

PROCEEDINGS
The 84th Annual Meeting
2008

**NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC**

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PREFACE

The Eighty-fourth Annual Meeting of the National Association of Schools of Music was held November 21-25, 2008, at the 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.

KEYNOTE ADDRESS

ALAN FLETCHER
Aspen Music Festival and School

In May 1780, as America took possession of its future and began the process of determining how it would govern itself, John Adams wrote this celebrated passage to Abigail Adams:

The science of government it is my duty to study, more than all other sciences; the arts of legislation and administration and negotiation ought to take the place of, indeed exclude, in a manner, all other arts. I must study politics and war, that our sons may have liberty to study mathematics and philosophy. Our sons ought to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce and agriculture in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry and porcelain.¹

One hesitates to contradict so profound and eloquent a patriot, but I would propose that, in this matter, John Adams was deeply mistaken.

The calamitous 14th century was the time of the Great Famine, the Hundred Years War, the Black Death, and the Great Schism of the church. It was also the time of Dante and Giotto. An age that seemed to have no perspective on its own endless conflict bequeathed to us the art of perspective, and Dante's literary vision of order and beauty, that has transcended the strife and despair of every century since.

Which matters more today – the pietistic theology of the German 18th century, or the music of J.S. Bach? We are more likely to study that theology in order better to understand Bach, than to study Bach to learn more about his Germany.

Closer to our own time, when this country experienced the Great Depression, did we suspend our attention to the arts? No – we *needed* them; they were literally a way out of hardship for thousands who were employed by the WPA – employed to make art, to be a witness to their time, to record what was happening, and to dream about what might happen next.

Perhaps most striking in this regard is the supreme importance of poetry and music to those who lived under the Soviet Russian government. No hardship, and no oppression, could prevent them from expressing themselves and communicating their messages to each other, and to the future.

Thus I would say to John and Abigail Adams: the study of the arts must be undertaken everywhere and at all times – more when it is difficult than less, more when society seems unprepared for it than less, more when it requires a sacrifice than less. The arts are not an adornment to be layered on top of society when it is feasible to do so. They are at the core of the definition and meaning of society.

This is our greatest contribution: the gift of the beautiful, the impractical, the visionary, the improbable, the if-only. The world-changing strengths of engineering and science, politics and philosophy, are complemented by the world-encompassing strengths of the arts, with their resistless challenge. The sciences need the arts.

The arts at all times are deeply communicative. We speak not only to each other, but, through the medium of memory, with the past. We study history because our creations are a dialogue with our brothers and sisters who were artists since humans became humans. Just as the Han dynasty painters of China, or Olmec sculptors of Mexico, or Egyptian architects, or Athenian playwrights speak to us, though from the distant past, with clear and fresh voices, we acknowledge that **we ourselves are speaking directly to the future** – a thrilling responsibility.

Over the past nine months, I had the privilege of serving on the Obama campaign's National Arts Advisory Group. We met intensively to formulate guidelines and ideas for what we hope will be a new government deeply supportive of the arts in America. One of our members, the novelist Michael Chabon, undertook to express our guiding philosophy in the following statement:

Every grand American accomplishment, every innovation that has benefited and enriched our lives, every lasting social transformation, every moment of profound insight any American visionary ever had into a way out of despair, loneliness, fear and violence—everything that has from the start made America the world capital of hope, has been the fruit of the creative imagination, of the ability to reach beyond received ideas and ready-made answers to some new place, some new way of seeing or hearing or moving through the world. Breathtaking solutions, revolutionary inventions, the road through to freedom, reform and change: never in the history of this country have these emerged as pat answers given to us by our institutions, by our government, by our leaders. We have been obliged—to employ Dr. King's powerful verb—to dream them up for ourselves.

America's artists are the guardians of the spirit of questioning, of innovation, of reaching across the barriers that fence us off from our neighbors, from our allies and adversaries, from the six billion other people with whom we share this dark and dazzling world. Art increases the sense of our common humanity. The imagination of the artist is, therefore, a profoundly moral imagination: the easier it is for you to imagine walking in someone else's shoes, the more difficult it then becomes to do that person harm. If you want to make a torturer, first kill his imagination. If you want to create a nation that will stand by and allow torture to be practiced in its name, then go ahead and kill its imagination, too. You could start by cutting school funding for art, music, creative writing and the performing arts.²

So in this time of obligatory cuts, let us not see ourselves as on the margins of society. What we do, has always been done. What we need, has always been needed. We'll be prudent and responsible, as everyone must be in these times, but we will keep singing and dreaming.

I have three interwoven themes today: first, that music matters everywhere, all the time; second, that, despite this evident importance, we shouldn't be complacent about our role – we should do our utmost for our own communities; finally, that classical music can and should be deeply involved with contemporary society.

Writing about the painter Robert Bechtle, Philip Schjeldahl has called attention to a paramount issue for artists: "The problem of how to live in this land, as it actually is..."³

In November 2008, this land is having some actual problems. And that leads me to muse for a while on a less grand, but equally essential, subject: how to live in *this* land, as it actually *is*; or, to put it another way, what to say about what *we* are doing - each of us - for our own communities, right now.

A generation or so ago, in the work of this organization, we entered into a tremendous discussion about how we were preparing our students for their careers. Some asked what was to become of the thousands of young musicians to whom we gave credentials each year, seeming to assure them that they'd have a bright future in music. Some took a dark view, proposing that we were misleading the great majority of our students. They couldn't succeed, wouldn't find jobs; they had the wrong dreams.

But others took what we now call the "instrumental" view – that an education in music has a usefulness far beyond the narrow professional world of music. Our students might move into other careers, but they needn't regret the time they had spent in the discipline of music, in ensemble learning, in listening and thinking, in the pursuit of something worthwhile and beautiful.

Still a third viewpoint, intersecting with both these negative and positive viewpoints, proposed that we should add the study of career skills to our curricula, helping students to help themselves as they embarked into the increasingly uncharted territory of lives in music.

We developed a wonderful variety of approaches to career skills, foremost among them the programs that aspired to study and foster arts leadership. Among those leading the way was the Ying Quartet, who are playing such a marvelous role in this meeting; who were part of early experiments in arts leadership as students, and who have taken on a nationally important role as performers, teachers, and mentors.

From the Top, the leading national radio show, has begun giving leadership training to every young classical and jazz musician featured on their program. They ask, "What would you say to your city council about the importance of music?" or "What would you say to your U.S. senator?" and then, when possible, those young people are brought into precisely those venues to give remarkable and compelling testimony. In Aspen, we're hoping to partner with *From the Top* for a more sustained version of this with our pre-college students.

I have only good things to say about this whole endeavor. And yet, I want to be among many who are proposing a new perspective on the subject.

This is that arts leadership should not only include ways to organize one's musical life, ways to communicate more effectively, and strategies to advocate for the importance of what we do. As important as it is to bring students to questions like, "Why is what we do important? Why should the community support it? How can we be more persuasive and effective in bringing our message to others?" it is equally interesting to reverse the paradigm.

This is an essential part of the Ying Quartet's message. The artist as citizen⁴ is committed to individual action, seeing community service as a way of being, not a strategy.

This is something being accomplished by the Saint Paul Chamber Orchestra, thanks to the leadership of Bruce Coppock. They've decided to invert the question. What if, instead of putting the musician and musical issues at the center, and asking, "How can the community help us realize our mission?" an organization puts its community at the center, and asks, "What is important to this community? How can we be of service to it? How can we listen better, and respond better?"

Two summers ago, Jessye Norman was our guest in Aspen. We asked her to speak to our opera program's students and staff – singers, pianists, coaches, teachers. We expected an inspiring and imposing story about her career: her struggles and the brilliant successes that followed them, bits of

advice from the height of her achievement that would inspire our students. Something like, “Some day, if you work hard enough, you might be like me!”

But this was the day after Beverly Sills had died, and Jessye Norman was instead wrapped in contemplation of her friend’s marvelous life. Beverly Sills triumphed over immense personal difficulties, and presented an unfailingly positive and generous face to the world. She radiated incomparable technique and artistry with an appearance of ease and grace that was especially meaningful to those who knew how hard things really were for her. But more than that, when the moment came for her to retire from the stage, when she would never again have whatever happiness her triumphs in performance had brought her, she turned to a life of service. Jessye Norman said, “Be a wonderful musician, but also be a true citizen! Volunteer in your community: serve Meals on Wheels or read to the elderly. It doesn’t have to be about yourself. When you are helping someone, say: ‘I am a musician,’ with pride and conviction.”

In a few moments I’ll have more to say about strategies for service. First, I have a few observations about curriculum.

One of the great problems this organization addresses is how to expand the realm of curriculum without losing focus on the things that have always mattered, and continue to matter: aural skills, a real sense of history, knowledge of repertoire, and, above all, achievement in performance. I hope it might be true that a new paradigm – seeing our service to others as the center – might help in ordering our students’ priorities in general.

I think we can find economies in students’ time by embracing technology more imaginatively – some kinds of learning depend on group activity and resist time-saving techniques, some learning only happens when students and teachers are together for that beautiful *A-ha!* moment – but some don’t. Solo practice time is a given, but most of our student waste vast amounts of time in poor practice technique, using rote methods that ignore advances in the cognitive psychology of practice, and contribute to injury.

Very often, our style of education seems to depend on relentless competition. I am not opposed to competitions, when and if they are about finding one’s best performance. When they are about psyching out the other competitors and even the judges themselves, I’m not so sure.

I had the immense good fortune, and also the great emotional challenge, of studying at Juilliard. I say “emotional challenge” because, for five years of my life, I couldn’t walk into – or even past – the Juilliard building without a terrible feeling in the pit of my stomach: Am I working hard enough? Am I good enough?

Jane Austen wrote, “One does not love a place less for having suffered in it, unless it has been all suffering, nothing but suffering,”⁵ and those words hit home for me, because Juilliard taught me so much that was positive. I had teachers who cared about music, and cared about me. I derived a conviction that education should depend on supportive, rather than destructive, competition. As we mature in each other’s company as artists, we should build trust, friendship, mutual support, encouragement – through learning we forge relationships that will sustain us throughout life, and those relationships are precious and positive.

Like almost every young person, I had moments of extreme doubt – doubt about myself and doubt about how, and whether, I would succeed. But at every moment, without ever one exception, I knew that music was the truest and deepest thing I could do. It gave me the most absolute connection to

myself, and to others – and even when I couldn't have said with any certainty who I was, I knew that I would succeed by expressing my best self through music.

And success – excellence – is not a matter of surpassing others – **it is a matter of making a surpassingly important contribution ourselves.**

Now for something concrete about musicians in service to their communities.

The whole idea of music in Aspen had its origin in a convocation arranged by the University of Chicago in 1949, to celebrate the bicentennial of Goethe's birth with a gathering of eminent humanists and musicians. Thomas Mann, José Ortega y Gasset, Thornton Wilder, Gregor Piatigorsky, Arthur Rubinstein, Dmitri Mitropoulos and the Minneapolis Symphony, and many, many others gathered in a hitherto unknown mountain town in Colorado. The keynote speaker was Albert Schweitzer, making his only visit to the United States, to speak about culture, peace, humanity, and service.

This summer of 2009, marking the 60th anniversary of our great beginning, we will partner with the international Albert Schweitzer Fellowship to offer fellowships to our Aspen summer students for projects of direct service to community. We'll ask the students to design projects they can carry out wherever they live and study during the year, and we will fund them in a modest but meaningful way. These projects are not to begin with a premise like "How can I get more people to come to my concerts? How can I find donors to support me? How can I find more students for my studio?" Instead, they should ask "What can I do for people around me? How can my skills and training benefit others? What could I do, besides practice and perform, that would make me proud to say 'I am a musician?'"

Ask your students what makes them happy in being a musician. If the answer is, "I will love it when I finally win an audition," or "I love winning competitions," or perhaps, "It's so great when everyone says my performance was amazing," then they may be in for a rough time. The great and sometimes terrible Adele Marcus used to say, "You're only a concert pianist while you're giving a concert."

The challenge is that, if this is what makes students happiest, then they'll only have a few happy moments, separated by long periods of preparing, wishing, and hoping. And I have to tell you that I have known many real musicians who were happier in winning an audition than in having the job they won.

But if our students' favorite thing is being with other musicians, with other people, and finding that every day they're doing something they believe in, and seeing the joy music-making brings, whether it's performing in concert halls or cafés, teaching, improvising, or just deeply thinking about music – then they have a lifelong source of happiness.

A couple of years ago, a few dozen colleagues and friends gathered in our living room to celebrate the retirement of Tony Bianco. It was Tony's sixtieth year teaching at Carnegie Mellon University. He had been appointed Principal Bass of the Pittsburgh Symphony by Fritz Reiner; his first playing job had been with Toscanini and the NBC Symphony. That afternoon, the head of our voice faculty, Mimi Lerner, and Ralph Zitterbart of our piano faculty, gave us a group of Schubert *lieder* – I remember an emotionally gripping *Gretchen am Spinnrade* and, of course, *An die Musik*. Hearing Schubert's music in the intimate setting for which it was intended, full of power and tenderness, as fresh as if it had been written the day before, made us all quiet for a moment. Then Mildred Miller,

who herself was celebrating the fiftieth anniversary of her Met début, raised her glass and said, "What a beautiful profession this is!"

Though this is a time of tremendous challenge, let's take a moment to reflect on what a wonderful thing we do – what a beautiful profession this is. And, in case your faculty members haven't said this to you enough lately, let me thank you for your role in this beautiful profession. Administration is a wonderful thing, if it is dedicated to building community, to diplomatic problem solving, to encouraging excellence, and especially to telling the story of accomplishment, and making connections with the community, showing everyone how they are linked in this great endeavor.

Each of us works in a unique place, and makes a unique contribution there. Wise colleagues of mine have said that we need to seek the genius of the place – what is especially possible, and especially important, in each different setting for teaching, learning, and performing. It is not the same everywhere.

Each school of music has the sovereign and unique mission of bringing the active study of music into its own community, and representing the educating and civilizing power of music for all.

Some of us are engaged in training the next generation of professional soloists – we are populating the world's greatest orchestras and preparing the scholars who will investigate music in the principal universities of the world. All this is a wonderful thing. But the great majority of our students will not end up in any of these categories. Are we wrong to expend our tremendous efforts on their behalf? Should we, as some have said over the years, concentrate on disabusing our students of their impractical dreams? Should we concentrate on re-channeling their energy, their vitality, their discipline and enthusiasm, into other, more reasonable endeavors?

Without in the slightest rejecting the necessity for realistic career counseling, or training in diverse career skills, I would argue that the purpose of the more than 600 NASM schools is not just to be a system to find the greatest future stars. This is another paradigm that should be reversed: we're not focusing on the few whose talent is so stellar they would make it anywhere. Rather, we are all engaged in bringing the authentic study of music into every community. Every child should sing. Every child should have the opportunity to play in an ensemble, which is a pleasure never forgotten later in life. We see music as a true liberal art, taking a necessary and indispensable place alongside all the other studies fostered in our colleges and universities.

The work of the artist as citizen is not a fall-back for those who are not going to make it in some different way. It is an opportunity for a career of unassailable significance. We *do* need to focus on our personal role, whether we define this as advocacy or as autonomy – who we are, rather than just what we do.

Now I would like to turn briefly to what music *means*, today.

Jon Stewart, talking about political attacks on supposed elitism in the Presidential campaign, asked, "Isn't the word 'elite' supposed to mean something really good?"⁶

Something much on our minds through the recent election was the continuing negativity of what are called the "culture wars." Today I am not proposing to talk about the larger political and social problems of a society at war with itself over what is elite, what is to be considered authentically American, etc. But within our musical world, the culture wars have their own pernicious effect. What is, and isn't, in the canon? What is, or isn't, classical? Years ago, Virgil Thomson sought to

end the incessant debate about what is, or isn't, American, by saying that American music is: music written by an American. Period. But he didn't succeed in silencing the question.

For decades, we in the academy have been accused of harboring an unwanted elite of composers, out of touch with "real" musical taste. We're accused of preparing students to perform music most people don't want to hear. It might take me a week to refute this. But I believe I *could* refute it! The primary fact is that – no matter what was true in the mid-20th century – college and university schools of music today show a tremendous and healthy diversity. Every point of view is represented, from the wildest experimentation, to the "School of the Tchaikovsky concerto," through the fiercest theory, through every variety of jazz, to minimalism, to a kind of tonality that can cheerfully co-exist with Broadway, to art music inspired by rock.

The great model is Leonard Bernstein, who was important to the world of classical music, and important to the *world*. His music-making crossed every sort of boundary. People tried to put him into various boxes, but now that all seems truly silly, like trying to stick a label on Wynton Marsalis.

At a strategic planning meeting for Aspen, we recently found ourselves debating whether we should describe ourselves as a "classical" music festival. Some proposed that "art music" better describes our mission. Some were in favor of just being a "music festival." But others worried that by not defining "our" music, we would suggest that we might be planning to host a *Kool and the Gang* reunion tour. And, of course, some thought we might as well do that.

One of the complaints about "our" music, whatever you call it, is that it is out of touch and not popular enough. One reads that what we now call "classical" was really the popular music of its time, meaning this as an indictment of today's classical music culture.

This I don't believe. Clara Schumann was not really the Madonna of Düsseldorf, or Schubert the Fall Out Boy of Vienna. But through most of the history of the music we call "classical," composers *were* deeply influenced by the widest spectrum of the music they heard – folk music, military music, music meant for simple entertainment, music of other cultures, as the trade patterns of history brought the world's music into contact with what was then a European tradition.

Most composers have always embraced the possibility of including other sounds and other styles. In a review of a recent opera boasting an impressive diversity of styles, Anthony Tommasini wrote "Why *shouldn't* they borrow from any musical tradition they choose to?"⁷ We all know that Martin Luther borrowed contemporary drinking songs for his sublime hymns, Mozart was fascinated by Turkish bands, Mahler layered the sounds of *klezmer* with military marches into massive symphonic textures, and Debussy was profoundly influenced by the Javanese gamelan he heard in Paris in 1889. In every case, these masters were interested in incorporating all kinds of music into their own, the crucial factor being that this incorporation was to be carried out with complete integrity – not gratuitously, not as a matter of *pastiche*.

Thus it would be artificial, today, to find a bright line between everything in the pop music culture, everything in the commercial music culture, and everything in the art music culture. Let's have Bach in cafés, Shostakovich in night clubs, film music at the symphony, and *Radiohead* in Alice Tully Hall.

And I would even suggest that to seek such a bright line is, in a way, to fall under the spell of our founding father John Adams's idea that music is a kind of refinement to be postponed, to be

segregated, to be elevated beyond the realm of the day-to-day and the necessary, to be waited for. And that is wrong.

I once heard Virgil Thomson say that Beethoven only lives because we give him life – we make him alive through our work, and our belief in that work.⁸ One of the crucial things about our music is that it should change with time and place – interpretation should never become fixed and immobile – so that we make Beethoven contemporary and relevant.

So we have looked at some reasons why these tough economic times should not persuade us to postpone, or minimize, or depreciate our work. We've looked at some aspects of leadership in the arts, and some of the perennial questions about how to carry out our work. I had intended, when I started thinking about this occasion late last summer – at a time when the exigencies of the economy weren't so pressing – to talk also about recent work in neuroscience and music, but that will have to wait for another time. Suffice it to say that we musicians are living and working in one of the most exciting times ever for the science of how humans hear and understand music, and what it means to us. Great scientists are engaged in telling us, and the world, that music is absolutely central to human experience, and even to the definition of humanity itself.

Just last week, I was driving to my office on a morning where the remarkable natural beauty of Aspen was not enough to distract me from the worries and uncertainties we are all grappling with these days. Our local radio station was broadcasting *Performance Today*, and I heard Fred Child introduce a segment from London's Wigmore Hall: Angela Hewitt playing Max Reger's transcription for solo piano of Richard Strauss' *Morgen*.

I had one of those moments of deep listening, of emotion so powerful that one almost has to pull the car to the side of the road.

It wasn't so much that the transcription was unexpectedly succinct, tender, and masterful, though it was all that.

It wasn't so much that Angela Hewitt played it sublimely, though she did.

I once heard Pierre Vallet coach this song with two students. It opens and closes with a tremendously extended long line in the accompaniment, built up through audacious pauses and silences; the rather hapless pianist was trying just to get through it, and Pierre Vallet needed to say something like this: "If you don't trust the music, then you can't be trusted *with* it."

The title of the song means "Tomorrow," and it opens "And tomorrow the sun will shine again." Tomorrow we will still be together; we will still hear each other's breath and be reassured....

My emotion was in thinking of the more than one hundred years that this music has stood as a monument to love, to hope, to faithfulness, in a world that has always known plenty of the alternative.

Hewitt let the final chord ring into an absolutely perfect silence, and she created one of those sublime moments that can only happen when people *gather together truly* to listen. I say *she* created the moment because she must have willed it to happen, but of course, it was really the listeners who created it, all together, as if silently whispering within themselves, "Thank you!"

I would like to close with a thought about what *you* do, in the context of our country's brilliant history, since you are, after all, the National Association of Schools of Music.

A very, very few leave a legacy that the future will recognize in their own name. Maybe every singer dreams of the impact of Callas, every pianist of the celebrity of Horowitz, every composer of the glamour of Stravinsky. And we wish them success with that, because every generation must have its new stars, and will have them. But *all* of us have the chance to leave a legacy, by making our communities better.

I ask you: is the place where you live better, because you live there? Then I ask you: can you convey to your students that they can accomplish this same great success – that, while they cannot know whether they will leave their names on the record of history, they can be certain that their work as musicians, their role in society as musicians, will be part of a human legacy that has carried generation into generation, since there was such a concept as generation.

In this most difficult time, shall we hide our lamps under a bushel and try to keep a low profile? Research is very persuasive that, over the last four recessions in America, organizations that stayed confident in their mission weathered the storms best; those that panicked or faltered were hit much harder.⁹ This is a Haydn year, so let us take the example of his *Mass in a Time of War* to remember that many of the greatest works of art were created by those who saw no dissonance in creating beauty in the midst of trouble and strife.

Everything in our work is about what we hand on – mind to mind, hand to hand, heart to heart. This is the essence of our calling in education. Thomas Jefferson wrote, “If the condition of man is to be progressively ameliorated, as we fondly hope and believe, *education* is to be the chief instrument in effecting it.”¹⁰ We can be proud to say that the sons and daughters of America not only can, but must have the right to study music.

Endnotes

¹ Letter to Abigail Adams, May 1780

² Obama National Arts Policy Committee, October 2008

³ “Parked Cars,” *New Yorker* magazine; May 9, 2005

⁴ See *The Artist as Citizen*, Joseph Polisi, Hal Leonard Publishers, 2005

⁵ *Persuasion*

⁶ *The Daily Show*, October 10, 2008

⁷ “Arjuna’s Dilemma,” *New York Times*; November 7, 2008

⁸ Commencement address, New England Conservatory, 1990

⁹ Giving USA Newsletter 3, 2008; *Marts & Lundy Minute* #3, September 2008

¹⁰ Thomas Jefferson to M. A. Jullien, 1818

CREATING A POSITIVE FUTURE FOR MUSIC ADVOCACY

CREATING A POSITIVE FUTURE FOR MUSIC ADVOCACY

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<p>This paper was produced as a resource for professional discussion and development. It is not associated with the accreditation function of NASM, nor does it represent a policy position of the Association.</p>

I. Introduction

This executive briefing on advocacy is in five parts. After the introductory section, we address three basic questions—what do we need to know, what do we need to think about, and, what do we need to do? We then conclude with a summary that ties a number of elements together, and proposes a conceptual basis for next steps.

It is important to make clear at the outset that it is not our task to set out a centralized, top-down advocacy plan for NASM or its member institutions, or to promote any particular advocacy program, or to spend a lot of time on advocacy messages. We are speaking for ourselves, not for NASM. Our purpose is educational, to consider advocacy as a field by presenting a number of advocacy fundamentals and possibilities, and to propose a conceptual foundation for future action. Our premises are that advocacy for music and music study need to improve, that improvement starts with learning, and that we will benefit from learning together, today and over the next several years. Before addressing our big three questions, we mention seven introductory points that serve as themes.

Advocacy is more than a game.

Advocacy is necessary, like budgets and schedules. Done well, it can be fun, just like sports. Indeed, some see advocacy as a game. Winning means successful manipulation of public opinion. But, advocacy's effects are not confined in anything resembling a sports arena. Advocacy affects culture, and even produces its own culture.

Advocacy considerations can become pervasive and dominant. At the extreme, the result is a total advertising society. Two quotations illustrate:

"You can fool all of the people all the time if the advertising is right and the budget is big enough."

— Joseph E. Levine

"You are never so easily fooled as when you are trying to fool someone else."

— François de la Rochefoucauld

If advocacy is the answer, what message, what format, what delivery system?

When a problem arises, someone usually suggests that the solution is more and better advocacy. Less usual is thorough consideration of exactly what kind of advocacy would best address the specific problem, or whether advocacy is the best or only primary response. However, these are just the kinds of questions we in this room need to be able to answer effectively. Indeed, we need to become virtuosos at answering these questions, especially at the local level.

Music executives have multiple advocacy roles.

Such virtuosity is important, in part because music executives have numerous advocacy leadership roles. We must advocate for music and music study, our programs, our field, our institution, our faculties, our students, our concerts, and so on. We must tie advocacy to fundraising, to legislation—the laws passed by legislatures, and to regulations—the rules created by government bureaucracies under the framework of law.

And, we need to help students become better advocates for music and their work in it.

Advocacy is our servant, not our master.

Even with all these responsibilities, advocacy is not the master but rather the servant of our primary effort. We dare not embrace advocacy that leads us to act as though we must deny or destroy who we are in order to make our advocacy successful. For each of us, success with advocacy depends on knowing what we do, who we are, and who we are not, and making decisions accordingly.

Enlarge the niche!

Of course, we want more active engagement with music and music study. But we must remember that large numbers of people already support what we do.

Choose your advocacy carefully.

Certain kinds of advocacy can help us increase that support without changing the essence of who we are as individuals and as a profession. Not all kinds of arts and arts education advocacy will do both of these things. Our job is to find and use advocacy that will.

We have advantages no one else has.

The good news is that we in this room can work in the advocacy world with many more advantages than most of us realize. Let us now start reviewing the situation, see what some of these things are, and think about how we can best use them in the future.

II. What do we need to know?

Some elements and attributes of advocacy in general.

"I warn you against believing that advertising is a science."

— Bill Bernbach

A. Music and advocacy as fields

To begin our review, we start with music, the field we know best, and take an example from it to make a point about advocacy.

To the millions of people who enjoy music, but do not have any formal training in the art, the tools for thinking about music as technique, history, and structure may not be available. Their experience is often centered on an emotional reaction to sounds and lyrics that create meaningful connections.

For those of us who have formal training in music, the tools provided by technique, historical context, and the language and skill for articulating musical structure allow for a substantially different experience; we are able to think *in* music. We are able to do and consider and analyze as well as react.

Advocacy is like music. Mere receivers experience the effects; the pros know how it is done. Like music, advocacy has a history, and a constantly growing body of technique. We will list a few of these advocacy techniques later. Our point at present is a simple one: to work effectively with advocacy, we need a level of understanding that helps us get well beyond how we feel.

B. Advocacy as purpose and technique

Let's start with relationships among advocacy, advertising, and propaganda. Advocacy has a friendly sound, advertising less so, and the word propaganda usually has a negative connotation. To most people, my message is advocacy; my colleague's message is advertising; and my opponent's message is propaganda.

But advocacy, advertising, and propaganda share a common body of technique. In other words, the terms and techniques are virtually interchangeable.

Just as common practice harmony can be applied to an infinite variety of musical situations, likewise advocacy techniques can be applied to an infinite variety of promotional situations. The same techniques used to sell soap can be used to consolidate the power of dictatorial regimes. It is important to be able to separate the immediate surface impression or results from the techniques being used. The technique often reveals the underlying goal.

The purposes of advocacy, advertising, and propaganda are to shape opinion at times through straightforward invitation, but most often through the use of psychological action. To make our discussion easier, most of the time we will just use the single term 'advocacy' as a surrogate for all three terms.

In this section, the word advocacy denotes both a purpose and a body of technique. Remember, at the moment we are discussing advocacy, advertising, and propaganda as a field.

We have come now to one reason that people centered in education often are uncomfortable with advocacy. The purposes and goals of the two are fundamentally different. Liberal and professional education, at least as most of us conceive them and want to practice them, are about giving individuals the knowledge, skills, and tools to think for themselves.

Now, of course, educational settings have been and continue to be used as locations for advocacy, advertising, and propaganda. Indeed, it is almost impossible for opinion shaping to be avoided in education. But in principle, our usual educational goal is to enable and enrich the capabilities of individual thought and action. This goal is not shared everywhere. Simon Montefiore writes in the August 24, 2008 edition of *The New York Times*:

“When Vladimir Putin presented Russian teachers with their new text book last year, Stalin appeared as ‘the most successful Russian ruler of the 20th century’... And his killings were a tool necessary, if excessive [for] discipline.”

In contrast to liberal and professional education as we pursue it, advocacy’s goal essentially is to bypass deep and rational thought. Of course rhetorical thought goes into creating advocacy, but most advocacy messages are not oriented to promoting considerations from various perspectives, the weighing of pros and cons, or examinations of ramifications, unintended consequences, and so forth. Advocacy technique often is used to gain more attention for one thing over all others, to obscure the reality of many factors and issues, and deny the prospect of multiple solutions. It is the opposite not only of liberal and professional education as traditionally conceived, but also of policy analysis and the scientific method.

Advocacy is about creating mass belief, and thus automatic support—it begins from the premise that complex issues associated with the subject have already been solved in favor of a particular point of view. Fundamentally, it seeks understanding only in the context of a particular belief. Three analysts shed light on this condition:

“The goal of modern propaganda is no longer to transform opinion but to arouse an active and mythical belief.”

— Jacques Ellul

“In propaganda as in advertising, the important consideration is not whether information accurately describes an objective situation, but whether it sounds true.”

— Christopher Lasch

“Truthiness is ‘What I say is right and [nothing] anyone else says could possibly be true!’ It is not only that I feel it to be true, but that I feel it to be true. There’s not only an emotional quality, but there’s a selfish quality.”

— Stephen Colbert

For reasons just presented and many others, when the subject of advocacy comes up in higher education, concerns are voiced about image over substance, failure to consider multiple elements in a situation, single issue politics, myopia, and so forth.

Whatever you think about this assertion of contrast between education and advocacy, here is one condition that brings great credence to the distinction we have made. Advocacy does not set goals for its success in terms of art making or learning or quality, but rather in terms of sales or agreement or belief, or willingness to take a certain action. The correct idea or action already has been decided in advance. The goal is to raise support, or to manage images, not to debate issues. This is why a total advocacy environment makes negotiation and cooperation virtually impossible. In such an environment, public and private discussion is nothing but an exchange of advocacies. Polarization and gridlock are the result. Mutual trust simply evaporates. This is one critical reason that in our situation, advocacy must be our servant, not our master. This is difficult

because, as Nicholas Jackson O'Shaughnessy reminds us, "*The universe of postmodernism is the universe of propaganda.*"

C. Why advocacy techniques work

Why do advocacy, advertising, and propaganda techniques and messages work so well? One reason is that people are busy. No one has the time to learn deeply about the many issues that affect them, but they need information about those issues. Another reason is that human beings have certain predictable reactions to certain stimuli. Mass psychological action is possible. Erich Hoffer notes that "*Propaganda does not deceive people; it merely helps them deceive themselves.*" Mass psychological techniques are knowable. People *can be* moved by symbols and argument, often to do extremely foolish things.

For example, certain advocacy techniques invite people to work against their own interests, while making them feel that they are working for their own interests. The tragic histories of Nazi Germany or Soviet Russia are obvious examples. But we ourselves are not immune. Confusions about interests can be created among those committed to the arts and arts education here in the United States. The desire to use or reap benefits from the fad of the moment can lead us to advocate in ways that reduce public understanding of what our field is about and what it can do. We all must learn more about how to be careful in this regard.

D. Advocacy techniques and the ways they work

Language matters. Out of hundreds of advocacy techniques, here are a few that, once mentioned, should strike chords of familiarity.

1. The Grand Faloon

Let's start with the grand faloon, a constant favorite. It works like this: one person or organization pretends to speak for a huge aggregation of people or other organizations without consultation or any empirical knowledge of what those people believe or want, or how they voted on a specific set of issues. This is done by talking about the people—students, college presidents, the military, arts advocates, music faculty, etc.—as though everyone in the group believes or would act in exactly the same way. You cannot listen to public discourse in the United States for very long without running into the grand faloon. It is a regular feature of we/they distinctions and arguments. Repetitive use of the grand faloon can create public confusion about positions on issues and about representation. It often is used to do both.

2. Conflation

Conflation is a time-trusted advocacy technique. We are all familiar with the tragic conflation of audience development with P-12 arts education—a substitute that confuses selling more seats in concert halls with success in music teaching and learning. This particular conflation has been an advocacy staple since the mid '60s.

When employed strategically or tactically, conflation enables B to weaken or eventually replace A by sustaining the fiction that B is the same as A, that it *is* A, thus A doesn't really matter.

3. Run up the flag

Another technique is creating agitation, fear, and publicity by running outrageous proposals up the flagpole to see who salutes and to gauge opposition. Even if there is total rejection and the concept is withdrawn, a residue remains. The opposition has shown how advocacy for the position was ineffective, and thus where further work is needed. By reviewing what happened and evaluating the effectiveness of messages and argument, a better advocacy campaign can

be planned for the next round. Many activities of the Spellings Commission exemplified use of this technique.

4. Tyranny of prophecy

A final technique we will discuss today is the “tyranny of prophecy.” Here is how it works: select specific conditions in a current situation, project growth of that condition in perpetuity as though there are no opposing influences, claim the result is inevitable, and then advocate by saying “The only way to avoid or take advantage of this inevitability is to move in the direction that we are requiring or suggesting.”

Most of us here remember many such prophecies that simply did not come to pass, but that shaped common belief for a time. Soviet Russia did not gain technological superiority over the United States. The Japanese economy did not come to dominate the world. The dot-com and housing booms did not go on forever, and so forth. However, such prophecies can produce bandwagons that produce bubbles. And, policies resulting from such prophecies often remain to produce extremely difficult conditions for years to come.

Equally serious, constant use of tyranny-of-prophecy technique is dangerous because the public becomes cynical and may fail to heed warnings when real crises occur.

E. How to deal positively with the reality of advocacy saturation

With just the information provided so far, it is clear that all of us live surrounded by applications of advocacy technique. We are all subject to saturation marketing almost every waking moment. Like it or not, we are manipulated constantly.

Keith Haring expresses one typical reaction: *“I don’t think art is propaganda; it should be something that liberates the soul, provokes the imagination, and encourages people to go further. It celebrates humanity instead of manipulating it.”*

1. Face the permanent tension foresquarely.

We arrive now at a huge source of tension. We must advocate effectively, but we don’t want to manipulate—we want to invite, present, reveal, and teach.

Our field needs to build long-term understanding and trust. We sense correctly that manipulation is not the basis for reaching these goals.

2. Remember: advocacy is like fire—essential, but to be used with care.

To deal with the present overall advocacy saturation and the tension it causes, it helps to remember that advocacy and the ability to shape opinion are critical parts of life and work. Advocacy is essential, vital to our future. But for us, advocacy is not all, not first, not the center. Advocacy alone is never really enough—it is just part of the whole.

Advocacy does not grow our food, or cure the sick, or write a composition. It does not produce a concert, or indeed anything in many vital areas. However, it does influence the context, the environment.

3. Keep two questions in mind —

- a. What kind of environment do we want for music and music study?

- b. How do we create a context that is positive, healthy, uplifting, and honest, and at the same time compete with other kinds of advocacy?

These are difficult, but not impossible, challenges. Remember that our advocacy does not have to be totally effective to be very effective. For example, reaching just one percent of the U.S. population means reaching over 3 million people, or the population of Iowa. Two percent is larger than the population of Finland.

F. Two clarifying facts

Before we leave this section about advocacy as a field, two more important facts must be noted. First, advocacy, advertising, and propaganda are aspects of lobbying, of policy development and negotiation, and of creating and passing legislation. But lobbying, policy, and legislation are much larger than advocacy. Much larger. If not, the results usually are dysfunctional or tragic. It is extremely important to understand this point if one is to be effective in policy, lobbying, or legislative action.

Second, the times are changing.

We will have more to say about policy and changing conditions.

III. What do we need to think about?

Conditions specific to us and the issues they raise.

"Almost half of those who described themselves as loyal to a brand didn't feel that way even one year later."

—James Surowiecki
Wired, November 2004

As we gain and apply advocacy knowledge and skills, there are many things that we need to think about. We can only address a few this morning.

A. Sources of advocacy—what they are

We begin by reviewing several sources of advocacy, and then consider the status of each source with regard to music and music study.

Our first source is presence. The physical presence of an institution is advocacy in and of itself. The presence of a field and its work also advocates for that field.

Performance, especially when expressed in terms of success is also a natural source of advocacy. An easy example is the reputation of investment firms or ensembles based on actual performance over time.

Another source of advocacy is participation. If many people are interested in something, or are participating in something, it sends an automatic advocacy message, especially if the numbers are known.

It is common knowledge that word-of-mouth promotion to friends is the best advocacy of all.

Next, there is simple promotion, or what we may call information advertising. The notice of an antique show, a concert poster, or a letter of invitation to a particular event are familiar examples.

The last source of advocacy we will discuss today is complex applications of promotional technique that involve combinations of advocacy, advertising, merchandising, and propaganda. Here, many techniques are employed in a concerted effort to drive opinion in a certain predetermined direction. Polls, focus groups, coordinated grant-making, orchestrated events, and many other techniques are chosen and used together.

B. Sources of advocacy—where we are

Let us look now at what we in music already have with regard to these advocacy sources.

We have a real strength in terms of presence because we have institutions and highly trained people spread geographically throughout the United States. What's more, music is a highly present commodity and force. Our buildings, our concerts, our presentations in various media, our daily educational efforts, and the work of our graduates all contribute to presence. Our work in almost every sector of our regular business is associated with building up our presence. We could always have more, but in terms of presence we are quite well off in many ways.

The same is true in terms of performance in its many dimensions associated with music. Unfortunately, not enough people are aware of the level and meaning of our performance. But performance is there and improving all the time.

We also have a great deal of participation; again, not as much as we would like, but what we lack in numbers we have in geographic and demographic coverage. For example, music study is a daily factor in millions of homes and thousands of schools throughout the United States. Hour by hour, millions of Americans listen to music *and* are engaged with their choices.

On individual advocacy, our record is mixed. In general, individuals promote the music and musicians they like, but there is far less individual advocacy for music beyond entertainment, or for music study. Individuals our institutions have educated reach many in the American population constantly, and have personal contacts with them. This is a capability that many advertisers would virtually die to achieve. We have extensive untapped resources in the realm of individual advocacy.

We also are reasonably adept at simple promotion. We tell people what we do and what we are going to do. We invite, we welcome, we explain. Of course, we can do all of these things better, but we have experience and familiarity with the techniques involved.

In our view, our field is not so adept at complex promotion. But perhaps we do not want to be. Perhaps it is not natural to us, or not what we should be doing. But the three of us believe this is an approach to advocacy we should look at carefully both as a field and as institutions. We will explain further and propose a conceptual approach later on.

In summary, we have a lot of things going for us already in terms of advocacy. We are more successful reaching the goals that advocacy is trying to achieve than with producing messages and using advocacy techniques in sophisticated ways. As we look at our advocacy situation with a view to improving it, we need to remember to use what we have first, and not discount it. Three of our greatest strengths are our discipline itself, our artistry, and our commitment to the kinds of education that develop knowledge and skills.

C. The advocacy—commodity relationship

We turn now to another important area that needs careful thought, that of the relationship of advocacy to scarce commodities. Scarcity is a powerful force. Today, advocacy of all kinds faces

serious challenges that were not present to the same degree even 20 years ago. Today, two of the scarcest commodities are time and attention.

Advocacy always has tried to conquer time by simplifying messages and proposals. But it has grown fat on being able to attract attention. Before the personal computer and Internet, we had mass media that was truly mass. Remember when there were just three television networks, plus eventually PBS, and a handful of respected national publications? Remember when technology did not allow people to be so isolated and yet participate in what were once communal activities? Now, people are standing under a flood of information, and advocacy cannot be effective unless it can grab and hold attention. Grabbing attention is hard; holding it is even harder. It is often necessary to advertise your advertising.

D. Old and new purposes for advocacy

Analysis of what these scarcities mean could go on for quite some time, but let us turn now to the changing environment for advocacy, ways to influence public opinion, and the ways we craft our own advocacy.

In his book, *Life After the 30-Second Spot*, advertising analyst Joseph Jaffe contrasts old and new purposes for advertising. He indicates that most textbooks present three primary roles: to inform, to persuade, and to remind. He shows that this set no longer works in most cases, and suggests three new purposes or roles: to empower, to demonstrate, to involve.

If Jaffe is correct, the new set of roles is more consistent with what we do naturally in education than is the old set. What will we do with this possibility?

E. Distinctions between specific and cumulative messages

As we work to negotiate the various conditions and possibilities, it helps to remember the distinction between specific and cumulative messages and the difference in short- and long-term effects of particular advocacy messages and approaches.

What happens over the long term if all arts advocacy justifies the arts in terms of something else? For example, for the past 40 years, advocacy messages have justified the arts more on economic development than on what the arts are. Consider this within the context of the following recent situation.

In 2008, the Canadian government reduced arts appropriations by \$44 million, and redirected the money to a future Olympic bid by the city of Vancouver. Due to scope and magnitude, the Olympics produce more immediate economic impact than the arts. While the economic justification has merit, it becomes dangerous when it overshadows all other arguments, year after year. Once any given belief is ingrained, flawed or otherwise, it is hard to change.

F. Different advocacy for different purposes

Consider another distinction: the types of advocacy we might use if we are hoping to sell numerous concert tickets. In this instance, we are promoting a single event and seeking customers for it. We sell specifics: personalities, repertory, setting, theme, lifestyle, etc. The same kind of advocacy may not work as well if we are trying to sell the continuing presence of a symphony orchestra. Here we are not just selling a single event but a long-term investment in a performing institution.

But what if instead of selling concert tickets for a symphony orchestra, or the idea of maintaining an orchestra, we are selling ideas and systems associated with long-term investments in music study?

One of the difficult challenges in arts advocacy is to keep advocacy approaches consistent with specific purposes.

The arts advocacy history of the last 40 years shows that it does not work to assume that the only way to advocate is to rely on the same kinds of messages and techniques used to sell artists or specific events. It also doesn't work to act as though advocacy is the first purpose of every arts and arts education activity. It is time to become more sophisticated.

G. Areas that need attention and multiple advocacy approaches that reinforce each other

Of course we need to sell concert tickets and get audiences and listeners. Let's redouble our efforts there. But, we also need to advocate for the idea of a musical culture and for its perpetuation through various means, including comprehensive music study for all students in the P-12 cohort, and the efforts all of us undertake daily in higher education.

Funding and advocacy for music remain crucial, but we need to look carefully at ways to get beyond the hand-to-mouth approach that too much arts advocacy perpetuates, in part because of its event and personality fixation.

As we have said, in our own corner of the arts, we need to call attention to our achievements and productivity. We need to advance our schools individually and collectively, the field of music, and the various people and elements that make up our school and our field. We need to promote both events and long-term conceptual engagement with the idea of professional education, and of music in general studies at all levels.

And insofar as humanly possible, we and our arts colleagues need to target advocacy approaches to the nature of each of these specific needs. We need to use different messages and different techniques in ways that support those advocating for other arts purposes. This means change. Such a result will not happen automatically. We need to think harder about how to do this ourselves and how to convince others in the arts to work cooperatively with us.

H. Current summary

So far in this presentation we have presented a number of facts about advocacy, and we have encouraged considerations of several areas, including sources of advocacy, the current scarcity of time and attention, the pervasive use of advocacy technique and its consequences, and creating the best possible relationship between and among specific purposes and the kinds of advocacy needed to fulfill them. This is a good basis for thinking in broad terms about what we need to do.

IV. What do we need to do?

Several fundamental recommendations.

"What you say in advertising is more important than how you say it."

— David Ogilvy

Let us look at a number of resources, principles, and possibilities that can help us to be more effective in using what we have. And, as we did once before, we begin with music.

For many people, music advocates for itself. The experience is powerful. Therefore, every performance or experience is critically important. Music's unique and ineffable power should invite the hearer to return, and ultimately to become engaged. No verbal advocacy can substitute for this aspect of music.

What about music study? Both research and experience show that those who have studied music performance in their youth are most likely to be engaged in music for the rest of their lives. As best we know now, sequential music study that develops knowledge and skills in music itself is ultimately the best advocacy for music and for music study. Study produces the sustained engagement we and the whole field of music need.

What about genres? Individuals and groups have strong genre preferences. So be it. We need to pursue advocacy for genres in ways that do not weaken common advocacy for music and music study. Genre preferences are a base for building, not a prison from which we cannot escape.

What do these three points tell us about what we should do?

A. Look at our responsibilities in light of our resources

Given the nature of our responsibilities in higher education, we must focus on music first. We must pursue music on its own terms, that is, music as music. Otherwise we cannot prepare future musicians. Our advocacy needs to affirm the importance and value of music in terms of music itself. This does not mean denying other purposes for music, but rather affirming that knowledge and skill in music itself is the most authentic basis for connecting music to other purposes. The point is that we should not join in focusing attention *exclusively* on other purposes. Most of those other purposes can be accomplished without music or the other arts as our Canadian example demonstrated.

We need to act in full recognition of the fact that music is already and permanently basic to the human condition. Music is not made basic through advocacy.

Therefore, we must find welcoming ways to affirm music and its pursuit at the highest level. We must not appear to apologize for great achievements in music whatever their genre or cultural source. To affirm arrogantly or to apologize directly or indirectly undermines our advocacy for music and especially for music study.

We have a particular perspective. We are interested in far more than sales of events and personalities. We seek also the development of musical breadth and engagement with the richness of musical achievement and possibility in as many individuals as possible. We want to facilitate easy travel among genres and the ability to engage complex music and long time frames. Thus, we also seek support for substantive music study, beginning with all students in the elementary and secondary years. Musical breadth and music study do not sell themselves.

B. Make good decisions about basic strategic orientations

Let us now hold the centrality of music and music study in our minds, and look at several organizational and technical matters associated with what we need to do.

Throughout this presentation we have been suggesting that we have many advocacy resources that are not used to maximum effectiveness. Let us go further now and say that we need to use what we have rather than deprecate what we don't have and are unlikely to get; or worse, to let

what we don't have become an excuse for doing nothing ourselves. We hope to show that we may not need everything we may think we need to be far more successful than we have been.

As we begin considering strategic orientations, let us look at an important distinction: the fundamental differences between sequential and cumulative strategy.

1. Sequential strategy

A sequential strategy sets out a detailed linear plan to accomplish an objective in a series of timed, predetermined steps. It relies on centralized planning and coordination, constant reporting to central control about the achievement of objectives, and timetables so that the center can maintain detailed moment-to-moment oversight of the extent to which the plan is being fulfilled or needs to be adjusted. Decision making is far more central than local.

2. Cumulative strategy

A cumulative strategy is quite different. It depends on the efforts of numerous relatively autonomous units or individuals who are working together toward a common goal, often under a common framework. Coordination is loose, central command and control are minimal. Trust is more important than evaluation. The goal is more important than the plan, and most decision-making is local. Any contribution consistent with the goal is acceptable. Achievement of larger objectives often is invisible until the combination of many small achievements reach critical mass and become apparent.

Both strategic concepts are effective. Specific goals and conditions determine whether a sequential or cumulative strategy is best or what mix is appropriate. Let us ask ourselves which strategy most naturally characterizes the way music and music study are structured and pursued in the United States.

We hope you would agree that in an overall sense we in music and the other arts represent an example of the cumulative approach. By default it is how we operate already.

3. Sequential strategy, cumulative strategy, and advocacy

When the word *plan* is mentioned or when there is a large task ahead, most people think immediately of a sequential strategy. The concept of hierarchical command and control is attractive. The illusion that detailed plans with timetables will always lead to accomplishment is seductive. And, of course, in the right circumstances, sequential strategy works extremely well. However, those circumstances are not always present.

In arts-advocacy discussions, there seems to be a constant yearning for a vast sequential strategy, a conceptual juggernaut rolling through the culture solving all problems of justification and support. Many would like to organize arts-advocacy campaigns using the kinds of sequential strategies they perceive major corporations to be using—carefully orchestrated applications of advocacy messages and techniques, all unfolding on schedule over the nation as a whole and creating a vast upsurge in interest and funding. But the arts are not structured in the same way as large corporations, do not have large advertising budgets, and often are not promoting the same types of things. The following numbers illustrate:

Verizon's annual advertising budget is \$1.4 billion-plus.

The aggregate annual operating budget of NASM institutions is \$1.7 billion-plus. These numbers approximate the annual base salaries of 40,000 to 50,000 school music teachers.

As we have said, the arts must sell more than commodities or personalities or events. In other words, purposes, conditions, and funding patterns differ.

There are many other reasons that such yearnings are misplaced, but here is the most salient one. At base, the arts and arts education in the United States are not, should not, and will not be controlled by a central authority. There is no power to enforce participation and compliance with a sequential advocacy strategy or any other centralized sequential strategy for the arts as a whole or for any one of them. Further, there are too many points of view and too many specific conditions for voluntary cohesion of the kind required.

C. Improve fulfillment of critical needs for successful cumulative strategy

Instead of being concerned that sequential strategy is either absent or too expensive, or does not work, why not recognize and embrace cumulative strategy more consciously? Why not try to do a better job of enhancing and serving cumulative strategy in ways that increase the power of what is natural to the way the arts work and the way they are structured organizationally in a national or regional sense?

What are some things we need to do to promote music and music study in an enhanced cumulative-strategy framework? Here are a few ideas for consideration.

1. Cooperation and mutual support

Cooperation and mutual support are critical. Nationally among NASM schools, we enjoy these things now, but not much in terms of advocacy. Moving forward in the advocacy arena means looking together at new kinds of relationships between competition and cooperation. It means finding improved ways to work individually and locally in ways that build value for the whole enterprise.

2. Message content

In working on advocacy, we need to start with the message, not the process or the medium or the technology or partnership with fellow arts advocates. Those are important, but secondary. The message is first. What are we trying to get across? What is our message actually saying? What understandings and values is it asserting or reinforcing? What is the potential long-term effect?

3. Short- and long-term relationships

We say it again: It is essential to keep the long view in mind and not let the pursuit of short-term gains harm prospects for long-term success.

4. Honesty and specificity

Our claims must be supported with facts, data, reason, and experience. And our claims must be specific. For example, there is a relationship between music and creativity, but not every encounter with music or music study enhances an individual's creative abilities. Only certain kinds of encounters and studies do. We must be totally honest always. Arts advocacy is too full of hyperbole and false claims about benefits. The overall effect damages the kind of trust

building that the arts and arts education need. Promotion mogul Jerry Della Femina warns: *"There is a great deal of advertising that is better than the product. When that happens, all that good advertising will do is put you out of business faster."*

5. Common thematic goals, many individual messages

While we do need to agree on common themes and goals, we do not need to agree on the details of messages for everyone to use. Since different situations and constituencies need different specific messages, we need many messages, and many advocacy models from which individuals and institutions can choose or develop as they see fit. And most of all, we need to help each other become more proficient in developing advocacy messages for specific local use. A successful cumulative strategy requires high competence at the individual and local level. Our students need to be the future bearers of such competence.

6. Self-assurance

We say it again. We must believe in what we do, and believe it is important and worth learning. We don't get anywhere worth going by dumbing down what we do or apologizing for who we are.

7. Patience and persistence

We must work slowly but surely over the long term, building public understanding, engagement, and support. There is no magic formula for instant success. No single message that will work.

8. Keep numbers in perspective

We must not be driven to distraction or despair by a low percentage of market share. We must insist that market share is not a proxy for ultimate value. According to non-definitive research at Stanford University, the median hardcover per week fiction sales for a *New York Times* "bestseller" is approximately 18,000—0.006% of the U.S. population.

9. Separate what is essential and what is essentially symbolic

We must obtain and work from a realistic understanding of where our strategic interests lie. This means separating what is desirable from what is essential, and what is essentially symbolic from what is fundamentally real. In a strategic sense, federal funding of P-12 arts education is so small that it is essentially symbolic. A total loss would be tragic and hurtful, but not even close to being fatal. Local school board funding is essentially real. Total loss of it would be both tragic and fatal. Our advocacy should give highest priority to what is essentially real not what appears most glamorous. Above all we must be careful lest we support the symbolic in ways that weaken support for the essentially real.

10. Test advocacy against essentials and desirables

When we have good understandings about what is essential, we have the basis for testing all advocacy messages and actions, ours and those of others. For example, if we believe that music study is essential, we won't produce or participate in arts education advocacy that does not promote or support study or that conflates experience with study. Experience and study are essential and complementary, but they are not the same thing. In the appendix, we have provided sample tests for advocacy about music education. Our point is not that these test

questions are the only valid ones, but rather that each of us needs to develop one or more sets of test questions so that we can check ourselves quickly as we make decisions.

11. Improve the capacity of music majors to work productively in a cumulative strategy environment

We need to think deeply about the advocacy issue in terms of the preparation of our music majors. What do they need to know and be able to do with advocacy? A lot of good effort has been spent in the recent past to improve the entrepreneurial skills of music graduates. More is yet to be done. But we need to make sure that as entrepreneurialism is understood in terms of building and sustaining a personal career, it also is understood in terms of advocating and supporting the music field. Music and all musicians will be deeply hurt if entrepreneurialism reduces cooperation, or turns into a vitiating narcissistic war of personal advocacies.

D. Shape opinion rather than repeating it

As we have suggested, too much arts advocacy follows opinion rather than shaping it. The goal is to justify the arts according to someone's view of the prevailing fad or mood. Over time, this teaches the public that the arts have no intrinsic purpose or meaning.

Additionally, some opinions hurt our cause, and thus the general cause of the arts.

What is our positive response or our counter to problematic messages that show up regularly, and often become public beliefs through repetition? Every one of them uses a grain of truth to mislead. We follow each misleading point with a countering message more oriented to gaining long-term engagement.

1. Purpose of arts education

The purpose of public education in the arts is to produce ticket buyers and supporters of arts organizations and advocacy groups.

Education may lead to future consumption and support of many things, but promoting consumption and support is not the basic purpose of formal education. Learning—knowledge and skills—is the basic purpose. If learning is present, collateral benefits will multiply.

2. Focus of arts teaching

To produce more arts consumers, experiencing, reading about, and talking about the arts should replace or take significant precedence over learning to create and perform, especially in P-12 settings. Performance is based on the acquisition of technical skills, thus is not intellectual, and thus does not lead to understanding.

Doing music is just as important for learning music as doing mathematics or writing or chemistry is for learning those subjects. In the arts, performance, experience, and study serve each other. Pitting them against each other is counterproductive.

3. Respect for teachers

Every problem in the arts has a single root cause: the folks who teach the arts.

Engaged teachers of music and the other arts are the people in our society who have dedicated their lives to continuation of arts knowledge and skills in as many people as possible. They work miracles given the resources they have.

Why is it a good thing for the arts to weaken respect and confidence in arts teachers?

4. Numbers of professionals

There are too many music graduates for the number of positions available. The proper music role for most colleges and universities is music in general education and providing space and administrative support for artists' series.

We need all the educated and trained musicians we can get for many reasons, but one is simple demographics: in about 40 years the U.S. population is projected to grow by one-third to over 400 million. The artistic and educational demands will be enormous. It does not work to say that more substantive education is needed to create demand, and then recommend that we reduce the pool of professionally prepared musicians who will teach in curricular and non-curricular ways.

5. Supply and demand relationship

The supply of artists and arts experiences should not increase until there is more demand.

In art, supply regularly produces demand. No nineteenth-century focus group could have created impressionism. Monet and his colleagues created it, and the demand followed in time.

6. "Elite" art

Elite art has no future.

If "elite" means excellent instead of snobbish, no one need worry.

The art forms always will attract people of high intelligence and ability. These gifted, hard-working people will always produce and teach outstanding work and patrons will support them. No sociological environment, market condition, academic theory, government planning, or advocacy campaign can stop the artists, the teachers, or the patrons. The question is not whether art so produced, taught, and supported will survive, but rather who will have access and how large its following will be.

We need to find ways to be affirmative and positive about these and many other issues. For example, what if individually we all agreed today to use the ideas in the above talking points whenever possible this year? This would be an example of cumulative strategy implementation and would begin to shape opinion in our favor. No one else will do this kind of thing for us.

V. Conclusion

Synthesis and mission

"You've read the book, you've seen the movie, you've bought the T-shirt; now...EAT THE PIE!"

— Benny Hill

Many conditions are aligning in ways that are consistent with the way music works as an art form and the ways that music and music study are structured operationally in the United States.

The kinds of resources we have seem more consistent with current and future promotional effectiveness than they have been in the past. We don't have to change fundamentally, but we do need to change how we think about and use what we have, and how we work together.

To demonstrate, let's gather and integrate a number of strategic positives already mentioned.

Strategic Positive 1

Earlier we suggested a new set of promotional roles based on empowering, demonstrating, and involving. The education sector of music is well suited to fulfilling these roles. As we all know, our field teaches millions of students each day, a personal connection that is beyond the wildest dreams of many corporations. Remember, the best advocacy is one-to-one.

Strategic Positive 2

New technologies such as the iPod offer tremendous possibilities. The digital playlist is a remarkable bridge across musical genres. By their very nature, these technologies broaden engagement with genres and promote the concept of personal ownership of one's musical environment. We can help people learn how to enrich their own environment. Who is better positioned than we are?

Strategic Positive 3

The ways we are naturally positioned to promote music and music study also are increasingly consistent with the way people obtain information and form opinions. No longer does information flow through just a few major media sources. Individuals rely increasingly on more specialized sources they trust. At the local level, how can we and our students learn to create more trust in ourselves as sources of information and opinion about the purposes, values, and needs of music and music study? The job we have to do here is consistent with the ways we raise funds. We build relationships patiently individual by individual. It is slow but extremely effective over time. We need to keep enlarging the niche.

Strategic Positive 4

Our values, structure, and resources are consistent with conditions needed to combine these current realities with massive and effective use of cumulative strategy, the general approach most natural to our condition and way of working. Let's connect some dots. Cumulative strategy is perfect for the empower-demonstrate-involve approach to promotion. It is perfect for using current and projected technologies. It is consistent with current ways that education in music is structured, information is distributed, and opinion is formed. And even better, it requires an artistic rather than technical approach to message creation: specific messages need to be tailored to specific conditions and situations by people who know those situations best.

Mission considerations

As a field, we hardly could ask for more, except for a more stable world financial framework, and that will come in time. What will we do? Simply put, we need to learn, think, and act in light of the great potential we have. There is a lot to be done to take advantage of our opportunities. So let's get started. Remember, no one else can advocate from our perspective. No one else has the same responsibility for the next generation of music professionals, or the opportunity to help members of that generation learn to work together on advocacy from the perspective of their distinct specializations.

We hope that this presentation and various others at this meeting will be the first steps in renewed efforts to think and work together on advocacy issues and messages so that we and our students are better prepared for effective work and leadership in this critical area.

Music and music study are the center, the reason, the basis, the foundation from which we connect to other things. Constantin Stanislavsky tells us: *"Love the art in yourself, not yourself in the art."*

Our future advocacy needs to develop forces of understanding and opinion that sustain the art of music and the teaching of music in far more effective ways than we have seen in the past. Our common goal in NASM always has been to increase engagement with music and music study because every human being should have the gifts of civilization and creative human action that such engagement brings. This goal does not change; the ways that we pursue it do.

There is much to accomplish with advocacy under new conditions. There is much to do to increase the aggregate effect of our separate efforts. Knowledge, thought, and action are required. To paraphrase Churchill: We are not at the beginning of the end, or the end of the beginning. We are at the beginning of the beginning. Let us take the next steps thoughtfully, but boldly, and with all appropriate inner pride in the big ideas that inspire us: the power of music, the power of its meaning in the mingled worlds of artistry, intellect and culture, and the role of education in the productive cultivation of that power.

Above all, we need to continue and enhance our work together in order to support local decision-making. For what each of us does and can do at home is the major source of our common advocacy power.

Appendix

I. Quotations on Advocacy, Advertising, Propaganda

"You can tell the ideas of a nation by its advertising." — Derby Brown

"Advertising may be described as the science of arresting human intelligence long enough to get money from it." — Stephen Leacock

"It is a strange trade that of advocacy. Your intellect, your highest heavenly gift is hung up in the shop window like a loaded pistol for sale." — Thomas Carlyle

"If the entire flimsy structure of Madison Avenue with its projection of images, incentives to wastefulness, and touting of trash should one of these fine days disintegrate into irretrievable ruins, a lot of us would cheer our heads off." — Lucius Beebe

"I don't think art is propaganda; it should be something that liberates the soul, provokes the imagination, and encourages people to go further. It celebrates humanity instead of manipulating it." — Keith Haring

"Advertising is the very essence of democracy." — Anton Chekhov

II. Lists of Sample Test Questions for Advocacy Statements and Projects

A. For P-12 Music Education

1. Will the action we are contemplating cause us to diminish or deny the uniqueness of our field; that is, what music can do that no other field can do?
2. Will it harm understanding of what we do and its importance among those who make fundamental decisions about our survival, including parents and students?
3. Will it diminish understanding of the need for professionals to conduct the work of our field?
4. Will it damage our ability to recruit, develop, and support future professionals?
5. Will it decrease the number of students who receive substantive, sequential music education?
6. Will it diminish the fundamental resources we must have in order to teach?

Please Note: These questions may be stated positively if you wish, but often it is a lot easier to get useful answers if they are stated in ways that reveal the potential dangers of an advocacy message or project. The goal is to look at and craft advocacy proposals with an understanding of what can go wrong, as well as what can go right, what is likely to happen as well as what we hope will happen.

B. For P–12 Arts Education as a Whole— *Children and Youth, Arts, and Public Policy: Present Urgencies in Higher Education*, CAAA policy paper, 1998

1. Does the program, policy, or activity treat the arts disciplines with the same seriousness as English, math, science, and other basic subjects?
2. Does it make clear distinctions and appropriate connections between formal education on the one hand and entertainment, exposure, and enrichment on the other?
3. Does it respect and promote the arts disciplines as worthy of study in their own right and on their own terms, more than use of the arts to accomplish other educational goals?
4. Does it focus on arts education or arts advocacy?
5. Does it recognize and support public school arts education, the only existing delivery system that matches the nature of the educational task to reach all children and youth?
6. Are claims made to support or evaluate the policy accurate and based on student learning?
7. Are the claims made for learning consistent with the content being taught and the time available?
8. Does the program or policy promote clarity of roles and thus common effort among various groups and organizations that teach and present and support the arts?

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OPEN FORUM: HISTORICALLY BLACK INSTITUTIONS

THE CHALLENGE OF RECRUITING DOCTORATE DEGREE-HOLDING MINORITY FACULTY

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A diverse and representative faculty group is recognized as an important element in developing students with a broader social and cultural perspective. The goal is admirable, yet difficult for the music executive to achieve when considering the paucity of minority candidates with doctoral degrees. The external pressure for a diverse applicant pool can come from campus diversity officers, department members, or institutional strategic hiring practices. Even identifying a minority candidate can end with an inability to secure the candidate, as institutions compete for the same applicants and are priced out in a bidding war for these individuals.

This paper will provide a snapshot of the data for doctoral music graduates and discuss a strategy being employed at Alabama State University to develop African-American undergraduate music students for graduate school.

Examining the Trends

An examination of recent doctoral degree graduation rates clearly demonstrates the supply problem of minority students holding terminal degrees. National, and National Association of Schools of Music (NASM) data show that enrollment and doctoral degree graduation trends are level.

National data on the ethnic distribution of doctoral production remains stable and level. The distribution remains predominately white (55-65%) with Asian students dominating the graduate and professional school enrollments among minority students (6-16%). Other minority groups for which data is collected, Black/Non-Hispanic Latino, Native American, and Hispanic/Latino account for approximately 14% of doctoral degrees awarded in all disciplines.¹

The *Chronicle of Higher Education* publishes an annual composite picture of national graduate degree production prepared from U.S. Department of Education data. The aggregate data for doctoral degrees from the years 2002-2003 to 2005-2006 shows general stability along ethnic lines. There is a slight decrease among White, Non-Hispanic students, moving from approximately 60% of doctoral degree recipients to 56%, but the actual number of degree awarded to that sub-group increased, from 27,698 to 31,601. An important item to note is that overall, there was a 21% increase in the total number of doctorates awarded, from 46,024 to 56,067, yet minority completion rates in terms of percentages are flat. There is also a decline in degree production among African-Americans from 2004-2005 to 2005-2006.²

	Total	American Indian	Asian	Black, Non- Hispanic	Hispanic	White, Non- Hispanic	Non- resident Aliens
2002-03	46024	196	2426	2517	1561	27698	11626
		0.43%	5.27%	5.47%	3.39%	60.18%	25.26%
2003-04	48378	217	2632	2900	1662	28214	12753
		0.45%	5.44%	5.99%	3.44%	58.32%	26.36%
2004-05	52631	237	2911	3056	1824	30261	14342
		0.45%	5.53%	5.81%	3.47%	57.50%	27.25%
2005-06	56067	230	3257	3122	1882	31601	15975
		0.41%	5.81%	5.57%	3.36%	56.36%	28.49%
2002-06 Averages		220	2806.5	2898.75	1732.25	29443.5	13674
		0.43%	5.51%	5.71%	3.41%	58.09%	26.84%
	21.82% (% change)						

NASM HEADS Data³

Comparing this national data with NASM HEADS data on demographics of music doctoral students that graduated, 2003-2007, a slightly different picture emerges.

	Total	American Indian	Asian	Black, Non- Hispanic	Hispanic	White, Non- Hispanic	Other/ Unknown
NASM 2003- 2007 Averages		>1%	16%	2%	5%	65%	11%

A comparison of the national and NASM data reveals some discrepancies across minority groups. African-Americans, who remain underrepresented in most categories, earn 5% of all doctorates only earn 2% of music doctorates. At the opposite end, Asian and Asian-American students earn 16% of music doctorates but only 6% of all doctorates.⁴

Hispanic students are slightly ahead, earning 3% of music doctorates as opposed to 2% overall.

A report issued in November 2008 by the National Science Foundation, the *Survey of Earned Doctorates*, showed a 4.5% decline in all humanities fields overall.⁵

With education counted separately, all but Hispanics demonstrate less than 1% of earned doctorates in all humanities disciplines from 2003-2007.

Implications for the Music Executive

If the music executive reviews the distribution of awarded doctorates in music in the HEADS data across the discipline, music education, trumpet, etc., the uneven representation of non-Asian minorities is apparent. If a department is searching for a soprano with a doctorate, the opportunity to secure a minority faculty member from this group is greater than a music theorist. This data is important if the institution is placing pressure for the executive to secure a diverse applicant pool. Multiple years of HEADS data may prove the scarcity and allow more flexibility for the search committee if the pool appears to lack diversity. This is not to suggest that the HEADS data should be used to support not trying to identify a minority candidate, but rather to provide realistic support for efforts to secure qualified faculty members with terminal degrees.

With ethnic distribution essentially flat, the number of available minority applicants will not change without a concerted effort by doctoral programs to guide more minority doctoral students to completion. Music faculty must participate in an active identification, recruitment, and mentoring of minority students to achieve this goal. One program that is directly addressing this problem is the *Program for Arts and Humanities Development* at the Ohio State University. This summer program, available for undergraduates with the long-term vision of earning the doctoral degree, provides mentoring, research skills, and enhanced academic support to selected students in underrepresented groups.

Beyond the Undergraduate Degree – An Informal Approach at Alabama State University aka “Grow Your Own”

As a historically black institution (HBI), The Department of Music at Alabama State University (ASU) began to recognize the impact of the role of the HBI in developing/encouraging students to the masters and through the doctorate. Most HBIs are dedicated to the undergraduate degree options, with less of an impact at the graduate level. However, HBIs produce a large number of minority, mostly African-American, graduates each year and are fertile ground for developing future minority doctoral students.

A brief history of the music faculty at ASU as it relates to faculty holding terminal degrees and specifically minority faculty with the same. During the academic year 1999-2000, 36% faculty members held the doctorate (4/11) and only 2 were African-American, with three at ABD status. The ratio and distribution of doctorates within the music core curriculum was problematic during a previous Southern Association of Colleges and Schools review and the program was required to improve the percentage of core subject courses in music taught by faculty members holding the terminal degree. By August 2008, 78% (7/9) held the doctorate and 58% (4/7) of those are African-American.

Securing additional minority faculty with terminal degrees was a dual challenge for ASU. Not only did the music program need to secure faculty with doctorates, but also hoped to interest minority faculty candidates to come and teach at an HBI. This was accomplished through networking and relationships with other institutions in the region that had doctoral programs. The Department of Music is not alone in its efforts to secure minority candidates. Campus-wide, pending retirements were a concern. ASU, along with many other HBIs, has a statewide consent decree in place to increase minority faculty across the state. This also puts additional pressure on all campuses in the state to identify and hire a more diverse faculty. For the HBI it means accepting that the definition of a diverse faculty is changing.

Building Relationships – Mentoring

The music program at ASU has begun during the past 8 to 10 years, to informally identify during the second year and mentor students for graduate school. We speak about the benefits of graduate school, degree options, and the type of academic preparation the student should focus on during their last two or three years of undergraduate degrees.

Building Relationships – Other Universities

An important component of this mentoring is the selection of an appropriate graduate program for the students. A specific challenge many face is a transition from a majority African-American environment for K-16 to a minority status at a majority institution. This challenge was articulated by one of our students who, after a semester of graduate school and when asked what he thought of the first semester, he replied that he was (paraphrased), “getting used to being around white folks.” This comment is why we take placement of our students seriously, micromanaging the process to some degree. It is unacceptable for us that one of students should fail because they cannot make this all-important transition. If they cannot negotiate this at the master’s level, then the doctorate and its stressors will be all but impossible.

The Results

Over 80% of graduates during the past 7 years have gone onto earn or are earning the master’s degree. Now, almost all third-year students express interest in graduate school. Once they are in, we stay in frequent contact. This is a key to supporting them through the transition.

On the doctoral degree front, we have graduates completing master’s degrees and doctorates in music education, trombone, and conducting. One student was recently admitted to a doctoral program and three others are preparing to apply for doctoral programs in the next two to three years.

Personal Reflection

To end, I would like to speak briefly about my own experience as a minority faculty member. I am, by definition, a minority faculty member at a Historically Black Institution. I have been fortunate that my interests and skill set have come to be recognized as having value to the institution and is not race-dependent. I consider myself to be an important member of the extended Alabama State family. I think in the end (financial aspects aside) that this is what recruiting and retaining a minority faculty member, or any faculty member for that matter, will make the experience a success.

Endnotes

¹ While this paper focuses on doctoral degrees, the national data shows that there is a precipitous drop in enrollments by percentage in minority students from undergraduate to doctoral degree completion. White, Non-Hispanics stay stable across these lines, while minority groups drop in the graduate category. Asians, once again, show higher than expected rates in graduate and professional degree categories.

² “Degrees Conferred by Racial and Ethnic Groups 2002-3.” *Chronicle of Higher Education Almanac*, 2005-2006, Vol. 52, Issue I, page 20. “Degrees Conferred by Racial and Ethnic Groups 2003-4.” *Chronicle*

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³ National Association of Schools of Music, *Higher Education Arts Data Service*, 2004-2005, 2005-2006, 2006-2007, 2007-2008.

⁴ Asian and Asian-Americans have long been perceived as having been assimilated and most of the data seems to reveal this to be true in music. However, this is not true of the sub-group of Asians from Southeast Asia (Cambodians, etc.). They have not been as successful in this process, but our data does not account for this subgroup. One area where there significant gains have not been made is in the area of academic administration for Asian-Americans.

⁵ Jaquelina C. Falkenheim and Mark K. Fiegener. *Survey of Earned Doctorates*. National Science Foundation. http://www.nsf.gov/statistics/infbrief/nsf09307/?govDel=USNSF_178

FUTURES ISSUES IN MUSIC TEACHER PREPARATION: CURRICULAR TIME AND ADVOCACY

THE UNDERGRADUATE MUSIC EDUCATION CURRICULUM: BREADTH, DEPTH AND CURRICULAR TIME

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The basic premise that we are working with is that change in our music education programs is possible, especially by thinking idealistically, out-of-the-box, and with a good amount of advocacy for our points of view. Depending on each institution's situation, not everything can be changed, but we need to identify, or at least consider, what parts can be changed. Ideas for curricular-time change can focus on several aspects: the end results or competencies desired for our music education graduates, the content taught, the instructional techniques used, the time factor in instructional activities, and how we assess our students.

As we express ideas about breadth, depth and curricular time, we also need to think about the factors causing the emphasis on breadth of study at the expense of depth, and the existence of fixed time structures at the expense of flexibility. Looking at some of these influential factors or issues will give us ideas as to how we might address the questions of this session. Here are some examples:

1. The issue of general education courses or curricula required by our institutions. Pressures mount regarding how to cover the general education content, such as using interdisciplinary approaches versus single courses. The rapidly changing nature of our world is causing many institutions to expect that their graduates have new or additional exposure to such topics as the global economy, global warming, understanding global cultures, or medical advances and their effect on our society.
2. The issue of looking at the content of all parts of the music curriculum and the methods of delivery of all music courses. What is often common is that we try to adjust only the music education portion of the curriculum to include new educational concepts, social issues or technology, and the requirements imposed by outside agencies (such as state departments of education). Questions to look at include: (1) Who owns or controls the core of the undergraduate curriculum for all music students? (2) Can the entire music faculty work together to address the pressures on music education? (3) How can we train faculty to feel comfortable and knowledgeable about new methods of instructional delivery that are more flexible, time efficient and technologically friendly?
3. The issue of how to deal with requirements or strong suggestions imposed by accreditation or certification agencies. The agencies that have become more aggressively demanding over the past several years include regional accreditation agencies for higher education, NCATE, and state departments of education.

4. The issue of governmental power and control (or the desire for more control) over all levels of education, including higher education. Control is accomplished through mandates, laws, or financial awards to selected educational programs or approaches. Severe cutbacks because of the current financial crisis will also have a very controlling effect.
5. The issue of competency-based achievement and assessment for future music teachers. The granting of a graduation degree and the accompanying certification are, more and more, based on what each individual student achieves and demonstrates, rather than the completion of a predetermined series of courses with assigned credit.
6. The issue of hidden hours in our curricula made necessary because of the breadth of curriculum content, and our traditional course and curriculum structures. In many music education programs, the number of actual hours that a student sits or performs in a class, an ensemble, or field experience is often much more than the official credit hours the student gets for the class. This issue becomes even more of a challenge at institutions that limit undergraduate degrees to 120 credits.
7. The issue of interaction with the Department or School of Education. The number of courses the education unit requires, and the timing of those courses and various field experiences directly affect the breadth and depth of music education training.
8. The issue of alternative certification. Most state departments of education have two primary means of certification: the completion of an approved music education program at a higher education institution, or an evaluation of an individual's record directly by the department of education – commonly known as alternative certification. However, alternative certification is becoming more prevalent due to teacher shortages, second-career options, and degrees awarded primarily through distance learning, or by various commercial educational enterprises.

This quick overview is meant to get the conversation going – and the creative ideas flying. And one final thought – the issues that I mentioned do provide constraints on how and what we teach future music educators, but at the same time, they provide opportunities for creative thought about addressing the topics of breadth versus depth, and of using curricular time more effectively.

INTERNET2 AND MUSICAL APPLICATIONS

INTERNET2 AND MUSICAL APPLICATIONS

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For more than 10 years, the advanced, high-performance network known as Internet2 has provided universities and colleges around the nation the ability to connect at speeds and capacities many times greater than that available via the commodity Internet. Music units at a number of these institutions have begun taking advantage of the opportunity to collaborate in the virtual world now that sufficient bandwidth is available for high-quality, uncompressed audio and video. With these new possibilities comes an entire new set of issues for music schools and their administrators relating to the benefits, costs, capabilities and potential outcomes of this technology. This presentation will not only showcase a variety of musical applications of Internet2 by some of our nation's premier musical institutions, it will also explain several of the key issues associated with developing a high-performance network music program.

BACKGROUND

Internet2 was begun by 34 of the nation's top research universities in 1996 and has grown to include more than 200 university members and at least 45 affiliate members that include organizations like the Philadelphia Orchestra and the National Holocaust Museum. There is now at least one university member in all fifty states of the US, as well as in Puerto Rico. In many parts of the country, state and regional education networks are members of Internet2, sharing that access with all their networked schools and institutions. In a recent survey conducted by the Internet2 K20 Initiative, it was estimated that there were 44,569 schools and institutions connected to Internet2 via their state and regional networks.¹

Internet2 operates its own fiber-optic network that spans the entire nation and is separate from the network used by the commodity Internet. Institutions with access to Internet2 enjoy a vastly superior network in both bandwidth capacity and quality of service. The network was initially designed for the sciences and other research institutions, but Internet2 has also made a substantial commitment to support the arts and humanities.

Around the world, a number of nations and international associations have developed similar networks to Internet2. Thanks to Memoranda of Understanding with these countries, Internet2 has peering relationships with some 50 international partners, allowing U.S. researchers—and musicians—access to institutions all across the globe.

NETWORK ISSUES

Most of us who are active in the Internet2 music community have been approached by a colleague at another institution who said something like, "Hey, we have Internet2, let's do something together." One of the first things those considering involving their institution in this endeavor must understand is that having Internet2 connectivity is not always the same thing as having Internet2 capability.

In the Internet2 community, there is a concept known as the "last mile." This term refers to the final bit of network between the nearest Internet2 hub and the campus and its facilities. For those unfamiliar with network structures, this "last mile" is not just a cable, but a complex array of electronic devices connected to each other. While these devices work quite well for the day-to-day network needs of the institution, they are often not configured properly to handle the massive throughput of data that occurs during a high-bandwidth, musical videoconference. Most campuses need to do a bit of fine-tuning of their network infrastructure in order to prepare it for musical use. Although occasional bottlenecks are found between the campus and the Internet2 hub, they most often occur within the campus network.

In this age of continual Internet security threats, campus networks are frequently bombarded with attempts to shut them down via Denial of Service (DoS) attacks. Network administrators have become quite skilled at detecting and blocking these types of attacks. Unfortunately, the type of data stream created by a high-bandwidth videoconference device can often look just like a DoS attack to someone in the IT department, resulting in your network access being blocked. Thus, any institution considering starting an Internet2 music program would do well to consult with their IT department to alert them as to the type of data traffic to expect, as well as to help them streamline and fine tune the network to the music facilities.

PRODUCTION QUALITY ISSUES

Whether we like it or not, when we put images on a television monitor and audio through a sound system, the result is subconsciously compared by the audience to commercial broadcast and recording quality. Very few music schools have the luxury of a full-blown video/audio production suite. However, a few simple lighting, camera, and microphone techniques and a basic understanding of audio and video concepts can go a long way toward creating a videoconference that is interesting and compelling. It is important to understand that no matter how good the equipment is, it never approaches the quality and sophistication of the human eyes and ears. Audio and video engineers spend a great deal of their time overcoming the inadequacies of the equipment to create a quality product.

Spend time with nearly anyone involved in designing and operating videoconference systems and you will quickly discover that most people in that arena consider video MUCH more important than audio. As musicians, though, we make many more critical decisions with our ears than we do with our eyes. For musical purposes, the audio quality is paramount and the video secondary. In order to understand the type of videoconference system needed to produce the high-quality audio needed for musical purposes, it is first helpful to understand a bit about "how" we hear.

It is generally accepted that the frequency range of human hearing is approximately 20 Hertz (Hz) at the bottom end to 20,000 Hz (20kHz) at the top end. However, the types of things we hear changes depending on where we are in that frequency spectrum (figure 1). Approximately the bottom third of our hearing is where we detect higher and lower pitch, the middle third where we detect timbre, and the upper third where we sense the "space" or presence of a sound. At the collegiate and professional level, the fact that a student is playing the right notes is usually a given. What we are more interested in at this level is the quality of the sound a

performer is creating. The frequencies that give us that information are found in the upper range of the frequency spectrum. A videoconference system that does not convey that information will not allow musicians to make the type of critical, artistic, and aesthetic decisions that are needed for high-level teaching and performing.

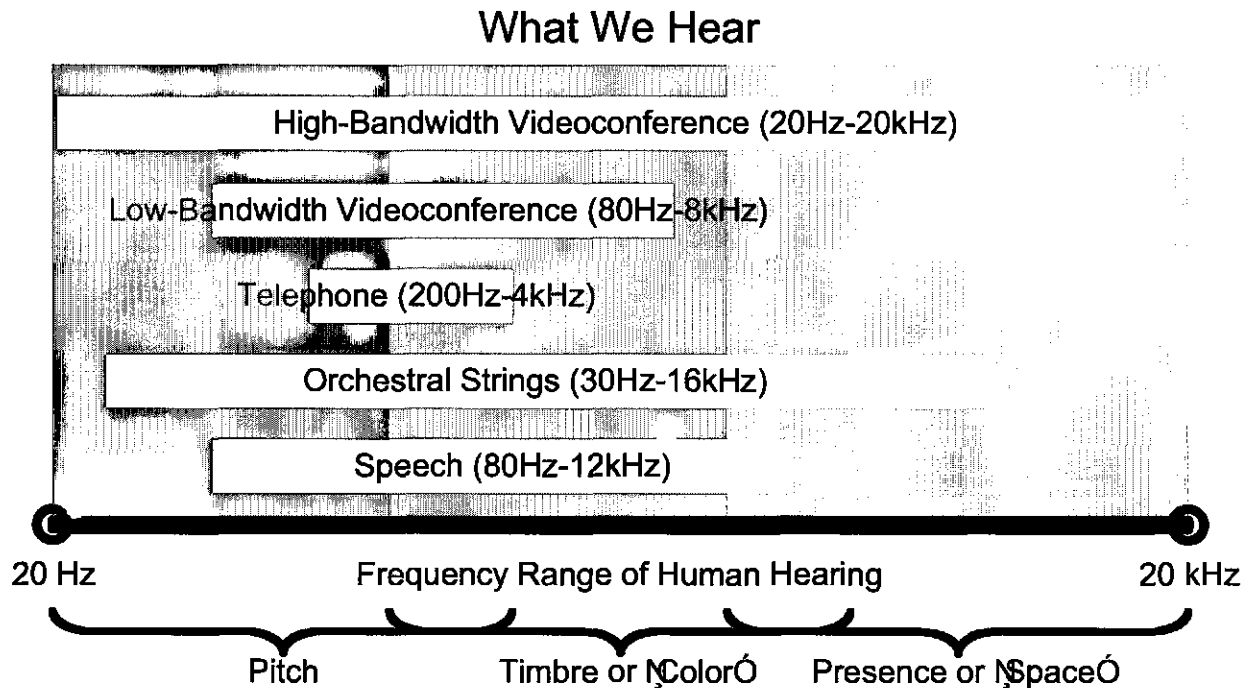


Figure 1

Most of the commonly used, commercial videoconference systems are designed to convey speech. Due to a few peculiarities in the way microphones and loudspeakers handle human speech, a videoconference system that restricts the frequency response actually increases intelligibility. Unfortunately, that restriction also reduces the type of information needed to accurately judge musical quality. In order to conduct high-quality musical interactions, a system that conveys the entire frequency spectrum is required. Currently, the only systems that do that well enough to be used in an interactive environment require the massive bandwidth available only on high-performance networks like Internet2.

Every piece of equipment creates a bit of latency, or delay, in the data stream. As sound and light energy is captured by the microphones and the camera, that analog information is first converted to digital information and then converted into a format that can be transmitted on the Internet. Each of those conversion steps creates a bit of delay called encoding latency. The data stream then travels from one codec² to another over the Internet, adding network latency. Once the data reach the destination codec, they are converted from Internet packets to digital audio and video, and then to analog audio and video to be presented through the audio and video monitors. That final step is referred to as decoding latency (figure 2). In the interactive videoconference, that latency is doubled as the person at the receiving end gets the audio and video about a quarter of a second after it was created, then responds to it, which gets back to the original person another quarter of a second or so after that. Therefore, attempting to tightly coordinate or play together proves quite difficult if not impossible.

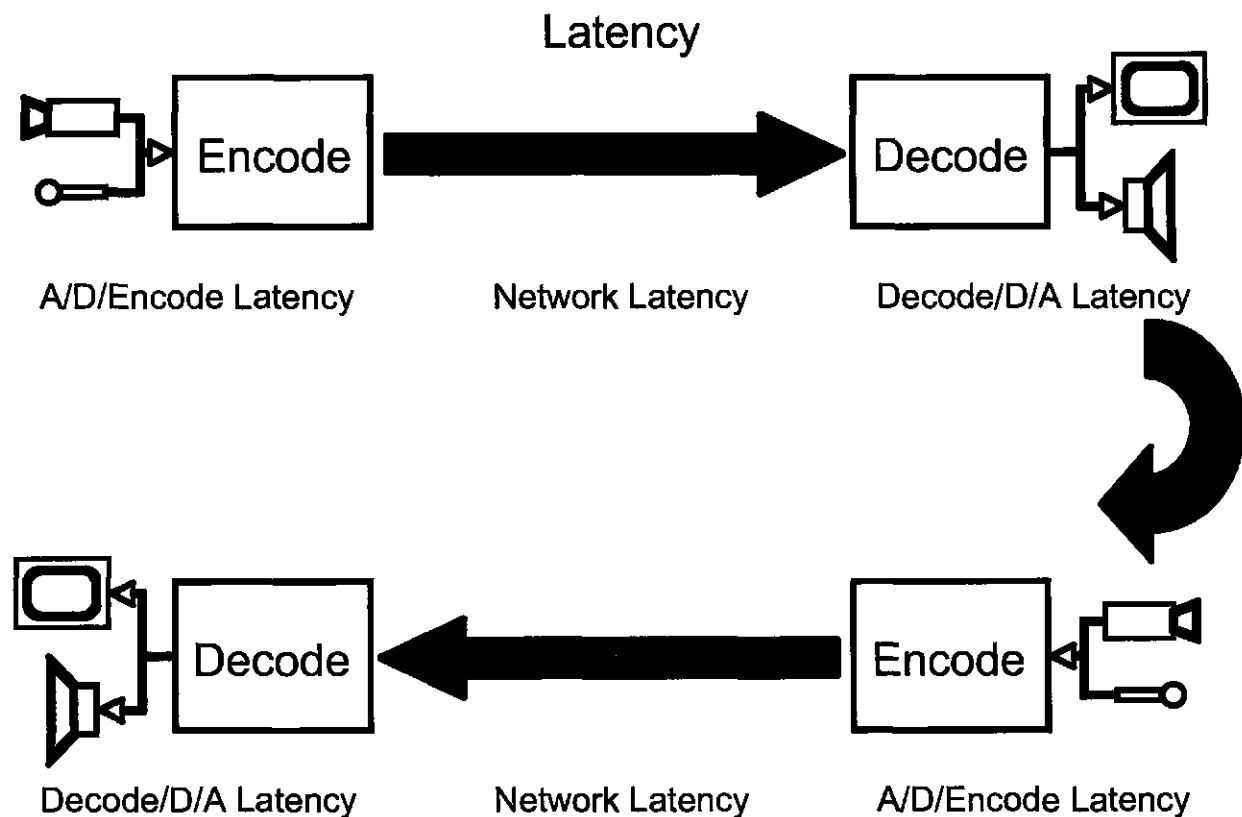


Figure 2

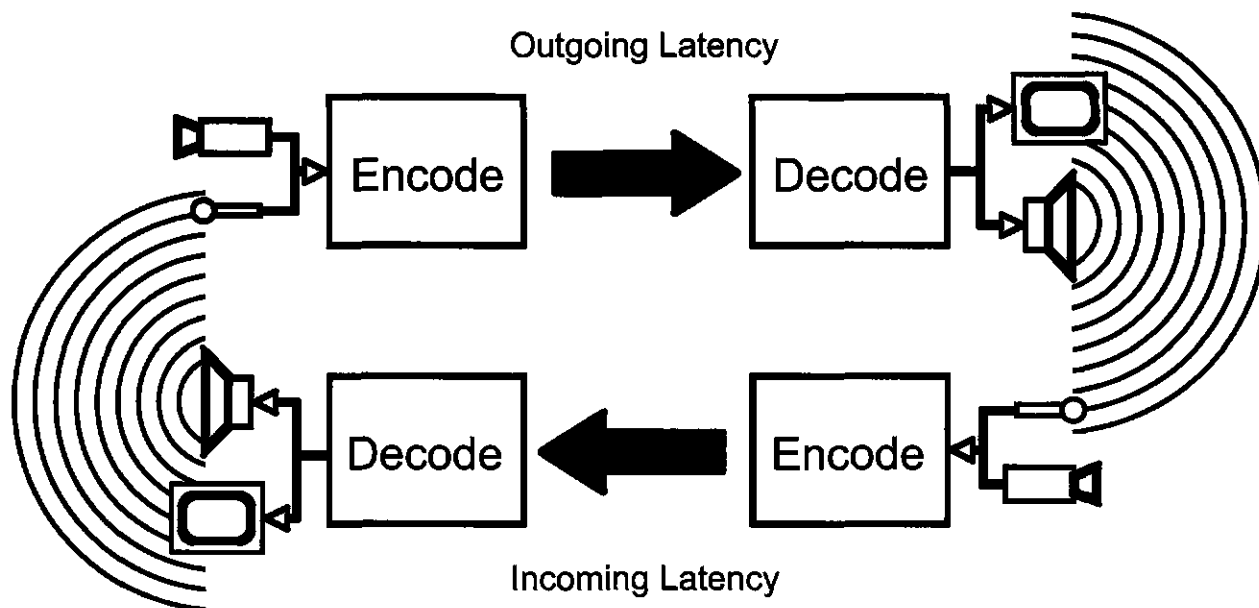
The amount of latency from one end to the other is determined by the speed and efficiency of the codecs, as well as the travel distance for the data. What surprises most people is that the greatest amount of latency occurs in the encode/decode stages and not in the travel time. Since most Internet traffic moves via fiber-optic cables as light pulses, the speed of light is a limiting factor in the travel time. Although there is room for a small amount of improvement due to network equipment efficiency, it is not expected that travel times will greatly improve in the near future. Codec efficiency, on the other hand, has much greater room for improvement as faster computer processors and more efficient encoding/decoding algorithms are created.

One rather nasty byproduct of latency in the videoconference environment is audio echo. Since both ends of the conference have microphones AND loudspeakers, it is quite easy for the audio that was created at one end to come out of the speakers at the other end and get picked up by the microphones and sent right back to the source, only at a delay equal to the round-trip latency (figure 3). Most of today's commercial videoconference systems include an "echo-cancellation" function. However, those echo-cancellers only work with speech. Since speech tends to consist of short, choppy, non-repeated bursts of sound, it's relatively easy for a device to compare the outgoing audio with the incoming audio and look for matches. Then with a bit of electronic wizardry and frequency filtering, the echo-canceller attempts to remove the returning audio, or echo. Music, on the other hand, tends to consist of much longer, sustained sounds that need the benefit of the full frequency spectrum. If you attempt to use one of the commercial echo-cancellers on musical information, you will find the audio levels tend to jump up and down and exhibit a variety of frequency anomalies. In order to control echo in the musical

videoconference, a completely different approach is used that is similar in concept to the way a live-sound engineer prevents feedback in an amplified stage concert. Those techniques are beyond the scope of this presentation, but can be found in the resources listed at the end of this article.

Figure 3

Echo



GETTING INTO THE INTERNET2 GAME

We understand that, as administrators, most of you will not be the person involved on a day-to-day basis with this type of program. However, there are a few things that you, as administrators, CAN do to help make the process run smoothly and the results successful.

- **Find a “Champion”**

In nearly every case, a school of music’s participation in Internet2 has been driven by a faculty member who had a keen interest in reaching out to colleagues around the country and, thus, championed the use of this technology within the school. Look for such a person. Realize that this person is often not the “Tech” person, but may be a member of your applied or academic faculty who has a strong desire to collaborate. In order to get faculty “buy-in” it is probably best if the person is a faculty member and not a staff member.

- **Find a Collaborative Partner Institution**

In the early days of developing your program, there will be a number of issues that arise. Rather than attempting to reach out to the entire Internet2 community, work with a single institution that understands you are just getting started until you have all the kinks worked out. Once everything is working properly, it is relatively easy to then work with other institutions.

- **Get to Know Your CIO and/or IT Department Head**

Although most of the technical interaction will take place between your faculty “champion” and members of the IT staff at your institution, it is extremely helpful for the head of the music unit to have a good, friendly relationship with the head of Information Technology at your school. Frequently, problems will arise in the setup and troubleshooting of the network that are “above the pay grade” of the IT staffer tasked with working on the project. Being able to place a quick call from you as the head of the music unit to the head of the IT unit often dramatically speeds up the resolution to these kinds of problems.

- **Dedicate a Facility**

With space being at a premium in many schools, it is tempting to try to create a “rolling Internet2 cart” that can be moved from room to room as needed. Unfortunately, this approach tends to limit the capabilities due to three common problems.

1. The audio is often quite tricky to set up in a room and if it is constantly changing can be a barrier to successful collaborations.
2. When IT departments “fine-tune” the network for musical videoconference purposes, they frequently do it to a dedicated network jack in your facilities. Thus, you may find that the network in other spaces is not adequate for your needs.
3. Internet2 collaborations tend to occur on a less-than-regularly-scheduled basis. You may find that you have been presented with an opportunity to collaborate with a world-class virtuoso, but cannot, because the room you would normally use is already in use for a scheduled class.

- **Set Realistic Expectations**

Although the ability to collaborate via Internet2 is fantastic, it is not the same thing as being there in person. You can accomplish a great deal through this technology, but do not expect miracles. Attempting to perform the Ives Fourth Symphony with conductors and performers scattered around the globe is probably unrealistic. However, having a conductor work with students around the globe on the issues of conducting the Ives Fourth Symphony is quite realistic.

- **Budget Appropriately**

Like many academic institutions, music schools rarely have enough money, and this technology is not inexpensive. Fortunately, much of the audio and video equipment used is probably already available in your school. More and more of the codecs are moving from proprietary hardware devices to software that can be run on a fast desktop computer. Two of the most common pieces of high-bandwidth videoconference software (DVTS and ConferenceXP) are even available as free downloads (see resources below). Depending on your institution, you may need to budget for high-bandwidth network access fees and/or network upgrades in your facilities. Consider offering load reduction to your faculty “champion” and perhaps a graduate assistant or part-time staff support person as the program gets busier. The computers used for high-bandwidth videoconferences need to be fast and powerful. They will need to be replaced on, at minimum, a three-year cycle.

CASE STUDIES

The Cleveland Institute of Music

In the fall of 2001, musicians and dancers from the Cleveland Institute of Music (CIM) and Case Western Reserve University stunned the audience at the fall Internet2 member meeting with a performance of a new work created specifically for this new medium. *Kinetic Shadows* by choreographer Gary Galbraith featuring the composition *Timespan* by Margaret Brouwer joined

three dancers and three musicians in Cleveland with three dancers and two musicians in Los Angeles—all performing together! The audio from the musicians and the video from the dancers in Cleveland were sent to the Bing Theatre at the University of Southern California where they were played through a 10.2 surround audio system and projected—life sized—onto three large screens positioned on the stage. This incredibly complex performance required three cameras in Cleveland feeding three projectors in Los Angeles. It also used three codecs at both locations to handle the multiple data streams, and took six months of preparation to accomplish. Even with all the preparation, glitches still occurred. Just five minutes before the live performance, a problem with the audio system in the Los Angeles auditorium was preventing the Cleveland sound from reaching the hall. And, although the performers in Los Angeles were interacting with the video images and sound from Cleveland, the performers in Cleveland could neither hear nor see the performers in LA.

Being a trend-setter in the Internet community is nothing new for CIM. In 1998, CIM received a grant from the state of Ohio to author and deliver music-related course content via the Internet to kindergarten through high school classrooms in Ohio. Today, that original mission has grown to a national scope and last year delivered 430 individual lessons and classes to schools all around the United States. As you would expect, many of the lessons focused on music, but more than half were inter-disciplinary, using music and musical concepts to teach math, history, science, language arts, and geography. None of these programs would be possible without the active support and encouragement of CIM's new President, Joel Smirnoff, and former President—but still-active teacher—David Cerone. Both men continue to be supportive promoters of distance learning (DL) at CIM.

CIM's DL program includes tracks for both the K-12 and conservatory audiences. The K-12 sessions provide teaching and performing opportunities for both faculty and students. They also allow student technicians to learn basic video and audio production, and all participants discover how technology can enhance their classical music training. At the conservatory level, students are able to take master classes and lessons with musicians around the world, and the videoconferences provide a venue for peer exchanges between faculty members at CIM and other conservatories and schools of music.

The DL program at CIM is funded in a variety of ways. K-12 classes pay a \$175/session fee for classes. The effectiveness of this program has also made it attractive to corporate sponsors and foundations. The general operating fund at CIM carries much of the operating costs and Work-Study funds pay most of the student technicians and performers.

Four full-time professional staff and fourteen part-time professional presenters work with some 25-30 student technicians and 60-80 student performers to put together all the programs. CIM has two dedicated studios with control rooms, a dedicated production suite, and the new Mixon Concert Hall is fully equipped for distance learning and can be operated from the DL control room. A variety of commercial and developmental codecs are used depending on the destination audience including H.323, MPEG2, DVTS, and ConferenceXP. For audio and video equipment, a mix of consumer, "prosumer," and industrial gear is used depending on the needs of the particular codec being supplied with audio and video.

A large DL program like CIM's presents a number of institutional challenges including adequate funding and staffing levels. Because of the annual turnover in student workers, student training is a continuous process. Managing both the limitations of, and ever-advancing changes in the technology is a daunting task, as is balancing the needs of the Conservatory and K-12 programs.

As CIM looks to the future of its DL programs, they anticipate more master classes, community outreach, and collaborative performances. They also plan to increase the number of Internet streaming performances and "podcasts," as well as increase their K-12 business. One area of particular interest for development is using the technology for recruiting, especially at the

undergraduate level. For more information about the Cleveland Institute of Music's distance learning programs, please visit the school's website: www.cim.edu.

The New World Symphony

Located in Miami Beach, Florida, the New World Symphony (NWS), under the artistic direction of Michael Tilson Thomas and the technological direction of Tom Snook, has become the most prolific user of Internet2 videoconferencing to advance its educational, musical, and artistic goals in the nation. As they prepare to move into their new Frank Gehry designed facility the New World Symphony will continue to push the boundaries of what is possible via Internet2.

An academy for aspiring orchestral players (fellows) who have graduated from undergraduate music programs, NWS relies on the very best performers from the world's major orchestras as its faculty. Nearly all of that faculty is from outside the Miami area, so they consist of the instrumental coaches, composers, and conductors who are brought in either in person or via Internet2.

In 2000, thanks in part to a National Science Foundation grant, NWS became a member of Internet2 and began using high-bandwidth videoconferencing for interactive music education. They now regularly connect to orchestras and university music programs around the world on a near daily basis. Some of the types of regular interactions include:

- Master classes and lessons
- Follow-up coaching sessions
- Section rehearsals
- Seminars
- Community outreach
- Orchestra rehearsals
- Concert presentations
- Conducting workshops
- Webcasts
- Musician mentoring
- Audition preparation
- Preliminary auditions

With the high bandwidth and new innovations allowing for realistic video and audio with minimal delay, NWS has found numerous benefits to using Internet2 videoconferencing. Although the initial outlay for equipment was expensive, they are now experiencing reduced travel and lodging costs for the faculty and are also able to work with coaches whose schedule or travel distance may have prevented them from coming to Miami to teach. The orchestral fellows are able to keep in touch and follow up with the coaches who have been there in person. The ability to connect to multiple locations simultaneously allows NWS to leverage the time and expertise of their teachers and coaches by sharing master classes and rehearsals with other institutions in real time and via on-demand webcast.

Originally, NWS found that there was some resistance to the technology by both teachers and students, but its use has now become commonplace. From the outset, it was obvious that there was a need to make the music and arts community aware of the possibilities and potential for using this technology and teach them how to use it effectively. In answer to this need, NWS initiated an annual Performance and Master Class Production Workshop/Symposium in conjunction with Internet2. Technologists, deans, administrators, and CIOs from orchestras, university music programs, and institutions interested in the arts have come to Miami Beach each winter for the last seven years to learn from the leading experts in producing master classes and performances via Internet2. The workshops cover a variety of topics including:

- Live videoconference demonstrations
- Real-time connections with remote sites
- Setting up and controlling incoming and outgoing audio
- Creating a multi-camera shoot
- Placing lights and projectors for maximum effectiveness
- Operating codec and A/V equipment
- Administrative planning and implementation
- How to do everything from simple one-on-one interactions to large-scale stage productions

As the technology becomes more widespread, it is now commonly accepted in music programs and orchestras around the world. New fellows frequently arrive at NWS from university music programs having already had exposure to the technology. As they move on to leadership positions in professional orchestras or education, they take this knowledge with them and use it in their communities for education, outreach, and coaching. For more information about the New World Symphony and its Internet2 programs—including audio and video samples—please visit www.nws.edu/AcademyInternet2.asp.

Endnotes

¹Internet2 K20 Initiative, “Internet2 K20 Initiative Connectivity Survey,” Internet2, <http://k20.internet2.edu/connectivitysurvey>

²The term *codec* is derived from the elision of encode and decode and refers to a hardware device or piece of software that encodes and decodes video and audio for transmission over data networks.

Resources and Contacts

- **Internet2**
www.internet2.edu
- **Internet2 Arts and Humanities Initiative**
www.internet2.edu/arts
- **Internet2 and New World Symphony Performance and Master Class Production Workshop**
events.internet2.edu/2009/nws
- **New World Symphony Internet2 Programs**
www.nws.edu/AcademyInternet2.asp
- **New World Symphony Internet2 Technical Information Website**
www.nws.edu/internet2
- **DVTS Consortium**
www.dvts.jp/en/index.html
- **ConferenceXP**
www.codeplex.com/ConferenceXP
- **Brian K. Shepard**
Assistant Professor of Pedagogical Technology
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brian.shepard@usc.edu
www-rcf.usc.edu/~bkshepar/internet2.html

- **Gregory Howe**
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- **Tom Snook**
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STRATEGIC LOCAL PARTNERSHIPS FOR MUSIC SCHOOLS

STRATEGIC LOCAL PARTNERSHIPS FOR MUSIC SCHOOLS

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Oklahoma City University

CYNTHIA UITERMARKT
Moody Bible Institute

Introduction: Cynthia Uitermarkt

If you have passed through United Airline's Terminal One of Chicago O'Hare airport within the last five years, you have perhaps stopped to look up in wonder at a life-size model of a Tyrannosaurus Rex. Sue is her name, and she was discovered in the South Dakota badlands in the early 1990s. The original fossil skeleton of Sue is on display at the Field Museum, so what you see in the airport is only a replica, but it is full-size and impressive nonetheless. Sue is the largest T. Rex fossil to have been discovered; she stands 13 feet high at the hips and measures 42 feet long from head to tail.

Why is Sue important? Even though airport travelers stopping to look at her are about to board aircraft many times the size of Sue, something about the fact that she lived and breathed and had a heartbeat makes her far more fascinating than the aluminum tubes in which those airline passengers will spend their day. Sue gives us a glimpse of what life might have been like during her lifetime; by staring at her in wonderment, we are encouraged to contemplate history and biology, and to think bigger thoughts than we might otherwise think. Sue has significance, both culturally and historically, and therefore we Chicagoans are proud she is there in two prominent places in our city.

A couple of weeks ago I was looking at the "real" Sue on display in the Field Museum by Chicago's lakefront, and saw a rather plain sign near her front feet: "sponsored by McDonald's." Yes, Sue, who lived more years ago than we can contemplate, has a modern sponsor, the seller of Happy Meals. This intersection of bio-history and contemporary fast-food makes everybody happy: Sue's maintenance and upkeep are guaranteed, McDonald's has its name attached to one of the city's icons, and we the museum-goers are treated to a well-kept facility that admission prices alone can't possibly pay for. We are able to contemplate an important piece of history because a locally-based corporation also thinks it is important.

Other cultural locations and events in our city also have corporate names attached: the Lyric Opera Company is sponsored by American Airlines and Abbot Laboratories, and several local banks in addition to scores of philanthropists. The multi-day summer rock music festival, Lollapalooza, is sponsored by AT&T, among others.

And scores of cultural institutions in the large, medium and small cities all over our country exist because important relationships have been forged with local businesses and

philanthropic organizations. The mid-size city concert series may be sponsored by the local bank, and the small town summer band concerts may be sponsored by the local automobile dealership. And when this happens, everyone takes something away from the transaction: the cultural organization is able to present art, culture, and history to the community, the local business has its name attached to something valued by its citizens, and the citizens themselves are enriched through something they would never be able to afford or have access to on their own.

These kinds of relationships have never been more necessary than today. The financial crisis we are in now may not yet have reached bottom. Finding ways to continue to fund the activities of our college and university music departments has never seemed more tenuous. But when people's lives are filled with uncertainty, they are in desperate need of culture and the arts to help provide perspective and understanding to life.

With me here today are three colleagues who have achieved these kinds of connections in remarkable measure in their own institutions. Among them are private and state institutions. I have asked them each to share a little of their own successes in this area, so that we can be inspired to forge those same kinds of helpful connections in our own communities.

Christopher Doane

The case for the pursuit of strategic partnerships for a School of Music is based on specific parameters founded on the unique contextual characteristics of institutions. Opportunities found in the establishment of partnerships include the connection of students and faculty to real-world settings and extending theory to practice, opportunities to leverage and extend local resources to benefit university programs / faculty, and extending the assets of a university to address challenges in communities.

THE CITY: Greater Louisville, Kentucky, a city on the Ohio river, bordering southern Indiana, 2.5 hours drive due south of Indianapolis, 3 hours drive north of Nashville, and 1.5 hours drive southwest of Cincinnati. There is a population of 750,000 with major employers in health care (Humana), UPS WorldPort, Ford Motor, Brown-Forman, and Yum! Brands, currently the world's largest restaurant company.

THE ARTS IN LOUISVILLE: The city has the distinction of being one of five U.S. cities with resident / professional companies in Ballet, Opera, Orchestra, Theatre, and Children's Theatre. Louisville is home to the Kentucky Center, the Commonwealth of Kentucky's official performing arts center, now celebrating its 25th anniversary. The city is home to the country's first united arts fund, the Fund for the Arts, which supports grants for arts initiatives and its 15 member organizations. The FFA raised \$9.1 million in its 2008 campaign. This total represented the largest dollar increase for this type of fundraising in the U.S. for 2008.

THE UNIVERSITY OF LOUISVILLE: Founded in 1798 and the oldest city-supported university in the U.S., a metropolitan, research-intensive university now in the state system of universities, with 11 Schools and Colleges, including a stand-alone School of Music, student headcount of 22,000 (17,300 FTE), and a budget of \$870 million with 22% support from legislative allocations. The music unit became a School at the University of Louisville in 1932. Currently, there are 350 students, with baccalaureate and master's degree programs in performance, education, composition, conducting, theory, history, therapy, and jazz studies, with pre-collegiate programs in music and dance.

STRATEGIC PARTNERSHIPS: The mandate for partnerships is built into the university and school strategic plans which include the following language. *"Through strategic alliances and partnerships with public and private groups, the University of Louisville will share its expertise,*

interest and scholarship as an involved citizen.” (University of Louisville Vision 2020) and “Serving the university, community and music profession through presentations of music performances, support for music education and therapy, and collaborations with other performing arts organizations” (School of Music goal in the Path to 2020).

EXAMPLES: Partnerships with community organizations and schools include the University of Louisville Signature Partnership Initiative, Banding Together, and Jazz in the Schools initiatives.

Partnerships with area businesses include the *Jazz Factory*, a local jazz club, and Gist Piano Center, the local Steinway & Sons piano dealer.

International Partnerships include the Library of Congress Open World Leadership Program in Jazz, Universidade de Caxias do Sul, Brazil, and *Karol Symanowski Academy of Music* in Katowice, Poland.

Partnerships with non-profit and arts organizations include the Norton Audubon Hospital joint music therapy faculty position and Kentucky Opera Studio Artist program

Mark Parker

The case for the pursuit of strategic partnerships for a school of music is based on specific parameters founded on the unique contextual characteristics of institutions. Opportunities found in the establishments of partnerships include the connection of students and faculty to real-world settings and extending theory into practice, opportunities to leverage and extend local resources to benefit university programs/faculty, and extend the assets of a university to address challenges in communities.

CONTEXT: Oklahoma City University was founded in 1904 as a private Methodist-related university. There are 3700 students and 380 music majors. NASM accreditation was achieved in 1944. The greater Oklahoma City metropolitan area has 1,000,000 residents.

PARTNERSHIPS: There are strategic partnerships between the Wanda L. Bass School of Music and the following organizations: Oklahoma City Philharmonic, Oklahoma City University Performing Arts Academy, Harrison Academy (youth orchestras), Canterbury Choral Society (adult and youth choirs), private and parochial schools, Apple, Steinway, Gilliam/Edmond Music, Oklahoma City Ladies Music Club, Civic Music Association, American Academy of Dramatic Arts, Oklahoma City Repertory Theater, Oklahoma Children’s Theatre, Oklahoma Shakespeare in the Park, Lyric Theatre, HED Music School in Tel Aviv, Israel, Tianjin Conservatory of Music in Tianjin, China, National Conservatory of Music in Bogota, Columbia, and I.J. Paderewski Conservatory of Music in Poznan, Poland.

PARTNERSHIP PHILOSOPHY: The partnership must be “win/win” for all parties. Look for how much more you can do for them than they can do for you. Create a partnership agreement document and be sure to include how to dissolve the partnership.

OBSTACLE: The biggest obstacle in creating a partnership is fear: fear of being over-taken and fear of losing control. There must be a visionary leader in each organization in order to see a partnership materialize.

Good partnerships outlive the people who start them, take a lot of time to set up, and have partners who are willing to compromise. Be willing to give more than you get. In every project

and new idea ask, how could your partner be involved? Look for ways to promote your partner. Share space, ad trades, board memberships, mailing lists, and consultants, among other things.

Remember this: BETTER TOGETHER

Editor's Note: John Miller and Bill Law of North Dakota State University also made presentations as part of this session.

MEETING OF REGION 3: THE DEPARTMENT CHAIR WITH NO MONEY: BEST PRACTICES IN EMPOWERING AND HONORING FACULTY WORK

THE DEPARTMENT CHAIR WITH NO MONEY: BEST PRACTICES IN EMPOWERING AND HONORING FACULTY WORK

JOHN GRAULTY
Delaware State University

JUDITH KRITZMIRE
University of Minnesota Duluth

KEITH WARD
University of Puget Sound

Introduction

At the start of 2009 the United States finds itself mired in one of the longest and deepest recessions in decades. The real estate bubble has popped, many pillars of our financial system, at least those that have survived, are on the precipice, default mortgages and bankruptcies stand at record highs, the domestic auto industry, one of the fundamental engines of the American economy, teeters on collapse, and most states face budget shortfalls, some in the billions of dollars. The current and future financial outlooks are indeed grim.

Whether one is in public or private education, this somber and sobering economic reality will affect most of us. State budgets are being trimmed, even slashed, and endowments have diminished precipitously. If they have not happened already, we can expect operating budget reductions, hiring freezes, larger lecture classes, suspended building and capital improvement projects, higher tuition, a surge of one-year or adjunct positions, challenges in recruiting students, and courses of study that will take longer to complete because fewer sections of required classes will be offered. The results will be painful and, in some cases, demoralizing. How does a department chair, director, or dean respond productively?

While the severity of our current situation exacerbates fiscal challenges for the music executive, focusing solely on it as a critical, short-term challenge misses the larger, systemic issue of working effectively and productively within limited means. To be sure, the current recession that economists now say began in 2008 exacerbates budgetary challenges severely. It also will not be the last time our budgets will come under strain. Viewed from this long-term perspective, music executives must develop the strategies and skills that will help their programs remain productive and effective in ways that are not related to the vicissitudes of funding and the economy, be the swings severe or mild, transitory or longstanding.

Focusing on funding abundance as the predominant source for effectiveness, high morale and general departmental happiness will not work. To move a program forward, music executives must move toward changing the paradigm, putting other values at the center of a music unit that are not connected predominantly to budgets (and especially for the next foreseeable fiscal quarters). This article explores some possible strategies and skills, many of

which cost nothing but reap tremendous awards. Also provided are case studies to consider ways of applying these ideas.

Ways to Honor, Empower, and Support Your Faculty

Faculty need to be appreciated and respected; both are essential for personal fulfillment. Faculty also must go through the demanding and stressful personnel procedures of promotion and tenure, processes that require evidence of accomplishment and excellence in teaching, research/creative activity, and service. To be sure, ample funding can and, particularly at research universities, undergird faculty efforts in reviews as well as in developing a sense of well being and appreciation. There are, however, many things a music executive can do to honor, empower, and support faculty that are not related directly to funding – that is, they are free. They speak importantly to both emotional needs and professional recognition of faculty, and they may indirectly affect a faculty member's ability to present a convincing argument in a review file.

In whatever way a music executive honors, empowers, and supports a faculty member, it is essential that it is done honestly. Nothing garners ill will or cynicism more than insincerity. The ideas in this and the following section should be seen as they are: ideas that may be pursued in their own right or may serve as examples of possible avenues to pursue. If they do not feel appropriate, or if they are done only with strained reluctance, they should not be done at all. It is important – essential, actually – to find a style of honoring, empowering, and supporting faculty that feels natural and right.

Honor your faculty. Praising and honoring faculty should be one of the defining characteristics of a music executive's leadership. Here are some ideas to consider:

- Publish a weekly e-letter and distribute it to music students, faculty, staff, alumni, and senior administrators, including the dean, the provost, and the president, and note faculty accomplishments/contributions, both large and small. These messages honor faculty and inform students and senior administrators of faculty efforts that might otherwise remain unknown. By keeping administrators fully apprised of some of the "hidden" undertakings of department faculty, the benefit may go beyond honoring that faculty – it may set the stage for potential increased funding/support for the department. Thank faculty in print for visiting area schools on recruiting trips. Senior administrators often don't realize faculty perform such visits; few, if any, faculty from other disciplines engage in such activities. Its uniqueness is worth highlighting. Mention acceptances faculty receive to perform or present at important conferences or who actively pursue on- or off-campus grant opportunities.
- Thank faculty for novel ideas presented at faculty meetings, providing context in your comments for why their ideas are important.
- Make sure the key accomplishments of faculty appear on the department's and institution's web site and that faculty receive coverage in the student newspaper as well as the institution's alumni publication. Faculty accomplishments promoted in these ways are seen by key music-loving alumni and potential donors.
- Begin each faculty meeting with praise and gratitude for faculty efforts/accomplishments. Provide time for personal sharing, allowing faculty to do a bit of "bragging" about what they are doing.

- Write formal appreciation letters to faculty for recitals, performances, presentations, and special contributions to department efforts. Such letters provide faculty with supportive materials for their tenure/promotion files.
- Seek or use discretionary funding for a showcase to display publicly faculty books, articles, CDs, teaching and other professional awards, and reviews. Make sure it is in a high-traffic area.

Empower your faculty. If a person feels she or he is part of something and that input is both valued and that it matters, there is a better chance that a program will be able to move forward, even through difficult circumstances.

- Solicit faculty input, both formally and informally, on important departmental matters. This may include something as formal as collaborative strategic planning that engages each and every faculty member in brainstorming and problem-solving sessions, or it may be as informal and spontaneous as chats in the stairwell or hallway.
- Create faculty-led task forces. Give faculty more than a sense of ownership to a greater good; make them part of shaping it. Such task forces also carry the ancillary benefit of relieving some of the executive's workload.
- Know your faculty's gifts. How can you include faculty in the ongoing operation of the music unit in ways that will speak to their individual strengths? If faculty feel they are part of something, there is a better possibility of their feeling collectively that they are in the same boat, especially when limited funding creates greater challenges to both ongoing work and a sense of well being.
- Be inclusive without burdening a faculty with something onerous. Especially in moments of crisis, seek advice and input, but make it clear that you do not expect faculty to make difficult decisions. This you will do, and you will accept the responsibility for making the decisions, but you will expect faculty participation in helping you understand the issues at hand.

Support the professional development of your faculty. With the current reimbursement rate of 50.5 cents/mile (as of January 1, 2009) and rising air travel, hotel, and per diem rates, professional travel is fast becoming prohibitively expensive. Clearly, professional development and travel are more difficult to support without at least some financial resources. While they may not carry the same weight in faculty evaluations, there are ways of recognizing faculty research and creative activity without paying for expensive cross-country travel.

- Learn of and support faculty members' interests. Ask them about their work. Send them newspaper clippings, programs, article references or URLs of news or information germane to their interests and specialties, and add a simple note such as, "thought this might interest you." Even when funds are limited, dream with them instead of shutting them down.
- Celebrate their work through on-campus symposia, which also have the benefit of garnering respect for faculty productivity right in their own back yard while also providing faculty with low-cost opportunities to present and hone their research and creative work. Such events also enrich campus life and invigorate academic discourse across disciplines, helping to break down academic silos. *Afternoon Sabbaticals*, another form of local promotion that showcases faculty expertise in a format open to the entire campus and surrounding community, may be better attended than many conference presentations, and they lavish copious amounts of

appreciation and respect on the presenting faculty member without the need for expensive travel.

- Encourage faculty to write journal articles or pursue performance opportunities locally and regionally. Often, faculty simply need gentle reminders to connect with latent article ideas or to explore immediate opportunities. Even the offer to proof an abstract or article may be helpful, especially if application procedures for support from on-campus agencies that support professional development are complicated and tedious. If you personally have been successful in winning grant support, share a copy of your application with a junior faculty member, encouraging her/him to use it as a guide or template for her/his own application. This effort costs nothing and may help a junior faculty member complete a convincing – and hopefully successful – proposal.

Garnering support – a.k.a. funding – for department needs in a time of increasingly limited resources requires novel and creative approaches that move a music unit to the top of the institution's priority list. In an increasingly competitive environment, faculty efforts have a greater chance of being noticed if they are perceived as producing a benefit beyond their own inherent value. For example, can it be demonstrated that a faculty member's presentation at an expensive conference directly supports one of the institution's specific strategic initiatives? Are there endowed professional development funds at the university level that may support your faculty, particularly if they are pursuing interdisciplinary research or specific areas that are uniquely important to your institution? These questions provide examples of other sources of funding that you, as the music executive, may be able to uncover for your faculty.

Fie-Foe-Find the Fees: Ways to Multiply the Golden Egg

As intimated at the close of the previous section, budgetary limitations can actually be a matter of limited *operating* funds – that is, the department chair, director, or dean is constrained by funds in small or shrinking *budgetary* allocations. The challenge then becomes one of creativity, of applying “resourceful ideas” for developing new sources of funding that are less dependent on annual budgetary processes and battles. Using as a model the parable of Jack and the Beanstalk and Jack's pursuit of the Goose's Golden Egg,¹ there are ways that music executives can apply tenacity, imagination, daring, cleverness, and good luck in pursuit of additional finances for their music units. Following are examples from three music executives.

David Myers, Director of the School of Music, University of Minnesota, recommends developing partnerships with outside agencies. He suggests it is advantageous if these partnerships could be a “good fit” with the overall goals of the institution. He also urges music executives to support faculty proposals and innovative ideas by “pointing them in the right direction,” setting up meetings with campus resource persons, and providing faculty essential moral support.

School of Fine Arts Dean at the University of Minnesota Duluth, Jack Bowman, is spearheading an innovative project to increase funding for music graduate education. Area medical community and health care organizations are partnering with the School of Fine Arts in developing the “Voyagers” program, in which music graduate students present a musical performance in area elementary and secondary schools with the texts and music emphasizing various health-related themes (e.g., healthy eating). The scripts are developed by music personnel, area theatre volunteers, and the students, and the health organizations, as well as area schools, are funding the 10 graduate teaching assistantships, which help recruit high-quality singers and instrumentalists to perform in the Voyagers troupe.

John Schaeffer, Director of the School of Music, University of Wisconsin Madison, encourages music executives to consider ways of cost sharing. He urges music leaders to seek community organizations that “need” something which the music unit might provide. This may include a shared-instruments program (purchase and use) with youth and other orchestras or shared graduate student assistantship costs between an institution and a non-profit performing ensemble. For example, the Madison Symphony Orchestra pays for the ensemble’s program manager, who oversees a K-6 outreach program performed by music graduate students. The symphony additionally has contacted donors to fund 50% of the cost of the graduate assistantships. There also are several innovative rental and lesson fee programs which provide supplemental funding for the music unit that Schaeffer recommends.

Conclusion

We live in difficult economic times that are predicted to get worse before they get better, times that exacerbate the challenge of working successfully within limited budgets. Music executives face significant challenges in the next few years in securing funding, maintaining morale, and sustaining programs, let alone keep them moving forward. By shifting our focus, by considering initiatives that speak to sustaining an atmosphere of honoring, empowering, and supporting faculty, and by considering new sources of revenue that arise from collaboration between the music unit and a partner organization, we empower ourselves to help our programs flourish. We need to keep climbing the Beanstalk. Perhaps, like Jack, we also will live happily ever after.

Case Studies

The following scenarios provide opportunities to consider some of the suggestions offered in this article.²

Case Study #1

This is your second year as chair of the department and you have just been required by your dean to reduce your next annual operating budget by 5%. Your operating budget covers such things as phones, photocopying, the rental of keyboards for the piano lab, faculty travel, a small amount of discretionary money that is generally used to repair instruments and purchase music for ensembles, etc; you are not expected to touch compensation budgets. How do you lead your faculty and staff through this challenge, maintaining excellence in your program and keeping morale positive?

Case Study #2

You have been appointed to a program that has become dysfunctional. In fact, it has been known to be dysfunctional for years. While there are many reasons that explain why this happened, one of the most egregious is the complaint that your predecessor was not a good budget manager, that s/he played favorites when doling out funds, and that s/he never worked hard enough in seeking bigger operating budgets and outside funding.

The biggest challenge is addressing a bifurcated faculty. There is a small faction within the senior faculty that feels you are just another one of “them”: you will have your favorites, you won’t get anything right, you will make the same budgetary mistakes, and the program will just continue going down the tubes. There is no sense in getting involved. You are probably as disinterested in their work, they believe, as your predecessor.

On the other hand, some good hiring decisions have been made recently, and you have three brilliant, engaging, and eager Assistant Professors who are outstanding in the classroom. They also have research agendas and concert dates already in place. Clearly, they represent the future of your program. You would like to keep them, but in order to do so you will have to provide them support, including financial support. Unfortunately, your resources, which come almost exclusively from operating budgets, are limited.

How does one negotiate this dynamic within a program to move things forward, build community, and retain as well as honor your faculty? What rewards for faculty work can you devise that will not cost you money? How will you establish unit priorities that drive budget priorities? Where and how will you seek additional funds beyond your budgetary allocation?

Case Study #3

In the oddest confluence of events, major sectors of the economy experience a near collapse, which likely will affect your institution and, in turn, your program.

If you are at a public school: The governor of your state has already announced operating budget and hiring freezes across the board and likely will be expecting revised and smaller operating budgets in the current fiscal year, likely sooner rather than later.

If you are at a private school: As the housing market bubble expanded, your institution, with urging from a prominent board member, decided to be more aggressive and risky for a larger portion of its investment portfolio, producing spectacular returns, until the bubble burst. And burst it has! Your vice president has already warned all department heads that the precipitous drop in endowment will affect operating, research, and possibly staffing budgets severely. Because your payout from the endowment is based on a three-year rolling average, the cliff-falling decline in your institution's endowment income will be with you for a few years.

Nothing has happened yet. No budget cuts have been mandated up to this point, but they are coming. As the music executive, what at this point do you do? How do you involve your faculty in preparing to weather this storm together? What types of discussions will you hold, strategies devise, and techniques of inclusion adopt? How will you sustain morale in your unit that will not be dependent on decreased funding?

Case Study #4

Using the scenario that began case #3, imagine that the hammer falls, and it isn't pretty. Faculty searches are cancelled. Operating budgets must be cut 10%. Two non-tenure positions, one in applied and the other in music theory, will not be renewed next year. Because of the severity of the economic downturn, you should consider all these cuts as lasting at least four or five years.

Drawing from presentations and discussions from today, what are the issues you have to face? What would you do to keep your program functioning well? How do you bolster morale? What can you do to help faculty and staff focus on the value of their work that is independent from financial resources, which will keep their spirits high, or at least steady? Instead of focusing on how to reduce the budget, how can you concentrate on moving forward when the budget is reduced?

Endnotes

This article is based on a presentation of the same name by members of the College Music Society Committee on Academic Leadership and Administration. This committee focuses on developmental and career issues of administrative work in music. Its goals are to support effective service and career development of administrators, promote and advocate administration as a career path for faculty, and serve as a resource for experienced administrators. For more information, please visit the College Music Society Website (www.music.org): Career Services, Administration.

¹ D. L. Ashliman, ed., "Jack and the Beanstalk: Three Versions of an English Fairytale," <http://www.pitt.edu/~dash/type0328jack.html>. Accessed January 8, 2009.

² These case studies have been developed by current and former members of the CMS Committee on Academic Leadership and Administration.

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MEETING OF REGION 5: WHAT ARE THE BEST PRACTICES IN THE ISSUANCE OF SCHOLARSHIP CONTRACTS (ISSUANCE AND RENEWALS)?

WHAT EVERY NEW EXECUTIVE NEEDS TO KNOW!

MARGARET KENNEDY-DYGAS
Hope College

Scholarships are a central part of music student recruitment. You normally use these funds as a tool for recruiting and maintaining a viable core of music students. You need sufficient numbers of students, and the right array of instruments and voice types, to support your ensembles. Additionally, you need to think about the ways in which these scholarship recipients support your institution as a whole.

There are a number of types of financial aid. These need to be examined from a strategic standpoint, since all of these types will influence a student's decision to attend your institution, and remain there until graduation. The merit-based or talent-based scholarship is the type we focus upon. Naturally, if your institution is issuing merit awards in addition to your talent-based music scholarships, you'll want to keep your faculty updated about the various awards a particular recruit is going to receive. It's the conglomerate amount that will make the difference.

Less central to our thinking, but nonetheless powerful in certain cases, are honorary awards. These may not carry a large dollar amount, but they are sometimes sufficient to tip a particular student's decision in favor of your institution. Do not neglect these in the overall recruitment picture.

Finally, there is the vast array of need-based awards. These can be institutional scholarships, state and federal grants, work-study, and loans. The difficulty in factoring the impact of such awards in the case of a particular student is that you probably will not know the amount of the need-based awards until very late in the recruitment process. Need-based awards are normally not calculated until February at the very earliest, since the completed FAFSA is required, and this can't be completed by the family until after their tax records for the previous year are in hand. In some institutions, all information about need-based awards is kept strictly confidential and is unknown even to the music executive. This can be difficult in the final stages of recruiting your freshman class. A particularly talented prospective student may pressure the institution for additional talent-based award amounts, claiming financial hardship. The music executive should be careful about responding to this type of pressure without having complete information.

Some institutions have scholarship funds available which can be awarded to continuing students in the music program. These are generally used for encouragement, and to reward attainment of excellence after the student has matriculated. While such awards are very important for building morale, and can be very useful for retention, it is likely that the student's overall financial aid package will not increase as a result of such awards. Typically, the new award is used by the Financial Aid Office to replace another type of award that the student has been receiving. For example, a student's loan award might be reduced in the amount of the extra music scholarship awarded in the sophomore or junior year. This might be somewhat useful to the student, but is a process (often being confidential) that may be invisible to the music faculty.

Therefore, the faculty members may overestimate the dollar value of an added award for a continuing music student. The immediate impact may be primarily honorary, even for large cash awards.

As a new music executive, you will learn that your Financial Aid Office cares about somewhat different issues than you do. Public institutions have somewhat different concerns than private ones; your concerns about the music unit, however, are probably very much like those of the music executive across state, whether in an institution like yours, or a very different one.

Virtually all institutions, whether public or private, must comply with Title IV guidelines, because students at virtually all institutions will be receiving federal loans, or will be participating in federally funded work-study.

Private institutions in particular focus their financial strategies around the discount rate. This is the actual average amount of tuition paid by students each year; that is, the published tuition rate minus the average amount of financial aid distributed among the student body. Remember that the goal of the Financial Aid Office is to bring in the maximum external dollars, while meeting the overall recruitment goals for the mission of the institution. In crass terms, if the institution can be populated according to its mission with virtually all students from wealthy families who can pay full tuition, then the Financial Aid Office would be very happy. In reality, of course, even wealthy students have to be wooed with merit scholarships if they are among the most desirable students academically. Recruiting a diverse student population also requires investment of scholarship funds. These are very competitive groups. Your institutional mission will determine how music is viewed in the context of this competition for the most desirable students, and this will have a strong influence on how much leverage you are going to have in recruiting your "dream" freshman music class.

Because of this difference of objectives, your Financial Aid officers may be sympathetic to your student recruitment goals, and yet not be overly responsive to your drive to identify and spend every possible scholarship that can be applied to targeted music students, let alone increase the pool of funds designated for music scholarships.

One final word about your relationship with your Financial Aid Office. You need to be tracking the yield every year, as that is a very important number for the Financial Aid Office. It is important to know what percentage of students actually accepted the awards you offered, and came to your institution. This can be a double-edged sword. A very low yield is bad news to you, yet might not be for the Financial Aid Office, since it means that fewer dollars are spent to recruit those music students who come to your institution, and more unused scholarship dollars go back into the financial aid pool to be used as needed that year. A very high yield rate might be good news to you, and yet hamper your efforts at increasing the total amount of funds available for music scholarships, since a high yield rate indicates that the current amounts you are offering are succeeding in bringing your targeted prospective students to your institution.

Your music faculty members, on the other hand, have very specific and intense priorities in the student recruitment process. Their top priority is to populate their studios and ensembles with capable students. They are interested in issues of faculty loads and the impact on their own teaching assignment if too few or too many students are recruited on their own instrument, or for their ensemble. Most importantly, the tenure-track faculty care deeply about the connection between student recruitment and retention, and their own promotion and tenure. They usually expect to be held accountable for student recruitment, but only for their own studio or ensemble.

The music executive – YOU – must have a viewpoint that combines these priorities, but has an even larger perspective. You must learn about your institution's culture and its historic commitment to the fine arts, and music specifically. You may be able to influence that culture in the long term, but you will probably not change it in the short term. You need to be fully aware of the annual trends in your department, and have at your fingertips all the data about the growth rate in the number of music awards, and the increments of annual increase in those awards. You will need to be certain that institutional policies in the awarding of music scholarships are aligned

with NASM standards. Finally, you need to shepherd your unit in the direction of the right kind of growth, and that requires YOUR vision, planning and commitment.

As music executive, you need to be concerned about bringing the "right" student to your institution. The current NASM *Handbook* (2007-2008, 2nd ed.), Section II.B.: Size and Scope, gives essential guidance as you are considering what the "right" student might look like. You must be certain that you have the faculty available to teach this student, that you have appropriate ensembles of sufficient breadth and depth for this student to perform with, and you have to be certain that this student will have enough colleagues in the music student body for your unit to remain accredited.

Finally, it is your responsibility to ensure that your scholarship offer process occurs at the right time and is finalized correctly. The NASM Code of Ethics, Articles I-IV (found in the *Handbook*), outline the requirements in this regard. While you, in your role as music executive, may understand these rules of conduct, accuracy in published information, and appropriate deadlines, your faculty may not. It may be useful to engage in an ongoing educational process with your faculty to be certain that the entire team respects these standards.

In summary, the job of the music executive is to understand all relevant perspectives in building the incoming freshman music class, and to create a harmonious and successful process for the annual goals to be achieved.

MEETING OF REGION 8: STARTING OVER: THE BRIDGE TO SOMEWHERE

A SERIES OF OBSERVATIONS ON THE POSSIBLE DEVELOPMENT OF A NEW SCHOOL OF MUSIC

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Catholic University of America

*For publication, these observations have been modified from the original presentation.

Some years ago at Christmastime, I was conducting the New Haven Symphony Orchestra in a performance of Handel's *Messiah* given at the Yale-New Haven Hospital in New Haven, Connecticut. We were performing in the reconfigured cafeteria, i.e., tables moved aside, folding chairs brought in, patients in wheelchairs at the front, many patients lying in beds wheeled in while attached to IVs and active lightly blipping monitors. The performance was also broadcast over a designated television channel to all hospital rooms, and video-recorded for playback throughout the Christmas season. As you know, the first performance of this magnificent work was also given at a hospital, and I felt that we were connected by tradition to the launch of this beautiful music, perhaps the most often-performed composition in the history of formal, or classical, music.

A nurse came over to me to point out an exhausted-looking patient sitting with a woman of his age, his head lowered, kissing her hand every so often. The nurse told me that he had awakened that afternoon from a coma lasting nearly three months and wanted to hear this performance of *The Messiah*. We were about to be his first conscious artistic experience since drifting into suspended sleep months ago. I told a few musicians, who then told others, and then the chorus and soloists also learned of this miracle. Suddenly, it became apparent to all of us that this was not going to be a normal concert.

In fact, it was staggering to realize that it took the presence of this man who had returned to a conscious life to alert us to the fact that we would ever consider that a performance of *The Messiah* could be anything less than extraordinary. His presence had called us to play, sing, and conduct better than perhaps we would have under usual, normal, average, general circumstances. We had a purpose beyond the performance. We had a reason to go deeper into the music. Someone had awakened, and his first experience was to be this great music. What a beautiful responsibility.

I have been blessed in my career to have been given many opportunities to serve with music beyond the enjoyment of creating arts in the concert hall. While on tour with an excellent orchestra in Sweden, traveling in the north of the country, we performed in several hospitals which specialized in caring for severely emotionally disturbed patients, concerts planned in collaboration with psychiatrists and music therapy specialists. We performed in prisons and at an orphanage. These concerts were sponsored by the regional and national governments, and it was the privilege of the orchestra to present these concerts every year.

While at the University of Minnesota, I helped design, plan, and execute a two-week, 10-performance tour to take 13 members of the student orchestra and 12 vocal performance students to working farms in western Minnesota, and North and South Dakota to perform Copland's opera *The Tender Land*, using my chamber ensemble transcription. This was an extraordinary opportunity to perform a "farm-life" opera in context, upon the land where it was conceived and

born, and to show the student performers the reality of the prairie and the life within, which form the framework and core of the story of the opera. We performed for a few days beyond two weeks for about 9,000 people, 100 percent of whom were experiencing an opera for the first time. "*The Tender Land* is our story," most of them told us.

I have explored the meaning of the arts and humanities to former prisoners of the Nazis. (More about this later.) I have learned and seen and experienced over and over again the power of music in service to humanity. Sometimes I feel that the more intricately I study a score and obsess about the construction and technical aspects of performance, the further I find myself drifting from its true meaning and its sustained effect. As I have reached an age where there is much upon which to reflect, I can state with clear and profound honesty that the greatest experiences I have had as a performing musician and teaching musician are those more often outside of the formal concert hall, and instead in some arena of service.

The great Czech pianist Edith Steiner-Kraus once told me that the "most wonderful years" of her life were spent as a prisoner in the concentration camp of Terezin. I suspect that my gasp provoked her to explain that there was an old piano in the camp which she played everyday for 10 people, or seven people, or five or 25. But she played, and played, and played. Never, she said, did she feel more useful as a musician than when she played for her fellow prisoners: no critics, no fees to negotiate, no tours to arrange, no accountability to managers or impresarios. Just the purity of the music — from the heart to the heart. It was more than therapy; it gave meaning to looking ahead, hope that there is the good life which may return, comfort, and significance to breathing and smiling. She became the music to these pathetic comrades; she became their hope, if not their sustenance. The music assisted them in their efforts not to give up.

So, what does all of this have to do with "Starting Over," developing a new school of music? I wanted to tell you how I have come to realize that as much as we need great performers, great composers, scholars and teachers, we need people to serve humanity through music in ways that can be life-changing and life-affirming for the recipients and a powerful new direction for the young musician, a concept I call "Service through Music." Let me explain:

When I attend auditions at the School of Music at Catholic University, I worry. I hear some wondrous talent with all the promise we could desire, but I worry. When I read statistics that say that American schools of music are graduating 15,000 instrumentalists annually, I worry. When I read about the financial implosion in the United States and begin to associate current daily events with what I know about the finances required to maintain symphony orchestras, opera companies, chamber music societies, public school music education programs, I worry that throughout North America artists and artist educators are not considered a priority by their communities, which then translates to a worry that in times of a financial tsunami we are, or may become to some extent, if not a great extent, expendable as urban centers reprioritize their commitments.

I have the feeling that we are currently coasting on some sort of inertia, or to use a horticultural analogy, leaves without branch, trunk, or root. The effect of the financial tsunami has not fully struck; it's as though the sea has temporarily disappeared and the full onslaught is preparing itself, lurking. Do we not, all of us, sense the shadows? Do we talk about anything else in relation to the current state and future of the arts in America — which, by the way, were on a tentative and dangerous precipice well before the Wall Street debacle.

The economic reality is perhaps the most concerning of all the issues in the daily news reports. But my concern lies equally with our response, the educator's response, to the incessant worsening state. When you hear over and over again the draconian predictions that we are not likely any time soon to see a reversal of the magnetic pull downward of the world economies, I am continually worried that confidence in our own sensitivity and intelligence as educators, confidence in our own energy and our will, is eroding because we are being deluged by predictions that make any attempt to reverse the trend seem hopeless.

The persistence of these predictions may be adding another dimension to a problem that is perhaps far more grave and long-lasting for the arts community than any financial constrictions could be: that of losing our confidence in our own ingenuity to succeed in living within a new reality and to continue conceptualizing, creating, and operating around and through the challenges.

Is there a collectivity of people more imaginative than artists? This is truly our time. Let us unleash our imaginations and become prominent, take the forefront, as unique and critical thinkers, and devote ourselves more than ever before to aiding the healing of our society. What's the alternative? What will happen as we face dire predictions and the resultant reality of the downward spiral of the economy? What will happen to our schools of music if all the varied performing institutions and traditional roles for music-making and creativity enter a faster track of drying up?

This problem always existed in the form of an intellectual exercise, even prior to the recent contributions by Wall Street, but is now raised to a profound level for immediate consideration and exploration. So, here we are with a rather new economic sociology framing the old problem. Sometimes in history we don't fully embrace the impending critical issues until there is a direct and forced confrontation. Maybe this state of economic uncertainty is that wake-up call, just what we need to take a forced look at the generic school of music here in the dawning of the 21st century in American life with eyes, ears, and brains in different modes of analysis than we now use for gauging the vision, effectiveness, stability, and the compelling mission of a traditional school of music. Well, here we are; let's air the problem we normally hide in the attic. Perhaps it's the right moment of necessity and opportunity to consider starting over. Allow me to present one major issue of concern which I know has entered your realm of consideration over and over again throughout your lives as educators. You see, I know I am not the only one who worries.

Our young people come to university schools of music with high career aspirations. We admit them because our penetrating evaluative instincts tell us they have the kind of talent that may blossom under our professional guidance. We recognize their passion and their love of music and music-making. They have had success in their high schools and communities. Even their confused parents who cannot understand why anyone would want to make a career in music will not bring themselves to stand in the way of the magnetic love, passion, and determination of these dedicated kids who simply won't take any answer but a life in music.

We, on the other hand, have to see through to the future and make an educated assessment about whether or not they have what it will take to succeed as prepared and educated performing musicians, innovative composers, insightful scholars, and dedicated teachers. Extracting from this list, we know several things about performing: that over any one season the openings in professional symphony, opera, or ballet orchestras are few compared to the 15,000 new job-seekers we graduate each year. We know that the competition for full-time performing positions is fierce. We know that it is virtually unheard of for a new graduate to waltz into a good orchestral position immediately after graduation, one of quality which pays a modest but full salary. We know that kids who train below the top schools of music are competing with students from the institutions that are training most of the sought-after future top professionals — you know the names: Juilliard, Eastman, Indiana University, University of Michigan, Manhattan School, U.S.C., and a few others. The high quality of performance majors in these schools often makes the early professional years discouraging for many other inspired students who aspire to a life with an orchestra at its center. Recently, when I conducted a concert with the Juilliard Orchestra, I was reminded again that the two musicians sitting on the last stand, second violin, were both qualified to move to the concertmaster position, as was virtually every other violinist in a section of 35, and yet most of these excellent musicians will also have to wait their turn.

When I listen to the auditions at Catholic University and when we accept a new gaggle of very good string players, I think about these kids competing with the Juilliard kids for jobs. Last

summer, I spent a 30th season teaching and performing at the Aspen Music Festival. Here too, 780 brilliant and hopeful young musicians from 48 countries looking to compete for all sorts of musical opportunities and positions among a great variety of levels of orchestra, opera-house, and teaching positions. I think of my wonderful and very talented kids at Catholic University and measure them against what I know about the top young musicians in America and other parts of the world, and I worry. Perhaps you have the same worries as I.

OK, let's all worry together. We SHOULD all worry together. Maybe our kids who are not at the level where they can immediately compete successfully have something else in mind, and I recognize the potential of the late bloomer. Maybe they will be imaginative and find other ways in which they can serve through music and live musically productive lives. But maybe they will become discouraged and after receiving a bachelor's or master's degree, make a U-turn or veer right or left away from their original calling and their greatest passion. That ought to be very discouraging to us.

Look carefully at this white hair, which I have earned, and you will know that I have worried long enough, that I am now ready to declare that I refuse to lose these kids, I don't want them to stop loving and serving music, and to that end, I am going to have to be far more creative than I've ever been, and help them look beyond traditional routes to identify career opportunities in music that do not now exist. Please note that I am exempting for the moment music education, that most dignified, challenging, fulfilling, urgent, and compelling musical mission for which, throughout the country there still are, indeed, 10,000 jobs available. However, there are many young people with musical passion and qualifying intelligence who might not be effective music educators and who may not want to be music educators.

So let's take a few minutes to look beyond the obvious effect on the arts: fewer and fewer jobs and increasingly high competition for the traditional roles.

I call this little talk "Starting Over: the Bridge to Somewhere." What if we were, in fact, starting over? What if there were a school of music that really was conceptually new, or at least offered several new dimensions of opportunity to serve the arts and was designed to accommodate young people who have that passion we know so well, who have that determination that needs to be nurtured, who have all the ingredients in place to serve but who cannot find what I call a "reality-based" school of music, for most institutions are primarily concerned about the orchestral life, the world of the opera house, and many traditional subdivisions in which this brand or variety of student musician may not be able to compete. Let's call this a school that proposes a "reality curriculum," or a new practical curriculum — call it the NASM: the New Artistic Service Militia, or New Adventures in Service through Music.

This school still requires intelligence and talent, but the usage of those qualities directs the student to a different path — in fact, offers the student several different new directions. Question: in this new school of music, will there be an ensemble program, i.e., chorus, orchestra, wind ensemble, chamber orchestra, chamber opera, large opera, contemporary ensemble, chamber music, and all those performance opportunities that now exist? Perhaps, perhaps not. That seems, on surface, much like a rather traditional wing to this school of music, but all museums have a variety of wings. The ensemble question seems to be, for the sake of this presentation, a secondary matter for now. The primary matter is, what would comprise the major programs in this school in order to create opportunities for compelling service in music in nontraditional ways?

For the sake of this discussion, let me propose six major avenues of study, keeping in mind that a basis of musical vocabulary, i.e., fundamentals, all the foundations and building the general comprehension of music as language and language as communication are not exempt from this nontraditional approach to a "reality" curriculum. These proposals, in fact, the premise of this discussion, are all hypothetical, asking "What if?" and not "Here it is." These are not the five commandments that Moses dropped on the way down from Sinai. That's right, according to

my parents, there were supposed to be 15, and three of them had something to do with homework and practicing!

Take, for example, curriculum number one: Music Thanatology. This complex study was developed under the program entitled, "The Chalice of Repose Project," created by Dr. Therese Schroeder-Sheker of Mount Angel, Oregon. Now don't be confused: some schools already offer an extraordinary curriculum for the music therapist. As we all know, the nature of music therapy is life-affirming and, in today's world, where more young people than ever seem dedicated to human service, music therapy is an ideal pursuit for that brand of the giving and loving young musical devoté.

Music Thanatology could be considered an alternate or even a companion art and craft to music therapy. Here's what it is: Some years ago, Dr. Schroeder-Sheker, after graduating with a performance degree in harp, simply could not find a harpist job. No surprise. She went home to Montana for the summer and found a job as a nurse's aide in hospice. Through a circuitous series of events, she one day brought her harp into the room of a terminal patient, a person in great agony and, as she put it, enormously angry at being so close to dying, constantly flailing and only calm periodically from being medicated. She played for him and sang to him as she played, and discovered more than a mere calming effect. She detected an actual physiological effect on the patient due to her music-making. Working with scientists and medical researchers who studied her practice specifically, she arrived at rather sophisticated oncological analyses; it has now been well established and documented that the sort of music she plays, primarily music of open intervals — reminiscent of, if not replicating, Renaissance music — as well as the light singing (non-operatic, what we would consider "lovely" singing) had the following effect: on patients who were seen by her a few times a day and regularly beyond, physicians were able to cut the pain medication by as much as 40 percent. The oncologists had determined that there was a direct correlation between the effect of the music played on the harp and the actual calming of ravaged organs. That is to say, the intervallic vibrations were received by the damaged and sensitive parts of the body as effective medication. Her soft, light singing was heard for its effect and not for its text or even its melodic beauty. She eased the passing of many, many patients calmly, gently, and with a willing grace, dignity and beauty.

Dr. Schroeder-Sheker teaches Music Thanatology at her clinic in Oregon, but were I able, I would bring her on faculty — and I intend to do just that — even through distance learning and with her hired disciples, and offer this art and science as separate from, or in combination with, music therapy. I could easily foresee a curriculum of humane musical service, training its students to both affirm the living and ease the dying process, all through music — therapy and thanatology. Who but sensitive, young musicians to learn and administer thanatology? And yes, she teaches basic harp to everyone; it is required.

Here's another idea: another curriculum is one that I refer to as "The Collaborative Arts," possibly referred to as the "21st Century Artistic Curator" or "Coordinator of Parallel Activity" or "Director of Innovation." As this sort of professional does not now exist, I don't know what to call him or her, but I could see on a program book for a major festival given at some performing arts center the name of the artistic director of the festival and directly under that name someone else listed as curator.

Here's what I have in mind: all across the country, there are performing arts institutions of varied sizes located in varied communities large and small. In each of these centers, in order to fully develop the artistic season, communities present festivals. Sometimes it's a matter of yet another attempted Beethoven exposé created just to play a lot of Beethoven or a hodgepodge of disparate events with a clever title but no relationship or interrelationship of the artistic works or presentations. In other words, to the best of my knowledge, we do not actually train people to create purposeful, engaging, and enticing events of a related nature which could have the effect of illumination of the arts and the elements of humanities which often form the basis upon which art emerges. What if we trained young people who are smart in the arts and actually experienced in

one or more of the arts, to use their intelligence and develop a series of events which would be focused and iridescent and illuminating and long-lasting because of the interrelationship of the events and the concepts and knowledge which inform them!

For example, imagine going to a purposeful festival entitled, "October Third through Tenth, 1935," in other words, the week that preceded the premiere of Gershwin's *Porgy and Bess*, and exploring many dimensions and episodes of American life over that one week. What was the state of African-American life in 1935 which would be exposed with an unflattering, even demeaning, portrait over the seven days of this festival, climaxing with a performance at the end of the week of Gershwin's opera.

What films were at the local theaters over that week in time back in 1935? Who were the major new artists at the galleries in New York? What drama was on Broadway? Did any of this reflect African-American life? Were African-Americans among the participating artists on those drama stages, or in those art galleries? And what were daily newspapers saying about African-American life in rural and urban America? A program book for that operatic event would be full of the commentary of the day written by major African-American personalities and newspaper writers of that time expressing their personal perspectives on this opera. Would anyone be surprised to learn that Duke Ellington hated it, or that there were no African-Americans in the pit or working backstage or in the upscale audience of that uptown Broadway theater? Let's recreate the reality of that week and really get to the significance and the sociology as well as the art of *Porgy and Bess*.

Let me tell you what I think these curators of collaborative arts would have to know: first of all, this would have to be a five-year program offering B.A. and M.A. Each year there would be a concentration on one major art form. Example: Year One, Music; Year Two, Drama; Year Three, Dance and Film; Year Four, Visual Arts; and Year Five would be entirely comprised of two internships and a practicum. In each of these years, there would be assigned, prescribed, non-elective humanities such as those already offered within and throughout any university, but the students' work, i.e., their papers and all other assignments and projects in the humanities courses would in some way be directed and embrace the art form that would be the major concentration for that year. In each of the four years, there would also be a one-semester, specific business course which would be connected to the business realities of that specific art form. In Year Five, the first semester would be spent working in two internships at major arts centers, if that were possible, or at arts centers in smaller communities. For the second semester, the student would create and present a festival in design, concept and realization at the university. This program is created for the student who has a passion for the arts but may not be able, in simple terms, to become an artist. But this student has power: he or she can create, reflect, represent, broaden, explore, and illuminate the meaning of the arts in the human experience by creating festivals for which he and she has studied and is now invoking his or her own imagination in creating relationships and juxtapositions for thousands of people, perhaps. We desperately need the collaborative artist-curator-student to take his or her place and rescue the American performing arts center from a barrage of incessant non-intellectual, non-engaging insults and failures.

And here's another wonderful opportunity: One of the people who interests me the most on the campus at Catholic University is the dean of the National Catholic School of Social Service (NCSSS). I listen to him speak with a sense of urgency, dedication, and calling about social services in the Washington, D.C. community, nationally, and internationally. On so many occasions he has said to me, "You have all these musicians at your school of music. How many of them are going to stay in music when they realize they may not be able to make a living?" That simple, breathtaking statement has been the subject of many conversations between us and brings into focus some of the observations by Joseph Polisi, president of the Juilliard School, and Alan Fletcher, president of the Aspen Music Festival, both of whom have written and spoken extensively of the "artist as citizen." My dean friend at Catholic University believes that we could develop a relationship between young performers and an entire societal network in most urban

areas, and even some rural areas. But let me back up a bit and share with you my own genesis of these dimensions.

I am particularly interested in this concept of music and social service because of what I have learned over the past several years about the Terezin concentration camp in the Czech Republic as it existed between 1941 and 1945, and how a prisoner population of 160,000 was served over those four years by the arts and humanities through performance and lectures by the prisoners themselves; they ignored their own deprivation in order to offer the best of mankind to those who were the victims of the worst of mankind. Even today, survivors of that dreaded place will tell you that they do not remember most elements of the day-to-day life, but they remember in vivid detail — and as sustaining forces — the music, drama, cabaret, and lectures on every conceivable subject. One survivor said to me, “We listened desperately, as if someone had dropped a piece of bread. The arts and lectures were our bread.”

With that in mind, what can we do for the poor who live in senior centers, people of project housing that my dean friend tells me would love to have evening activities in their common room? What of people in hospitals, children’s hospitals, hospitals for the emotionally disturbed, prison populations, schools with no music programs, and even out in rural communities which do not have easy access to the advantages of major urban centers? I think we can accurately estimate what music can mean to these diverse groups. My dean friend tells me that there is grant money for the right projects offered by creative young people who wish to continue on a performing path, but not necessarily one which exists in or leads to the formal concert halls. I somehow feel that developing a curriculum of the Citizen Musician in collaboration with a school of social work could lead to a very creative, positive, and fulfilling life for the right young singers, instrumentalists, pianists, conductors, and others as soloists, or even a theatrical ensemble of instrumentalists, actors, and dancers.

Maybe the directors of a program such as this could also be — well, let’s explore the next suggestion: Let’s take a look at arts administration: I could write volumes about the misdemeanors of arts administrators, their lack of sensitivity to mission, and how many of them tailor the art to the dynamics of ready cash only, cash as the bottom line, as the philosophy of the institution. Truly, I am not naïve. I know about money and fundraising from the inside. But I also know that excellence is the bottom line of a school, or an arts institution, or any creative enterprise.

There is a need for a specific kind of arts administrator who is generally not included in the variety of arts administration curricula now available. This administrator has to organize and raise money for concerts that have a built-in limitation of audience. I am referring to the edgy gangs of inventive musicians: The Composers in Red Tennis Shoes, Bang on A Can, The Turtle Island String Quartet, The Kronos Quartet, The Third Angle New Music Ensemble, and hundreds more experimental, hopeful, visionary ensembles which need to be promoted and nurtured, produced with commitment; they are to be treasured for their courageous and inventive spirit, rewarded for the strength of their upstream swim, and sustained, sustained, sustained if the administrator or curator or the organizational Jewish mother and funeral director will just take care of them, believe in them, and tell the community that this new perspective of art belongs on stage, in schools, as a collaborative ensemble for dance, theater, and every nook and cranny where people wonder and aren’t afraid to put one foot in the water.

The community needs to fund project conceptions and not merely the operations of the ensemble. Can we teach this? We have to teach this. Are there students out there who will do this? To stay in music, to create a unique niche in the community, to be the point person for contemporary vision, to explain and advocate for the now and new — I believe we have candidates in our music schools now who are looking for just such an opportunity. I also believe there are many musicians who will take the leap of faith if only they can find the disciplined administrative voice for their artistic passion. Think of the internships they would experience, and

think of the final exams — putting them to the test of making believers out of a community segment before allowing them to fly on their own as arts administrators.

Wouldn't this be an exciting curriculum? The ensemble members can advance their own story, tell the community why they exist, what they are up to, and why the community is richer for having them, and why we should all listen to the surprise and shock and stimulus and amazing sonic relationships which these players have decided to advocate. After all, we accept it in the gallery, we often "get it" the first time in the theater, we admire the contortions of physical expression on the dance stage, but we hold our breath as we listen to new music, hoping it will soon just go away. Need we remind our audience that the Beethoven 2nd symphony was represented by a top critic of his day with the words, "It sounds like a snake writhing in agony, bleeding from the eyes, refusing to die." If we have learned anything about the Beethoven 2nd, it is that the critic who wrote the critique needed to be told in advance why this music exists, how it got there, and the passion of its composer and his story. Great music is never isolated from time, place and intent. These elements need not be a secret.

What makes this administrative program unique is that it requires the administrator to be a communicator first and foremost, a person who can persuade the Kiwanis, Lions Club, Rotary, and the brotherhoods and sisterhoods of churches and synagogues that he/she represents a sonic adventure, inspiring, new, unique. To do this with authority, just think of the education that is needed: the repertoire, the history, and the harmony they would need to learn. Students may even emerge knowing more than their performer colleagues about the music being presented. I haven't decided what to name this program, perhaps "The Essential and Constant Gardener of The Here and Now."

Another consideration: Music Theater Education, a program to train producers and directors who create and present performance opportunities from middle school through high school throughout North America. The shows are often classified as "Broadway" events, or events especially written for kids of secondary-school age. There are programs in drama education everywhere, but I could not find a specific program to train people in music theater education anywhere. I would imagine that the curriculum would look a lot like drama education, just louder!

OK, enough for now. In summary, I want you to feel that at least one of your wishes is fulfilled here at this conference, the wish that implores me to stop. Consider your wish granted. BUT, allow me to conclude with a personal recollection. Years ago, I served on a board with the populist astronomer Carl Sagan, who, as you know, was the Leonard Bernstein of science. I asked him how he found time to research all of his brilliant theories which formed the basis of his books, films, and TV series. He said that he didn't research. His colleagues, favorable and not, worldwide did all the work. He would place his ideas into discussion at conferences each month, and then sit back and wait for the rebuttals. He didn't have to wait long before the knives went to work attempting to slash his ideas to shreds. The more famous he became, the more knives were aimed at his dreams and fantasies. But that was exactly what he wanted, for he then went forward with the best of his ideas, those concepts that no one could disprove, and then developed those ideas fully.

And so my dear colleagues, let's have a chat. I hereby invite you to slash away at my new NASM: the New Artistic Service Militia.

I would be most interested to hear from you about the observations I have made, the future as I project it, and the possible consequences of these parallel studies to the traditional curricula of performance, music education, and composition. Please contact me at sidlin@cua.edu; please let me know if you would like to serve on an advisory panel to help construct a full palette of alternate musical service arranged in formal curricula.

Thank you.

Note

During the question-and-comment segment following my presentation, an audience member asked, "I am very much drawn to this concept of an alternative music school. What do you think would be the next steps in attempting to formally design and implement a vast program of the sort you have described here today?"

The following paraphrases the answer I presented:

There are stages to any refashioning of the traditional, whether it is one curriculum, or curricula, living side by side with elements of the traditional, or, within certain schools, we could gut the current programs and, in fact, start over. I recommend, as an initial step, that we put together an advisory committee of interested administrators and teachers to debate some of the most basic questions:

1. Are the programs that I suggested today (Music Thanatology/Therapy, the Collaborative Arts, The Citizen Musician, music administration specifically made applicable for the edgy ensembles, Music Theater Education) the appropriate programs with which to begin?
2. Are there other possible curricula?
3. Should the Service through Music concept co-exist with traditional curricula in our current schools? Can there be a co-existence?

I would recommend, after a committee debate and design, that we present our findings and recommendations at NASM in San Diego next November. Then we should attempt to find a brave school willing to undertake the role of model to the profession, for the rest of us to observe implementation and evolution.

It may be that we find the school by choosing one which has an opening for dean or director and recommend to that university or college that it consider placing at the helm someone willing to bring this new model program to campus, someone who will be honest in all educational assessments and ask the questions: is the concept working, are the programs effective? Then we watch it, refine it, and bring it to the level of success which will make it attractive for other schools to evolve in a similar direction, able as they will be to cite the success of the model institution.

Personally, I cannot think of a more tantalizing undertaking at this moment in our history than to serve as the leader-visionary to reconfigure the essence of a school of music to emerge as a school of service through music, building an army of passionate young people who are significant to the musical arts, sensitive, dedicated to the humanity of it all, preparing them for service, and then sending them everywhere as valid and priceless co-equals to performers, composers and music educators. They will become steel beams in the community as enablers and providers. Is it not time to recognize that too many schools of music are ineffective, not for what and how they teach, but for what they do not provide to the profession, to the professional, to the greater society?

To paraphrase our new president, "Are we not the people we have been waiting for?"

ISSUES IN SACRED/CHURCH MUSIC

CHURCH MUSIC FOR THE NEXT GENERATION

GEORGE A. BOESPFLUG
Biola University

Is the pop culture of society diluting the musical standards of the church? Do new practices/styles in worship threaten to erode the integrity of church music? With the backdrop of these questions, we will consider how institutions of higher education with church music programs establish meaningful relationships with constituencies to educate congregations and recruit new ambassadors.

First of all, I would like to qualify my remarks. I am not an expert in the field of church music. My reflections are drawn from my personal experience and my involvement in the development and direction of Biola Conservatory's Music in Worship program, which is in its fifth year. When speaking of the church, my experience includes the Presbyterian, Wesleyan, Evangelical Free, and other evangelical churches. I cannot speak to what is happening in the Catholic, Lutheran, Southern Baptist, Episcopal, and a whole host of other traditions. Also, my recent experience has been with Southern California evangelical churches, which can be different than those in the Midwest or on the East coast. So in regard to the first sentence of the session statement, I can't speak for what's happening in the wider church body.

Given that disclaimer, in my experience, do I think that....*the pop culture of society is diluting the musical standards of the church?* Absolutely.

Let me give you an example. The Biola Chorale sang at a fairly large evangelical church in Orange County with membership of about 5,000. It has a four-manual pipe organ and had a tradition of outstanding choral and organ music.

In the service, the church choir sang first, a choir of about 100. They sang a medley of worship choruses. The arrangement was nondescript: little attention to counterpoint, uninteresting structure, with the obligatory modulation in the last verse and fortissimo conclusion. The choir sang, for the most part together, singing mostly loud and then really loud at the end.

The choir worship leader/choir director has been at the church for about six years. He was hired to "update" the music used in services. He is basically a gospel singer who does a little conducting. He did the best he could with the choir, given his background and experience.

Throughout the service, the organ—looming behind the platform—sat quietly. And as we do most Sundays, we sang several choruses, reading the words on two large screens. The congregation sang along the best they could, not always sure about twists and turns in rhythm or melody, but singing out when the song or passage was most familiar.

In my estimation, we are losing the presence of quality choral repertoire and quality choral singing in the church. A tradition of conductors who were first and foremost musicians is being replaced by a generation of worship leader/conductors whose strengths are that they can sing, keep time, and have charisma on the platform (that may be a bit harsh!). Also, congregations no longer read music, not to mention sing parts. The music education that used to take place on Sunday mornings, reading bass and treble clef and singing parts, is fading.

In the same service, the Biola Chorale sang two numbers. Phrases were shaped, vowels uniform, voices blended, text was clear. The pieces utilized counterpoint, the structures of the compositions were interesting, the choir communicated, and the performance was an act of

worship. The congregation responded by bursting into applause. Excellent, worshipful music-making was recognized.

Is the pop culture of society diluting the musical standards of the church? As I've previously stated—yes. However, dilution is not always a bad thing. It depends upon what is added—like sugar or cream to espresso.

Another story: I was in Pasadena attending the Christian Assembly Church. The music minister there is Tommy Walker, a noted songwriter and worship leader—he led music at Promise Keepers gatherings across the country in the 1990s and his song, *He Knows My Name*, among others, is still sung in churches. The band at Christian Assembly is made up of some of LA's finest studio musicians, and sound, a key element in contemporary worship, is handled by professionals working in the TV/Movie/Recording industry. There was no choir, no organ, no hymnal, but the music was fantastic. The songs had shape, color, variety; the musicians knew exactly what to add and when to lay back—an art in worship-band ensemble. The congregation was filled with anticipation before the music began, and once the music started, hands were raised and the spirit of worship was palpable.

What did the Chorale and Tommy Walker's performances have in common, although they were two completely different styles of music? Both performances were the product of years of developing craft and the pursuit of excellence—seeking the highest level of musicianship within their genre. Both communicated to the congregation, and both were clearly acts of worship.

Last fall I was having lunch with a prospective student and his mother. They were asking me questions about Biola's Music in Worship program. I mentioned that there was an emphasis on hymnology and that we felt it important that students become familiar with the great hymn tradition, and that students spent time singing from hymnals, examining text and music. The mother had a quizzical look on her face, and then she asked, "What's a hymnal?" She became a Christian in the 1970s Jesus movement, and her only church music experience was overheads and bands. Her son was a second-generation Christian who had never been exposed to what we consider traditional church music. It was an eye-opening moment.

Do new practices threaten to erode the integrity of church music? That may have been a more appropriate question 20 years ago.

A final story. I advised a Music in Worship major in his junior year. He had been accepted into the program on a probational basis because of his lack of background. He had grown up playing guitar in the pop, contemporary church tradition. However, in his audition we did recognize his talent and passion for ministry. In our advising session, I asked him what had been the highlight of his musical experience at Biola so far. His answer frankly surprised me. He said, "Singing Bach's B-minor Mass with the Chorale and Orchestra. Bach is awesome."

Along with traditional music education experiences, he was being trained to be a better pop/jazz guitarist, honing his skills in improvisation, by ear-playing, technology, but he had also acquired a taste for Bach.

In conclusion, I think the key is providing the church with music that is both musically excellent and effective in worship. I don't think traditional church music has a corner on the market in either area. I think believing that it does, may be a road to extinction.

In order to remain relevant, we must continue to cherish and guard excellence in the great church music tradition and share it with our students. But we also need to recognize and participate in the ongoing evolution of contemporary, pop church music. Contemporary, pop church music has already been around for a long time and I believe it is going to be around for a long time to come. We should be dedicated to applying the same passion for excellence to it, that we've applied to traditional church music. When the church recognizes our willingness to meaningfully engage contemporary, pop church music while effectively preserving and performing music from the great church music tradition, we will then be more likely to establish

meaningful relationships with constituencies, educate congregations, and recruit new ambassadors to protect the integrity of all church music.

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

THE WESTIN HOTEL
SEATTLE, WASHINGTON

**Second General Session
Plenary Business Meeting
Sunday, November 23, 2008**

President Sher called the Plenary Business Meeting to order at 1:30 p.m.

Following the singing of the National Anthem and the Thanksgiving Hymn., President Sher introduced special guests, new music executives, retiring executives, and various members on the platform.

President Sher then introduced Johannes Johansson, President of the European Association of Conservatoires, who brought greetings and thoughtful remarks to the Association.

Report of the Commission on Community/Junior College Accreditation: Eric W. Unruh, Chair. The Commission on Community/Junior College Accreditation reviewed 10 (ten) applications in all categories during its meetings Thursday and Friday, November 20 and 21.

Report of the Commission on Accreditation: Charlotte A. Collins, Chair. The Commission on Accreditation considered 144 applications and, following deliberations, welcomed five new institutions to membership.

President Sher then introduced newly accredited institutions. Associate Membership: Buffalo State College, Presbyterian College, and Westmont College. Membership: Community Music Center of Boston and Southern Wesleyan University.

Treasurer's Report: Mellasenah Morris presented the Treasurer's Report. **Motion:** to accept the Treasurer's Report. **Passed.**

Report of the Committee on Ethics: John Richmond, Chair, reported that no complaints were brought to the Committee in 2007-2008.

President Sher introduced Executive Director Samuel Hope, who recognized members of the NASM staff and representatives of various corporations and organizations that have contributed services and hospitality to the Association: C. Sauter Piano Co., Wenger Corporation, Steinway and Sons, and Pi Kappa Lambda. Mr. Hope then introduced the Proposed Handbook changes.

President Sher invited a motion to accept the Proposed Handbook Changes, with language as amended by the Board of Directors in its meeting on November 21, 2008. **Motion:** to accept the Proposed Handbook Changes. **Passed.**

Report of the Nominating Committee: James Scott, Chair, introduced nominees for offices and commissions.

Report of the President: President Sher presented his annual report, which included an impressive array of statistics demonstrating the extent of engagement with music in the United States (40-50 million people, or 15% of the U.S. population), and raising compelling questions.

Lagniappe: President Sher presented a twelve-minute video from 1993 about a touring production of Aaron Copland's *The Tender Land*, directed by Vern Sutton and conducted by Murry Sidlin, at American Midwestern farms.

The Plenary Business Meeting adjourned at 2:35 p.m.

**Fourth General Session
Plenary Business Meeting
Monday, November 24, 2008**

President Sher called the Plenary Business Meeting to order at 11:15 a.m.

Report of the Executive Director: Samuel Hope, NASM Executive Director discussed the current work of the Association within the context of the current economic situation, and called attention to the many valuable resources we have as educators and practitioners of music.

Election: James C. Scott conducted the election of officers. Results of the election will be announced on the NASM Web site following close of the Annual Meeting.

Address to the Association: Alan Fletcher, President of Aspen Music Festival and School discussed issues surrounding service to the music profession and to the world beyond music.

The Plenary Business Meeting adjourned at 12:45 p.m.

Respectfully submitted,

Mark Wait
Secretary

REPORT OF THE PRESIDENT

DANIEL SHER

For as long as I can remember there have been debates and speculation about the American public's engagement with the arts. Last month, the RAND Corporation released a study entitled "Cultivating Demand for the Arts," whose premise and thesis is this: "Despite decades of effort to make high-quality works of art accessible to all Americans, demand for the arts has failed to keep pace with supply. Audiences for classical music, jazz, opera, theatre, and the visual arts have declined as a percentage of the population, and the percentage of these audiences age 30 and younger has fallen even more. For decades, public funding of the arts has focused on building supply and expanding access to the arts, but it has neglected the cultivation of audiences capable of appreciating the arts." Music as the RAND study defines it isn't the only genre that for some, at least, is facing challenges. The San Diego Union Tribune warned not long ago that "the big challenge for the concert industry is how to fill the void that McCartney, the Stones, and other graying rock superstars will leave when they do retire from life on the road." From the same article, veteran industry analyst Bob Lefsetz says, "There's a huge crisis; a disaster on the horizon...I believe we've lived through the renaissance (for concerts) and it will never come back."

Recently, I ran across this story about Victor Borge, who while on tour in his hey-day back in the fifties, found himself presenting a concert in Flint, Michigan one evening, to a hall that was only half full. He looked out at his scant audience and said, "Well, the people of this good city are really prosperous...each of you has bought two or three seats!"

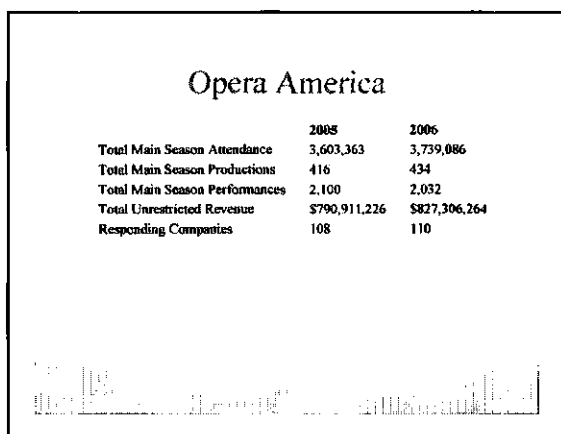
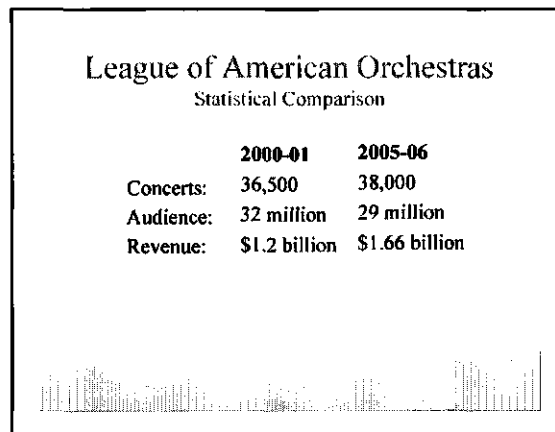
In late October, at about the same time the RAND study was released, Leon Botstein, President of Bard College and Music Director of the American Symphony in an opinion piece for the Wall Street Journal, wrote, "The heralding of the demise of classical music is based on flimsy evidence. The number of concert venues, summer festivals, performing ensembles and overall performances in classical music and opera has increased exponentially over the last four decades."

Given all the prognostications, warnings, anecdotes on the state of our art in this country, I wondered if it would be possible to gather enough data to provide us with the facts of the matter, in other words, the status and standing of music in America by the numbers. Is there a way to really know what the statistics might be for participation in structured music education programs among our pre-college population? And if we could know, does it help us in some particular ways in our work?

Having taken the journey, I have had to conclude that collecting data one can call definitive has proven to be elusive at best. Nonetheless this was a fascinating exercise, even fun at times, with some hunches confirmed, some directions we need to think about made clearer. We'll look at the numbers together, and then I'll share my thoughts about them with you while you draw your own conclusions.

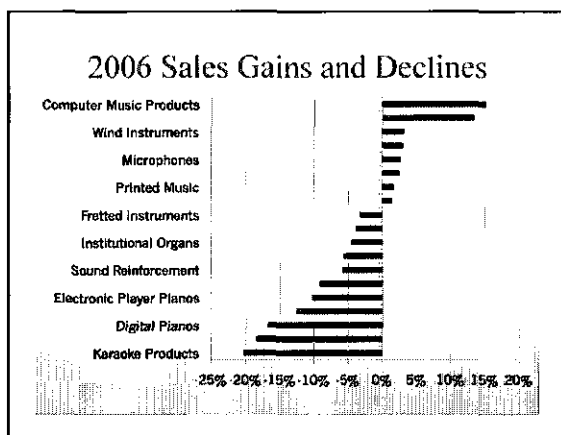
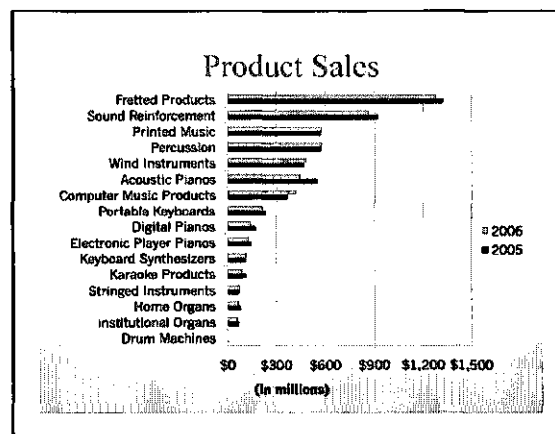
Of all our presenting associations, the League of American Orchestras is our largest, oldest, and most sophisticated at collecting and interpreting its data.

I decided to compare the 2000-01 season with 2005-06, the most recent for which LAO publishes its statistics, because what happened is that audience attendance declined by 10% in 2001-02, and then stayed flat through '05-06. For a penetrating analysis of attendance, revenues, and various other LAO data, I commend to you the excellent article by UT-Austin's Douglas Dempster, published by the Symphony Orchestra Institute. The LAO website also has data posted for each year since the 2001 season.



Here's a look at Opera America. I was fascinated to learn that the Metropolitan Opera accounts for fully 25% of all financial activity among the 110 companies reporting. I wish I could report on Chamber Music America, because they count over 8000 members, but they are not set up to collect data at this point.

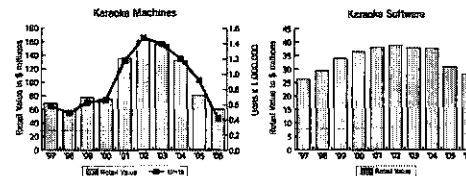
I had the most fun leafing through the "Global Report" published by NAMM, formerly the National Association of Music Marketers. From it, you can learn about sales trends compared to the prior year dollar amounts,



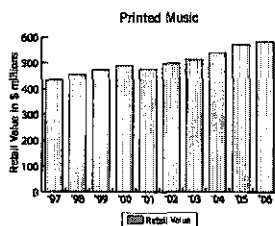
and percentage gains or declines by individual instrument categories.

For example, here is the sorry plight of karaoke sales.

Karaoke Sales



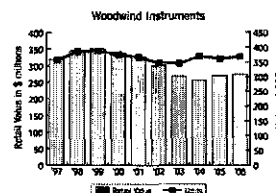
Printed Music Sales



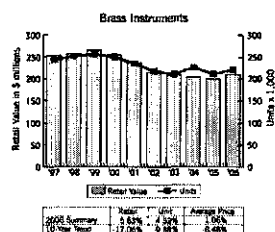
Yet printed music sales, surprisingly, were on the increase.

Of particular interest to us are the data on school instrument sales. Here's woodwinds, where you can see, unit sales are up and revenues are down, indicating the cost of the instruments is lower.

School Instrument Sales



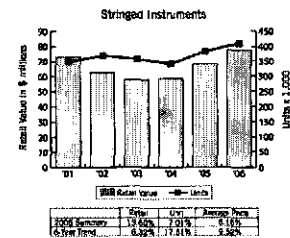
School Instrument Sales



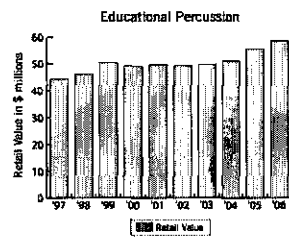
Brass, the only category showing a decline both in instruments sold and revenues;

Strings;

School Instrument Sales

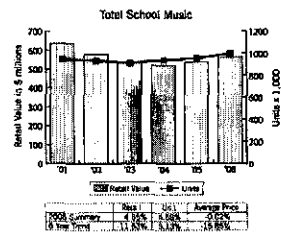


School Instrument Sales



Percussion;

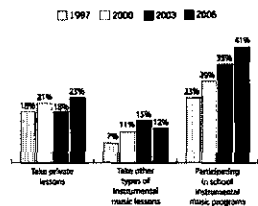
School Instrument Sales



School purchases over all.

Formal Music Activities

PLAYER PARTICIPATION IN FORMAL MUSIC ACTIVITIES



The number of people participating in school instrumental music activities and private lessons has increased substantially since 2003. School instrumental music activities increased by 6% over 2003.

The most significant data for our purposes though, is a study NAMM commissions every three years from the Gallup Poll, taken to measure what they call "attitudes towards music." In the bar graph on the right, Gallop tracks an increase in participation in instrumental music programs from 23% to 41%; in the bar graph on your left, the percentage of students taking private lessons has increased from 18% to 23%.

So much for the LAO, Opera America, CMA, and NAMM, what RAND calls the “supply side.” Here’s the other half of the equation. The RAND study makes the valid and important point that you create “demand” for this arts “supply” when organized and systematic education programs are available in them. I am particularly indebted to Michael Blakeslee and Sue Rarus of MENC and Gary Ingle of MTNA for providing important insights and, I regret to say, more data than I have time to share with you this morning. From this view of MENC, MTNA, Community Music Schools and our own Preparatory divisions, we get a sense of the number of teaching professionals working in the K-12 system, although we understand that total numbers of independent, community school and prep division teachers are not tallied. And only HEADS reports the number of students being taught, though not for our prep divisions.

Music Education

Organization	Member Units	Teachers
MENC: Music Teachers (all)	N/A	130,000
MENC: Music Teachers (certified)	N/A	64,000
NASM Preparatory Divisions	137	N/A
Community Music Schools	313	N/A
MTNA Members	N/A	17,000
Youth Symphonies	400	400

US Census Figures

Students Enrolled in Grades 1-12	49,800,000
Students Enrolled in Instrumental Music (41% of total)	20,500,000
Students Enrolled in Choral, Vocal, or Other Music	4,500,000
Total Enrolled in Music (50% of total)	25,000,000
Other Arts Experiences	?????

Here’s my own attempt to do the numbers. The US Census reports that in 2005-06, 49.8 million students were enrolled in grades 1 through 12. Taking that 41% of school children the Gallup Poll tells us are enrolled in instrumental school music, and adding a conservative guesstimate of 10% for choral, vocal or other music, since NAMM is tracking only instrumental sales, I calculate a total of 25 million studying or making music in grades 1-12, half the total school population.

Yet, half the teachers are not certified, nor do we know how many of them are spread so thin

among multiple schools or classes that they can’t provide a meaningful educational experience. The same might be said of the independent music teacher; there are thousands who choose not to take membership in MTNA, so we can’t count them all, and the range of expertise among them is huge. Nonetheless, the Gallup Poll you saw earlier indicates that 23% of all K-12 students are taking private lessons; these are also the students most likely to be engaged with a youth orchestra, an MTNA member teacher, or community or preparatory school program in addition to participation in a school music program. Beyond this privileged core of 11.5 million students engaged in relatively intensive music study, it is not at all clear how many of the 25 million are receiving a systematic, sequenced experience in music,

Quality of Learning Experience

Organization	Teachers	Students
MENC Estimate	130,000	
MENC Estimate-Certified	64,000	
Total Students Enrolled in 1-12		49,800,000
Estimated Total no. Music Students		25,000,000
Students Taking Private Lessons (23% of total enrolled)		11,500,000
Estimate of students with no music learning experience		25,000,000

especially given the fact that fully half of the K-12 music teachers do not have certification. AND, it appears that 20 to 25 million students in our grades 1-12 group have no access to music education at all.

The HEADS summary indicates that NASM schools graduate about 20,000 students each year, of whom 5000 are prepared to begin or continue a K-12 teaching career.

Music in Higher Education

Organization	Member Units	Faculty	Music Students	Total Music Graduates	Total Music Education Graduates
NASM (HEADS)	610	10,100	110,000	20,000	5,000
Non-NASM Inst.	600 (approximate)	N/A	N/A		1,000 (est.)

Total Engagement with Music in the U.S.

40-50 Million People,
or 15% of the U.S.
Population

So, here's another bottom line. Adding together all of our music professionals, audience attendees, presenters, volunteers, teachers and students, and allowing for some overlap among these populations, we probably have in the neighborhood of 40 to 50 million Americans engaged with music. The level of engagement varies widely, of course, but amounts to 15% or so of the US population, at least as the RAND Corporation defines music in its study. I know, I know, I'm ducking a huge question here about

just what genres, exactly, constitute our music, but that is a conversation for another time, and besides, being more inclusive than you imagine the definition to be only increases the number of Americans involved.

The RAND tells us American engagement with music is in decline. Knowing what I now know about the data gathering systems we have, I'm not so sure they can tell. For me, 50 million Americans engaged with music is a start, a darn good one.

One thing we can be sure about is the quality. American presenting organizations, performing at the highest level of quality they've ever been, also devote more effort and care into their advocacy, outreach, marketing, and fund-raising, than ever before. It's reflected in the kinds of music they make and where to which audiences they're making it.

Such thought and practice can make it easier for our side, the "creating demand" side to be more effective, because I believe they understand that while outreach can provide that inspirational moment for a few and an arts attendance habit for the many, in partnership with our educational programs together we have the ways, the means, and the expertise to turn

inspiration into achievement and access into involvement. The optimist in me tells me that when it comes to music in education, our side of the equation, we too are better than we've ever been. We've never had more students more accomplished when they start with us. Taken as a whole, our faculty are better prepared than ever before to work with our students in the real world of the 21st century. And, as for that supply-demand paradigm, we in higher education do it all: we serve

League of American Orchestras Performances 2005-06

17,852	Education
7,481	Classical
2,375	Pops
2,055	Community Engagement
1,818	Chamber/Ensemble
6,531	Other Concerts (including choral, opera, ballet, summer, family, and festival events)

as cultural centers for our communities, we provide outreach experiences that inspire, develop teaching, share knowledge, and foster arts education for our geographical spheres of influence.

But we also must face the challenges these data imply. We're reaching 25 million, half of our K-12 students. Twenty-five million to go? Honestly, I don't think so. First of all, the visual arts, theatre, and dance can and should meet many needs and aspirations for creative expression. But it doesn't hurt to also recognize we can do more. In a variety of ways we already have embraced the problem of access to a music education for our pre-college students as our problem too. For those who can afford to pay, nearly 140 institutions within our membership have established preparatory programs; more will surely follow. For those who can't, even there we have some remarkable stories. Here are just a few examples:

- Robert Gibson reports that the University of Maryland established a mentoring program in its Music Technology Lab where they partner with two alternative middle schools to bring at-risk students to the Lab for instruction.
- Skip Snead tells me that the University of Alabama supports and provides staff for a K-4 at risk program in music for the Tuscaloosa City Schools.
- Indiana University started a program for first-grade students in one of the less affluent public schools in Bloomington, purchasing student violins for first-graders, and even a Wenger practice room.

These are just a few of the ways that our institutions are looking at the needs within their own communities, and meeting them according to their abilities.

Here's another quite direct challenge to us: though we graduate 5000 students each year in music education, the number of vacancies each year in K-12 is actually more than twice that many. When the supply of teachers is short it gives rise to alternative licensure, creating a worse problem. I especially commend to you Carolyn Lindeman's 2002 speech to the NASM Membership, "How can Higher Education Address the K12 Music Teacher Shortage?" Food for thought about what we can do to address this set of complex issues.

It's going to be up to us, individually and collectively, to work on all of this. It won't be easy, especially in the economic environment in which we find ourselves, but clearly we have the capacity to make a difference if we think about these things individually and work on them collectively.

Before I close, I want to address for a moment the current economic climate, and acknowledge that it certainly has or will soon spell difficulty for many of us, and just wanted to remind you that we're in this together; we can share ideas and strategies that will help us get through some difficult budget cuts, small or non-existent faculty raises, new programs or new facilities put on hold. This Association, now 84 years old, was founded in 1924, just 5 years before the market crash and the great depression. During, and since that time, our membership has worked its way through several of these very tough economic cycles. Through them all, we have turned to one another for advice, support, consultation and commiseration. And, our NASM standards will continue to help us ensure that our programs can maintain their integrity and allow us to be strategically positioned so that when things turn around, we can meet our aspirations for the next level of excellence. Think how far over the years we've come, as a membership; think how your institution has developed, despite these fluctuating financial cycles. In closing, I encourage you to hold fast to your plans, your dreams, and your ambitions. Above all, remember that our magnificent music, in the best of times, in the worst of times, is there for us always, providing

both solace and inspiration. Truly, truly, as we approach this season of Thanksgiving, if we think about our music, when we consider the wonderful kids in our programs, with all their enthusiasm, talent, and potential, when we realize, even in this challenging time the incredible bounty that is ours in this wonderful country, we still have so very much to be thankful for.

REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

NASM celebrates its eighty-fourth year during 2008-2009. The Association is continually working to uphold and advance the achievements of the music profession through efforts in accreditation, offering professional development, conducting research, and monitoring and analyzing policy surrounding higher education and the arts. NASM is serving a growing number of institutional members and continues to evolve and intensify its work in accreditation, service, and policy. The Association's principal activities during the past year are presented below.

Accreditation Standards and Procedures

The multiyear comprehensive review of the NASM accreditation Standards is now complete. Membership action on large portions of the *Handbook* at the 2006 and 2007 Annual Meetings resulted in the 2007-2008 *Handbook*, Second Edition. NASM has now begun to focus on specific areas of Standards review which will continue until the next comprehensive review. Changes to portions of the Bylaws, Standards for Accreditation, and Appendices are scheduled for vote at the 2008 Annual Meeting in Seattle. As always, comment on the Standards is received on a continuing basis by the Executive Director of the Association. Institutional Representatives should feel free to contact the office of the Executive Director if they have any views on the Standards for Accreditation that they feel would assist in improving the work of NASM.

Following a year of intense review, the newly revised NASM *Membership Procedures* documents were published in September 2008. Comments received from the Membership and the Board of Directors at the 2007 Annual Meeting and throughout the past year were fundamental in developing the new version of the Procedures. This revision is simpler, clearer, more comprehensive, and allows for even greater flexibility and focus on review and improvement of local programs. These documents are available for download from the Association's Web site at nasm.arts-accredit.org.

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.

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 2008, the topic of "music advocacy" is given a special focus. Sessions will explore this topic from the perspectives of:

- (1) Creating a Positive Future for Music Advocacy
- (2) Advocacy through Performance

In 2008, major time periods will also be devoted to:

- (1) NASM Member Roundtables
- (2) Orientation to the HEADS System
- (3) NASM Resources for Local Advocacy
- (4) Futures Issues in Music Teacher Preparation: Curricular Time and Advocacy
- (5) Internet2
- (6) Music Students: Preparation for Leadership
- (7) Strategic Local Partnerships for Music Schools
- (8) Programs Sponsored by Regions
- (9) Issues in Sacred/Church Music

Pre-meeting sessions include six development sessions for music executives, along with an orientation for music executives new to NASM, as well as a roundtable for women music executives. 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 with NASAD (art and design), NAST (theatre) and NASD (dance). The Council is concerned with issues that affect all four disciplines and their accreditation efforts. NASM President Daniel P. Sher and Vice President Don Gibson 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. Robert Blocker and Michael Yaffe of Yale University School of Music, both past Chairs of ACCPAS, are consultants to the Commission. Robert Capanna is the music appointee to ACCPAS, and Mark Wait is the Chair.

CAAA has empanelled a multiyear Working Group focusing on multidisciplinary and multimedia studies in the arts. Members of the group include chair Douglas Lowry from Eastman School of Music (NASM), George Brown from Bradley University (NAST), Daniel Lewis from New World School of the Arts (NASD), and Jamy Sheridan from Maryland Institute College of Art (NASAD). The group is in the process of researching various perspectives of multidisciplinary projects and programs from the U.S. and beyond, and developing its own areas of focus and research in this field for the future.

The NASM Music Teacher Preparation Working Group held its first meeting in Reston, Virginia in the fall of 2008. Those in attendance included chair Robert Cutietta from University of Southern California, group members André de Quadros from Boston University, William Fredrickson from Florida State University, and Leila Heil from Ohio State University, and “of counsel” members Janet Barrett from Northwestern University, Linda Thompson from Lee University, and Betty Anne Younker from University of Michigan. The Working Group is a multiyear effort of NASM. Projects of the group will explore various current and futures issues associated with music teacher preparation programs. We ask you to watch for opportunities to contribute to the work of both these task forces.

The new Web site, *Achievement and Quality: Higher Education in the Arts*, has been online now for over a year at agresources.arts-accredit.org. This Web site explores the many complex natures of artistic work and quality in the arts, and discusses evaluation in the arts from multiple perspectives. You may wish to consider sharing this resource with faculty and administration at your institution. More resources will be developed and added to the Web site over time as discussion on this topic continues within NASM and the other arts accrediting associations.

The Higher Education Arts Data Services (HEADS) project continues to be refined and improved over time. Participation of member and non-member institutions remains strong. Following the close of the 2007-2008 HEADS survey, the resultant Data Summaries were published in March 2008. Additional capabilities and services will be added as time and financial resources permit.

Policy

The Association continues to work with others on the education of children and youth. Tremendous challenges are appearing on the horizon as general agreement on the purposes of K–12 arts education fragments. In the next years, the federal Elementary and Secondary Education Act will be reauthorized—a major project for all concerned. 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.

After over five years of work, the reauthorization process of the federal Higher Education Act is now complete. Following votes by both houses of Congress on respective draft versions of the bill, conference sessions began early in 2008 to rectify differences between the two drafts. On July 31, 2008, the U.S. House of Representatives and the U.S. Senate voted by wide bipartisan margins to approve the final conference version of the bill. On August 14, 2008, the President signed the Higher Education Act into law, completing the reauthorization process. The NASM Executive and Associate Directors worked continuously over the past years on specific portions of the bill, along with others in the accreditation community, the American Council on Education (ACE) and the other Presidential associations, and many others in higher education. The resultant bill contains many important protections to the autonomy of institutions and accreditors. Challenges still remain on the horizon, but throughout this process much was learned and new and important relationships were built. More people now realize what is at stake in maintaining the protections to institutional autonomy and keeping the authority to make academic decisions in the hands of the professionals in the field.

In addition to 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 single person or entity controls them. On the economic front, NASM continues to join with others in seeking the ability of non-itemizers 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. NASM continues to monitor with concern proposals that would bring increased federal involvement in the activities of and control over non-profit organizations and philanthropies.

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 National Office staff. Samuel Hope, Karen P. Moynahan, Chira Kirkland, Willa Shaffer, Jan Timpano, Jenny Kuhlmann, Mark Marion, Lisa Ostrich, Tracy Maraney, Teresa Ricciardi, Matt Sullenbrand, and Sarah Couch 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 and the Board of Directors. The office has grown in its services to NASM over the years, and now is 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 of NASM. 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; only concepts, conditions, and resources necessary for competence and creativity. This foundation will serve NASM well in the challenging times ahead.

NASM is blessed with the willingness of volunteers to donate time, expertise, and deep commitment to the accreditation process. As time becomes evermore 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.

The entire staff joins me in expressing 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.

Respectfully submitted,

Samuel Hope
Executive Director

ORAL REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

All of us recognize what an enormous privilege it is to be here together and to be living with music. Music is far more to us than a way to make a living. It is a way of life and thought. Each of us feels and speaks about the depth of our connection with music in different ways. I expect most of you are like me; your words and even your feelings do not seem to contain or get to the end of what music means to you.

Although in music we are always in the presence of mystery, some things are clear. For example, our work, our schools, and this Association all serve music and its connections with the human spirit. This service is our foundation, and this foundation is the basis for expecting even greater things in the future.

We are confident that a positive future will be realized because we work daily to achieve it. As we all know, music requires great patience and persistence. It is what we do every day that adds up to spectacular achievements. The deepest spiritual connections between music and us and our audiences come not in spite of this work but because of it. We rejoice with institutions achieving at levels that come to our common notice. But also we need to rejoice in a fact: the daily effort on behalf of music represented by the people and institutions in this room is simply astounding. None of us can comprehend it all.

In this season, each of us should take a moment and reflect in thanksgiving, not only on what we have, but also on the work of our neighbors, our colleagues all across this land. This work and the potential it represents is a beautiful thing, a precious thing. It is something that we are all pledged to support in every possible way. In a few minutes, Alan Fletcher will lead us in a much deeper consideration of these and other themes associated with music and its meaning.

I want to turn now to several specifics, and I ask you to join me in thinking about them in light of the statements just made about music, spirit, daily work, and spectacular achievement.

Everyone is concerned about the economy. No one knows exactly what will happen next. As an organization, NASM is in a good position to be resilient. In our peer-review process, there is great sensitivity about the impact on member institutions. Members of the Board of Directors, Executive Committee, and Commissions on Accreditation are deeply concerned. As our President pointed out yesterday, NASM has over 80 years of experience in dealing with financial situations as they develop. As in the past, this Association will work with this one as sensitively and effectively as possible, and will do whatever it can to assist member institutions.

Even though we do not know what will happen, the financial crisis has brought home to all of us a critically important lesson. Trust is key, in part because trust is the basis of our credit system. The system works when trust is general and mistrust is limited to specific situations or cases. The system cannot work when mistrust is general and trust is limited to specific situations or cases. In other words, there is a point at which lack of trust becomes destructive, and as we have just seen, there is another point where it becomes awesomely destructive. Accountability systems and numbers are not substitutes for trust. Accountability systems and data are important, but they can't serve their usual functions when trust is missing.

Perhaps you join me in thinking that the trust principle I have just articulated is not confined to the economic sphere. We musicians know this by the very nature of our art. So much in music depends on trust in each other, in each other's daily practice and work for example. The great historic ensembles become that way in part because as players work together over the years, the level of musical trust rises and rises and rises, and this trust added to technical perfection enables those ensembles to produce the deep connections between music and spirit that we spoke about before.

Looking back over the last two years, NASM has accomplished several critically important things, either on its own, or in cooperation with others. Two major foundational documents that are expressions of our trust in each other are our Standards and our Procedures for the peer-review process we call accreditation. We have worked together through hearings and comment periods and consultations to revise these documents so that they might better serve our daily work and contribute in their own special way to the creation of spectacular achievement.

We have seen the Higher Education Opportunity Act reauthorized with language that protects the freedom of institutions and programs to make independent academic decisions. The higher education and accreditation communities prevailed here because they stood on principles based in the value of trust. In other words, our principles reflect generic trust in the faculties and administrators of each institution. We recognize that there is a vast difference in identifying problems or areas of improvement and mistrusting the individuals and institutions involved. We recognize the difference between discipline-specific assessment and the secular religion of assessmentism. Assessment used wisely is an instrument of building trust; assessmentism destroys it.

Now that NASM has reached a new plateau with Standards and Procedures, what are we doing together to advance the cause of music study in higher education? Here is a quick overview. We are engaged in a multidisciplinary working group on the future of multidisciplinary and multimedia. We have another working group looking at the issues of teacher education in music. Along with our colleagues in dance, theatre, and the visual arts, we have just published a policy brief on connections among creation, performance, and research. We are monitoring further developments in the struggle over evaluation policies and institutional freedom. We are monitoring, in a coalition with others, tax policies associated with the economic health of non-profit organizations. And yesterday, we saw the beginning of a multi-year effort to improve advocacy for music and music study.

Thank you for your many supportive comments about the advocacy sessions yesterday. Many are asking, "What should we do starting next Monday morning?" Many are asking about resources from NASM. With regard to resources, we will do the following. First, we will send you a text of the talking points from the 9:00 a.m. session yesterday, followed a bit later by a full text. Second, we will communicate about advocacy resources already available. Third, we will plan the next steps in NASM's service to a cumulative advocacy strategy.

We ask you to do the following. Begin by using the talking points we will send you and encourage other musicians to do the same. You should also use the tests for advocacy approaches and proposals contained in the handout from yesterday's session. You should start working toward applications of the information in the President's report and the principles articulated by the Ying Quartet as you plan in various curricula, student development, and promotional contexts. Lastly, we suggest you get and use materials in the NASM publication *The Basic Value of Music Study*. It contains talking points, sample advocacy copy, and templates for local advocacy planning. Just these things can advance our efforts a great deal over the next few months.

I want to conclude by connecting the theme of trust to the theme of creativity. NASM has been created in part to be an instrument for building trust both internally and externally. But it has also been built as a secure base for encouraging institutional and individual creativity. The Standards and Procedures are frameworks, not blueprints. The projects that engage us are centered in creativity and productive advance. Our recent work in Washington is about protecting the conditions necessary for creativity, including trust in dedicated expertise and professional judgment.

Given our times, we must create our way forward with new intensity. We need to work together with renewed dedication. At times, we need to protect each other. And as always, we will need to teach, and lead, and provide the greatness of music, all as we nurture these capabilities in future generations. These are truly beautiful reasons to be alive, to serve music, and to be here together.

REPORTS OF THE REGIONS

Meeting of Region One

Region 1 met on Sunday morning, November 23 with 26 music executives in attendance. Seven members new to the region were introduced and welcomed.

We elected Ken Van Winkle of New Mexico State University to serve a one-year term as the Region 1 Secretary. He replaces Robert Walzel who now serves on the Nominating Committee.

Our discussion of topics of interest for next year's meeting focused on various aspects of distance education. Aspects discussed included:

- ☐ Online degrees in music.
- ☐ Assignment of student credit hours.
- ☐ Efficacy of online courses versus standard classroom presentations.
- ☐ Faculty workload and class size issues. Does distance ed equal cost savings to the institution?
- ☐ Ways of insuring academic integrity for online student work.
- ☐ Hybrid classes – taught partially online/partially in classroom.

We tentatively decided to pursue this topic for our presentation at next year's meeting.

Our regional presentation given on Monday afternoon, November 24 was *Adjunct Faculty: Issues and Opportunities*. This was a particularly engaging topic for the membership drawing a large audience and much follow-up discussion. Great thanks go to presenters Andrew Glendening and Robert Walzel for a thoughtful and informative session.

Respectfully submitted,
Ernie M. Hills, Chair
California State University, Sacramento

Meeting of Region Two

The meeting of Region Two was held on Sunday November 23, 8:15-8:45 a.m.

Officers: John Paul, Chair (finishing 2nd year of 3 year term)
Randy Earles, Vice-chair (finishing 2nd year of 3 year term)
Mark Hansen, Secretary (finishing 2nd year of 2 year term)

Introductions

3 new executives present:

Michael Connolly (University of Portland)
Maxine Ramey (University of Montana – Billings)
Kent Devereaux (Cornish School of the Arts)

Total attendance: 15

Announcements

- 1) Region 2 Program – Monday 4:00 – 5:30 (Elliot Bay – L1)
Teaching the iPod Generation
Presenters: Sarah Watts (doctoral student in Music Ed – UW)
Carlene Brown (Seattle Pacific)
- 2) No elections needed

- 3) Encouraged members to give feedback of new format to board or executive members, especially in regards to roundtables, and presence of more plenary sessions.
- 4) Reminded members of advocacy resources: Work of Arts Faculty, Work of Arts Executives

General Discussion & Concerns

Economic challenges

Strategic use "visibility data", number of concerts/recitals, attendance, cost to help build advocacy case

Create a listserve (or distribution list) to help communicate between region's music ed faculty

Action Item

Keith Ward (Puget Sound) offered his CMS taskforce (administration) to present at next year's region.

Administrative/leadership skills in a time of economic challenge. Attendees voted unanimously in favor.

Review of Region 2 Presentation

Attended by approximately 30

Lively discussion about digital rights, listening habits, hearing loss

Respectfully submitted,

John Paul

Marylhurst University

Meeting of Region Three

Marie Miller, chair, welcomed all attendees. We quickly introduced ourselves by name and institution. Marie reminded us of the Region 3 e-mail list and our informal mentoring program for music executives. Contact the officers at millerm@emporia.edu or wielandb@northern.edu for more information or updates.

Marie briefed us on activities of the NASM national office including:

- A revised conference program including additional general sessions at the annual meeting
- A topical focus on advocacy and music teacher preparation
- The addition of roundtable discussions
- Completion of the standards review — changes to conducting and opera/music theatre will be voted upon during the general session
- Continued study on music and engineering
- Recent changes in music education including assessment and alternative certification
- Specific internet publications at the NASM web site:
 - Work of Arts Faculties in Higher Education
 - Achievement and Quality: Higher Education in the Arts
 - Policy Brief on Creation, Performance, and Research
- Recent successful work by Sam Hope and the National Office on accreditation
- Attention of National Office to:
 - "No Child Left Behind" and the national political shift
 - Tax Laws for non-profits

Marie complimented the work of the NASM national office.

We concluded by offering ideas for upcoming annual meetings including:

- Cognition
- Technology
- Recent trends

- Sessions for executives who do not need an introduction to a particular topic
- Remediation for incoming students, particularly at open enrollment institutions

Respectfully submitted,
William Wieland, Secretary
Northern State University

Meeting of Region Four

Chair Mario Pelusi called the meeting to order at 8:20 AM. Approximately 50 members were in attendance. New members were introduced and welcomed. This group was larger than usual, including several attendees whose names were not identified on the list forwarded to the region by the national office. New members present totaled 13. Mr. Pelusi requested that anyone who had not received recent emails from him could add his/her name to the email list by seeing him after the meeting.

It was necessary to elect a Chair, Vice-Chair and Secretary for the Region. On the slate were Mario Pelusi of Illinois Wesleyan University for Chair; Robert Knight of the University of Wisconsin at Eau Claire for Vice-Chair; and Mark Smith of Chicago State University for Secretary. The floor was opened for further nominations. As none were offered, it was moved and seconded to close nominations. Immediately it was moved and seconded to approve the ballot as presented. All affirmed the election of Pelusi, Knight and Smith to their respective posts for a period of three years.

Pelusi announced that the NASM Board of Directors has added four new documents to the NASM website:

- a) The Work of Arts Executives
- b) The Work of Arts Faculties
- c) Creation, Performance and Research: Multiple Relationships and Possibilities
- d) Achievement and Quality (on the Accreditation page)

All were reminded of the Region 4 presentation topic to be given on Monday by Dan Fairchild of the University of Wisconsin - Platteville and Charles Menghini of VanderCook College of Music regarding "Establishing and Sustaining Regular Contact with Alumni."

Ideas were generated for future regional presentations:

- 1) Responding to the changing face of music education in public schools and modernizing the college curriculum.
- 2) Using Internet2 and other systems to create and share music. Disciplines other than the arts are often outfitted sooner to receive and use these systems. How can the social computing networks be used to create communities of musician learners? How might these tools replace expensive applications such as Blackboard or WebCT?
- 3) Mandatory imposed credit caps for bachelor degrees (120 credits) in some states are having an effect on accredited programs, notably teacher preparation. What considerations are necessary?
- 4) Based on the changing scene of music and music teacher preparation, is there a need to request a content change of the ETS/Praxis standardized test for music? Could NASM help effect a change of content?
- 5) When technology is used well as a classroom tool it is not obvious. Those who are using technology successfully are asked to share how this occurs on their campuses.
- 6) Despite the level of information literacy of our students, they are most familiar with the social networks and are no longer using email. How can these networks (Facebook, My Space, et al.) be used to exchange institutional and classroom information?

- 7) Adjunct faculty members are an essential part of our music programs. What guidelines have been established for licensure? How are they incorporated as part of the regular full-time faculty? How are their fees and loads calculated?

Announcements were made for area meetings to be held at the conference.
The meeting was adjourned at 8:46 AM.

One more topic idea was generated after the adjournment:

- 8) When an institution decides to form a College of the Arts in Humanities (theater, music, art, dance, and a community music program), what are the considerations to barriers, decision-making processes, and helpful suggestions from human resources to architectural firms?

Respectfully submitted,
LaDonna Manternach, BVM, Secretary
Clarke College

Meeting of Region Five

Donald Grant, Chair of Region 5, convened forty-one representatives from Region Five. The Region officers were introduced. Grant welcomed everyone. He announced that there were ten new members to Region 5 and asked each new representative to stand and introduce himself or herself. Then each member present was asked to introduce themselves by institution and position.

Sunny Zank, interim secretary, read the minutes of November 18, 2008. Correction on John McIntyre's university affiliation, it should have read Saint Mary of the Woods College in Indiana.

Don Grant thanked the nomination committee, Donald Sloan (Coastal Carolina), Randy L'Homedieu (Central Michigan), and John McIntyre (St. Mary of the Woods College) for preparing the slate of officers. There were no further nominations from the floor. Ballots were distributed. Current region officer's terms were to end at noon on Tuesday November 25, 2008.

- Results of voting
 - Richard Kennell, Bowling Green State University, Chair
 - Mike Crist, Youngstown State University, Vice chair
 - MJ Sunny Zank, Ohio Northern University, Secretary

There was open discussion of topics for the 2009 meeting in San Diego. Two topics were presented to the members:

- "As we cut budgets, how do we balance our responsibilities for our majors and the teaching of non-majors?"
- "Concerns for Alternative Certification forum."

Reminder of Region 5 presentation to take place on Monday at 2:15 p.m. "What are the best practices in the issuance of scholarship contracts (issuance and renewals)?"

Report of the Board of Directors meeting included information and concerns about the **Alternative Certification** for music teachers. There were 11,000 openings for music teachers last year but only 5,000 potential professional certified music educators were available for these positions. MENC researchers have documented 130,000 people teaching music in the US with only 64,000 being certified. There is further concern about the **Master of Arts in Teaching** (non discipline specific). See item **XII** of the current NASM Handbook describing content and rationale. The main point of concern is, who is teaching music in the schools.

Respectively submitted,
Error! Reference source not found., Secretary
Ohio Northern University

Meeting of Region Six

The meeting was called to order by chair Terry Ewell at 8:15 a.m.. The outgoing officers and members present introduced themselves.

The first agenda item was the election of new officers. All three positions were open: chair, vice-chair, and secretary. Terry presented a brief summary of the officers' duties and answered questions regarding the duties, in particular those of the chair. The floor was then opened to nominations for the position of chair.

Chris Royal from Howard University nominated himself, and there being no further nominations, a motion was made to close the nominations. The motion was seconded, and Chris Royal is the new chair for Region 6.

Nominations were then opened for the position of vice-chair. Ben King from Houghton College and Victor Vallo from Immaculata University nominated themselves. It was moved and seconded that the nominations be closed and the vote was called. A show of hands vote was taken, and Ben King was elected as the new vice-chair.

Nominations were opened for the position of secretary. Patti Crossman from the Community College of Baltimore County nominated herself, and there being no other nominations, Patti Crossman is the new secretary.

Patti Crossman, acting secretary, summarized the minutes of the last Region 6 meeting at the 2007 NASM annual conference in Chicago. The minutes were approved.

Recommended topics were read from 2007, and new topics for the meeting next November were discussed:

- Life after administration (from 2007)
- Retention of students (from 2007)
- The role of popular music in the curriculum (from 2007)
- Internships in the music industry
- International studies (study abroad)
- Ethical practices in the aggressive recruitment of students and faculty
- Departmental/institutional research

The top three topics were:

- The role of popular music in the curriculum
- Retention of students
- International studies

A second show of hands vote was taken with each member voting once. The results:

- The role of popular music in the curriculum - 18 votes
- The retention of students – 15 votes
- International studies – 16 votes

There were a few announcements from the outgoing chair:

- We were reminded that the NASM website is an excellent resource, in particular in areas of performance research, the work of arts executives, and the work of arts faculty.
- The NASM staff is available to answer questions and is very helpful.

- Region 6 is holding its session on Fundraising at 4:00 on Monday; the presenters are Richard Benedum and Donald Polzella from the University of Dayton
- Members new to NASM or to Region 6 were recognized.

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

Respectfully submitted,
Patricia Crossman, Secretary
Community College of Baltimore County

Meeting of Region Seven

The business meeting of Region Seven took place as follows:

1. Introduction of Chair and Vice Chair, Angela Morgan and James Gardner
2. Introduction and Welcome of all new Region 7 executives
3. Introduction of all attendees
4. Mention of new Engineering Standards – no discussion
5. Request for ideas for the 2009 Regional Meeting
 - a. Announced Region 7 session: Monday 2:15-3:45, Bob Duke, “Why Students Don’t Learn What We Think We Teach
6. Mention of two NASM publications : Work of Arts Executives in Higher Education and Work of Arts Faculties in Higher Education
7. Meeting called for all Georgia attendees in the front of the room upon adjournment
8. 63 members present

Respectfully submitted,
Angela Morgan
Augusta State University

Meeting of Region Eight

The business meeting of Region Eight took place as follows:

- 37 members present
- Introduction of Officers
- Introduction of Music Executives New to Region 8
- Announcement of Future Meetings
 - 2009 Annual Meeting, November 20-24, Manchester Grand Hyatt Hotel in San Diego, California.
 - 2010 Annual Meeting, November 19-23, Westin Copley Place Hotel in Boston, Massachusetts
- Reminders to members:
 - Visit NASM Website:
 - Publications
 - Achievement of Excellence and Quality in Music
- Discussion on Topics for Future Meetings
 - Previous Suggestions for 2008:

- Degree in musical theatre and the challenges that are involved
 - Best practices
 - Retention to graduation discussion
 - After tenure, what?
 - After retirement, what?
 - What ensembles are best for our students' progress?
 - Workload issues
 - Retention issue; how is retention measured and what percentage is satisfactory?
 - Collaboration among institutions, both with curriculum and artistry
 - Recruitment with retention
 - Hope Scholarship issues
- Current Suggestions for 2009:
 - Challenges of Difficult Economic Climate
 - Ideas for addressing stresses on personnel and operational budget in a challenging economic climate
 - Measuring Productivity
 - Unit must prove its value to the University
 - Identify strategies used to prove the worth of units
 - Retention
 - Our units are judged by how well we retain our students
 - What definitions are used for judging retention
 - Faculty Workload
 - Contact hours versus credit hour
 - Differentiated workload models
 - Load for ensembles, studio teaching, class labs, and lectured-centered classes
 - Ensembles
 - What ensembles are best for students?
 - What types of ensembles provide the best training
 - Reduction of Music Degree Programs to 120-128 hours
 - Reduced credit hours are given to students. However, faculty workloads remain the same. Faculty work more for fewer credit hours. How do we resolve this conundrum?
 - Teacher education field-experience hours
 - What are examples of expected field-experience requirements?
 - How many clock hours and/or credit hours are expected?
 - What are best practices?
 - Creative solutions for meeting state requirements versus NASM and NCATE standards
 - How can we influence states to agree to NASM/NCATE reporting requirements?
- Culminating Comments: Chair McBride
 - Summary of Future Topics
 - Possible directions towards next steps
 - Identify best presenter(s) for topics
 - Further development of topics with participation of Region 8 membership
 - Members are encouraged to recommend additional ideas for future topics
 - A message from the chair will be forwarded for follow-up and suggestions
- Reminder: **REGION 8 SESSION: Monday, November 24, 4:00 PM, Cascade I (M2)**

Starting Over: A Fantasy about a New Paradigm for Music Study and Service. Presenter: Murry Sidlin, Catholic University of America.

Respectfully submitted,
M. Scott McBride
Morehead State University

Meeting of Region Nine

- I. The annual meeting of NASM Region 9 convened at 8:15 in the Elliot Bay Room of the Westin Seattle, Richard Gipson, chair. Forty-eight institutional representatives were in attendance.
- II. New, relocated, and retiring executives were asked to introduce themselves to the group.
- III. Representatives of the four member states presented reports on their state organization activities. All groups had additional meetings or activities last year.
 - A. Jeffrey Jarvis, University of Central Arkansas: Reported Louisiana music executives meet twice each year. At last year's second meeting, the group met with representatives from Louisiana's education board to discuss concerns about music education degrees.
 - B. Michelle Martin, McNeese State University: Reported Louisiana's state organization will meet at NASM to elect new officers. They met last year in January to discuss the impact of proposed state legislation that would mandate arts in K-12 classrooms in Louisiana.
 - C. Mark Belcik, Oklahoma City University: Reported OAMS hosted a three-day summit entitled "Music in Oklahoma for the Next Century." They invited arts leaders in multiple disciplines from throughout the state, using the occasion of Oklahoma's centenary as a state to spark discussion. As part of this emphasis, a survey was commissioned to study music program activities in Oklahoma schools.
 - D. Ann Stutes, Wayland Baptist University: Reported 95-100 unit members of Texas Association of Music Schools (TAMS), with 60 attending their January 2008 meeting. This year's meeting will continue the discussions on advocacy begun at this NASM meeting.
- IV. Members were reminded of the Region 9 program presentation on Monday at 2:15 pm – subject: "Preventing Hearing Loss."
- V. New Business
 - A. Chairman Gipson informed members of the new meeting format this year as well as the new roundtable discussion groups. Members were asked to provide their reactions and feedback to Region 9 officers or any other member of the NASM Board or staff.
 - B. Executives discussed potential impact of the current financial recession on our music units. Chairman Gipson pointed out the presence of some documents on the NASM website, including the Achievement Quality pages and the publications "The Work of Arts Executives" and "The Work of Arts Faculties" as resources to help us articulate the value of our units in these challenging times.
 - C. Gipson invited the members to suggest topics for next year's meeting. Two were suggested:
 1. The preparedness of high school students for college music study.

2. Digital rights issues for music units.

The meeting adjourned at 8:42 am.

Respectfully submitted,
Richard C. Gipson
Texas Christian University

REPORT OF THE COMMITTEE ON ETHICS

JOHN W. RICHMOND, CHAIR

No complaints were brought before the Committee in 2007-2008.

As your institution's representative to NASM, please make your faculty and staff aware of all provisions in the Association's Code of Ethics.

Let us all use these provisions as we develop our programs. Questions about the Code of Ethics or its interpretation, or suggestions for change, should be referred to the Executive Director. He 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.

For 80 years, NASM members have maintained a Code of Ethics. Every word has been approved, either by us or by our predecessors. The Code is ours collectively, and we have it to protect the public, each other, and the field as a whole.

In music, healthy competition is essential. Mobility of faculty and students is also essential. But competition and mobility can become destructive if we fail to agree on the ground rules. In the NASM Code of Ethics we have an agreement to agree.

The deadlines in the Code of Ethics regarding student and faculty recruitment are extremely important as the basis for the kinds of competition and mobility that build up the field. May 1st and April 15th are the dates that we have agreed to respect. Admission with a music scholarship based on merit or faculty hiring after the applicable date carries important responsibilities for music executives.

It is important that all NASM institutional representatives do the following with regard to this issue:

First, inform appropriate administrators, faculty, and staff of the specifics of the Code regarding recruitment deadlines and policies, and explain why these policies are important for all to follow.

Second, inform prospective students of their responsibilities regarding scholarship offers. Use their application or recruitment as an opportunity to broaden their sense of good citizenship in the music community as a whole. The NASM Web site has an excellent piece on this topic written especially for students. It can be found under the section titled "Frequently Asked Questions: Students, Parents, Public."

Third, in situations where the deadlines have passed, follow the Code and consult with the music executive of any other institution that may be affected before making an offer. Beyond the courtesy of good practice, these provisions of the Code help all of us maintain an orderly process in faculty and student recruitment.

Thank you for your participation in and oversight of the hard work accomplished in our institutions each year to recruit and enroll students and hire faculty, and for your continuing good record in abiding by the Code we have set.

ACTIONS OF THE ACCREDITING COMMISSIONS

NEW MEMBERS

Following action by the Commission on Accreditation and the Commission on Community/Junior College Accreditation at their meetings in November 2008, NASM is pleased to welcome the following institutions as new Members or Associate Members:

**Buffalo State College
Community Music Center of Boston**

REPORT OF THE COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

ERIC W. UNRUH, CHAIR

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

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

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

Joliet Junior College

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

Progress reports were accepted from three (3) institutions recently continued in good standing.

One (1) program was granted Plan Approval.

REPORT OF THE COMMISSION ON ACCREDITATION

**CHARLOTTE COLLINS, CHAIR
SUE HAUG, ASSOCIATE CHAIR**

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

Buffalo State College

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

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

Community Music Center of Boston
Grace College*
Northeastern State University*
Oakland University*

**Institutions previously granted Associate Membership*

Action was deferred on five (5) institutions 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:

Abilene Christian Academy
Augusta State University
Baker University
Brewton-Parker College
Chapman University
The Colburn School
Edinboro University of Pennsylvania
Jacksonville University
La Sierra University
North Park University
Northwest Missouri State University
Philadelphia Biblical University
Rutgers, The State University of New Jersey
Seattle Pacific University
Southern Nazarene University
Southwestern Oklahoma State University
University of Houston
University of Massachusetts, Amherst
University of Tampa
West Chester University of Pennsylvania

Action was deferred on thirty-nine (39) institutions applying for renewal of Membership.

Progress reports were accepted from thirteen (13) institutions and acknowledged from one (1) institution recently continued in good standing.

Forty-six (46) programs were granted Plan Approval.

Action was deferred on twenty-three (23) programs submitted for Plan Approval.

Progress reports were accepted from four (4) institutions recently granted Plan Approval for new programs.

Twenty-two (22) programs were granted Final Approval for Listing.

Action was deferred on thirteen (13) programs submitted for Final Approval for Listing.

A progress report was accepted from one (1) institution recently granted Final Approval for Listing for new programs.

One (1) institution was granted a second-year postponement for re-evaluation.

Three (3) institutions were granted third-year postponements for re-evaluation.

NASM Officers, Board, Commissions, Committees, and Staff

November 2008

President

- ** Daniel P. Sher (2009)
University of Colorado, Boulder

Vice President

- ** Don Gibson (2009)
Florida State University

Treasurer

- ** Mellasenah Y. Morris (2010)
The Peabody Institute of the Johns Hopkins
University

Secretary

- ** Mark Wait (2008)
Vanderbilt University

Executive Director

- ** Samuel Hope

Past President

- * William Hipp (2009)
University of the Pacific

Non-Degree-Granting Member, Board of Directors

- * Margaret Quackenbush (2008)
David Hochstein Memorial Music School

Commission on Community/Junior College Accreditation

- * Eric W. Unruh, *Chair* (2008)
Casper College
William A. Meckley (2010)
Schenectady County Community College
Robert Ruckman (2009)
Sinclair Community College

Commission on Accreditation

- ** Charlotte A. Collins, *Chair* (2010)
Shenandoah University
- ** Sue Haug, *Associate Chair* (2010)
Pennsylvania State University
George Arasimowicz (2009)
California State University, Dominguez Hills
B. Glenn Chandler (2010)
University of Texas at Austin

Commission on Accreditation (continued)

- Julia C. Combs (2008)
Oklahoma State University
- Cynthia R. Curtis (2008)
Belmont University
- Dan Dressen (2009)
Saint Olaf College
- Kenneth Fuchs (2009)
University of Connecticut
- Mitzi D. Groom (2009)
Western Kentucky University
- Taylor Harding (2009)
University of South Carolina
- Catherine Jarjisian (2008)
Cleveland Institute of Music
- Edward J. Kvet (2010)
Loyola University
- Lawrence R. Mallett (2008)
University of Kansas
- John Miller (2010)
North Dakota State University
- John William Schaffer (2008)
University of Wisconsin, Madison
- Jeffrey Showell (2010)
James Madison University
- Kristin Thelander (2008)
University of Iowa
- Cynthia Uitermarkt (2010)
Moody Bible Institute

Public Members of the Commissions and Board of Directors

- * Melinda A. Campbell
Duxbury, Massachusetts
- * Mary E. Farley
Mount Kisco, New York
- * Karen Hutcheon
Towson, Maryland

- * Board of Directors
- ** Executive Committee

REGIONAL CHAIRS

Region 1

- * Ernie M. Hills (2009)
California State University, Sacramento
Arizona, California, Hawaii, Nevada, New Mexico, Utah

Region 2

- * John Paul (2009)
Marylhurst University
Alaska, Idaho, Montana, Oregon, Washington

Region 3

- * Marie C. Miller (2009)
Emporia State University
Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming

Region 4

- * Mario J. Pelusi (2008)
Illinois Wesleyan University
Illinois, Iowa, Minnesota, Wisconsin

Region 5

- * Donald R. Grant (2008)
Northern Michigan University
Indiana, Michigan, Ohio

Region 6

- * Terry B. Ewell (2008)
Towson University
Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia

Region 7

- * Angela Morgan (2010)
Augusta State University
Florida, Georgia, North Carolina, Puerto Rico, South Carolina, Virginia

Region 8

- * M. Scott McBride (2010)
Morehead State University
Alabama, Kentucky, Mississippi, Tennessee

Region 9

- * Richard C. Gipson (2010)
Texas Christian University
Arkansas, Louisiana, Oklahoma, Texas

COMMITTEES

Committee on Ethics

- John W. Richmond, *Chair* (2008)
University of Nebraska at Lincoln
- Paul Bauer (2009)
Northern Illinois University

Nominating Committee

- James C. Scott, *Chair* (2008)
University of North Texas
- William L. Ballenger (2008)
Texas Tech University
- Ronald T. Lee (2008)
University of Rhode Island
- Mary Ellen Poole (2008)
San Francisco Conservatory of Music
- Robert Walzel (2008)
University of Utah

National Office Staff

- ** Samuel Hope, *Executive Director*
- Karen P. Moynahan, *Associate Director*
- Chira Kirkland, *Meeting Specialist*
- Willa Shaffer, *Projects Associate*
- Jan Timpano, *Constituent Services Representative*
- Jenny Kuhlmann, *Data Specialist*
- Mark Marion, *Research Associate*
- Lisa A. Ostrich, *Executive Assistant*
- Teresa Ricciardi, *Accreditation Coordinator*
- Tracy Maraney, *Financial Associate*
- Matthew Sullenbrand, *Assistant to the Executive Director*
- Sarah Couch, *Accreditation Specialist*