agreement also should allow resident status to students of the consortium who take online courses.

Course Delivery Methods and Support Services

The schools of the consortium have to make the appropriate *software* and technical requirements available to all students. Also, on-line *technical support* must be provided for faculty and students across the consortium.

It is best that the *course management* platforms are the same or compatible at all of the institutions of the consortium. WebCT and BlackBoard are certainly popular systems, but be careful that your cooperating schools or virtual university has compatible management systems. Some differing systems can interface. Make sure that the students have the technology and software applications for each school's systems.

Other Considerations in Written Contracts

What are some of the other items that must be agreed upon before programs should be developed and students admitted? Schools of the consortium should be *regionally accredited and members of NASM* in good standing. The quality and integrity of the program is essential. NASM membership and program review is essential in this process.

Schools should agree to offer courses for the program in a *designed course rotation* that students can assume is accurate. This rotation of courses should be designed to allow students timely completion of degree requirements. Programs offered in a combination of summer work, on-line work, and possible onsite coursework must have firm rotations.

Schools electing to delete a course from their offerings should allow other schools to offer the course. Schools that elect to discontinue the degree program should relinquish rights to a course and release its content to another school of the consortium, and/or the school must teach the course until the previously accepted student body has completed the coursework.

Registration details and transcripts need to be agreed upon and shared to ensure accurate record keeping. A system of easy registration across the consortium must serve the students and facilitate easy access to education.

Marketing strategies and costs need to be devised. If the consortium decides that a home institution grants a degree, than each institution should assume its own marketing costs. Degrees that are granted by the consortia require a compatible market strategy and shared costs.

Property rights for course content are the property of the creator and the creating institution. Terms for relinquishment of those rights need to be contracted.

Should mutually agreed-upon *syllabi* for all coursework be approved by each member of the institution prior to entering into the agreement? This is a touchy topic. Whatever the process, the result should allow each school of the consortium to approve all course content and syllabi.

Evaluation of and assessment of students should be required and data kept and shared by each institution. Each institution should be accountable for maintaining the curriculum standards and ensuring that students meet the required competencies of the coursework.

A time interval of internal *curriculum review* should be adopted by the consortium and followed. This will mean hours spent evaluating the program's success and outcomes. Also, reviews and evaluations of faculty teaching the program are best left to the employing institution.

An agreement of trust upon and collaboration is essential for this type of consortium to be successful.

These basic fundamentals of creating collaborative programs sound enormous. However, it can be done and these programs do exist.

Before concluding, for those of you that are not familiar with on-line course providers, I must mention products offered and created by companies such as Connect4education. This company sells

on-line courses as textbooks to your students who, along with the instructor, log into the company's server to take and/or administer the course. This is a cost-effective way of offering on-line courses to students. Other publishing houses are now getting into this market. The curricula presently being offered in this method are music fundamentals, music history, music appreciation, and jazz appreciation. Products developed for graduate study are being planned and can be augmented by other types of on-line research.

Conclusion

We have just begun to realize the potential that online or distance education can have for the music discipline. Instead of asking why we should use distance education in music, we should rather be asking, What types of delivery methods of distance education can be used in music and how can I implement them?

We have spent time and will continue to spend it discussing what types of courses and programs best lend themselves to distance education. Let us also talk about how we can share resources and create programs that generate strength in the discipline, fostering knowledge and skill in the musicians of tomorrow.

As music administrators, we owe it to the students at our schools, as well as to the health of our programs, to promote and develop on-line offerings. We must consider what these innovations can do for our programs, for our enrollments and, most importantly, for our students and faculty. Have we demanded it of our students and faculty? Have we made technology use a part of how we evaluate faculty members? Do we reward faculty members for developing distance education? Have we insisted upon receiving funding for development of such programs? It must start with us.

I am grateful to those who have established graduate distance education in music. I salute those schools that are leading the movement.

Endnotes

¹George Archibald, "College-by-Computer Growing," *The Washington Times*, 21 July 2003.

²Ibid.

³Ibid.

⁴Ibid.

⁵Ibid.

⁶National Association of Schools of Music, *2002-2003 Handbook* (Reston, Virginia: NASM, 2002), Distance Learning, 69-70.

⁷Ibid.

⁸Illinois Virtual Campus. Web site, www.ivc.illinois.edu

ON-LINE DEGREES IN MUSIC: BARRIERS AND SOLUTIONS

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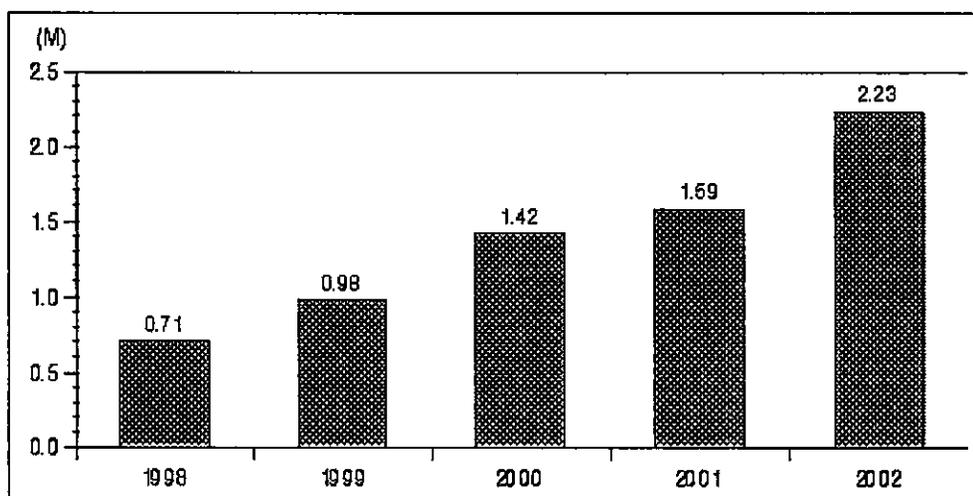
Over the past decade, the Internet has emerged as a powerful tool in society—creating a host of new and exciting opportunities for commerce, recreation, research, and communication. Cyberspace has broadened its reach into education, with increasing numbers of on-line college and university course offerings. This newest form of distance learning has the potential to drastically transform music in higher education as it impacts our student populations, methodology, and traditional perceptions of the university experience.

Distance education is not a new idea. According to Michael Jeffries, the beginnings of "correspondence education" can be traced back to the early 1700s,¹ and courses broadcast via radio or television have become increasingly popular since World War II. During the 1970s, the development of microwave technology lowered distance delivery costs, and universities began to set up microwave networks to take advantage of the Instructional Television Fixed Service (ITFS) authorized by the Federal Communications Commission

Marina McIsaac and Charlotte Gunawardena stated that in 1987, fewer than ten states were actively promoting distance education, but only two years later, virtually all states boasted distance-learning programs.² McIsaac and Gunawardena's research pointed out that even when using traditional, face-to-face teaching methods, more than half of all university courses also integrated use of the Internet. Their research further revealed that in the year 2000, 59 percent of all college courses in the United States utilized electronic mail, up from 20 percent in 1995. Similarly in 2000, 43 percent of college courses used Web resources as a component of the syllabus, up from 11 percent in 1995. Almost a third (31 percent) of all college courses utilized a Web page, compared to only 9 percent in 1996. Concurrently, the *2000 Campus Computing Report*³ data revealed that almost one-fourth (23 percent) of all college faculty members had a personal Web page not linked to a specific class or course, compared to just 19 percent in 1999.

As reported by the U.S. Department of Education, the number of college students enrolled in distance learning courses was predicted to reach 2.2 million in 2002, up from 710,000 in 1998⁴ (see figure 1).

Figure 1. Number of students enrolling in higher education distance learning courses, 1998-2002 (in millions)



According to Sau Ching Lau (2001), senior analyst for IDC's Education Markets Research program:

[a]dvancements in technology are breaking down barriers and changing the way teachers can interact with students. The Internet is the catalyst attracting more schools and students to Distance Learning than ever before.⁵

The U.S. Department of Education reported a total of 25,730 distance-education courses offered by post-secondary institutions in 1994-95.⁶ The report found that in 1997-98, this number had increased to 47,540 college-level distance-education courses for credit. Although the numbers of courses and students has grown, the percentage of institutions offering complete degrees and certificates exclusively through distance learning courses has been relatively stable. In 1995, the U.S. Department of Education found that 23 percent of all college institutions offered degrees exclusively through distance learning, while 22 percent did so in 1998.⁷ Recent data released by the National Center for Education Statistics further confirms the growth in on-line graduate degrees. In 2001, 55 percent of all two- and four-year degree granting colleges and universities offered distance-education courses. An additional 12 percent of all institutions reported that they planned to start offering distance-education courses in the next three years.⁸

Distance Education in Music

I found only two studies concerning the status or effectiveness of college music and distance education using the Internet. A study that I conducted in 2001 found 115 schools from thirty-eight states currently offering a total of 155 music courses online for college credit.⁹ Of these, eighty-one (70 percent) were 4-year colleges or universities and thirty-four (30 percent) were community or junior colleges. I found that a majority of on-line music courses (42 percent; N = 64) were offered in the area of "Music Appreciation," and that other areas were less emphasized.

The 115 schools that offered distance learning in music made up approximately 7 percent of all possible U.S. college and university music departments, based on the *College Music Society Directory of Faculty 2000*.¹⁰ (U.S. schools = 1,732). The bulk of on-line instruction in music appeared to be aimed at non-major participants with generalized courses in appreciation, music reading, and popular courses in jazz or rock music. This is not surprising, since these courses traditionally draw a large enrollment.¹¹ The recent data concerning on-line music courses contrasts with that of Jana Fallin,¹² who reported in 1992 that music educators in public schools perceived distance education as useful for in-service training (67 percent), with television broadcasts receiving the most interest. This further supports the trend in distance education away from televised delivery in favor of Internet delivery.

Given the predictions by I. Allen and J. Seaman that the number of on-line courses in higher education could increase as much as 25 percent per year,¹³ by the year 2005, there could be as many as 200 to 300 colleges and universities offering music courses via the Internet. With this proliferation of Internet courses, one can easily predict a corresponding increase in the numbers and types of completely on-line full-degree programs in music. The University of Hawaii-Manoa is offering a completely on-line graduate degree in music education and several other schools now offer hybrid on-line music degree programs combining on-campus and on-line delivery (for example, Auburn University, Temple University, Ohio University, Indiana University, Duquesne University, etc.).

Barriers and Solutions: The University of Hawaii-Manoa

Music degrees are a unique combination of lecture, laboratory, and individual experiences. The on-line master of arts degree in Music Education at the University of Hawaii-Manoa consists of thirty credits of coursework. The development of this degree program for on-line delivery faced many barriers. These barriers reflect the complexity of the subject matter and the rigors of proposing any substantive change in higher education, and they included problems with content, people, the institutional infrastructure, and personal challenges.

Much of the theoretical and philosophical coursework normally included in a M.A. degree in music education lends itself easily to on-line delivery. The first major content barrier occurred in moving ensemble credits in the degree from the required category to the elective category. A second major-content-related barrier involved the administration of required diagnostic examinations in music theory and history. This problem was solved with the creation of "Remote Examination" packets, which will be used to administer these examinations at an approved and proctored site near the student and then mailed to the university for analysis. Minor content barriers were also encountered in the extensive sound files necessary for the presentation of materials in musicology and ethnomusicology courses chosen for the on-line degree option. This problem was solved by allocating graduate assistant hours to the task of transforming each faculty member's analog sound clip libraries to digital formats suitable for use on the Internet. The on-line digital sound library excited many music faculty members, since it created the possibility that students will be able to listen to musical selections as often as necessary to master course content.

When the proposal was first introduced in 1999, significant opposition came from various colleagues and administrators at the University of Hawaii. Their widespread lack of experience with any type of distance learning created mistrust of this new pedagogy. Faculty members expressed worry about the ability of this paradigm to meet the music department's mission and individual course goals. Their perceptions that Internet learning was related to "diploma mills" and other disreputable commercial practices led to doubt and frequent discussions regarding the quality of the on-line learning experience. While the principles of academic freedom protected a faculty member's rights to deliver course content using the Internet, there was concern about the impact of a complete on-line degree on the overall reputation or accreditation of the department.

Our solution to these "people barriers" was a concentrated campaign of education and lobbying. Presentations were made demonstrating the format and success of current on-line music courses in the department. In addition, the proposal for an on-line degree in music benefited from several problems unique to Hawaii. Among these were concerns of neighbor-island music teachers who could no longer afford airfares to fly to Honolulu for weekly graduate classes, changes in local schools to year-round calendars that reduced or eliminated summer school options, an overall small pool of potential graduate students in Hawaii, and a system-wide administrative initiative to raise enrollment minimums in all courses. The eventual acceptance of the proposal for an on-line degree in music reflects the growing popularity and rising credibility of online learning. As I. Allen and J. Seaman reported, 85 percent of public institutions now believe that on-line learning is critical to their long-term strategies for delivering education.¹⁴

The University of Hawaii music department was fortunate in that institutional barriers to on-line learning were minimal. The university already had a well-developed distance-learning infrastructure that included numerous Internet servers, courseware licenses, training programs for Blackboard and WebCT, on-line library research services, separate registration, and student services for on-line

students, and a tuition structure that provided in-state residency status to all on-line students. The primary institutional barriers were: (1) the time needed (3 to 4 years) for the complex approval processes by numerous levels of university administration, and (2) allocation of financial support for on-line course development stipends. Initial funding of \$51,000 was secured for the development of ten courses (\$5,000 faculty stipend per course) with the remainder of funding reserved for the creation and administration of the required remote diagnostic and comprehensive examinations. Applications for additional funding are pending. The on-line degree option was also provisionally accredited by NASM during its on-site visitation in the spring of 2003.

Finally, creating an on-line music course is not an easy task for music faculty members. High-quality on-line instruction requires extensive time and skills that are not part of the traditional background of university music faculty. Skills in Web design, use of Internet courseware, and the unique pedagogy required for on-line teaching provide time-consuming barriers for each on-line degree faculty member. The paperwork required for various accrediting agencies is an additional burden on faculty time and energy. At the University of Hawaii, the solution to these personal barriers was a combination of group training, self-study, experimentation, patience, and dedication.

Future Directions

Current data suggest that the use of the Internet to deliver undergraduate and graduate music courses is not merely an educational fad. The rapid explosion of this new paradigm in higher education creates an ongoing need for extensive research concerning the status and success of on-line courses and degree programs in music. NASM and individual institutions must address several key future issues. These include:

1. Accreditation of schools with on-line courses or degrees
 - a. Who is qualified to review on-line courses and degrees?
 - b. What are the professional standards for on-line music courses and degrees?
 - c. How often should on-line degrees be reviewed, given the reduced expense of doing so?
 - d. Would it be feasible or desirable to provide accreditation for individual on-line courses?
2. Impact of on-line courses on enrollments and workload
 - a. Will there be an increase in the use of transfer credits?
 - b. Can institutions sustain on-line and on-campus versions of the same course?
 - c. Will faculty members be compensated for increased enrollments and the extensive additional time needed for on-line teaching?
 - d. Can a full-time faculty member service more than one institution by teaching on-line courses?
3. Impact on institutions
 - a. Will it be necessary to add coursework in on-line pedagogy for future Ph.D. and D.M.A. programs?
 - b. How will on-line faculty be evaluated for tenure and promotion?
 - c. Are virtual degree collaborations feasible and desirable?
 - d. What are the copyright and intellectual property rights for on-line faculty?
 - e. How do on-line courses and degrees affect competition among institutions?

4. Extensive research and monitoring is needed concerning the status and success of on-line music courses and degrees.
 - a. Would a separate professional association be beneficial to on-line music faculty?
 - b. Would a journal dedicated to on-line music teaching provide a beneficial forum?
 - c. Will the HEADS data include annual reports concerning the status of on-line music courses and degrees?
 - d. Can on-line courses effectively meet program and institutional goals?
 - e. What is the reaction of music students to on-line courses?

Coda

The birth of Internet music courses provides an interesting opportunity to watch the transformation of a new pedagogy. Much of what transpires in traditional college music classrooms is based on first-hand knowledge. Faculty members have undergone the process themselves and therefore tend to transmit their coursework in ways similar to their previous experiences as undergraduate or graduate students. Since it is unlikely that faculty members of these on-line music courses have taken an on-line course themselves, a dilemma is posed as traditional pedagogy is transformed and interpreted through cyberspace delivery. As Thomas Cyr's stated:

College courses cannot simply be transported from a traditional setting into cyberspace. Teaching at a distance, in real or delayed time, requires instructors to develop communication and organization skills not generally practiced in the traditional classroom.¹⁵

As technology improves and the transmission of sound and video becomes commonplace, we may also see an increase in the numbers of on-line college music courses in subject areas not currently being considered for Internet delivery (e.g. conducting, applied music, or master classes, pedagogy, and teacher training).

The world has been forever changed by the Internet, and university music programs will not be immune to those changes. As we look to that future, it is important that we plan proactively for the continued expansion of online college music instruction to insure that our mission is enhanced, not compromised, by this exciting new opportunity.

Endnotes

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²Marina McIsaac and Charlotte Gunawardena, "Distance Education," in *Handbook of Research for Educational Communications and Technology: A Project of the Association for Educational Communications and Technology*, ed. David Jonassen (New York: Simon & Schuster, 1996), 403.

³Kenneth Green, *2000 Campus Computing Report* (Encino, California: Campus Computing Project, 2000) (<http://www.campuscomputing.net/>) [accessed August 20, 2003].

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MEETING OF REGION NINE: "COLLEGIALITY IN FACULTY EVALUATION AND RETENTION"

COLLEGIALTY AS A FACTOR IN FACULTY EVALUATION

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In recent years, more and more institutions have begun to include collegiality as a factor in faculty evaluation. Often, promotion and tenure committees (and administrators) are apprehensive because they are unsure of the legalities involved. They are also fearful that considerations of collegiality might spill over into considerations of popularity or other personal factors that are inappropriate to objective faculty evaluation.

The Courts' View of Collegiality

First, let me share a brief recapitulation of what has been said on this topic by the courts and the American Association of University Professors (AAUP). My sources for this information include a very helpful article by Mary Ann Connell and Frederick Savage published in the spring, 2001, issue of the *Journal of College and University Law*.¹ After reviewing these opinions from the courts and the AAUP, I will share some thoughts of my own regarding the incorporation of collegiality into faculty evaluations.

First, what have the courts said? Here is a quick look at six representative cases.

Chitwood v. Feaster (1972). The U.S. Court of Appeals for the Fourth Circuit upheld the nonrenewal of several nontenured faculty members whose own affidavits reflected a pattern of "bickering and running disputes with the department heads." The court found that "a college has a right to expect a teacher to follow instruction and to work cooperatively and harmoniously with the head of the department."²

In *University of Baltimore v. Iz* (1993), there was the claim that because matters of collegiality were not specified in the employment contract or the tenure policy, a negative decision on tenure constituted a breach of contract. The Maryland Court of Special Appeals found for the university, saying,

We are persuaded that collegiality is a valid consideration for tenure. Although not expressly listed among the School's criteria, it is impliedly embodied within the criteria that are specified. Without question, collegiality plays an essential role in the categories of both teaching and service.³

This opinion was supported in the case of *Bresnick v. Manhattanville College*, when the court wrote:

It is predictable and appropriate that in evaluating service to an institution, ability to cooperate would be deemed particularly relevant where a permanent, difficult-to-revoke long-term job commitment is being made to the applicant for tenure.⁴

One must be constantly sensitive to the possibility that collegiality can be a mask for discrimination. There have been a number of court cases in which a faculty member has made such a

claim. In *Babbar v. Ebadi*, an assistant professor at Kansas State University was denied tenure because of inadequate research and a lack of collegiality. The court found no evidence that the university's decision stemmed from the professor's national origin or religion. In fact, the court held that the record was replete with evidence that the university's decision was based on perceived deficiencies in his research and his inability to get along with his colleagues.

In *Stein v. Kent State*, the plaintiff alleged gender discrimination and retaliation for her having filed an internal grievance and an external charge with the Equal Employment Opportunity Commission (EEOC). The university cited her average performance in teaching and research and a lack of collegiality. However, the court wrote that, "The ability to get along with co-workers, when not a subterfuge for discrimination, is a legitimate consideration for tenure decisions."⁵ The U.S. Court of Appeals for the Sixth Circuit affirmed the lower court's ruling.

Finally, in the case of *Jawa v. Fayetteville University*, the plaintiff was a terminated professor with tenure. The university offered a long list of Jawa's recalcitrant behaviors. He had recklessly accused his superiors of incompetence and discriminatory practices, stopped speaking to the department chair except at meetings (where he frequently caused a disturbance), called the chair a liar, and refused to come to the chair's office when requested to do so, responding that he "was not an office boy." Once again, the court upheld the university's decision, saying that such incidents "clearly reflect unprofessional conduct and a continuing pattern of non-cooperation on the part of the plaintiff."⁶

In summary, it can be said that the courts have been remarkably consistent in their support of the use of collegiality as a factor in faculty evaluation. They have unanimously rejected the breach-of-contract argument, ruling that collegiality is implicitly embodied in the criteria of teaching, research, and service. Claims that collegiality was used as a pretext for discrimination have also been generally rejected.

Academic Freedom and Free Speech

Yet a different concern is that the insistence on collegiality can have a chilling effect on academic freedom and free speech. This has been an important issue for the AAUP. In a statement approved by the association's Committee on Academic Freedom and Tenure (subsequently adopted by the association's Council in November 1999), the AAUP strongly objected to any practice, stated or otherwise, that adds collegiality as a separate and distinct factor beyond the traditional three (i.e., teaching, research, and service). Rather, the association prefers that institutions develop "clear definitions of scholarship, teaching, and service, in which the virtues of collegiality are reflected." It states further that "a fundamental absence of collegiality will no doubt manifest itself in the dimensions of scholarship, teaching, or, most probably, service" The association understands collegiality as a "virtue whose value is expressed in the successful execution of these three functions."⁷

Knowing the position of the courts and the AAUP, we are now faced with whether and how to incorporate the factor of collegiality into our own faculty evaluation processes. As an NASM evaluator over the past 15 to 20 years, I am absolutely convinced that the biggest enemy of most music departments is not the administration, the dean, the economy, or poorly prepared students. Rather, it is the music faculty that seems determined to shoot itself in the foot. I have seen everything from a thriving atmosphere of teamwork to a nightmare of overt civil war! I am sure we can all recount our personal experiences with petty jealousies, ego battles, turf wars, paranoia, and colleague- or program-bashing. Surely it is obvious to most of us that the healthiest environment for

students, faculty, and the program in general is one in which people generally behave in a collegial way.

So let us assume that collegiality is a desirable faculty behavior and therefore is an appropriate part of faculty evaluation. Whether one is a department administrator or a member of a promotion and tenure committee, it is difficult to know how to incorporate collegiality into the evaluation process in a fair, reasonable, and legally defensible way.

First, I think we must understand the difference between collegiality and congeniality. One is a defensible factor in faculty evaluation; the other is not. Collegiality is characterized by working together with one's colleagues in a positive manner to advance the mission of the music program—in whole or in part. Because it is important to the accomplishment of the unit's mission, it is relevant to the evaluation process. One need not be congenial in order to be collegial (although that is nice when it happens). Congeniality is a personality trait and is irrelevant in faculty evaluations.

I think that faculty committees are sometimes prone to confuse collegiality with congeniality. It is the responsibility of the administrator to help evaluation committees make the appropriate distinction. In order to do this, I have found it helpful to get down to a discussion of specific behaviors and categorize them as either collegial (and therefore relevant) or congenial (irrelevant).

Just as collegiality and congeniality are not synonymous, neither are collegiality and conformity. For example, if senior faculty members interpret collegiality to mean that their juniors should never make waves nor voice opinions that challenge the prevailing wisdom, the result may be the *appearance* of a collegial department when in fact the opposite is true. Such an environment promotes the creation of smaller cliques that gather in the shadows to whisper sedition against other cliques because to participate in healthy and positive debate in public forums might be considered noncollegial by those who may be in positions of power.

Obviously, what is needed within any department is a fairly clear definition of collegiality and a consensus of what behaviors exemplify collegiality and noncollegiality. In order to facilitate such a discussion with an evaluation committee, I suggest that collegiality be viewed as a continuum that extends all the way from the hard-working, cooperative, supportive, positive faculty member who is on every committee, attends every event, and volunteers for all the dirty work to the negative, egocentric, self-serving grouch who contributes nothing, disrupts meetings, bashes colleagues in public, and refuses to go the extra centimeter—much less the extra mile!

I recommend that administrators and evaluation committees perceive that most of the continuum (say, abstractly, 75 percent) includes behaviors that are—to varying degrees—collegial. This allows for a wide variety of behaviors that are acceptable as being collegial, although they may not appear to be congenial. For example, some people are shy or introverted and therefore contribute very little in meetings and committees. Others are “all-business” and do not participate in activities that they perceive to be wastes of time (for example, hallway chitchats, after-concert get-togethers, or pre- and post-meeting jocularities). There are those who are simply very private people and have little or no interest in the lives and concerns of their colleagues, nor do they desire any involvement of others in their lives. And certainly there are some who are passionate about certain issues and can be quite vociferous in their advocacy of such issues when they arise in meetings. None of these behaviors, it seems to me, disqualifies one from being considered collegial.

I like to reserve the other end of the continuum (the 25 percent part) for behaviors that are clearly noncollegial. These are the behaviors I feel I can justify in a grievance hearing or a court of law as being detrimental to the mission of the program. Remembering the AAUP's position that collegiality

ought not to be a factor distinct from the traditional factors of teaching, research, and service, I think it is safest to define noncollegial behaviors in connection with one or more of these three standard factors. Let me share a few examples.

The most obvious connection is to the service criterion. I know of at least one dean who considers noncollegiality to be “negative service.” Noncollegial behaviors in the area of service would include such things as refusal to serve on committees, participate in department events, or contribute to departmental initiatives. Less obvious examples of behavior that are a disservice to the music department might include the faculty member who broadcasts to area teachers, donors, or community leaders his or her opinion that a colleague is a terrible teacher or that the overall music program is inferior and to be avoided at all costs. Bashing one’s colleagues to students is also a disservice to the music program, as is refusing to assist colleagues in departmental functions such as auditions, chamber performances, or opera productions.

The next most likely connection is between collegiality and teaching. In my opinion, the behaviors listed below have a negative impact on the teaching mission of the music program:

- Refusal to teach beyond the minimum load
- Unwillingness to collaborate with colleagues to address special student needs
- Disruptive practices in scheduling student recitals and other events
- Lack of cooperation with teaching schedule needs of the music department
- Lack of collegial approach to private student assignments

Throughout much of the university, research and creative activities are rather individualized activities and thus are the least likely factors to be impacted by noncollegial behaviors. But in music, activities often cited under this rubric are very collaborative in nature. For example, there may be a faculty member who continually thwarts any attempt to create a faculty chamber ensemble or who refuses to participate with colleagues in creating a grant proposal. And whereas participation in professional organizations (e.g., the board of the local music teachers’ association, the community fine arts series, or the state music educator’s association) is normally considered to be a positive factor in evaluations, there may be cases in which the faculty member’s behavior is so egocentric or disruptive that the reputation of the music program is negatively impacted.

Although there is room for honest disagreement about the appropriateness of these examples, the critical point is that those involved in the evaluation process need to reach a consensus about what behaviors are collegial and noncollegial. Without such a consensus, each person involved in the evaluation process may have a different definition of collegiality—a dangerous and ill-advised circumstance.

Endnotes

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³ Ibid.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ American Association of University Professors, Committee on Academic Freedom and Tenure. "On Collegiality as a Criterion for Faculty Evaluation," adopted by the Association's Council, November, 1999. <http://www.aaup.org/publications/Academe/> (accessed 11 November 2002).

OPEN FORUMS: COMMUNITY/JUNIOR COLLEGES

COMMUNITY/JUNIOR COLLEGES

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Sinclair Community College

At each NASM conference, this particular session—the Sunday night open forum for community college folk—has always been one of my favorite sessions. I have been coming to the conference for nine years, and I have always left this particular session feeling that I have learned something that will help my own music department at Sinclair Community College in Dayton, Ohio. I hope that what I have to say might be similarly useful to you. I would like to share some observations I made during a sabbatical project I undertook last school year.

Just a little personal background, so you will know a little about my particular perspective: I am a classically trained pianist and have chaired Sinclair's music department for 18 of the 23 years I've been there. Sinclair's music department has existed for 30 years, the department has been NASM-accredited for 5 years and has about ninety music majors; institutional enrollment is about twenty-four hundred. The campus is urban, taking up a significant chunk of real estate in downtown Dayton. Sinclair grants one sabbatical a year to a full-time faculty member. The awarding criteria are based on one's length of employment and on how worthy a particular project seems to be. My proposed project was to visit ten community college music departments that I felt were first-rate, with the goal of benchmarking Sinclair's Music Department practices against theirs. This was something I had wanted to do for quite a long time, and I was pleased to have received the sabbatical to do it.

My choice of institutions to visit was inevitably very subjective. My main criterion for visiting a certain institution was simply that it should have a high-quality music department, something I either already knew from personal experience or that I knew about from an institution's reputation. Sinclair has a generous policy—sabbatical recipients receive full pay while away from work, but any expenses engendered by sabbatical projects are one's own. Consequently, although I would have loved to visit many additional colleges, I was, for personal financial reasons, limited to visiting just ten.

I won't bore you with a school-by-school account, but I think you should know which colleges I visited:

Caspar College in Caspar, Wyoming
Northwest College in Powell, Wyoming
William Rainey Harper Community College in Schaumburg, Illinois
Grand Rapids Community College in Grand Rapids, Michigan
Miami-Dade Community College in Miami, Florida
Nassau Community College in Garden City, New York
Community College of Baltimore County in Baltimore, Maryland
Bucks County Community College outside Philadelphia, Pennsylvania
Northern Virginia Community College just outside Washington, D.C.
Scottsdale Community College in Scottsdale, Arizona

Of these ten, seven institutions have NASM-accredited music departments and three do not. Four of these institutions are also multicampus, with each campus having its own music department. In such cases, I only visited what I believed to be the “main” or most important music department. All of these are public institutions, and all but two would be classified as urban—so my observations may have a certain slant that might not be replicated in a group of private and/or non-urban schools. And, for the record, four of these institutions are unionized.

I would like to present a *composite* picture of my observations in a sketch of what I think an ideal community college music department might look like in 2003. In doing so, I am not trying to be cute or clever—since gathering ideas for an ideal community college music department was in fact my goal, it made sense to me to collate these ideas into one scenario. I am taking the liberty of adding Sinclair to my list, making a total of eleven schools from which I will sketch this ideal department. Many of the things that impressed me, of course, may not be as impressive to others here tonight, for whom certain ideas and practices are already routine. But I think I may say a few things here that could be useful or at least thought provoking.

My visits were in no way as thorough as an NASM visit. They consisted of visits a half-day to two days long and included interviews with chairpersons and deans and informal observation of classes and rehearsals.

In order to bring some coherency to my thoughts, I have divided up my observations of this idealized music department into five areas: facilities, curriculum, general policies, budget-related items, and technology. Here are few preliminary observations about this ideal music department, to which I will refer hereafter as “our” department:

Our music department has met the threshold standards set by NASM. The enrollment at our college and within our department is large enough to ensure that the music department is both a viable educational resource for *all* the institution’s students and also a real artistic force in the *community*. Its home institution supports it well, both morally and financially. “Upper” administrators are strong supporters, as are many of the faculty and staff from the entire institution.

Our department is led by very good leader, who:

- has personal qualities of persistence and resourcefulness combined with high energy;
- is equal parts visionary and manager;
- has excellent interpersonal skills;
- is always working for the good of students, faculty, department, and institution (in that order);
- is young enough in spirit to really relate to the primary age demographic we all serve, yet mature enough to relate very well to all persons regardless of age, race, gender, or level of talent;
- never loses sight of the “community” aspect of the departmental mission.

Our leader:

- is an actively performing musician—someone for whom being a musician was an inevitability;
- has somewhat eclectic tastes in music and a genuine appreciation of different musical genres;

- has the personal experience not only of musical performance but also of classroom and studio instruction.

Facilities

In terms of facilities, our music department is physically in close proximity to the other arts-related departments at our institution, purposefully providing our students with a kind of holistic arts experience. The music office is not cramped and is thoughtfully laid out, very accessible to students and faculty. Student files are at one's fingertips, and all manner of forms, brochures, and schedules—highlighting *every aspect* of our music program—are well organized and ready for use. In this office works our fulltime secretary, whose responsibility is to exclusively serve the music department. One or more student workers supplement the secretary on secretarial chores. Centrally located in this office is a very visible listing of the offices, office hours, and e-mail addresses of each music faculty member, as well as some system by which students can leave written messages for faculty members.

Having adequate classroom space is not a problem: we have two large rehearsal halls, one smaller one, six dedicated applied music studios, and four classrooms. Practice rooms are plentiful enough to handle the largest number of students that the department can expect to be practicing at the same time—say, the day before juries. A high-quality upright piano, full-length mirror, and music stand are in every practice room, and several practice rooms have grand pianos. Practice rooms are big enough not to seem claustrophobic and are reasonably well soundproofed. Our classrooms have grand pianos and excellent sound systems, as do our rehearsal rooms. (All of our classrooms are discipline-specific and are not shared with other departments.) We have a beautiful and spacious performance hall, which, if not for the music department's exclusive usage, is nevertheless used primarily by it. All other institutional use of the performance hall defers to the music department's schedule.

In our music building, there is a large space specifically for music students to hang out—creating a sense of community for them—as well as a faculty lounge shared by our ten full-time and thirty-five part-time faculty members. Our music department houses two large labs—a piano lab and a computer lab. The piano lab has twenty stations and the computer lab, where our students receive instruction in theory and aural skills, has twenty-five. Both labs are equipped with state-of-the-art equipment. The computer lab doubles as a place where MIDI sequencing and other music technology courses are taught; keyboard input is by sophisticated synthesizers. An overhead projector displays a wall-sized image of everything an instructor is referring to. All our computer related equipment is upgraded on a regularly scheduled basis. Our lab has access both to the Internet and our school's intranet. The appearance of both our labs is professional, with a minimum of visible cords and connectors. All of our teaching spaces are handicapped-accessible. A recording studio, utilized both as a learning tool for students and as a functional utility for the department, rounds out our facilities. CDs and scores for the listening library—which in our case is housed within the music department, not our school's main library—are plentiful and go well beyond the basic repertoire of any genre.

Curriculum

Regarding curricula, in addition to the standard NASM curricula and the particular “core” courses intrinsic to our institution, our music department also offers Web-based instruction in certain basic courses such as Music Appreciation and Music Fundamentals.

A mandatory single-term Introduction to Music Technology class is taken by all of our entering music majors. Music History is offered only as a second-year course under the premise that it can

best be comprehended by those with a basic understanding of theory, which (we hope) is acquired during our students' first year. Convocation—student recitals—is a zero-credit class that must be registered for, as is the piano proficiency exam that concludes our students' two years of piano. In addition to the four basic large ensembles—band, orchestra, choir, and jazz ensemble—we also offer about a dozen smaller ensemble opportunities for both our students and community musicians. Our Music Education curriculum also includes some education courses, such as Educational Psychology.

Our department is quite concerned with its school-wide image, seeking at every opportunity to capture new students in specially designed music courses that have a very wide appeal, such as classes that deal with specific segments of pop music and jazz. We regard these students not just as temporary one-time students, but also as future students of other music classes and certainly as future audience members. A big chunk of our departmental FTE is generated by these courses because they fulfill our institution's humanities requirement. In one sense, they are the measure of the health of our department. Also, at our institution, applied music lessons *do* count toward this humanities requirement—as do studio art classes. We also offer closed-circuit live TV to remote-site classes in Music Theory and are looking into other ways of utilizing this technology, particularly as a way of acquainting prospective high school students with our music department. Our associate degree programs include separate tracks for Sound Engineering, Music Technology, and Music Business, all of which are terminal degrees.

The increasing use of music technology—and its popularity, as evidenced in the growth of our technology-related classes—has resulted in a decision by our institution to create a separate Music Technology department. We have taken special care in our traditional curriculum to coordinate our theory, aural skills, and keyboard classes so that what is being taught in one class is continually being reinforced in the others. The mandatory music class that is part of the Early Childhood Education curriculum at our institution is part of our department, not theirs. All aspects of our degree programs have either a summative or formative assessment or some kind of capstone component by which we can judge our own instructional effectiveness.

Finally, in response to the general education demands put upon associate degree students in our state, we have created an A.F.A. degree in which part of the large array of general education classes is deferred to the bachelor's degree, making it easier for some students to complete their associate degrees.

Budget

A number of budget-related issues are of interest in our department: We have an annual fund-raising music performance event that generates a large revenue for our department—which in turn is used for scholarships—and that also serves as good public relations for our department and for the institution.

Certain activities that are undertaken by our faculty—such as *recruiting, technology troubleshooting, public relations, course development, facilities usage, and applied music coordination*—are compensated through the use of release time. The amount of release time is not insubstantial—it ranges from three to nine credit hours per term for each activity.

Television advertising for our department is regularly scheduled by our Admissions Department. A new commercial is created every other year and is aired around the registration times of each new term.

There is a merit pay structure at our institution by which many of our full-time faculty members can earn bonuses of about \$5,000. Since many of our faculty members are public performers with high profiles or are very innovative in the classroom, our department has viewed merit pay very positively.

All of our lab monitors are compensated at a rate that is set significantly above minimum wage in order to retain them in their positions.

All of our major ensembles pay their directors three credit hours for three contact hours of rehearsal time. Our part-time faculty members are compensated for driving to and from the institution. Our part-time faculty members are also compensated at a rate that is competitive with that of other institutions in our geographic area and is high enough to maintain these members for the long term. We are currently paying about \$900 per credit hour.

During the summer, we offer high school camps for both traditional and jazz musicians. These have served as tremendous feeders for the program.

The department chair is also the budget manager for our music department, and although he/she works from a lump-sum budget—no line items—included in this lump sum is adequate funding for nationally known guest artists to perform with our ensembles and also to present master classes.

Scholarships for our music students are derived from two sources at our institution—our school's Foundation and privately subsidized scholarships. This latter category is very significant, as we have made a real effort to court those in a position to subsidize—alumni, music-loving citizens, and corporations. We currently have about ten of these, and hope to continually increase this number. About a third of our music majors are receiving scholarship assistance. We also routinely offer partial scholarship awards to non-music majors when we need to “fill out” ensembles.

Because we recognize that our department handbook can serve not only as an information source for our music majors but also as a recruiting vehicle, we go the extra mile with this particular publication—glossy cover and professional design are standard. We republish every other year, with changes and addenda published separately in between.

Policies

Certain departmental policies and practices have allowed us to function very efficiently.

- A day is set aside in the winter for recruitment of high-school scholars—many of our recruiting efforts during the year are centered around this event, in which we invite targeted high schools and individuals to spend a full day checking out our department.
- We have weekly student recitals. These occur at a time when all music students can attend, and attendance is taken.
- Our department handbook has the standard information that a student needs about our department, and also includes:
 - sample theory tests for entering students,
 - lists and charts of colleges with which we have articulation agreements,
 - biographies of all full- and part-time faculty members,
 - suggested audition repertoire on each instrument,

- profiles of successful graduates,
 - and guidelines for filling out transfer applications to other institutions.
- All of our entering students fill out a lengthy information survey through which we find out as much as possible about them (from a musical point of view) and also why they chose our institution and department. Our overall recruiting plan is continually modified based on this information.
 - We require our students to do a solo recital prior to graduation and view this as one of the summative assessments previously mentioned.
 - Calendar-type date books sold in the bookstore reference all music events for the year so that all students on campus are informed about our activities.
 - We have a large and thriving MEA chapter in the department that meets regularly, receives funding from the Student Government Association, elects officers, and attends the state conference each year.
 - Our summer session enrollment is nearly as high as the enrollment for the rest of the year, and it offers a multitude of courses, including core music courses. Nevertheless, the majority of our students who are planning on transfer take three years to complete the degree. About 15 percent of our entering students matriculate, while many more transfer into another school's music program.
 - The minimum requirement for adjunct faculty at our institution is a master's degree. However, we are exceptional within the institution in that our department is permitted the leeway to hire even those with no degree at all—say in jazz, bluegrass, or music technology—if they have the background and ability to be effective applied instructors.
 - Our many school-to-school articulation agreements are well known to our students through printed materials devoted to that topic alone that are available in the main office.
 - One of our larger ensembles is a group of some accomplishment, which has performed in impressive venues, engaged well-known guest soloists, and commissioned works by well-known composers.
 - We aggressively seek to have our student groups chosen to perform at MENC, IAJE, and state MEA conventions. Our better ensembles tour around the state and sometimes well beyond.
 - We have contracts with our scholarship students regarding their responsibilities to the department. We also have students sign contracts to use designated practice rooms. All of our applied students—even the personal-interest students (of whom we have quite a few)—give written evaluations of their instructors each term.
 - Our majors attend weekly repertoire classes. These are handled by different, full-time applied instructors during the course of a term. When it is time for boards or juries, schedules of

who plays when and where are posted well in advance, complete with listings of who will be sitting in on the exams.

- Our music department collaborates each year on a musical theatre production with our theatre department. This production may be what we are most noted for in the community. Time spent on this production by faculty members from both departments is part of their regular workload for that term.

Technology

Our department highly regards technology for its usefulness in instruction. I have mentioned our lab, where computers are used in theory and aural-skills instruction, and where courses as diverse as digital audio, sequencing, and MIDI composition are offered. I also mentioned that our rapid growth in this area, which led at first to a certificate program and then to an associate degree track, has persuaded our administration to create a separate Music Technology department. Our recording studio is well utilized in our Sound Engineering degree track.

Also of a technological nature:

- Our Website, which is maintained by one of our faculty members (involving some release time), is very important to us. In addition to information about the program, curricula, and courses, we also include on our Website an active calendar, career advice, biographies of all full- and part-time faculty members, a list of institutions our graduates have gone on to, on-line ticket ordering for those of our concerts that charge admission, and a large page of musically related links.
- Since our campus has its own TV station, we are lucky enough to have many of our concerts videotaped and then broadcast. Every single musical performance, including student recitals, is audio taped. One of our fulltime faculty members attends to this chore, which is part of his workload.
- Finally, we also have had Web broadcasts of live concerts from our performance hall. Though we realize this is a technology in its infancy, we think it is an avenue worth pursuing, and someday may be routine.

So—that's my amalgamation of what *I* regarded to be the most impressive qualities of eleven music departments. Just a few final things I observed—which again may already be taken for granted by almost everyone here. These eleven departments were more similar than dissimilar. They were also each as unique as the community they served. I *saw* no obvious differences between the NASM-accredited departments I visited and those that were not. However, I think that all this says is that the nonaccredited institutions I visited—which coincidentally were all multicampus—have already set some pretty high goals and are meeting them. My observation, for what it's worth, is that in situations with multicampus institutions where there is more than one music department, the reasons for remaining nonaccredited are more internal and political than anything else.

To conclude, I believe I observed two intangible things at each institution—and I got this not only from chairpersons but from faculty and deans as well—and those were a feeling of optimism about the future and a feeling of satisfaction at helping students musically grow.

OPEN FORUM: ISSUES IN SACRED/CHURCH MUSIC

UNCEASING WORSHIP AND ARTISTIC ACTION: A SEEKING OF COMMONALITY

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Over the years, I have thought about worship in many ways: theological, artistic, aesthetic, spontaneous, free, liturgical, historical, and crosscultural. I have also thought about it with regard to my own personal walk with the Lord and have found that sometimes I am very distant from any concept of worship. Other times, the closeness of the Lord and the sweetness of his redemptive work in Christ Jesus has become so clearly near to me that worship, as *usually* described, is too small a word to describe the communion. Yet other times, when I am caught up in this debate or that dilemma; when I am confronted with a chaos of issues, many of which are all too familiar to each one of us, I hardly know if the word *worship* can ever apply to me, especially when I see those who seem to flow so easily into and out of what they call the worship experience. The current rush surrounding this word *worship* is such that many of us—I include myself in this—wonder if we are in the right style, the right place, the right mood, or the right spiritual condition to pay honor to the Lord according to the terms set down by so many who seem to know exactly what worship is. In other words, thinking, even worrying about worship seems to preempt the kind of worship that, in the final analysis, needs no name and does away with all worry.

Yet, amidst all of this, something keeps occurring to me, not out of my own flawed imagination and fragile intellect, brought to fullness in the life of Christ, the rush of the Spirit at Pentecost, and the amazing spiritual and intellectual work of the Apostles. This something is also about worship, but of a far different kind. It is about a complete life of continued consecration, of ceaseless thirst and hunger for righteousness, of a striving after personal holiness and consecrated servanthood, in all of which faith, hope, and love constitute our primary abiding place, even as grace, mercy, and peace keep abounding from a creating, sustaining, and redeeming God.

This life of worship is not just about going to church or to mass or to communion, but about every breath we take, every thought we think, and every act we perform. And why so much time is being spent by so many on a constrictive concept of worship, so constrictive in fact as to be compressed down to a set time and place, down to the “*the worship*,” which so often means “*the music*,”—all of this puzzles me to no end. Without being directly conscious of it, we have literally returned God to a box, and a miniscule box at that. If the worship of Almighty God through Jesus Christ is that small and that chronologically constricted, we as Christians have very little to celebrate, very little to ponder, virtually no mystery to press down upon us, and little else to do but wait until the next Sunday, the next surge. Don’t get me wrong. Regular corporate gatherings of all kinds—masses, liturgies, services, assemblies, meetings—are extremely important and cannot be displaced. And of course they are meant to be worship, but certainly not all of it. In fact, they should be meant to test us as to how we have been worshiping in all that we have been doing all week long.

I realize that there are many issues that face us and often divide us. I realize that some churches are growing by leaps and bounds and others just barely. I realize that music and musical style have

been made into local messiahs here or pariahs there. I realize that church growth is a mixed bag: a combination of Spirit-driven conversions and market-driven imperatives. I realize that two large amorphous stylistic shapes face us: the contemporary and the traditional. I realize that, unbeknownst to the contemporists, they have all too quickly created their own tradition, while the traditionalists have forgotten that true traditions must metamorphose in order to earn the title of tradition. So we are locked up—most if not all of us—in the same procedural box, namely traditionalism, as we cling to the stylistic differentiations that mark *our* music. And yet, thanks be to God, he keeps on working his purpose out; he has not yet, we pray, taken his Holy Spirit from us; we still have one Lord, one Savior, one Gospel, one Truth, one communion of the saints, one bride of Christ, one eternal Hope, one Holy Spirit, one salvation, and one mandate: to love the Lord with heart, soul, and mind, to love our neighbor as ourselves, and to spread the good news as passionately as possible.

It is this irrefutable vastness that guides me as I try to think through a theology of worship and a theology of artistic action within which unity and diversity are cast into the same kind of oneness that our very oneness in Christ demands. In these next few moments, I would like to outline seven major unifying points around which I believe all worshiping people should rally and to which all artistic practices should be summoned. They are meant to include and subordinate the countless particulars—the trees—that so often keep us from reveling in the magnificent forest in which we have been called to make our sojourn. I shall name them quickly and then comment on each on as best I can in the time allotted to me. They are:

1. *The Interrelated Hierarchy: Creator, Creation, Creature/Imago Dei, Creativity*
2. *The Theological Roots of Culture and Diversity and the Universality of Aesthetic Action*
3. *The Comprehensive Supremacy of the Word: the Word Beyond yet With Words*
4. *The Comprehensive Reality of Unceasing Worship (as Continuous Outpouring) and the Dependent Fact of Corporate Worship*
5. *Artistic Action and God's Action: Artifactual Power and God's Power; Faith and Idolatry.*
6. *Artistic Action and Servanthood*
7. *The Dialectic of Style: Relevance as Irrelevance; Conjunct and Disjunct Relevance*

As I go through these, please remember that the overriding subject is unceasing worship.

1. The Inter-related Hierarchy: Creator, Creation, Creature/Imago Dei, Creativity

There is but one Creator who, out of the limitless storehouse of an infinite imagination, thinks up and makes everything that is. He is the uncreated Creator and the Unimagined Imaginer. All that he creates, he calls good, bequeathing on every creature the dignity that only intrinsic worth can uphold. We can be sure of this because we can trust his declarative word. The entire creation, at this very moment, is being sustained and actively held together by the Word of the power of the Son of God—Christ Himself—in whom lie all the treasures of wisdom and knowledge. The creation, in all of its glory—even the glory seen in its present fallenness—points to the infinitely greater glory of its Maker.

Of the many creatures that God thought up and made, mankind is given the unique honor of being created *imago dei*. That is, in finite ways, we are expected to act the way God acts in his infinite ways. Thus, even as God is the Uncreated Creator and the Unimagined Imaginer, we are created creators and imagined imaginers. Within this glory, we think up and make an amazing variety of artifacts, systems, art works, machineries, and institutions. Just as God is not what he creates, and

is instead sovereign over it, we are not what we make and are to be sovereign over it. Thus, everything in the creation except the Triune Creator is handiwork and is less than he: angels, spirits, humankind, galaxies, and the ordinary things of forest, sea, air, and space. This hierarchy—Creator, creation, creature, creativity—cannot be upset. When it is, idolatry is the only thing left. The fundamental difference between true and false worship, therefore, lies in the ultimizing choice between Creator and creature.

2. The Theological Roots of Culture and Diversity and the Universality of Aesthetic Action

God creates out of an infinite imagination. He is the original diversifier. From pine trees to redwoods; from sunfish to the great leviathan, from quarks to galaxies, from blueberries to rutabagas, from iron to uranium, and from individual to individual, race to race, species to species, he speaks and they are, each splendidly individuated yet humbly interdependent. Because they are called good by the One in whom there is no falsehood or pretense, we can be assured that goodness and the amazing aesthetic variegation within this goodness are the basis for our perceptions of quality and goodness to be found in what we make. That is, there are varieties of beauty, each in submission to declared goodness and inherent worth. No human concept of diversity in all of its epiphanies, however well intentioned or culturally conditioned, is worth its salt unless we take into account the all-preceding wonder of an eternally imaginative God, who loves everything he has made, and gives us a comprehensive example of beauty.

Culture is, at base, rooted in diversity, thus the many cultures with which humankind is graced. It is no surprise to God that the Hopi or the Bantu or the Quechua or the Shaker craft different lullabies or cooking utensils, art pieces, or languages, for he granted all of us the privilege of doing things differently, of seeing things in a different light, and responding variously, even though he did not grant us the right to despise the Hopi while idolizing the Shaker. Furthermore, just as the creation nurtures itself and changes itself, so human creativity is a phenomenon of continued intercourse, exchanged influences, and evolving work. Closer to home, the issue in church music should not be over the problems in stylistic diversity in that stylistic diversity is just one of the manifestations of creative diversity. Rather, the issue should be about stylistic lockout—that action whereby the amazing diversity of people should be kept from amazingly diverse people; that action that people in their falsified narrowness take when they assume that just this style or that style is all they need; that action that defies the cry for a thousand tongues to break out.

Furthermore, culture is an interface of what a people believe and what they make. To the extent that they may confuse things that they believe with the things that they make, allowing the latter to inform and subdue the former, they set a course for false worship in that Truth is made subject to handiwork. On the other hand, to the extent that they understand the vast difference between the two and craft a life system with this difference in mind, they are free indeed. They are freed by the Truth and freed from the artifact, thus they are free to honor the Creator—to worship him unceasingly—without the help or intervention of the creature. This crucial difference comprises the difference between worship by faith and worship by works.

Whether a culture possesses theoretical, philosophical, and aesthetic institutions within which ideas, systems and worldviews are formally examined, or whether a culture simply says, “Our fathers would never have sung this music,” the fact remains that people everywhere have ideas and opinions about quality and will exercise themselves in seeking it out. This does not mean that there is a universal quality or aesthetic “out there” that all people must commonly obey, but it does mean that the seeking of quality is universal; people universally will find a culturally embedded way to say, “I prefer this to that and here’s why.” Even when a culture appears to be misguided or corrupt, even

when, as seems to be the case in our own culture, absolutes have become relativized, relativities enthroned, and quality surrendered to immediacy, there are still those voices that cry for a return to value-laden actions. As fallen as we are and as corrupt as we can become, God, in His inestimable mercy and grace calls forth voices of redemptive protest.

3. The Comprehensive Supremacy of the Word; the Word Beyond yet With Words.

In the beginning was the Word and the Word was with God and the Word was God. The same was in the beginning with God. God is Holy, God is Truth and His Word is Truth. These words are coequally at once about the Triune God, the Creator, the Spirit, and the Son, yet in an infinite paradox it is Christ to whom we look as the Word of God, both eternally and incarnate. God is Word. That God is Word and that God is the Eternal Outpourer means that He does not keep His Truth to Himself. With these mysteries and facts, we are informed completely and fully. These mysteries and facts precede our limited vision of words, speech, and language. That God as Word transcends our words is one thing. Yet a greater thing is that God has humbled Himself so as to enclose His Truth within the frailties and vagaries of human language, having chosen to reveal it fully and securely, not only in the life of the Son of God, the Incarnate Word, but through lips of prophets, poets, apostles and chroniclers. Thus we have an all-sufficient Word called Scripture to which all other words are culled into immediate judgment.

It is this Word and only this Word to which we surrender, for which we must die if necessary. It is this Word to which all other words are summoned in judgment. It is this Word that cleaves as a two-edged sword. It is this Word that serves completely and sufficiently for all matters of faith and practice. It is this Word that in its self-sufficient entirety tells us how we must live. It tells us how we are to be redeemed and how we are to transmit the message of what it means to be redeemed. It is this Word that provides us with the only principles by which all other subsequent and subordinate principles are to be tested. And it is this Word that gives us the panoramic vision and criteria for a life of unceasing worship.

4. The Comprehensive Reality of Unceasing Worship; the Dependent Fact of Corporate Worship.

Unceasing worship is the continuous outpouring of all that a person is and can become in light of a chosen or choosing god. Nobody does not worship, nor is there a time of day or night when we do not commit ourselves; do not pour out ourselves to a god of one kind or another, in one way or another. God is the eternally Continuous Outpourer. In the eternities, the Triune God pours Himself out to Himself in unending love and consummate intercourse: the Father to the Son, the Son to the Spirit, the Spirit to the Son, the Son to the Father, the three to each other and each other to the three. When God created our first parents in His image, He created them outpouringly and they drew their first breath as continuous outpourers. That is, they were created worshiping at the very moment the Spirit breathed the imago dei into their dust. Thus, continuous outpouring is the fountainhead of all worship: the eternally outpouring God pouring Himself out in initiating and unceasing grace and love, his children pouring themselves out in responding love and unfettered stewardship. This continuous outpouring on God's part we can call eternal Lordship. On our part, it is called unceasing worship.

When we fell, we did not cease our worship, but continued it while exchanging gods. Therefore, fallen worship is the worship of false gods and false systems. But for the saving work of God in Christ, we would all continue our worship in eternal falsity. When we come to God through Christ in

faith and repentance, our worship does not start up. Instead it is redeemed—washed clean—and turned back toward the only one worthy of unceasing worship, the Triune God Himself.

We therefore are authorized by any number of scriptural passages and principles to assume that living for God by faith, effectualized by love, and thrust forward by hope comprises our continual worship of which, then, corporate worship is but one manifestation. We do not go to church to worship, but as continuing worshipers, we gather together to continue doing those things that we should have been doing all along, but now in glorious company one with another, knit to the millennia-old and cultures-wide action of the redeemed body of Christ. We can safely call the totality of day-by-day worship of God and the regular corporate worship gatherings the communion of the saints. If it is true that Christians are called to a life of unceasing worship, it is likewise true that the Christian life is a life of acts of worship, a continuum of acts of worship, whether sweeping the floors, singing to a child, courting a partner, framing a house, eating a pork chop, taking the Body and Blood to one's soul, or telling somebody what it means to come to Jesus.

This life of redeemed worship, of continuous outpouring, is fueled by faith, hope, and love. Just as we live by faith we worship by faith. Just as hope reaches forward into the unseen but verifiable things of faith, our worship is hope-filled. It celebrates that which is yet to be and not yet seen because faith is the substance and evidence. Likewise, love actualizes our faith and positions our hope on the everlasting love and consummate mercy of the Lord.

5. Artistic Action and God's Action; Artifactual Power and God's Power; Faith and Idolatry.

We come to the arts then, as worshipers. We make art as worshipers, we receive it as worshipers and we offer it up as worshipers. If all of our life in Christ is a continuum of acts of worship, it follows that the making and use of art in any corporate assembly cannot afford to be limited to aiding our worship or bringing it about or enhancing it. Rather, every note sung, every gesture made, every visual image used is, purely and simply, an act of continuing worship, a part of our continuous outpouring. It is perfume poured over the feet of the Savior and it is His infinite worth that surpasses even the most fragrant of its perfumes. We do not choose costly perfume in order to match the costliness of Christ's sacrifice for us. Rather we choose it because the infinite worth of Jesus demands it, even if we can afford only the merest drop. Yet it is God who acts on us through His Spirit, irrespective of the condition of our art, while we act by faith, in outpouring love, in offering the arts up to him. Within a mystery that we can never understand, we slowly learn that just as we must offer the best that we can procure, it is the faith with which we make our offering that finally counts before God. Therefore, quality or lack of it, is never a thing in itself or effective in itself, even though we are to pursue excellence as our only option. Let me say this again: we must differentiate between singing in order to worship and singing because we are already at worship and we cannot contain our song.

Yet the arts have enormous power and we are tempted to rely on this power to effectualize our worship. So what do we do? We are to subordinate this power to ourselves because, as previously stated, even the greatest art has less worth than the people who make it. The power of the arts therefore cannot be considered to be our master when it comes to worship. It is not the music that draws us nearer; it is the nearness of the Lord that causes the music to be all the more powerful, all the more elegant, even when it is barely good or barely lisped. Thus, we celebrate the power of the arts; we engage in the power of the arts while recognizing that the power of the Lord transcends any artifactual power. Because we are to love God more than the arts; because we are to submit to His power before we even consider the power of the arts, we are free to say that our love for God and our worship of Him enhances the arts rather than saying that the arts enhance our love for God. The

Christian, therefore can be free of artistic power while seeing its power enhanced through the worship of God.

Art becomes idol whenever we make use of it in a way to mediate the presence of God, to act on His behalf, to bring tangibility to His intangibility, to substitute the senses for faith. It is faith that is the substance and evidence of our living and worshiping, not art. We offer art up to the Lord because He is already with us; because He has no need of artifactual work to substantiate or verify His presence. As soon as we say that God seemed closer when the music was played than when it was not, we have made the mistake of depending on handiwork to substitute for that which only the Spirit of God can suffice.

6. Artistic Action and Servanthood.

Art was never meant to dominate the human condition but to reflect on it and by reflecting on it, to serve it. Just as Jesus took up a towel and basin and served the disciples by washing their feet so should we. Artists, in the service of the Lord are foot washers. Our art is our towel and our basin, the towel should be clean and the water refreshing, and we are most Christ-like when we take it up to serve and to minister. Even when the art is intensely prophetic and dislodging; even when in the strangest possible ways the artist brings newness to us and challenges our safety and comfort, the artist remains a servant; the artist remains a minister to the well being of the people. The artist is not god, nor demigod, neither hero nor sovereign. God is God, people are people, neighbors are neighbors, and are to be loved unconditionally, served without letup, and lifted up before God in their various conditions. Art is there for their use, for their edification, and for their worship.

When art is found in the contexts of corporate worship of any kind, it must serve the liturgy, not dominate it. In turn, the liturgy, whatever its kind, must unswervingly serve the Word, and not diffuse it. The Sacraments, with whatever doctrinal materials they are interpreted, are servants of the Word of the Lord. But art is neither Word nor Sacrament. It may contain the Word and it may accompany the Sacraments, but it is still mere handiwork, to be poured over Jesus' feet as perfume and towel and basin with which to serve the people of God.

7. The Dialectic of Style: Relevance as Irrelevance; Conjunct and Disjunct Relevance.

While we may find it appropriate to choose a style that is seemingly relevant to a given context, we must understand that since God is in charge of invading the context, changing it as He sees fit, confirming it here and calling it under judgment elsewhere, style becomes curiously irrelevant once the wind of the Spirit blows over a community. Furthermore, in seeking to locate styles that are relevant to people, we must understand that God is longing to move upon people in such a way as to make *them relevant to worship, whatever the style*. Hence, irrelevance can be relevant just as relevance can quickly dissolve into irrelevance.

Furthermore, since human creativity in the arts is ever shifting, combining and recombining, and since the people of God should be ever on the move: growing, hungering, thirsting, sojourning forth, not content with where they are as much as where they must go—it follows that the use of art among the people of God should reflect the holy restlessness that unceasing worship itself brings about. This often means creative disjunction: art that dislodges; art that stretches; styles that are strangely new and newly strange. If the people of God are living by faith and not by works, they will not just be content, but will long for the disjunctions that the artistic imagination can bring to pass.

Nevertheless, there are those times of rest, of Sabbath—artistic Sabbath, of stilling one's soul and making it quiet, even as a weaned child at its mother's breast (Psalm 131). In these times, art rests as well, the artist can be content to become extraordinarily quiet and suffer the repetitions, the favorites that his or her work engenders: the comfortable words of artistic familiarity are readily there accompanying the Sabbath rest of the people of God. In this sense, conjunct relevance is a pleasant fragrance to the Lord and the servant artist can be at peace with producing only the slightest variations and changes.

Thus the times and seasons of dislodgement and comfort shift, change, and easily exchange places. Both the artist and people of God are never addicted to the one or the other. Rather, they are ready to pick up their tents and move out into the mystery of newness or pitch their tents and stay awhile in the ready arms of the timeworn and familiar. In all cases, faith—living by faith, making art by faith, and offering it by faith—takes precedence over everything else.

Finally, the principle of love, that greatest principle even in the company of faith and hope, presses something upon us with regard to something as mundane as artistic style and our various opinions, likes and dislikes. Here's what it presses. First, I cannot afford to base my opinion of people on the styles they choose. I must not make the mistake of getting to them through their music. Rather, I should get to their music through them. That is, I must love them first and last of all. I must come to know them fully as people rather than style/quality choosers. I must ask more questions of them than making pronouncements about them. Second, I must love their music even if I do not like it, even if its quality falls far short of the most obvious standards. That is, I must love the sheer fact of music, the sheer existence of it, ever before I come to terms with choices within it. It is in this way only—love driving the whole—that I can truthfully—that is, biblically—make my way into and through the quality questions. I must love people so much that I become their artistic pastor and fellow sojourner rather than their judge. I must love music so much that I will want to see to its betterment, even though this means that I become its student, being corrected by it, ever before I become its arbiter. Mercy and grace, towering above mere aesthetics, must mark my artistic sojourn among people. In this sense, I become like Christ, who, in His totality stoops low and graciously walks with us in our ugliness and spiritual mediocrity. This love-driven work within the arts, at least for me, is ever so difficult, but ever so necessary.

Conclusion

So in sum, the question is, can we draw ourselves around these principles and do we see the unity behind them—the unity that dissolves our often petty grievances and our varied practices; the unity that is centered in the person and work of the Triune God before whom even the most magnificent work of art is but a lisp, before whom the worst piece of art, offered with utter integrity and by faith, will bring Him to smile, even to sing over us? Are we ready to admit that as desirable and God-honoring as beauty is, it has no inherent earning power before the one who desires contrition, humility, and hunger; that beauty, as winsome as it is, is neither holiness, nor anything approaching it? Are we willing to make a case for the highest possible quality without overlooking the value of the most stumbling artifact, knowing that both do not reach God except through the purifying advocacy of His Son? Are we prepared to understand worship as continuous outpouring even as we pour ourselves out before the One with whom eternal outpouring is His very nature?

If so, then we can draw together, personally at peace, corporately on the move, and prophetically at work teaching, building up, and where necessary, tearing down. God, please be with us. Amen.

UNCEASING WORSHIP AND ARTISTIC ACTION: A SEEKING OF COMMONALITY

✦ DONNA COX
University of Dayton

My brief comments this morning are merely a series of affirmations of things articulated by Harold Best and random thoughts that were triggered in my reading and reflecting on the paper. I am not a theologian although I am a licensed minister, a teacher, and a trained choral conductor. More than all of those descriptors, however, I am a child of God who truly desires to live a life worthy of my calling. And so I offer the following.

Much of what Best talks about centers around the positive benefits that are achieved when believers nurture a lifestyle of worship—a lifestyle that is centered, balanced, observable, and firmly rooted in salvation through grace. Nurturing a lifestyle of worship ultimately informs all parts of our lives and is most readily observed in our attitudes and actions—that is, in our personal commitment to becoming *the church*—that community of believers that transcends personal and cultural preferences.

Romans 12:1-2 describes our “spiritual act of worship”—presenting our bodies as living sacrifices, holy and pleasing to God. Paul admonishes believers not to conform to the pattern of this world but to be transformed by the renewing of the mind. Certainly, seeking a commonality in what it means to worship and the appropriate artistic action *will require* a renewing of many minds. By extension, using this same passage, we might want to consider that it is only as we, God’s people, are transformed in our thinking about worship—how we define it, how we accept people who worship differently, how we grow in our own understanding of what pleases God—it is only after transformational thinking that we will be able to test and approve the pleasing and perfect will of God!

Best calls us to transform our thinking, to be renewed in our applications of what it means to be worshippers, about how we define and ascribe beauty and worth to our expressions of worship. I personally do not think that it is an accident that we are having this discussion today. I’ve thought for a long time that God has been calling us away from the narrow constrictions that we impose on the concept of worship through our denominational affiliations, our cultural precepts, and often our own unwillingness to see God as larger than our own world. Reading these thoughts have caused a shift in some of my own thoughts about worship, or at least a sense of personal unrests as I continually confront worship. I’ll return in a few minutes to one particular part of the paper that caused me the most private concern.

I was particularly intrigued by the concept of *stylistic lockout*—that action that people in their falsified narrowness take when they assume that just this style or that style is all they need. It made me think of Rodney King’s famous cry, “Can’t we all just get along?” although what we are discussing goes well beyond just getting along and toward a new way of being. This call to diversity in worship is important and, I think, part of what God is demanding of the church.

There *is* a certain comfort, however, in locking out diverse perspectives. If we were to take the lock off, it would mean moving beyond our personal comfort zones. Historically we have imposed this lockout not only on corporate worship but also on individual/personal expressions. I was reminded of the struggle that Thomas Dorsey had when, in the early 1920s, he began to compose a new brand of sacred music that he called “gospel songs.” Dorsey, as you may recall, had a prolific

career as a bluesman—directing the Wildcats Jazz Band and playing with people like Ma Rainey. Naturally, this first gospel music was stylistically blues tunes with sacred texts. Dorsey met significant resistance in the very church where one would have thought he would be most welcome. I speak of that institution we often refer to erroneously as the “black church.” Yet Dorsey spoke often of the many churches that had thrown him out. Many prongs of the black church had already left their cultural roots and imposed a new, constrictive definition of what sacred music should sound like. Because Dorsey’s music did not fit the mold, he was “locked out.” This experience, of course, is not Dorsey’s alone. We could go back to Palestrina (actually much farther back but he’s the earliest who readily comes to my mind) or we can simply look at the church across the street that has alienated its youth because the music is “too loud,” or “too vulgar,” or because the “kids look strange.” On my own campus, some of the priests have been made nervous by a group of students—Campus Crusades for Christ—who have very vibrant, exciting worship that is drawing Catholic students. I found myself surprised and angered that the priests were seeking “alternatives” to Crusades for the Catholic students out of fear that they would be drawn away from the Catholic church. This fear is based largely on the perception that Crusades are more fun. Instead of encouraging this small group of “renegades” who have limited resources, they are actually considering using more of the substantial resources that are already invested on our Catholic campus to discourage this trend.

On a personal level, we often constrict our own expressions of worship by refusing to consider that God may want us to do something different in our own manner of worship. We may declare that it is undignified to raise holy hands before the Lord, that only the holiness folk dance, that only people in the choir or those with good voices have to sing. Under no circumstances are we expected to shout out praises to God. I think that is one of the things that Best alludes to when he calls us to differentiate between singing in order to worship and singing because we are already at worship and cannot contain our song. Nurturing a lifestyle of worship leads to daring worship! Daring worship causes us to shake off the things that bind us—those things that keep us locked into old ways of doing and being. Our renewed minds lead us to creative nonconformity and take us out to the edge or even beyond our comfort zones.

Corporate worship is a vital and energizing part of the Christian’s walk. However, there is an inherent problem with the corporate worship experience. It tends to absolve the worshipper of the personal responsibility that is at the core of true worship. We were created to worship—not merely in specific times or places but with all that we are and in all that we do. This is beautifully articulated in Best’s paper. In my own experience, I have found that churches (people) are guilty of defining *worship* as a noun. We often speak about going to worship as if it is a place or a time. This use of the word fuels the constrictive concept of worship that Best describes. When worship becomes a place or a thing rather than the daily process of connecting with God, it is easy for the corporate body to define and dictate the proper characteristics of that place or time. Thus, instead of the essence of corporate worship growing out of the gathering of people whose lives *are* worship—people who are already “on fire” and connected to God—the corporate worship becomes the electrical outlet into which each person must plug.

Now this is where I began to have a personal conflict with my reading of Best’s paper. He writes:

We offer art up to the Lord because He is already with us; because He has no need of artificial work to substantiate or verify His presence. As soon as we say that God seemed closer when the music was played than when it was not, we have made the mistake of depending on handiwork to substitute for that which only the Spirit of God can suffice.

I have no cause to disagree with the statement. In fact, I strongly believe—at least intellectually—it to be true. This has been my dilemma. I personally believe that a song *can* lead an individual to the throne of Christ. This song might be one that I sing privately as I am dressing in the morning and praying about my day. It might be a song of preparation that is sung on Sunday morning or even one I sing with my university gospel choir on Tuesday night. From time to time, art has appeared to usher me into the very presence of God. It has lifted the veil and, at times, seemed to open my spirit, to break through those hard places/cold times when I have not been able to otherwise find that space of communion with the spirit. Does this mean that art has become my idol when this occurs? I don't think so, although I will certainly give this much more thought and prayer. I am more inclined to attribute this preference, this understanding of how music aids my worship, to culture—another issue that caused me moments of personal disquiet as I read through Best's paper. These have not been moments of thinking that the statements are wrong—rather the statements are causing me to look more closely at my own understanding of the relationship of my art and worship.

Dr. Best states that culture is an interface of what a people believe and what they make:

To the extent that they may confuse things that they believe with the things that they make, allowing the latter to inform and subdue the former, they set a course for false worship in that Truth is made subject to handiwork.

Cultural identity/cultural practices often make it difficult, if not impossible, to separate what people believe and what they make. These two, in certain cultures, are inextricably bound. For many ethnic groups, mine included, music is a powerful arbiter. We all know that the power of music lies in its connections to other aspects of culture. Music's full power is reserved for those who share its primary cultural context. In West African and much of African American life, music and religion are not separate things—they are simply components of the same activity. When I think of a worship experience, music is *automatically* seen as part of the very fabric. In my culture, the entire religious experience—the service—has music connected to it from the beginning to the end. Music accompanies virtually all parts of the corporate worship experience, literally. With the exception of the first half of the sermon, there is some kind of music going on. Music even accompanies a great part of the sermon.

When I walk through the campus and think of God's goodness, a song bubbles to my lips. When the day gets too stressful, I put on a song in my office, close the door and begin to "dance" my way out of the stress and into realignment with God. This close association of praise and music is very West African and, thus, African American in its inception. And this is one of the difficulties. While I recognize and accept that worship is a continual outpouring to God, that true worship has little to do with music or style and everything to do with living a life that is, by its nature, a sacrificial offering to God, I have difficulty separating my art from aspects of my worship. To me, and to many people I know, I, and my musical offerings to God, are one—sometimes.

As I lay in bed at 3:30 this morning, with the walls squeaking and groaning noisily around me, I felt somewhat like I imagined Jonah must have felt in the windstorm during his attempt to avoid going to Nineveh! The ideas are flowing around me and through me. I do believe wholeheartedly in the principles set forth in this paper. I know that each of us is being called to a way of worship that is the essence of true love—a way that means denying myself the luxury of using my culture, my personal preferences, or my academic training as an excuse to keep closed the doors to new, fresh, inclusive worship. And so, in my personal windstorm early this morning, I circled back to an early concept—we are "created creators and imagined imaginers." Yes, we *are* humanity/the created. And as such, we are flawed. We may truly desire to be fully open and

accepting of the diversity of a diverse God. We may want to subordinate our art to the creator. However, it seems likely that we will constantly struggle in these areas. Like Paul, I often find myself confronted with doing the things I know I should not do and not doing the things that I know, beyond a shadow of a doubt, that I am supposed to do. Nevertheless, seeing the wisdom in the principles set forth, I continue to press towards the mark of the prize of the high calling that is found in Christ.

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

JO ANN DOMB
University of Indianapolis

First General Session

Sunday, November 23, 2003

President David Tomatz called the seventy-ninth meeting to order at 3:15 P.M. and welcomed those assembled. He introduced B. Glenn Chandler, who led the membership in singing, and Timothy Blair, who accompanied the National Anthem, "Many Roads and Many Songs" by David Ashley White, and "America the Beautiful."

President Tomatz then introduced distinguished guests, who included honorary members Harold Best, Frederick Miller, and Robert Thayer. Also recognized was William Hipp, immediate past president of NASM, who has attended thirty annual meetings. Other guests introduced included Elizabeth Arndt from the National Endowment for the Humanities, Maria Coldwell from Early Music America, Robby Gunstream from the College Music Society, Gary Ingle from Music Teachers National Association, and Giacomo Oliva from the International Society for Music Education. Retiring members were asked to stand, as were those attending for the first time.

President Tomatz then introduced the three representatives from the European Association of Conservatoires (AEC): Johannes Johansson from Malmö Academy of Music in Sweden, Martin Prchal, executive director of AEC, and Rineke Smilde from the North Netherlands Conservatoire. President Tomatz then called on Johannes Johansson to bring greetings from the AEC. Johansson spoke warmly and thoughtfully to NASM. He thanked his American colleagues for inspiring conversations, the NASM staff for their impeccable running of the organization, and spoke of the desire for further dialogue between European and American institutions. He acknowledged our common understanding of the depth of music and of music in the context of a democracy. He wished NASM members good luck and encouraged us to find joy in our work. [The speech appears elsewhere in these *Proceedings*.] President Tomatz introduced those seated on the podium, as follows:

Karen Wolff, vice-president
David Woods, treasurer
Jo Ann Domb, secretary
Don Gibson, chair, Commission on Accreditation
Jon Piersol, associate Chair, Commission on Accreditation
Eric Unruh, chair, Commission on Community/Junior College Accreditation
Michael Yaffe, chair, Commission on Non-Degree-Granting Accreditation
Jamal Rossi, substituting for Milburn Price, chair, Nominating Committee

Ulrike Brinksmeier, chair, Committee on Ethics
B. Glenn Chandler, song leader
Samuel Hope, executive director

President Tomatz called on the chairs from the three accrediting commissions for their reports. Michael Yaffe, Eric Unruh, and Don Gibson delivered reports. Each report 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 "Report to Members." [The reports of the commissions appear separately in these *Proceedings*.] President Tomatz introduced new member institutions for 2003 as follows: California Polytechnic State University; California State University, San Bernardino; Concordia University; Concordia University—Nebraska; Culver-Stockton College; Drury University; Los Angeles Music Academy; Missouri Baptist University; Normandale Community College; Pennsylvania Academy of Music; Point Loma Nazarene University; Wayland Baptist University; Western Connecticut State University; and Young Harris College.

Treasurer David Woods was recognized and gave the Treasurer's Report for 2002–2003. He reported that the financial status of NASM is excellent. With the rise in the stock market, the investment income has increased by \$333,523, with an increase in total assets of \$352,324, resulting in total net assets rising to \$2,641,838. A motion by Mr. Woods and Mr. Williams to accept the Treasurer's Report was passed.

Ulrike Brinksmeier was recognized to give the Report of the Committee on Ethics. Ms. Brinksmeier stated that no formal complaints had been brought before the Committee on Ethics during the 2002–2003 academic year and reminded the NASM representatives of their responsibilities to make their faculties and staff aware of all provisions of NASM's Code of Ethics. In supplemental remarks, she spoke about the importance of the code to the well-being of every institutional member of NASM and, indeed, to music in higher education. She emphasized the significance of the May 1 date and the importance of communication among NASM schools when movement of faculty or students occurs after May 1. [Her complete remarks appear separately in these *Proceedings*].

President Tomatz then called on Executive Director Samuel Hope, who made several logistical announcements and introduced the NASM staff. Those present in Seattle were Karen Moynahan, associate director; Cameron Hooson, accreditation coordinator; Nadine Flint, financial associate; and Chira Kirkland, administrative assistant and meeting specialist. Those remaining at the National Office were Willa Shaffer, Jan Timpano, Karen Applegate, Jenny Kuhlmann, Kimberly Maggi, and Joyce Raines. Next, Mr. Hope introduced representatives of the Yamaha Corporation, the Wenger Corporation, Steinway & Sons, and Pi Kappa Lambda and thanked them for sponsoring social events during the annual meeting. He gave special recognition to Lilius C. Circle, Secretary-Treasurer of Pi Kappa Lambda for many years, and Michael Smedstad of Wenger Corporation, since both are retiring this year. Mr. Hope announced that anything in the program is open to all attendees. He stressed that Hearings during the annual meeting are important; the results are used to determine the content of future programs and to make decisions about future projects. He also encouraged members to attend the New Dimensions series prepared by faculty from member institutions. He expressed his gratitude to those who had prepared papers and asked members to complete and return the questionnaire regarding future meeting topics.

Mr. Hope next directed members' attention to the proposed NASM *Handbook* changes. It was noted that there had been two comment periods, and the Board of Directors had recommended these

changes to the membership. A motion by Mary Dave Blackman, seconded by Cynthia Curtis, to approve the proposed *Handbook* changes was passed.

Jamal Rossi, representing the Nominating Committee, was called upon to introduce the candidates for offices in the association. Candidates for president, vice-president, Commission on Non-Degree-Granting Accreditation member, Commission on Community/Junior College Accreditation members, Commission on Accreditation members, Nominating Committee members, and the Committee on Ethics member were asked to stand as they were introduced. Mr. Rossi announced that three NASM members had been elected by the Board of Directors to the Nominating Committee: Sr. Catherine Hendel, chair; Marie Miller, and Judith Delzell. Noting that voting would take place the following day and that representatives must be present to vote, Mr. Rossi issued a final call for write-in nominations, which would take twenty-nine signatures to be placed on the ballot.

President Tomatz began his President's Report by thanking those who had been important to him during his presidency. He spoke of the grand successes in the music profession and in music schools. He praised NASM and its executive director Samuel Hope for all the accomplishments, not the least of which are the recent revision of the self-study and the revised Web site. He spoke of issues raised in the past: performance standards, teacher shortages, development of leadership, and new music in classical concerts, and he addressed current issues in music education, especially the 95 percent of the secondary school population that is not receiving a music education. He asked all to consider what to do about this situation. He closed by thanking all the volunteers—Executive Committee, Board of Directors, Commissioners, Committee members, evaluators, and so forth—who do so much for NASM. The complete text of his report appears separately in the *Proceedings*.

The session was recessed at 3:25 P.M.

Second General Session

Monday, November 24, 2003

President Tomatz called the session to order at 11:15 A.M. He introduced guests at the Annual Meeting, including the following officers of music fraternities: from Delta Omicron, Jonny H. Ramsey; from Mu Phi Epsilon, Frances Irwin; from Phi Mu Alpha Sinfonia, Richard Crosby; and from Sigma Alpha Iota, Virginia Johnson. Don Gibson asked for the floor in order to congratulate David Tomatz on a job well done as the ultimate volunteer for NASM. A plaque was presented to President Tomatz in gratitude from the association.

President Tomatz then asked Samuel Hope for the Executive Director's Report. Following some announcements regarding logistics of the meeting, Mr. Hope stated that the HEADS report online would need to be delayed until the latter part of January so that complete testing of on-line systems may occur. He noted that his written report was in the packet. His brief remarks focused on the year's great changes from decades of work: putting HEADS online, the Website revision, and the Self-Study Procedures revision. He spoke of beliefs that quality is developed through individuals; that the primary function of NASM is to assist the institutions toward artistic achievements; and that institutions are different and face different challenges at different times. There are always many challenges, and experience and values carry us through. Excellence starts from discipline and is inspired by the experience of spiritual depth. NASM serves, nurtures, and supports a passion for music and high aspirations. The centrality of music must not be lost in the maze of accountability being promoted currently in political forums. We have a responsibility for excellence; and the

ultimate answer to everything is music itself. [The complete written and oral reports of the Executive Director appear separately in the *Proceeding*.]

President Tomatz recognized Jamal Rossi, acting chair of the Nominating Committee, who once again introduced candidates for office and conducted the election. Ballots were distributed to member institutional representatives and then collected for counting by members of the Nominating Committee and the NASM staff. Mr. Rossi introduced the other members of the Nominating Committee (Trudy Faber, Ronald Lee, E. John Miller, and Milburn Price, chair) and thanked them for their work.

Finally, President Tomatz introduced the guest speaker, Gerard Schwarz, in his nineteenth year as music director of the Seattle Symphony. Mr. Schwarz spoke on American music and the future of the symphony orchestra. He told of his early experiences that ultimately led him to be a conductor and what has contributed to the success of the Seattle Symphony Orchestra. He spoke of recording new music, of participating in marketing himself; attempting to do a great concert every time, pushing the standards of the orchestra, creating a strong board of directors and administration, revitalizing the education department, getting involved in the community, encouraging people to learn an instrument; and making it inexpensive and easy to attend the symphony. [The speech appears elsewhere in these *Proceedings*.]

The session was recessed at 12:35 P.M.

Third General Session

Tuesday, November 25, 2003

President Tomatz called the session to order at 9:15 A.M. and invited the chairs from Regions 1 to 9, in turn, to give the reports of their regional meetings. Reports included the results of elections held at business meetings and topics contributed for future regional meetings and NASM annual meetings. They also included program titles, presenters at afternoon regional sessions, and numbers in attendance. Regional chairs or representatives reporting included: Region 1, Robert Walzel; Region 2, James Murphy; Region 3, Robert Hallquist; Region 4, John William Schaffer; Region 5, Janice Fulbright; Region 6, Terry Ewell; Region 7, John Deal; Region 8, Mary Dave Blackman; and Region 9, Buddy Himes.

President Tomatz recognized NASM officers retiring in 2003: James Forger and Frank Little from the Commission on Non-Degree-Granting Accreditation; Richard Brooks from the Commission on Community/Junior College Accreditation; Sr. Catherine Hendel and Mellasenah Morris from the Commission on Accreditation; David Lynch from the Committee on Ethics; Milburn Price, Trudy Faber, Ronald Lee, John Miller, and Jamal Rossi from the Nominating Committee; and David Randall as chair of Region 1 and Rob Hallquist as chair of Region 3.

The newly elected NASM officers for 2004 were announced as follows:

President	Karen Wolff, University of Michigan
Vice-President	Dan Sher, University of Colorado, Boulder
Commission on Non-Degree-Granting Accreditation Member (2006)	Margaret Quackenbush, David Hochstein Memorial Music School
Commission on Community/Junior College Accreditation Member (2006)	Neil Hansen, Northwest College
Member (2004)	William Meckley, Schenectady County Community College
Commission on Accreditation Baccalaureate Category	Dan Dressen , Saint Olaf College/ Sue Haug, Iowa State University
Master's Category	Linda Duckett, Minnesota State University, Mankato
Doctorate Category	James Scott, University of North Texas
At-Large Category	Kenneth Fuchs, University of Oklahoma
Nominating Committee	Brad Foley, University of Oregon/ Diane Roscetti, University of Maine
Board-Elected Chair	Sr. Catherine Hendel, Clarke College
Board-Elected Members	Marie Miller, Emporia State University Judith Delzell, Miami University
Committee on Ethics	Robert Cutietta, University of Southern California

There being no new business, President Tomatz declared the Third Plenary Session of the seventy-ninth Annual Meeting of NASM adjourned at 9:45 A.M.

Respectfully submitted,
Jo Ann Domb
Secretary

REPORT OF THE PRESIDENT

DAVID TOMATZ
University of Houston

It is a privilege for me to welcome you to this seventy-ninth annual meeting of the National Association of Schools of Music. We are fortunate to be in this beautiful city of Seattle, one of America's great cities. Seattle is known for its geographic beauty, its strong commitment to the arts and education, its great seafood, and its fine sports teams.

This is my final year to serve as your president and I want to thank you for affording me this great honor. It has been a wonderful privilege and pleasure to serve you and our association. I have learned a lot. After many years of volunteer work for NASM—and don't forget, we are all volunteers—perhaps the most abiding impression I have is of our great success in developing an incredible infrastructure in education in music. Just think of the nearly 600 schools in NASM, with their thousands of faculty members, educating the next generation of private teachers, educators, composers, scholars, and performers. At the same time, these teaching faculty members are extraordinarily productive in creative and scholarly accomplishments themselves. And then I think of the countless thousands of hard working and dedicated public school teachers and private studio teachers, our graduates, who continue to push us to higher levels because of their accomplishments. Finally, I think of the vastness of the professional performance world of music, again our graduates, which includes composers, conductors, and performers of every kind of music that is performed and recorded in our concert halls, schools, churches, theatres, clubs, and for virtually every event in the United States.

If I could, I would say "thank you" to every one of these individuals and offer heartiest congratulations for a job well done. From time to time it doesn't hurt to pat ourselves on the back and to celebrate our accomplishments. I know that each of you is responsible for providing leadership in the field of music in your community, that is, in virtually every city across America, and that without you and your work we would be at a severe loss. This is my opportunity to thank you and congratulate you for your diligence, hard work, and accomplishments.

The National Association of Schools of Music is an accrediting organization of music programs in higher education, programs in colleges, universities, conservatories, and junior colleges throughout the United States. It is important to remind ourselves that we operate as a democratically organized volunteer organization. Our accreditation is based on a peer review system over which we as an association have control. This is important. Without being political in an observation, it does not seem to matter if the Republicans or Democrats are in power. In recent years, there always seems to be a governmental agency attempting to make incursions into the accreditation organizations in the United States. Our historical success in NASM has been predicated on our making peer judgments about quality and educational content. As our federal bureaucracies continue to assert themselves, it will be important for us all to support vigorously the concept of peer review through our voluntary association.

From the beginning, NASM has recognized the incredible diversity of the schools in our association. We have institutions that are private and public; small, medium, and large; religious; and those with historical gender or ethnic makeup. There is no cookie-cutter approach to the accreditation process because each school is unique. What we share in the accreditation process is

what we say about ourselves, our objectives, and our curricular goals, and that is how we are judged. NASM is a very big tent with room for everyone.

NASM, to its credit, has an extraordinarily competent but small professional staff that is able to carry on the daily tasks of the association. Some of these individuals have worked many years for NASM with great dedication. Sam Hope is recognized as the dean, or should I say the wizard, of executive directors in accreditation. Sam, thank you for all that you do for NASM, for your intelligence, your wit, and your friendship. Karen Moynahan, our associate director, Chira Kirkland, Nadine Flint, Willa Shaffer, and our other staff are simply terrific and very much appreciated.

In the operation of the association, an important balancing act must take place. Remember that this organization belongs to all of us. We make the ultimate decisions about the content of our *NASM Handbook*, we do the accreditation visitations, and we elect peers to serve on the Accreditation Commission that makes accreditation decisions. We establish NASM policies through our elected officials. The balancing act that I referred to occurs when you have an extraordinarily gifted professional staff serving the elected groups. It would be very easy for our professional staff members, who often have more intimate knowledge of various issues, to become the final arbiters in decision making. If that were to happen, we would become our own private bureaucracy. I am pleased to report that in NASM that is not the case, thanks to the constant vigilance of our dedicated staff. Their job is to serve us, and that is something they accomplish with great and glorious success.

We have been working on a number of projects to make NASM more efficient and user friendly. After a number of years of writing and reviewing, and with various comment periods, we have a new method or procedure for the 10-year accreditation review. It assumes that much of what is reported factually in the Self-Study will not have changed significantly in the intervening years. It will not be necessary to reinvent the Self-Study wheel each ten years. The goal is to make it easier for schools to report on factual matters and to give them more time to reflect on their goals and accomplishments and on future possibilities. We sincerely hope that this major structural change in the accreditation process will benefit many administrators and faculty.

Each year we have the task of completing the HEADS report. We now have a simpler electronic reporting method that should save time and that will be more efficient. Our hope is again that it will make your job easier. It will also save tremendous staff time in collating the vital HEADS information. If you are a relatively new administrator in NASM, you are encouraged to learn how to use the HEADS reports. The information will be invaluable to you in structuring your budget and manpower needs assessments, based on what peer schools are doing.

In the future, most NASM notices, documents, and materials will only be sent electronically. It is more efficient, saves staff time, and is cost effective.

Our joint project between NASM and the European Association of Conservatoires, called the "Music Study, Mobility, and Accountability Project," is moving along well. It is anticipated that within a year we will have a useful document that will assist you in practical ways to facilitate student and faculty exchanges and to establish other cooperative ventures with our European counterparts. This document should assist you in understanding the commonalties and differences in our programs. The publication will offer recommended step-by-step issues to deal with when establishing exchange programs. This has been a useful and worthwhile endeavor.

In my past reports to you, I have taken the opportunity to raise important issues for which there is no immediate solution. Solutions to problems necessitate change, and we all know that change seems

to occur slowly. NASM has provided this important forum in which we learn from each other, solve problems, and make our musical enterprises better and more successful.

One issue that was discussed has to do with performance standards. With our generations of success in producing excellent private studio teachers, the performance levels and expectations for even the youngest performers has grown exponentially. Repertoire that was considered appropriate for graduating bachelor or master of music candidates can now be heard being performed by junior-high-school and high-school aged students in recitals and at competitions. The issue for NASM, for us, is how to translate these new performance realities into our accreditation standards. What does it mean to get a performance degree if the local standards are not related to nationally acknowledged performance expectations? This is a tough issue for all of us.

Another issue of national importance has to do with the teacher shortage. Even with an economic downturn and a teaching career seemingly more appealing, the national projections for teachers in the pipeline is appallingly low and represents an issue of major proportions for all of us. How are we going to produce more teachers who will then stay in the profession? NASM has spent much time discussing "alternative certification" and the ramifications to our carefully structured music education curricula. Last year a fine cello student of mine, Steve, who wants to be a public school teacher, came and told me he was changing his major from education to performance. I was dumfounded, as Steve is already teaching young students and loves teaching. I asked him if he was giving up the dream of becoming a teacher and he said, ". . .oh no, not at all. But who needs a teaching degree any more?" Apparently it is common knowledge that many school districts are advertising for teachers with a content degree to whom they offer "emergency certification." I have seen numerous local advertisements that promise full certification within one or two years after accepting the teaching position. Often there is a signing bonus and other perks for these emergency certified teachers.

Another issue in which NASM has been leading is in assisting developing leadership in music in higher education. Through workshops, we are helping individuals who can provide our music programs with the next generation of capable and strong leaders. As you know, there is always an interesting dynamic between university faculty and administrators. Permit me to share this old story that seems to describe the faculty/ administrator relationship:

A man is flying in a hot air balloon near a college campus and realizes he is lost. He descends and spots a man standing below. Descending further downward, the balloonist shouts: "Excuse me, can you tell me where I am?"

The man below says: "Why, yes, you're in a hot air balloon, hovering 30 feet above this field."

"You must be a college administrator," says the balloonist.

"I am," replies the man on the ground. "How did you know?"

"Well," says the balloonist, "everything you've told me is technically correct, but it's no use to anyone."

The man below pauses, then says, "Well, you must be a faculty member."

"I am," replies the balloonist. "But how did you know?"

"Well," says the man on the ground, "you don't know where you are, or where you're going, but you expect me to be able to help. You're in the same position you were before we met, but now it's my fault."

Last year I offered my opinions on a complicated issue dealing with declining audiences for classical music concerts. My thesis was simple but had many strands. We are all consumers of new things, we read new books, we see new movies, we are taken with new fashion design, there is always something new that will entertain or please us and that provides a shared experience. Not long ago this was also the case with classical music and even today it is true in popular and movie music where there is a constant demand for a supply of new music that we can share, enjoy, and discuss. It is only in classical music that we got off track and began producing new works that repelled audiences rather than appealing to them. An important premise of most composers before the twentieth century was to please the audience. This past June, Bernard Holland, writing a column in the *New York Times* about problems with American orchestras and other classical venues, commented:

As for disappearing audiences, no amount of managing will solve that one. Classical music has only itself to blame. It has indulged the creation of a narcissistic avant-garde speaking in languages that repel the average committed listener in even our most sophisticated American cities. Intelligent, music-loving and eager to learn, such listeners largely understand that true talent and originality must find their own voice. What they do not understand is why the commitment to reach and touch listeners in the seats does not stand at the beginning of the creative process, as it did with Haydn and Mozart. This kind of art-for-art's-sake has much to answer for.¹

In another article, "What if They Gave a Performance and Nobody Came?" Greg Sandow of the *Wall Street Journal* comments on issues of classical music during the two hundredth anniversary of Hector Berlioz:

And classical music lives in the past, much more than art museums do. That past grows more and more distant every year; even in New York, the headquarters of classical music in the U.S., not many people are interested in serious classical events....Nationwide, there's the sense of dawning crisis, as even major institutions look for a new audience, just in case the present one shows signs of disappearing.²

Why classical concerts exist, then—what they communicate, why anyone should go to them—becomes a notable issue. Last year, I suggested that we could take proactive roles in these issues, that we could ask our composers who are returning from a triumphal performance if the audience liked the piece? It was suggested that we encourage performance of new music as a standard part of all recitals and concerts. If this music is engaging, audiences will like it and they will come back for more.

It is good to report that the reaction was very positive. I received a number of e-mail letters from individuals saying they would begin to encourage students to compose a piece for their required recitals. Others suggested that they would attempt to get more student and faculty composer works performed on main events and that they would discuss requiring new works on recitals. Several individuals said they intended to become more proactive in commissioning and performing new compositions. I want to thank all the individuals who bothered to write or respond positively and proactively.

This is one of those major issues that we can all deal with individually, and for which NASM can serve as a conduit of ideas, practices, and successes. If we are going to help restore classical music as a popular venue like new books or new movies, we will all have to use effectively our leadership skills and clout.

Today, in this valedictorian report, I want to raise one more issue that is closely related to the classical music issues. This has to do with the state of music education in America, from an angle

that is being written about with increasing frequency. We can all sing the praises of the success our graduates are having teaching in the public schools. Indeed, performance standards of high school bands, choruses, orchestras, and jazz ensembles have never been higher. In many instances, one can hear high school ensembles today that rival college and university ensembles of the recent past. At the largest music gathering in the United States, the annual convention of the Texas Music Educators Association, to which I invite all of you, one can hear an endless number of prize winning groups from large and small schools, performing splendidly a vast array of interesting repertoire. It is impressive beyond description.

The issue in music education has to do with the small percentage of students who are being taught anything at all about music in junior and senior high school. Susan Bruenger, a music education professor, seems to summarize the issue in an article dealing with the future of live music:

We do a great job of creating future music professionals and a good job of creating musical hobbyists. What we don't do is reach the non-musician in hopes of teaching them how music can enrich their lives.

I suggest that if every high school added just one class for non-musicians with the goal to create amateur music makers and avid consumers, we could hope to reverse this distressing trend.³

In a letter to George Heller, in response to inquiries about the state of music education in America, Samuel Miller, a professor of music education at the University of Houston and editor for a number of music education journals, decries the fact that 92 to 95 percent of secondary school populations do not receive any music instruction. He writes:

But, I will now describe what I personally think is the biggest problem facing Music Education. And, I know that I am probably out of the mainstream of thought on this.

I feel that the major task the profession faces is a thorough re-dedication to musical studies for all students, K-12, whether they happen to be gifted, handicapped, or plain old average.

More recently, much research has been done to prove that every child is musical (Lowell Mason was right!) and that music instruction relates well to general intelligence and all types of learning.

What our profession has attempted to do—unsuccessfully—with its allotted curricular time, is to make every student into a performer, or even worse, to service only the performers, particularly at the middle and senior high school levels, and, to say in effect, "If you don't sing in the choir or play an instrument in the band or orchestra, we don't want you." . . . this has caused the enrollment, particularly at the secondary level, to drop down to a mere 5-8%--a far cry from the past.⁴

There is no doubt in the minds of many that one of the missing pieces of the puzzle in developing our musical culture has to do with the fact that we are neglecting the music education of about 95 percent of our secondary school population. Here is the issue. With the rigors of producing prize-winning ensembles, our music educators seldom offer introductory classes in listening, theory, history, or music appreciation at the secondary level. If we say that music is a language and that we are not promoting musical literacy, are we shortchanging a vast majority of our population?

Today is not the time to discuss possible solutions to this issue. But if NASM is going to continue to have important currency in a leadership role of music in America, this is precisely the kind of major issue that will have to be openly discussed. It is an issue that we in leadership positions in our communities must be aware of and become active in dealing with.

Permit me to conclude this report by offering a big “thank you” to all the wonderful individuals who work as volunteers for NASM as visitors, on commissions and committees, and who give of their time, selflessly, for the benefit of their colleagues. Finally, over the years I have had the privilege to work closely in NASM with some terrific individuals to whom I feel a genuine debt of gratitude. I offer personal thanks to Bill Hipp, Harold Best, Bob Werner, Karen Wolff, David Woods, Jo Ann Domb, Dan Sher, Don Gibson, Jon Piersol, and most certainly to Sam Hope.

Again, I congratulate all of you for your dedicated work in building our musical world in America. Thank you.

Endnotes

¹ Bernard Holland, “Why the Symphony Orchestra is Dying,” *New York Times*, 29 June, 2003.

² Greg Sandow, “What if They Gave a Performance And Nobody Came?” *Wall Street Journal*, 13 March 2003.

³ Susan Bruenger, “Endangered in the Pit: The Future of Live Music,” Texas Music Educators Conference *Connections 2* (2003): 5-7.

⁴ Samuel Miller, letter to George Heller, 11 September 2002.

GREETINGS FROM THE ASSOCIATION OF EUROPEAN CONSERVATORIES

JOHANNES JOHANSSON
Malmö Academy of Music
Secretary General, European Association of Conservatoires

It is a great honor and a pleasure for me to stand before you at the beginning of this important event, the annual meeting of NASM. I have the privilege and great joy of bringing you warm and, also very fresh greetings from what we might call “your little sister in Europe,” namely NASM’s counterpoint, the European Association of Conservatoires (AEC), whose members recently gathered for our annual meeting in Karlsruhe in Germany.

The transatlantic cooperation in the field of music has a long history. It has been mutually fruitful. Recently our two organisations have ventured on a new kind of cooperation. I would like to take the opportunity to thank NASM—and especially our friends David Tomatz, James Undercofler, and Sam Hope—for all the inspiring conversations we have had in The Music Study, Mobility, and Accountability Project and for the wisdom they bring. I would also like to thank Sam and the wonderful staff of the NASM for the way they run the project—always friendly, always generously sharing information. Thank you! We hope this project will lead to a further extended dialogue and exchange between music institutions on both sides of the Atlantic.

The context of music making is changing continuously and very rapidly and, consequently, so are its conditions. One of the great challenges of higher education in music is to adapt to new circumstances without losing those basic values to which we are committed. I believe we all share a worry that our understanding of music is not always fully apprehended or appreciated everywhere in our societies. Our deep conviction that music has a deeper meaning than entertainment only, our understanding that music holds values beyond the commercially measurable—those things are disputed. But we should maintain our own understanding of music, and do it persistently and with joy. I think that we have many good reasons to do so. Let me briefly point out to you only one of them.

Recent aesthetic theories have moved their focus from the artwork itself. Today’s models of how art works tend to emphasise the activity of the receiver. We are reminded that music is created not only by composers and performers. The listener plays an active and creative role. In its extreme, this thought was once expressed by the Italian composer Luciano Berio, in his famous answer to the eternal question “What is music?” His answer may be provoking but it is nevertheless worth considering. Berio says, “Music is whatever I listen to—with the intention to listen to music.”

Scholars in other fields have been influenced by those ideas. Thrilling new theories have been created concerning the origins of music. Deep down in the earliest morning of history, mankind stood out from earlier species by creating language and music, different branches of one and the same tree. The new theories bring forth the idea that music was started not by people creating sounds, not by singing, nor by playing, but by a new way of listening. It was the human capacity for detailed listening, in combination with imagination and willingness to understand, that created music. And this is, from one point of view, still what music is all about—listening, imagination, and willingness to understand. And maybe that is one of the most important contributions to society from higher education in music, one that we should not forget.

Our students learn to play, to sing, to compose, to teach—they certainly do so. But also, on their way to musical perfection, as they refine their ability to listen, their imaginative sense is strengthened. Music education develops young people’s willingness to understand. Our society needs educated musicians.

One of NASM's policy statements deals with music in the context of free expression in a democracy. That is an important view. My own belief is that the things that constitute democracy and human dignity are listening rather than shouting, imagination rather than narrowness of mind, and willingness to understand rather than prejudice. And that is music!

I myself, and on the behalf of all the members of the AEC, wish you good luck and lots of inspiration during this annual meeting. When you return home from these days together, may you find much joy and much success in your important work

REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

NASM celebrates its seventy-ninth anniversary during 2003–2004. The association's work reflects both continuity and change. It is serving a growing number of institutional members and continuing to evolve and intensify its work in accreditation, service, and policy. The association's principal activities during the past year are presented below.

NASM Accreditation Standards, Policies, and Procedures

NASM has completed the fifth year of reviews, using the accreditation procedures established in August 1998. NASM reviews and amends its procedures every five years. A new version of the procedures has been published and is now available on the NASM web site. The revised procedures include more options for self-study and encourage the use of materials, statistics, and other information normally maintained by institutions. Each option provides a different way to achieve the same accreditation purpose. The 2003 procedures provide greater flexibility and efficiency and facilitate the use of technology. The goal is to focus self-study as much as possible on local analysis, projection, and planning.

The association remains concerned that accountability and the means for accountability occupy reasonable amounts of time and effort. NASM continues to hold that teaching and learning are the primary functions of institutions and programs. It wants to ensure that its review procedures help institutions maintain and enhance that focus.

The association continues to urge that the NASM review process or materials created for it be used in other accountability contexts. Many institutions are finding efficiencies by combining the NASM review with internal reviews. The association is flexible and will work with institutions and programs to produce an NASM review that is thorough, efficient, and suitably connected with other internal and external efforts.

National Accreditation Issues

For many years, accreditation was primarily, if not uniquely, American. This is no longer the case. Accreditation systems, both institutional and specialized, are being established in various European and Asian countries. Therefore, the association must not only monitor and participate in discussions that develop in national accreditation contexts, it must now add international contexts as well.

For several years, NASM has articulated five policy goals for its work in accreditation: (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, (4) to protect the autonomy of institutions and accrediting bodies, and (5) to work with others in achieving these goals. NASM has regular ways of pursuing each of these goals, and, from time to time, it addresses one of them in a particular way as ideas and conditions develop. NASM continues to hold membership in the Association of Specialized and Professional Accreditors (ASPA) and to work as appropriate with the Council on Higher Education Accreditation (CHEA) and the United States Department of Education (USDE). Although each of these three groups works with accreditation from different perspectives,

there remains a general commitment to maintaining a strong accreditation system in the United States and to monitoring and encouraging productive accreditation developments in the world as a whole.

The federal Higher Education Act will be reauthorized over the next year, and NASM has joined others in monitoring and working for a positive result. Our particular focus is the accreditation section of that legislation. As is often the case, legislators and agency officials are trying to create a crisis as a rationale for more federal control. Themes in the crisis message are costs, transfer of credit, and accountability as public disclosure. Specialized accreditors have indicated that they will press for clarification of legislative language to ensure respect for different disciplinary approaches to student evaluations and accountability for results. All accreditors and the higher education community as a whole appear to have a significant challenge.

NASM is blessed with the willingness of volunteers to donate time, expertise, and deep commitment to the accreditation process. As time becomes ever more precious, the value of this volunteerism continues to rise. The strength of NASM is peer governance and peer review. The work of our visiting evaluators and commissioners is a wonderful expression of commitment to the field and of faith in the future.

As we say every year, 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 also 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. Everything is related to student learning and artistic development.

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. At times, 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 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

Music is a huge field encompassing a large number of specializations and unique applications. The relationships of all these entities and efforts to the larger world of policy are many and diverse. Different organizations focus on specific aspects of these relationships. NASM monitors as many issues as possible and intervenes alone or with others as appropriate to its specific mission.

In addition to the accreditation policy mentioned above, the association is concerned about tax policy, intellectual property, growing disparity in educational opportunity at the K-12 level, and the cultural climate produced by technological advance and saturation. Many contextual issues that affect NASM schools grow out of large social forces that can be understood but not controlled. Economic cycles have a profound effect, but no person or entity controls them. On the economic front, NASM continues to join with others in seeking the ability of nonitemizers to deduct charitable contributions

on their federal income tax return. Increasing personal philanthropy is a critically important element in future support for education and the arts.

The association continues to work with others on the education of children and youth. Tremendous challenges are on the horizon as general agreement on the purposes of K-12 music education fragments. At the same time, new technologies, social conditions, and the evolving public mood create new opportunities and challenges for music that are being met with the usual creativity and expertise.

For many years, NASM has been represented on the committee that negotiates performing rights licenses with ASCAP, BMI, and SESAC on behalf of higher education. Negotiations for renewal of these licenses are complete with the exception of SESAC. Over the years, NASM's presence has been important in keeping distinctions between the fair-use provisions of the copyright law and institutional use of music for which license fees are owed. NASM is the only organization on the committee with direct interests both in higher education and in the creative community. The committee is led by the American Council on Education. All involved, including the licensing organizations, recognize that these negotiations over the years have produced a reasonable and effective means for institutions of higher education to comply with their copyright responsibilities. New issues in present negotiations include music delivered over the Internet.

Projects

Many of NASM's most important projects involve preparation and delivery of content for the Annual Meeting. A large number of individuals work each year to produce outstanding sessions. In 2003, major time periods are devoted to:

- managing restructuring in today's economy:
 - programs and budget,
 - personnel and legal issues, and
 - planning and finding opportunity;
- the role of performance in liberal arts degrees:
 - the nature of the bachelor of arts degree and the nature of performance, and
 - performance expectations for students;
- starting and building pre-school programs;
- university audio recording policies in the digital age;
- preparing performance majors for teaching in community music schools and studios;
- developing connections with European institutions;
- creative approaches to certification:
- addressing the music teacher crisis in the public schools;
- leadership skills;
- roundtable on restructuring and budgeting; and
- new dimensions
 - creativity in the curriculum,
 - revenue enhancement through community service, and
 - the music executive as cultural leader:
- composition.

Premeeeting workshops are being held on fund raising and development for music executives; new NASM self-study formats; and a roundtable for new executives, continuing the association's multiyear 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.

NASM participates in the Council of Arts Accrediting Associations (CAAA) with NASAD (art and design), NASD (dance), and NAST (theatre). The council is concerned with issues that affect all four disciplines and their accreditation efforts. NASM President David Tomatz and Vice-President Karen Wolff are the music trustees of the council. CAAA sponsors the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS) that reviews arts-focused schools at the K-12 level. This undertaking connects K-12 and higher education efforts. Three schools have been reviewed under the new ACCPAS procedures. Michael Yaffe, chair of the NASM Commission on Non-Degree-Granting Accreditation, is a consultant to ACCPAS, along with Kathy Tosolini of the Boston Public Schools. Mark Wait is the music appointee to ACCPAS and Robert Blocker is chair of ACCPAS.

CAAA is engaged with the European League of Institutes of the Arts (ELIA) and, through NASM, the European Association of Conservatoires (AEC). The International Council of Fine Arts Deans (ICFAD) is also a major party in these discussions. All these groups are concerned about student and faculty mobility and exchange. CAAA is providing specific counsel and advice to ELIA and AEC regarding accreditation and quality assurance matters. Efforts to harmonize higher education in Europe to the point that student exchanges and credentials are more uniform continues to produce growing interest in accreditation-like mechanisms. This huge undertaking will occupy many years and involve serious considerations regarding institutional and national freedom. CAAA is joining with the Europeans in an effort to maintain the kind of independence that is essential to success in the arts. The ability of CAAA organizations to produce frameworks of commonality that encourage individuality is a strength in this effort.

As announced previously, NASM and AEC are working on a project sponsored by the Fund for Improvement of Postsecondary Education (FIPSE-US) and the European Union (EU). Institutions involved in the working group are the Eastman School of Music (U.S. lead) and the University of Houston. European institutions are the North Netherlands Conservatoire (EU lead), the Malmö Academy of Music in Sweden, and the Royal College of Music in London. The Working Group structure follows FIPSE and EU guidelines. The result should be enhanced abilities to promote student and faculty exchange and greater understanding of specific goals for professional education in U.S. and European institutions. Sessions about this project will be conducted at the NASM Annual Meeting.

We continue to work on the electronic version of the Higher Education Arts Data Services (HEADS) project and expect completion by 1 December 2003. If economic conditions tighten, the information it provides will become increasingly valuable. As the new electronic version is completed, we expect it to be the platform for additional capabilities and services.

NASM's Web site—www.arts-accredit.org—is rich with information. A revised Web site was launched early this month. The site is easier for potential students and their parents to use. It provides members with greater access to NASM information and publications on line. Eventually, it will

reduce costs by providing most NASM information on line. The staff will continue to refine the Web site in order to create an ever-improving resource for members.

National Office

The NASM National Office is in Reston, one of the Virginia suburbs of Washington, D.C. We are always delighted to welcome visitors to the National Office. However, we ask that you call us in advance, particularly if you wish to visit a specific staff member. The office is about eight miles east of Dulles International Airport, and a little over twenty miles from downtown Washington. Specific travel directions are available upon request.

The association's outstanding corps of volunteers is joined by a dedicated and capable staff. Karen P. Moynahan, Chira Kirkland, Nadine Flint, Willa Shaffer, Jan Timpano, Kimberly Maggi, Karen Applegate, Jenny Kuhlmann, and Cameron Hooson continue to enhance NASM's reputation for effective administration of its responsibilities. The staff deeply appreciates the support, cooperation, and assistance of NASM members.

The primary purpose of the National Office is to operate the association under rules and policies established by the membership, the Board, and the Executive Committee. The office has grown in its services to NASM over the years, and it is now extremely busy carrying on the regular work of the association, developing new systems and refinements to old ones, and assisting a growing number of institutions seeking membership for the first time.

As a staff, we are able to see on a daily basis the great foundational strength that NASM has. Fundamental to this foundation is wisdom about the need to cooperate in order to build music in higher education as a whole, as well as in each member and applicant institution. NASM has always been able to make commonality and individuality compatible. It has promoted no methodological doctrines, but only concepts, conditions, and resources necessary for competence and creativity. This foundation will serve NASM well in the challenging times ahead.

The entire staff joins me in saying what a privilege it is to serve NASM and its member institutions. We hope you will always contact us immediately whenever you think we may provide assistance. We look forward to continuing our efforts together.

Best wishes for the forthcoming year.

ORAL REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

It was once said of a great world power that it had no friends, just interests. All of us here are fortunate to work in association with people who combine their interests and their friendships in ways that advance student learning, the work of individual schools, and the common good. The bonding of interest and friendship in NASM is a wonderful and inspiring thing.

From year to year, the work of NASM moves through historic cycles based on our traditional calendar of events and the steady rhythm of accreditation reviews. Every year, there is evolution and change. However, this is a special year. As President Tomatz said yesterday, in the last three months several large improvements have become or will soon be available for use. Each reinforces the possibilities inherent in the others. Each has evolved from decades of work.

These three improvements are the revised and expanded NASM Web site, the creation of on-line data entry for the HEADS Annual Report, and more procedural options for the Self-Study phase of the accreditation review. Each of these improvements provides tools for administrators and faculty as they make short- and long-term decisions about their programs.

- The new Web site provides expanded information for potential students and members of the public. For NASM members, however, it will provide a new level of access to the documents of the association.
- The HEADS project is a major management resource. The evolutionary move of this project to the Internet will enable new service features to be added over time. These features will increase the power of HEADS data in local applications.
- The revised accreditation procedures are intended to help each institution determine the approach to self-study that will serve it best at any particular time. The Procedures are intended to reduce paperwork and reporting. They enable a self-study focused on local analysis about condition and prospects, opportunities and challenges, realities and aspirations.

All three changes—web site, HEADS, and *Procedures*—reflect and confirm several permanent NASM beliefs.

First, quality is developed through the work of individuals. Institutions and systems work only as well as the individuals who operate them and then fill them with meaning. In addition, the arts are about the creation of unique systems. Systems for systems' sake usually lead to artistic and intellectual dead ends.

Second, NASM believes that its primary function is to assist thinking and work in member institutions, rather than to tell people what to do. Of course, the association has standards set by the membership, and these standards are fundamental, therefore high. But compliance with standards is only a first step toward artistic and intellectual excellence. It cannot be said too many times that we in NASM have standards because we have art, not art because we have standards.

Third, NASM recognizes that every institution is in a unique situation. Institutions have different missions, different histories, and different philosophies. All these differences produce an important richness our president spoke about yesterday. However, not only are institutions different in mission and approach, they face different challenges at different times. Every institution represented here is concerned about economic issues. But the specific set of concerns about economic issues is not the same from institution to institution.

All of us here, whether we are present for the first time, or come with decades of experience, know that many challenges lie immediately ahead no matter what institution we serve. The veteran administrators among us know that many topics never seem to be resolved—tensions about them just wax and wane over time. But it is important to remember one thing: no matter what particular challenges you face now, or what you project for the future, as a musician you carry a set of experiences and values that enable you to meet almost any situation and eventually transcend it.

In Washington, these days, we are hearing fanfares of concern from members of Congress about accountability in higher education. Indeed, accountability has become the latest attack buzzword in national education policy discussion. Of course, accountability is important. In fact, it is so important that we have now and always have had a lot of it in higher education.

The term *accountability* is constantly being used in political forums to imply that there is insufficient accountability. That, in turn, must be addressed by more federal oversight and regulation. In music, accountability is the by-product of success, not the generator of success. Accountability results from a passion for excellence. It also results from a deep sense of responsibility to music, to musician colleagues, to students, and to audiences. The kind of excellence that musicians seek does not start with accountability. It starts with hearing a call from the discipline itself to enter the world of spirit that is music itself. The journey in this world of spirit is filled with hard work, with effort to become better each day. It is inspired by the glories of past achievement and knowledge that experiences of incredible spiritual depth are possible through intellectual, artistic, and physical applications.

I am told, and I believe, that outstanding work in any field moves from the same base. I make this point because NASM has an accreditation responsibility given to it by its members. These days, accrediting bodies are the subject of intense psychological, and even legal, pressure to embrace the accountability ethos. A deeply bureaucratic and anti-artistic mindset has been gaining strength for almost twenty years under the banner of education reform. Yes, accountability has always been a part of NASM's work, just as it is a part of the work of each member institution. But NASM's primary approach in this area is one of nurturing. It is one of serving. It is one of supporting. And what is NASM nurturing, serving, and supporting? The answer is simple: it is the passion for music, the aspirations for excellence, and the deep sense of responsibility that is already evident in the students, faculty, and administrations of NASM member institutions. NASM's position and record is clear. While the association and its schools must attend to the specific problems, issues, and challenges of the day, and while we must do so on a set of topics that range from government to finance to demographics to educational policy at all levels, the association and its members never lose sight of the centrality of music. As has been said before, music, people, and the relationship between the two is our center.

We cannot afford to let the ethos and techniques of accountability damage the energy and spirit that radiate from the individuals in our schools of music, from the schools themselves, and from their common effort through NASM. In other words, we cannot let the ethos and techniques of accountability damage our work. Our theme must be responsibility for excellence. Keeping

responsibility prominent over accountability is a central challenge in the immediate future. I have every confidence that we will meet this challenge successfully. After all, we are musicians and the ultimate answer is music itself.

REPORTS OF THE REGIONS

Meeting of Region One

The Region One Vice Chair, Robert Cutietta from the University of Southern California, called the meeting to order at 8:17 A.M.

Twenty-one music executives were in attendance and were asked to introduce themselves and the institutions they represent. Institutional representatives attended from all of the states in Region 1 except Hawaii (Arizona, 1; California, 13; Hawaii, 0; Nevada, 1; New Mexico, 2; Utah, 4).

It was reported that David Randall, Chair for Region One, had stepped down from his position as Director of the School of Music at Brigham Young University and was thus relinquishing his position as Region One Chair. It was moved, seconded, and unanimously approved that instead of conducting an election to identify a replacement, Vice Chair Robert Cutietta would assume the position of Region One Chair for the remainder of the term (2004).

Those in attendance were reminded to fill out the *Future NASM Annual Meetings Survey* included in the registration materials and return it to the national office no later than 31 December 2003.

An announcement for the 2003 Region One program presentation was made. Mary Ann Rees, Planned Giving Associate of the Archdiocese of Portland, Oregon, will present a session entitled "The Challenges of Ethnic Diversification" on 24 November. She also will discuss her career transition from serving in a variety of administrative positions within the music academy to becoming a full-time development professional.

Topics for next year's region program were entertained. Suggestions for next year's program included:

- Issues surrounding alternative certification of music teachers
- Partnerships with professional symphony orchestras
- The fate of professional symphony orchestras and classical music

The third point received enthusiastic discussion and will be pursued as a topic for next year. Chairman Cutietta thanked all for attending and the meeting was dismissed at 8:46 A.M.

Respectfully submitted,
Robert Walzel
Region One Secretary

Meeting of Region Two

James Murphy, President of Region Two, called the meeting to order. Fourteen executives were in attendance.

Announcements were made and all members of Region Two were introduced. Four new executives were introduced and welcomed to NASM and as members of Region Two. The order of

business was the election of officers. It was moved and seconded that the present officers continue for a second term of office. Voting was unanimously in the affirmative. The officers are James Murphy of the University of Idaho, Chair; Richard Borassa of Lynfield College, Vice Chair; and James Bague of Brigham Young University-Idaho, Secretary.

Discussion was held regarding the *Handbook* being on line. It was suggested that schools should still be able to purchase hard copies to distribute to concerned offices on campus. It was also believed that working with such a complex and large document is often easier in hard copy form than on line. One may mark the hard copy for a more readily usable reference guide. Members believed this to be important even if the cost of printing is transferred to the requesting institution.

An announcement was made that Geoffrey Boers, assisted by the University of Washington Chamber Singers, would make a presentation on Monday at 2:15 P.M. concerning programming and building audiences without dumbing down the performance.

The meeting was adjourned 8:50 a.m.

On Monday, Geoffrey Boers and the University of Washington Chamber Singers presented a sterling demonstration with regards to programming with flare and integrity. [Geoffrey Boers's presentation can be found elsewhere in these papers.]

Respectfully submitted,
James L. Murphy
University of Idaho

Meeting of Region Three

Region Three met in business session from 8:15 to 8:45 A.M. on Sunday, 23 November 2003, in Seattle's Westin Hotel. Rob Hallquist, Chair, presided. Three new regional representatives were introduced and twenty-six returning members welcomed. Region Three's Nominating Committee presented a slate of new regional officers, who were elected by acclamation, as follows: John Miller, Chair; Michael Wilder, Vice-Chair; and Melvin Platt, Secretary. Future ideas for regional and/or NASM annual meetings were solicited, which included exploration of the E-Folio, the Praxis II exam, and options for effectively dealing with legislative pressures on the study of music in American higher education.

Along with others, representatives of NASM's Region Three reconvened at 4:00-5:30 P.M., on Monday, 24 November 2003, to hear a program "To E or Not to E? Communication Skills for the New Millennium." [The presentation can be found elsewhere in these Proceedings.] Following presentation by panelists Paul Bauer, Victor Ellsworth, Paul Hunt, and Richard Kennell, and ensuing feedback from an engaged audience of around thirty-five, Region Three's program meeting was adjourned.

Respectfully submitted,
Rob Hallquist
University of Northern Colorado

Meeting of Region Five

Chair Linda Ferguson convened the meeting of Region Five on Sunday, November 23, 2003, in the Cascade I-B room at the Westin Hotel and announced the agenda would include the introductions of new and returning institutional representatives, the election of the Region Five Secretary, and discussion of programming ideas for future NASM meetings.

Region Five's meeting was well attended, with six new representatives and twenty-six returning members. After self-introductions by all those attending, the minutes of the 2002 Region Five meeting were read and approved as submitted. Victoria Harris of Mount Union College served as Interim Secretary by appointment. Donna Cox, of the University of Dayton, was elected as regional Secretary.

Discussion of potential program topics brought out the following ideas:

- Technology issues
- Scholar/faculty performer exchanges among colleges and universities within Region Five
- Mentoring programs
- Continuing the discussion of common ideas and concerns on line through the regional distribution list

The meeting was adjourned at 8:45 A.M.

Respectfully submitted,
Victoria B. Harris, Interim Secretary

Report of Region Six

Chair Arthur Ostrander called the meeting to order at 8:15 A.M. The thirty-three members attending introduced themselves. Ostrander encouraged members to attend the Region Six topic session tomorrow.

Terry Ewell summarized the minutes of the 24 November 2002 Region Six meeting in New Orleans. The minutes were accepted by acclamation.

Arthur Ostrander asked for programmatic ideas for next year's Region Six topic session. Topics were forwarded and votes were taken. The list in order of topics receiving the most votes follows:

- Training and recruiting college-level music education faculty: 16
- Recording studio curriculum and job market: 5
- Design and development of hard copy and electronic music major portfolios: 7
- Jazz pedagogy program: 3

Arthur Ostrander asked members to forward the names of people who could give a presentation at the next NASM meeting on training and recruiting college-level music education faculty. He then gave highlights of topics discussed at the Board of Directors' meeting. These included the HEADS report going on line, the NASM Website including a search engine, the on-line availability of NASM

Proceedings, Directories, and *Handbook*, etc. He noted that the Website will contain many other resources that will be available on line; some of these resources will be available to the public and others only to NASM members.

The meeting adjourned at 8:37 A.M.

Respectfully submitted,
Terry B. Ewell,
Vice Chair

Meeting of Region Seven

The business meeting for Region Seven was called to order at 8:15 A.M. on Sunday, November 23, with sixty members present. Music executives new to NASM were introduced, and all others present introduced themselves to the new members. A special welcome was extended to representatives from the Puerto Rico Conservatory in anticipation of Puerto Rico becoming part of Region Seven. Member institutions were reminded to visit the newly redesigned NASM Website, especially for retrieval of documents pertaining to the new self-study formats. A number of excellent suggestions were made for program topics for 2004, including, among others, initiatives with Latin America and performance standards for various degree programs.

The Region Seven program meeting was held at 4 P.M. on Monday, November 24, and featured William Moylen from the University of Massachusetts-Lowell. The topic, which had been suggested at last year's business meeting, was: "Music and Recording Technology Programs: Structures, Needs and Impacts." Sixty members of Region Seven and guests were present, and the program included valuable information for those pondering the establishment of music technology or sound recording technology programs. [The presentation can be found elsewhere in these *Proceedings*.]

John J. Deal, Chair
Region Seven

Minutes of Region Eight

Region Eight met in business session in the Grand Crescent Room at 8:15 A.M. on Sunday, November 23. Mary Dave Blackman, Chair of Region Eight, presided at the meeting.

Music executives new to NASM or to Region Eight were introduced and welcomed.

Several items of interest from the NASM Board of Directors' meeting were presented. These included information regarding the revision of the NASM Website, extension of the deadline for on-line submission of the HEADS report, and changes in the approach units may take in preparing the Institutional Self-Study.

The remainder of the meeting was given to a discussion of members' specific questions and possible topics for future NASM and Region Eight meetings.

The meeting adjourned at 8:35 A.M.

Region Eight hosted a session in the Grand Crescent Room at 2:15 P.M. on Monday, November 24. Presenters Charles Elliot, Barbara McLain, and Paul Kreider gave an engaging view of on-line degree programs in music, including the history and factors leading to their future development, the inevitability of the growth in programs in the future, and issues facing institutions in the development of programs. [The presentation can be found elsewhere in these *Proceedings*.] It is suggested that this be a topic of continued consideration in NASM annual meetings in the near future.

Respectfully submitted,
Mary Dave Blackman
East Tennessee State University

REPORT OF THE COMMITTEE ON ETHICS

ULRIKE BRINKSMEIER, CHAIR

No formal complaints were brought before the Committee on Ethics during the 2002-2003 academic year.

NASM representatives are respectfully reminded of their responsibilities to make their faculties and staff aware of all provisions the association's Code of Ethics.

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 2003-2004*. 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:
REPORT OF THE COMMITTEE ON ETHICS**

In addition to our formal report, I wish to speak for a moment about the importance of the NASM Code of Ethics to the well-being of every institutional member of NASM, and indeed, to music in higher education.

We are living in challenging times. Tremendous pressures are being brought to bear on leaders at all levels. We all know the importance of competition. Healthy competition is part of the foundation of our society and important in our art form. But competition can lead to a win-at-all-costs mindset that hurts people and destroys community. The NASM Code of Ethics developed over nearly 8 decades provides a framework for healthy competition among schools. The NASM Code is consistent with many other codes of ethics in use in higher education. Every word in it was approved either by us as representatives of our schools to NASM, or by our predecessors. It is our own Code, developed for the good of music in higher education and all students, faculty, and administrators.

Within the NASM Code of Ethics, May 1 is a critical date. By that time, entering students are to have made their choice of institution, and faculties are to be settled for the forthcoming academic year.

In certain cases, the May 1st deadline passes with student or faculty placement unresolved. In these cases, the NASM Code of Ethics requires the music executive of an institution seeking to offer admission or appointment to ensure that the student or faculty member involved is not already committed to another institution. If there is a faculty commitment of any kind, tenure track or not, or if a student is already committed to accept a talent-based scholarship, the music executive of the institution seeking an exception must consult directly with the music executive of the other institution *before* making an offer.

The NASM Code of Ethics does not prevent the movement of students and faculty among institutions, but it does require that members of NASM communicate with each other when offers are made after May 1st because such decisions can have severe consequences on students, programs, and other faculty members, especially in the next academic year.

NASM has encouraged all of us to inform prospective students of their responsibilities regarding scholarship offers. Once again, I ask you to ensure that each faculty member is informed and regularly reminded of institutional responsibilities to the field under the NASM Code of Ethics, especially those regarding student and faculty recruitment. It is good to let everyone know what the rules are, but it is also good to explain how the rules protect us all.

If you have questions or concerns about the Code of Ethics or compliance with it, please take the first step and call our Executive Director. It is extremely important for us to maintain the spirit of cooperation and mutual support essential to the well-being of our field. The Committee on Ethics and I appreciate your thoughtful consideration, regular action, and continuing compliance.

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ACTIONS OF THE ACCREDITING COMMISSIONS

New Members

Following action by the Commission on Accreditation, the Commission on Community/Junior College Accreditation, and the Commission on Non-Degree Granting Accreditation at their meetings in November 2003, NASM is pleased to welcome the following institutions as new Associate Members:

Concordia University – Nebraska
Culver-Stockton College
Los Angeles Music Academy
Missouri Baptist University
Normandale Community College
Young Harris College

Following action by the Commission on Accreditation, the Commission on Community/Junior College Accreditation, and the Commission on Non-Degree Granting Accreditation at their meetings in November 2003, NASM is pleased to welcome the following institutions as new Members:

California Polytechnic State University
Pennsylvania Academy of Music

REPORT OF THE COMMISSION ON NON-DEGREE GRANTING ACCREDITATION

MICHAEL YAFFE, CHAIR
November 2003

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

Los Angeles Music Academy

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

Pennsylvania Academy of Music

After positive action by the Commission on Non-Degree-Granting Accreditation, the following institution was continued in good standing:

University of Cincinnati-Preparatory Program

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

Two (2) institutions were notified regarding failure to submit the most recent annual report.
Supplemental Reports from four (4) institutions were reviewed.

REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

ERIC UNRUH, CHAIR
November 2003

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

Normandale Community College
Young Harris College

A progress report was accepted from one (1) institution recently granted Associate Membership.
Action was deferred on one (1) institution applying for Membership.

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

William Rainey Harper College

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

Three (3) programs were granted Plan Approval.

Action was deferred on one (1) program submitted for Plan Approval.

Three (3) programs were granted Final Approval for Listing.

One (1) institution was notified regarding failure to reapply for accreditation.

One (1) institution was notified regarding failure to submit the most recent annual report.

One (1) institution was notified regarding failure to submit the last two annual reports.

One (1) institution was notified regarding failure to submit the last three annual reports.

Two (2) institutions were notified regarding failure to pay monies outstanding.

One (1) institution was placed on probation.

REPORT OF THE COMMISSION ON ACCREDITATION

DON GIBSON, CHAIR
JON PIERSOL, ASSOCIATE CHAIR

November 2003

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

Concordia University – Nebraska
Culver-Stockton College
Missouri Baptist University

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

California Polytechnic State University
University of Central Oklahoma

Action was deferred on two (2) institutions applying for Membership and tabled on one (1) institution applying for Membership.

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

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

Belhaven College	New Mexico State University
Black Hills State University	Northwestern College
Case Western Reserve University	Oklahoma City University
Central Missouri State University	Seton Hill University
Columbus Sate University	Tarleton State University
Hastings College	University of Alaska, Anchorage
Henderson State University	University of Denver
Lander University	University of the Arts
Morningside College	University of Wisconsin, Platteville
Millersville University	

Action was deferred on thirty-four (34) institutions applying for renewal of Membership.

Progress reports were accepted from seventeen (17) institutions and acknowledged from one (1) institution recently continued in good standing.

Thirty-nine (39) programs were granted Plan Approval.

Action was deferred on thirteen (13) programs submitted for Plan Approval.

Progress reports were accepted from three (3) institutions recently granted Plan Approval.

Twenty-eight (28) programs were granted Final Approval for Listing.

Action was deferred on six (6) programs submitted for Final Approval for Listing.

Four (4) institutions were granted postponements for re-evaluation.

Two (2) institutions were notified regarding failure to pay monies outstanding.

Supplemental Annual Reports from ten (10) institutions were reviewed.

One (1) institution was placed on probation.

2004
NASM OFFICERS, BOARD, COMMISSIONS,
COMMITTEES, AND STAFF

President

- ** Karen L. Wolff (2006)
University of Michigan

Vice President

- ** Daniel P. Sher (2006)
University of Colorado, Boulder

Treasurer

- ** David G. Woods (2004)
University of Connecticut

Secretary

- ** Jo Ann Domb (2005)
University of Indianapolis

Executive Director

- ** Samuel Hope

Past President

- * William Hipp (2006)
University of Miami

Commission on Non-Degree-Granting Accreditation

- * Michael Yaffe, *Chair* (2005)
The Hartt School
- Richard J. Brooks [*pro tempore*] (2004)
Nassau Community College
- Margaret Quackenbush (2006)
- David Hochstein Memorial Music School

Commission on Community/Junior College Accreditation

- * Eric W. Unruh, *Chair* (2005)
Casper College
- Neil E. Hansen (2006)
Northwest College
- William A. Meckley (2004)
Schenectady County Community College

Commission on Accreditation

- ** Don Gibson, *Chair* (2004)
Ohio State University
- ** Jon R. Piersol, *Associate Chair* (2004)
Florida State University
- Wayne Bailey (2004)
Arizona State University

* Board of Directors

** Executive Committee

Commission on Accreditation (*continued*)

- Charles G. Boyer (2004)
Adams State College
- Charlotte A. Collins (2005)
Shenandoah University
- Julia C. Combs (2005)
University of Wyoming
- Cynthia R. Curtis (2005)
Belmont University
- Dan Dressen (2006)
Saint Olaf College
- Linda B. Duckett (2006)
Minnesota State University, Mankato
- Kenneth Fuchs (2006)
University of Oklahoma
- Sue Haug (2006)
Iowa State University
- Catherine Jarjisian (2005)
Baldwin-Wallace College
- Patricia Taylor Lee (2004)
San Francisco State University
- Ronald D. Ross (2004)
Louisiana State University
- John William Schaffer (2005)
University of Wisconsin, Madison
- James C. Scott (2006)
University of North Texas
- Kristin Thelander (2005)
University of Iowa
- Mark Wait (2004)
Vanderbilt University

Public Members of the Commissions and Board of Directors

- * Melinda A. Campbell
Duxbury, Massachusetts
- * Clayton C. Miller
Indianapolis, Indiana
- * Connie Morrill-Hair
Chambersburg, Pennsylvania

Regional Chairs

- Region 1:** * Robert A. Cutietta (2004)
University of Southern California
Arizona, California, Hawaii, Nevada, New Mexico, Utah
- Region 2:** * James L. Murphy (2004)
University of Idaho
Alaska, Idaho, Montana, Oregon, Washington
- Region 3:** * E. John Miller (2006)
North Dakota State University (2006)
Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming
- Region 4:** * Cathy Albergo (2005)
William Rainey Harper College
Illinois, Iowa, Minnesota, Wisconsin
- Region 5:** * Linda C. Ferguson (2005)
Valparaiso University
Indiana, Michigan, Ohio
- Region 6:** * Arthur E. Ostrander (2005)
Ithaca College
Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia
- Region 7:** * John J. Deal (2004)
University of North Carolina at Greensboro
Florida, Georgia, North Carolina, Puerto Rico, South Carolina, Virginia
- Region 8:** * Mary Dave Blackman (2004)
East Tennessee State University
Alabama, Kentucky, Mississippi, Tennessee
- Region 9:** * A.C. 'Buddy' Himes (2004)
University of Louisiana at Lafayette
Arkansas, Louisiana, Oklahoma, Texas

^ (REGIONS 1 and 2 must hold special elections in 2004 for 2-year terms. Next regularly scheduled elections in 2006.)

COMMITTEES

Committee on Ethics

Ulrike Brinksmeier, *Chair* (2004)
College of Mount Saint Joseph
William L. Ballenger (2005)
Oklahoma State University
Ben R. King (2006)
Houghton College

- * Board of Directors
- ** Executive Committee

Nominating Committee

Sister Catherine Hendel, B.V.M., *Chair* (2004)
Clarke College
Judith K. Delzell (2004)
Miami University
C. Brad Foley (2004)
University of Oregon
Marie C. Miller (2004)
Emporia State University
Diane Roscetti (2004)
University of Maine

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Karen Applegate, *Staff Associate*
Jenny Kuhlmann, *Data Specialist*
Cameron Hooson, *Accreditation Coordinator*
Joyce Raines, *Part-Time Assistant*

PROCEEDINGS
The 79th Annual Meeting
2003

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