

PROCEEDINGS
The 93rd Annual Meeting
2017

NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC

11250 Roger Bacon Drive, Suite 21

Reston, Virginia 20190

Telephone: (703) 437-0700; Facsimile: (703) 437-6312

Web Address: www.arts-accredit.org

E-mail: info@arts-accredit.org

© 2018

ISSN Number 0190-6615

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
11250 ROGER BACON DRIVE, SUITE 21, RESTON, VA 20190

All rights reserved including the right to reproduce this
book or parts thereof in any form.

CONTENTS

Preface	v
KEYNOTE ADDRESS	
The Arts in America: A Discussion on Impact, Innovation and Inclusion	
<i>Jane Chu</i>	1
MEETING OF REGION ONE	
Teaching Music Theory in the 21st Century	
<i>Jennifer Snodgrass</i>	11
MEETING OF REGION FOUR	
The Demand for Online Music Courses	
The Development of Online Music Offerings at Columbia College Chicago	
<i>Rosita M. Sands</i>	17
MEETING OF REGION FIVE	
Unit Hiring of Faculty, Staff, and Student Workers in a Regulatory Environment	
<i>Sharon Davis Gratto</i>	23
THE PLENARY SESSIONS	
Minutes of the Plenary Sessions	
<i>Taylor Harding</i>	27
Greeting from the European Association of Conservatoires (AEC)	
<i>Eirik Birkeland</i>	32
Report of the President	
<i>Sue Haug</i>	34
Written Report of the Executive Director	
<i>Karen P. Moynahan</i>	37
Oral Report of the Executive Director	
<i>Karen P. Moynahan</i>	43
Report of the Committee on Ethics	
<i>Lila Noonkester</i>	49
Reports of the Regions	51
Actions of the Accrediting Commissions	65
NASM Officers, Board, Commissions, Committees, and Staff	68

This page is intentionally blank.

PREFACE

The Ninety-Third Annual Meeting of the National Association of Schools of Music was held November 17-21, 2017, at the Westin Kierland Resort in Scottsdale, Arizona. 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 two plenary sessions.

Papers published herein have been edited for consistency of formatting, but otherwise appear largely as the authors presented them at the meeting.

This page is intentionally blank.

KEYNOTE ADDRESS

THE ARTS IN AMERICA: A DISCUSSION ON IMPACT, INNOVATION AND INCLUSION

JANE CHU

Chair, National Endowment for the Arts

INTRODUCTION

Thank you for inviting me to join you today. I have a heartfelt affinity for schools of music; music programs in higher education institutions, since I majored in music in college. At the heart of my deciding to major in music was a realization at the age of nine that music was an avenue of expression.

My father was a college professor – not in music – but when he died when I was nine, it was the piano lessons I was taking as a kid that soothed me. It was music that helped me express myself beyond the use of linear, everyday conversation. As a nine-year-old, I didn't really have the full vocabulary to express my grief over the loss of a parent; and perhaps many nine-year-olds don't. I didn't have enough words, since my parents who were from China spoke Mandarin at home, and I, who was born in Oklahoma and grew up in Arkansas, spoke English at school. But music was there for me. It helped me navigate through those bok choy/corn dog moments. And throughout my growing up years, I participated in as many musical activities as I could find; and ultimately became intellectually interested, to the point where I majored in music in college.

But what I want to talk about today is related to thanking you for the work you're doing every day. Each of you is doing valuable work; and at the same time, we are seeing some trends and patterns taking place in the arts throughout the nation. Anytime there are shifts and transitions, it's always valuable to understand them, and see how they relate to what we're all currently doing in our own work. So, I want to share with you today an overview of some of these trends and patterns that we're seeing. Likely, many of you have experienced the same trends and patterns. I hope that this overview will set more context related to the work you're doing, as you work to ensure that your programs are as effective as they can be; that your students are being trained at very high levels; and that your faculty are continually enriched so that they can be inspiring educators.

RESEARCH PROCESS

To set some context, a couple of years ago, at the National Endowment for the Arts, we set out to get an update on whether the ways that working artists – and this means musicians, as well as visual artists, dancers, actors, writers, people who create, people who are employed as artists – whether the ways they worked had changed over the past two decades, especially since the internet had become an everyday part of our lives. If the conditions for artists had indeed changed over the past decade, we wanted to know if working artists were adapting to the change, or perhaps they were also leading the change. We wanted to know what we could do to strengthen the infrastructure, so that artists – those creative workers – could thrive even more.

We took several approaches to acquiring this information, from creating a comprehensive literature review, to commissioning essays written by various experts in the field about

creativity or topics that linked to creativity. We also conducted a number of interviews: Roundtable discussions with hundreds of participants who represented a variety of perspectives about the arts – artists, arts organization leaders, funders, designers, community development experts, and city planners, and more. We also wanted to make sure that our roundtable discussions were representative of perspectives from across the U.S., not just the east and west coasts; so we traveled to places like New Mexico and Nebraska, Georgia, Minnesota, Kentucky, Pennsylvania, Montana, and Iowa as well as California and Massachusetts.

We also conducted in-depth interviews, before and after our roundtable discussions, with approximately 100 additional people who were involved in the arts. Throughout this process, we found more about who artists are today, that there has been a noticeable change in the ways that many artists work, and much of the change is tied to the ubiquitous presence of the internet.

ARTIST POPULATION

When we looked back at the 2013 data from the US Census and the Bureau of Labor Statistics, we found that a little over 2.3 million people in the US identified themselves as artists in any discipline. And of this 2.3 million, 2.1 million (91%) held a primary job as an artist, and 271,000 (under 10%) held secondary jobs as artists. 286,000 identified themselves as musicians. Of these 286,000 musicians, 71% (202,000) held primary jobs as musicians in the United States, and the remaining 29% (84,000) held secondary jobs as musicians. According to this accounting, musicians represented about 12% of all of the artist population. And compared with any artist occupation, musicians accounted for the greatest number of secondary jobs held. For example, you might be a math teacher by day, and a musician by night.¹

We also know that overall, artists as a whole are 3.4 times more likely to be self-employed than other workers. And, as demonstrated by your work, 62% of artists have bachelor degrees or higher, compared with 31% of U.S. workers overall.²

The occupations of working artists are wide-ranging, from those in the fine arts, as well as dancers, to producers, directors, and designers. In terms of the income level, the median income level of artists as a whole comes in at \$43,000. This hovers slightly above the median income level of all US workers, which is \$39,000.³

DEFINITION OF ARTIST

We also discovered that the previous definitions of an artist no longer covered the current definitions. Certainly, there are musicians who perform on stage or in recordings all of the time; and painters and sculptors who rarely venture out beyond their studios, except to see their exhibitions, and there always will be. But now we see artists whose work focuses on areas like social practice. And there are folk and traditional artists who do not sell their work, but create solely for the cultural or spiritual life of their communities. In the past, we have seen more of a division between artists who create within their sector: painters and sculptors who create solely to be able to exhibit their work; musicians who rehearse to be able to perform with an orchestra in a concert hall, vs. artists who create to enhance a product, such as an advertisement, or a television commercial.

But now, we are seeing the lines blurring, with the same artists toggling between the arts sector and other commercial sectors. Of course, there have been for hundreds of years, artists who made artistic contributions to their communities, but made their living by doing something else. Many times, those artists have been able to find other work, in order to pay the bills. But to make things messier, there's now more of a blurred line between the definitions of a "professional artist" versus an "amateur artist", even if an amateur artist produces a level of

quality that many would consider professional, or if an amateur artist is reviewed by critics. We suspect that when it comes to people self-identifying as an artist, we suspect that the count of artists is underrepresented.

HYBRID WORKING CONDITIONS

We also found some shifts in how artists do their work, and the conditions that affect the ways they do their work. In terms of how artists work, we heard repeatedly in our interviews and discussions that artists are working in hybrid ways more than ever – mixing up artistic formats and working across silos. While certainly, there are many artists working in the traditional models, there’s an explosion of opportunities to work across disciplines.

Artists are becoming proficient in multiple disciplines simultaneously: the same artist working in the visual arts can also be working in the performing arts and other media – to bring the disciplines together in a single given work or a series of projects. Other artists maintain their focus in a primary discipline, but pursue cross-discipline collaborations, such as choreographers working with filmmakers, or musicians working with visual artists; so that the final work of art is a representative of multiple disciplines.

As the National Endowment for the Arts’ chairperson, I have now traveled to all 50 states to see firsthand how the arts are taking place, and I cannot tell you the number of museum exhibitions that are incorporating music as part of an actual visual art exhibition; the kind of incorporation where music is not an accompaniment to the main presentation; rather, it is so integral that if the music portion was removed, the entire presentation would not exist. Just like a musical mashup, the multiple disciplines are equal ingredients to the presentation.

ARTISTS IN NON-ARTS SECTORS

And what about the blending between the arts and other non-arts sectors? We’re seeing increasing numbers of artists working as artists in non-arts areas: science labs, tech companies, senior centers, businesses, hospitals, mayors’ offices.

SOCIETAL ISSUES

Why is this happening? Some of this comes from artists being inspired to work on societal issues: The *Philadelphia Orchestra* works with the organization, *Broad Street Ministry* to provide a music therapy program for Philadelphia’s homeless population. *Broad Street Ministry* serves the chronically homeless in Philly, many of whom suffer from mental illness. So, orchestra musicians and music therapists collaboratively will provide weekly music therapy for the homeless, to increase self-expression, and coping skills, and hope.

In New York, when *Carnegie Hall* launched the *Lullaby Project* to connect under-resourced pregnant teens with professional musicians, to help them bond with their newborns by composing compose personal lullabies. They began working with mothers in homeless shelters, selected high schools, and at the *Rikers Island Correctional Facility*, to strengthen the bond between parent and child. Carnegie Hall provides the parent with the opportunity to write, record, perform and sing. To culminate, professional artists create a recording of each lullaby to share with the families at the end of the writing session. Several lullabies written by teen moms have also been sung by Joyce DiDonato in a Carnegie Hall performance. The testimonials from the new parents have been all about gaining a stronger bond with their child, and having a greater desire to be a good parent to their child.

OUTREACH ISSUES

Artists are also trying to address outreach issues: The *Cleveland Orchestra* creates neighborhood residencies, where orchestra members immerse themselves in a specific Cleveland neighborhood. They perform free concerts; they offer in-school and after-school music instruction, and engaging with residents in experiential ways that extend beyond the stage. Their spring residency was in the Broadway Slavic Village neighborhood. Orchestra members performed in churches, restaurants, art fairs, the local Boys and Girls Club, and even at the Broadway Health Center. They volunteered at a food-and-clothing distribution center, and even raced in the annual Pierogi Dash. These musicians made it clear that classical music was not the domain of some people, at the exclusion of others; or reserved for special occasions.

MUSIC WITH OTHER EDUCATIONAL SUBJECTS

Some of this phenomenon links the arts to other educational subjects in school: In New Orleans, people who walk into *Lusher School* can find all 1,600 students, kindergarten through 12th grade participating in the arts, because the school core curriculum is based upon integrating the arts into all subjects, in order to learn both art skills and engage in critical thinking. Second graders learn about place value in mathematics by analyzing Kandinsky paintings. Third graders take violin lessons. Middle schoolers learn about the solar system through dance. By the time they reach high school, Lusher School students choose an arts discipline (creative writing, dance, drama, music, media arts, visual arts). All of Lusher's teachers are practicing artists. Arts integration is proving to be valuable at the Lusher School, with graduation rates of 95%-98% being much higher than the national average.⁴

These are graduates that go on to become engineers, scientists, athletes, as well as artists. And many graduates are state and national winners in the performing arts, literature, and visual arts. Herbie Hancock is connecting music to math, science, and engineering. So is Andre Young – Dr. Dre – at USC in Los Angeles.

MUSIC & HEALTHCARE

And in healthcare: For a moment, you might think you're in the wrong place if you're admitted to the *University of Florida Shands Hospital* in Gainesville. There, the hospital hires musicians to stroll through the halls and in the emergency trauma unit, performing soothing music. Patients in the intensive care unit can work with artists to draw, paint, or compose songs together. This University of Florida health center believes that there's a relationship between medicine and art that can provide therapeutic qualities beyond just medicine alone.

In Wisconsin, each year, the *Madison Symphony Orchestra* sends a string quartet of their principals to healthcare facilities, retirement communities, memory-care units to perform live, classical music to more than 3,000 individuals with dementia, developmental disabilities, long-term illnesses.

MUSIC AND SPECIFIC POPULATIONS

And in connecting with specific population groups: In Seattle, at the *University of Washington*, they're working with ALS patients to create music through an encephalophone – basically, it's a musical instrument that is built as an EEG that you can control with your mind, to compose music.

And to honor our veterans for their service to the US, the *Houston Grand Opera* created a songbook project, where composers tell stories of Houston-based vets during wartime. The singers perform these songbook compositions throughout the community, in bookstores, and

churches, and there was even a performance in an airport hangar. These examples represent the tip of the iceberg of what is taking place across America when it comes to the giant mashup in the arts.

ISSUES WITHIN THE MASHUP

There were also four issues that were raised repeatedly as primary concerns for working artists, during our research⁵:

TECHNOLOGY has made a huge difference, probably the most significant difference in the lives of artists. Artists can create with their mobile devices, 3-D printers, and raise capital through crowd funding. They can upload their work directly to *iTunes*; they can easily collaborate with musicians from across the world; and they can perform, mix, edit, and record music on digital tools that didn't even exist a decade or two ago. But not all musicians are technologically savvy; and even if you are, it's difficult to monetize your music when the expectation is that everything online is free, or nearly free. There have also been some concerns that artists are now responsible for being their own agents, managers and marketers, since all this can be done online, and they may not have those skills. Additionally, one-in-four people in the U.S. still doesn't have the internet at home. This increases disparities for musicians who live in low-income or rural and remote communities.

ECONOMIC CONDITIONS is a second issue that is also challenging for artists, and this is related to the cost of living, especially those in middle and lower income levels. Many noted that they did not have adequate business skills to build up their assets and capital. The Strategic National Arts Alumni Project conducted a survey in 2014 which revealed that 66% of recent graduates of arts schools are carrying substantial debt. If you examine the musician workforce alone, between 2006 and 2010, 42% of working musicians earned less than \$14,000 a year. This likely aligns with the earlier findings of working as a musician as secondary jobs. Artists are also affected by larger trends in the labor market, notably the rise of contracted workers and the gig economy. These types of economic conditions can also affect experimental projects in the arts.

There are those who are working intentionally to address some of these economic issues. For example, the number of artist collaboratives is increasing, to share resources: some in the creation process, but also in the back-office functions. The Center for New Music in San Francisco shares an office with ArtsPool, which is an online bookkeeping and financial management service. There are also hundreds of work studios and living spaces for musicians and visual artists across the nation, especially sparked by organizations such as the Community Arts Stabilization Trust, the Minnesota Street Project in San Francisco, Spaceworks in New York City, and ArtSpace projects. Union Bank and Trust in Omaha makes loans to artists. Northeast shores Development Corporation in Cleveland helps artists with home ownership. Surdna and Kresge Foundations have partnered to fund seven Community Development Funds throughout the nation to provide training for artists to help them develop business strategies, and connect their work to the marketplace.

The third issue raised as a concern for working artists is in the area of **INEQUITIES**, especially when it comes to funding. Overall, funding in the arts continues to place its focus upon a narrow band of artistic approaches, despite the increasing cultural and ethnic diversity of our nation. These structural inequities also seem to mirror inequities in society more broadly. For example, the US population is becoming increasingly more diverse, but current artists who are able to make their full income from the arts do not represent the diversity of population groups. Only 17% of fine artists are non-White and/or Hispanic. Only 4% of foundation funding is directed to

organizations whose missions are dedicated to serving communities of color. Even less foundation funding focuses on rural communities, or supports folk artists and tradition bearers in indigenous communities. Less than 5% of musicians in the US orchestras were people of color.⁶ There are 19,000 communities in the United States, and there are artists in every community, but the formal systems and structures of validation and support in the arts do not yet fully reflect this reality.

But there are those out there who are working intentionally to address some of these inequities. For example, there's an initiative in Chicago called the Enrich Chicago initiative, which places young artists of color in paid internships. Grantmakers in the Arts has made racial equity a major focus of its work. The Intercultural Leadership Institute⁷ brings attention to culturally relevant and equitable practices in arts management and leadership.

The fourth issue focuses upon artists who are asking for more **TRAINING**, in order to keep up with the ever-evolving needs and opportunities. The artists note that it's no longer just about their technical artistic skills. They're asking for knowledge and skills in production, and business. They want to know how to operate online, how to leverage social media to enhance their work. They want to know how to collaborate, and improvise with whatever resources they may have, and be comfortable straddling a wide range of domains and genres. And because they are creative, they do not necessarily want to force-fit their own work into someone else's category list of musical genres. Many want to create their own categories to match with what they do, not what someone else tells them to do. So even categories that we used to take for granted, like types of music, have begun to blur. There may be other people who can work for them, who can handle these other areas; but many of them cannot afford to pay those other people, and they also want to know enough information about these other areas themselves, in order to guide the process in the way that benefits them optimally.

OPPORTUNITIES

We know that some of these issues raised today have been attended to for decades. But there is a difference between then and now. It's no longer that there are ancillary activities that might accompany core learning requirements of excellence in our performances and how we create; It's that the conditions that surround artists have broadened, deepened, diversified, and in some cases, artists have remade themselves into a different way of being. In some cases, the definition of quality and success used to be solely the ability to win an audition. Now, the definition of quality and success can include how well musicians are connected to others outside of performing on stage. Connecting to the community. I have already visited a number of your programs, and many of you are tailoring your core curricula, as well as your ancillary activities to give students more tools in their tool belts. Some of you are providing more business training, entrepreneurial projects, cross-disciplinary explorations, national collaborations, preparing students for careers in music that extend beyond playing in an ensemble or as a solo performer. In some cases, we're seeing non-arts departments such as engineering, science and business, in higher education institutions contact their campus music and art programs to create art and music requirements for non-arts majors to graduate. I want to thank you for your efforts, as well as those efforts made by schools to diversify their student bodies, as well as their own curricular and administrative staffs.

QUESTIONS RAISED

There are always questions raised when societal shifts occur. In the case of higher education music schools and music programs, these questions can range from:

Does that mean we should change our own curricula completely?
Does that mean that we have to increase the costs of our programs exponentially, to the point that more students are prohibited from attending?
Does it mean that we have to forego artistry and technical expertise in order to have students understand business?
Does that mean we have to forego quality in our performances for the sake of access?
Does it mean that we have to change our audition process?

We do not believe that the conditions have to be a zero-sum game. This is not an either/or situation, where say, courses on music theater or composition are sacrificed for new courses on business training or digital technology. The arts –and in this case – music – exists in a both/and world, where there is room for many approaches and many voices. And I’m actually not here to tell anyone what you should or should not be doing in your own programs. My objective today is to give you some context on what we have experienced in terms of the arts and artists themselves across the nation. This is a really wonderful opportunity for students to be trained at their highest levels of artistry and technical expertise, and graduate with an experiential understanding of what their environment will be, and how they will successfully participate in this environment.

AT THE NEA

At the National Endowment for the Arts, we are recognizing such challenges and opportunities presented. We have several grant programs and other initiatives, to connect musicians and music projects with people in communities large and small who do not have regular access to these arts programs. We also have grants to promote professional development; grants to support new commissions; grants for artist residencies at their schools; and grants for musical training. Since 1966, the National Endowment for the Arts has awarded nearly \$428 million through our NEA music grant program. Over the past ten years alone, the National Endowment for the Arts has made more than 1,750 grants to support concerts, festivals and tours, totaling more than \$38 million; and more than \$1.2 million has been awarded for recording projects over the last ten years.

PEER REVIEW PANELS

All of our applications are evaluated by peer review panels of experts in the field, and I suspect that some of you in this room have served on our panels. So, you know that every grant we give must meet two criteria: artistic excellence and artistic merit. For artistic excellence, panelists have to weigh the quality of the project. Are all components of the highest caliber? Does the project have artistic significance? And in terms of artistic merit, panelists must determine whether the project deepens the value of a particular artistic discipline, whether it will make an impact; whether it exemplifies creativity and innovation, and whether the logistics of a project have been carefully thought through.

EXAMPLES OF NEA MUSIC GRANTS

Many of our music grants have been awarded directly to members of NASM. Alcorn State University in Lorman, Mississippi has a jazz festival that the NEA has supported for the past four years. San Diego State University in San Jose, California enabled its music majors to gain experience while serving in the community by performing at institutions such as in memory care facilities for dementia patients, children’s hospitals, drug and alcohol rehabilitation clinics, and juvenile justice centers. The NEA has awarded grants to college music schools to have their graduates work on how to develop their future audiences. We’ve given grants for programs that inspire young students to pursue music studies at the university level.

In addition to the grants, we have two main music initiatives. Our NEA Jazz Masters Fellowships rank as the nation's highest honor for jazz musicians. So far, we have recognized 149 living legends in the field of jazz, an art form that was born in the United States. And in order to feed the future-artist pipeline, last month, we also launched the Musical Theater Songwriting Challenge for high school students. We had a pilot test program the year before, and now this year, the challenge is nationwide. High school students across the country are invited to compose and submit an original song that could be included in a musical theater production. Six finalists will be flown to New York City, where they will spend an intensive weekend honing their song with music professionals, who will then perform the piece during the final competition. We are working with Samuel French, Inc. – one of the largest publishers of plays and musicals – to publish the songs by the national winners. The national champion will also receive a \$25,000 scholarship, with the winning scholarship generously provided by the National Music Publishers' Association SONGS Foundation. It's highly possible that some of these winners will be among your next crop of students.

And the NEA has actively worked to bring music to other places in our lives in addition to the concert stage. For example, in June, we partnered with the National Institutes of Health and the John F. Kennedy Center for the Performing Arts on an event called, Sound Health: Music and the Mind. This was a two- day convening that included performances, conversations with neuroscientists, and panel discussions about music, creativity, aging, music and the brain, music therapy, music and early childhood. We're already planning a second successful Sound Health event for next year, at the Kennedy Center.

CONCLUSION

So, the shifts that we see in how music can relate to the larger society, and the questions of how to align with what's out there in the wider world demonstrate that we're in a transition time. I know that as leaders in higher education, you are thinking about how you will shape the next generations of musicians; but you're also thinking about how to empower the next generations of leaders and visionaries who still steer music in directions we might not be able to envision today.

This is an exciting time, and not one to shrink away from participating. It's a time to address the changes at hand, and solidify music's role in society. I hope this sets some context for what we're seeing nationally, when it comes to how musicians work. I want to thank you for dedicating your lives to this nation's young musicians. You did it for me. And thank you for giving me the opportunity to join you here today.

NOTES

¹ <https://www.arts.gov/artistic-fields/research-analysis/arts-data-profiles/arts-data-profile-3/sample-findings>; and <https://www.arts.gov/sites/default/files/Creativity-Connects-Final-Report.pdf>, p. 8.

² <https://www.arts.gov/artistic-fields/research-analysis/arts-data-profiles/arts-data-profile-3/sample-findings>

³ <https://www.arts.gov/sites/default/files/105.pdf>, p. 26; and <https://www.arts.gov/sites/default/files/Creativity-Connects-Final-Report.pdf>, p. 8.

⁴ <https://www.usnews.com/education/best-high-schools/louisiana/districts/new-orleans-public-schools/lusher-charter-school-8691>

⁵ <https://www.arts.gov/artistic-fields/research-analysis/arts-data-profiles/arts-data-profile-3/sample-findings>, p. 1. Later, on p. 13, it cites five issues because it breaks out funding and training as separate categories. <https://www.arts.gov/sites/default/files/Creativity-Connects-Final-Report.pdf>

⁶ Sphinx Organization; League of American Orchestras, 2015.

⁷ Intercultural Leadership Institute is sponsored by the National Association of Latino Arts and Culture, alternate ROOTS, and the First Peoples' Fund.

This page is intentionally blank.

MEETING OF REGION 1: TEACHING MUSIC THEORY IN THE 21ST CENTURY

JENNIFER SNODGRASS
Appalachian State University

With evidence from the many publications citing the College Music Society (CMS) report *Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors*¹ and the most recent Pedagogy into Practice conference, there seems to be a renewed interest for faculty and pedagogues to find new and challenging ways to present and disseminate the emerging ideals in music theory pedagogy. The result of this interest can be narrowed down to the following question: How can we best equip our classrooms, both in terms of environment and content, to better support the 21st century music student?

One may think that the best way to answer such a question starts with a discussion on what topics to include in the curriculum. I recently asked participants at the 2017 NASM meeting the following question:

What are five topics that every music student should encounter in the undergraduate theory/aural skills core?

The results from the immediate poll taken at the meeting indicate topics such as chords, scales, function, and intervals as vital to an undergraduate experience.

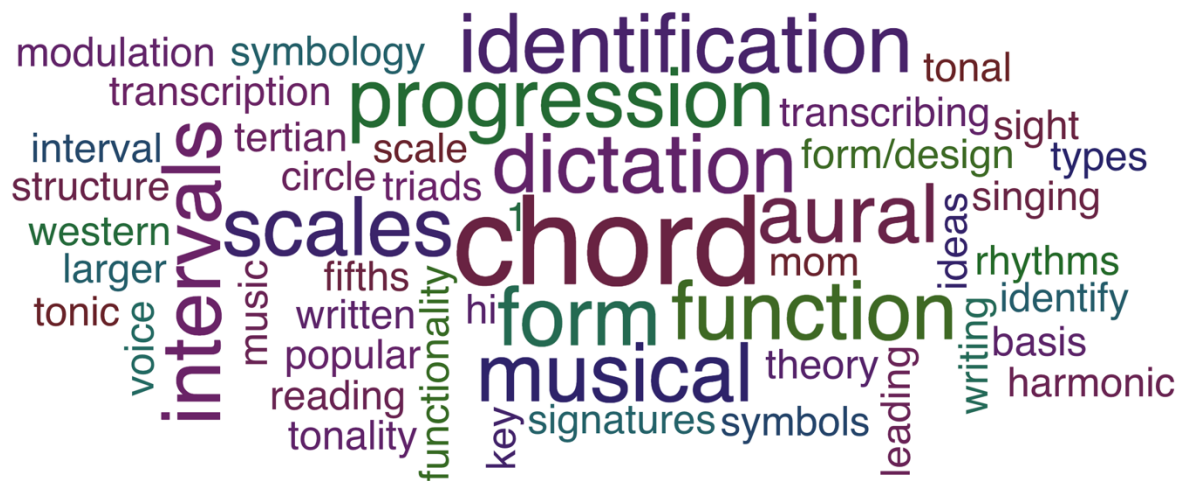


Figure 1
2017 NASM Attendee response

The Golden Circle

However, is this really the most effective way to begin a conversation on how to support, educate, and engage the 21st century music student? In the video entitled, “The Golden Circle,” author Simon Sinek talks about the characteristics and mindsets of great leaders and companies, how some seek to manipulate and some seek to inspire.² It seems that successful leaders, innovators,

and companies all think, act, and communicate in a similar way. Sinek explains this through the Golden Circle shown below.

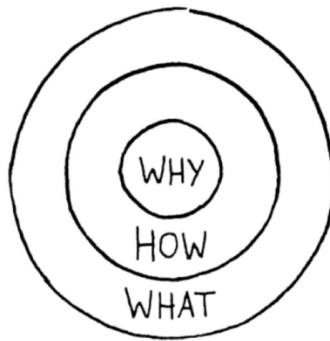


Figure 2
Sinek's Golden Circle

Sinek highlights that everyone knows “what” they do; some know “how” they do it, but very few know “why” they do it. According to Sinek, it is important to understand that the “why” is the belief and cause of your mission, not the result of your mission. Most people act from the outside of the circle and move in, however, the most effective approach for any great innovator, educator, or scholar is to move from the inside out. Sinek ends this discussion by stating that “people don’t buy what you do, they buy why you do it.” Our students may not purchase our approach to teaching music theory and aural skills like an Apple computer, but they will be better prepared and gain ownership if we are clear in why we are teaching the topic.

Before a syllabus is written, before a textbook is chosen, or before we even step into the classroom...we need to know our why. Why are we in the classroom? Why are we teaching a particular concept? Why did we choose a particular Mozart example? Why are we integrating technology? Why are integrating popular music? Why is mastery of aural skills important? Why do the students need to know this material to be successful musicians, entrepreneurs, music educators, music therapists, etc.? These may be difficult questions to answer, even for the most seasoned theory instructor, however, in order to really highlight the importance of the study of music theory and aural skills, we need to know our why.

I would like to propose that we enter the classroom with a modified version of the following:

- Why do we teach music theory and aural skills? We believe that music theory and aural skills teaches you the skills to be a creative, critical, and inquisitive thinker and musician.
- How do we teach music theory and aural skills? We will help you develop a toolbox of skills through various assignments, analysis, creative processes, musical experiences, and assessment. It is up to you to know what tools to use from your toolbox based upon what is needed in your chosen field. We will continually provide real-life applications for how you may use the material presented.
- What do we teach in music theory and aural skills? Intervals, Chords, Key Signatures, Formal Structures, etc..

After watching the Sinek video, participants at the 2017 meeting were asked to return to the poll and respond with “why” students needed to know certain concepts. The screen capture below shows just a few of the responses from the 2017 attendees.

“Learn to speak the language of music”
2 months ago

“Scales provide a contextual hierarchy of pitch, creates tone, color, and mood. The core to their success as a musician.”
2 months ago

“Lead sheets because it allows students to flexibly create music in many situations”
2 months ago

“Establish a common language of terms”
2 months ago

“To establish a common basis for understanding and implementing musical ideas.”
2 months ago

“How we make sense; how we know what's going on.”
2 months ago

“Developing the ear helps students understand style ultimately.”
2 months ago

Teaching Music Theory: New Voices and Approaches

I started to ask myself these questions and ended up writing a rather lengthy document for myself about why I do what I do in my classroom, especially in terms of content and approach. The result of my own questions led me to inquire how other instructors are reflecting on their own teaching and philosophies. I had read Ken Bain's book *What the Best College Teachers Do* and began to think about why certain teachers in our field are effectively able to reach their students in so many various approaches. The result was an idea for a project where I would travel around the country watching people teach, similar to what Ken Bain did for his own text. I also would ask these teachers questions about their philosophies and experiences.

I had several goals in this project:

- Highlight new approaches with substantial real life examples from instructors across the country.
- Answer some of the important questions of “how” and “why” in relation to music theory, emphasizing topics such as undergraduate research and mentoring, topics that are on the forefront.
- Include thoughts from award winning educators, both from the university and high school level.
- Include philosophies, rationales, lesson plans, and assessment ideas that can immediately be transferred into any undergraduate classroom, in many cases regardless of the field.

I began this quest for information with a survey sent out to over 150 educators. Over 40 high school teachers enthusiastically responded along with 60 university professors from community colleges, conservatories, liberal arts colleges, and large state universities. These instructors represented the best of the best, chosen from among those that were leaders in the field of pedagogy, had won multiple teaching awards or in the case of the high school teachers, were named as quarterfinalists on the GRAMMY music educator award list.

The survey sent out to these instructors included the questions shown below. Notice how the words “how”, “what”, and most importantly “why” were included.

- In three words, how would you describe your teaching style?
- Describe one of your proudest moments as a teacher.

- Describe a challenging moment in your classroom and how you overcame the challenge.
- What unique, innovative teaching methodologies do you feel you implement in your classroom?
- If applicable, in what ways do you prepare your students for study of music on the university level?
- What does a successful student look like?
- How do you define music theory? Aural Skills?
- Why do students need to study these two topics?
- In your opinion, has the teaching of music theory and aural skills changed over the past 10 years? If so, how? If not, should there be changes?
- Would you be willing to be contacted for an observation?

For the past 18 months, I have been traveling around the country, interviewing and observing these gifted teachers.³ The responses to the questions and my observations of the classrooms has provided me a glimpse into the philosophies and practices of these excellent teachers, but I want to focus on one of the questions and a few initial responses, perhaps one of the most important questions in a discussion on teaching music theory.

Why do students need to study theory and aural skills?

“These two topics must be studied in tandem rather than separately so that the musician is more aware of what is going on in music. Otherwise all they are doing is interpreting musical symbols that they don't really understand.” -*Melissa Livings, AP Music Theory Teacher, Rochester, NY*

“Study in theory and aural skills expands what an individual perceives in music, and also how to interpret what one perceives. Music becomes more meaningful.” -*Debbie Rifkin, Professor of Music Theory, Ithaca College*

“These are excellent ways to learn problem solving, critical thinking, and independence. The topics are applicable to their musical studies, and it is impossible to develop fully-formed musicians without them. But even if a student leaves music later in life, these topics will inform their understanding of many other topics.” -*Tim Johnson, Professor of Music Theory, Ithaca College*

“Improved musical understanding, making informed interpretation decisions, communicating with other musicians about music, more efficient music preparation, enjoyment, curiosity, critical thinking skills, reasoning skills, listening skills, experiencing music beyond passive listening.” -*Megan Naxer, Kent State University*

Faculty at other institutions certainly know their “why” and are making changes to the curriculum as well. For instance, the theory faculty at the University of Delaware, specifically Danny Stevens and Phil Duker, believe so strongly that fundamentals of aural skills should come before written theory that written theory does not begin until the spring semester. The first semester is focused on the sound experience and the faculty uses 100% real music for all aural skills exercises, with both classical and pop music represented.

The theory faculty at Texas State, specifically Cynthia Gonzales and Rebecca Eaton, are eager to integrate technology and have written specific assignments using smart music for their aural skills students. They no longer require a textbook in aural skills as everything is based on real music and examples taken from the literature. In my one hour of observation, I saw a freshman level class at Texas State sight sing a 4 part piece by Juan del Encina, a composer from the late 1400's. After the students had sung through the piece, Professor Gonzales asked about a probable composer. With no students able to guess, she took the moment to lead them in a historical discussion about Spanish composers. This professor knew her "why" and she knew her students.

Why do I think students need to study theory and aural skills? For me the details may depend on my student population (whether my students are enrolled in an industry, education, performance, or therapy program), but overall I believe that music theory and aural skills teaches one the skills and vocabulary to be a creative, critical, and inquisitive thinker and musician.

In the inaugural issue of *Engaging Students: Essays in Music Pedagogy*, Poundie Burstein describes why music theory instructors should rethink their teaching approaches in order to meet the need for a student-centered, holistic approach to the subject.

Unlike in eighteenth-century Europe, today's music theory teachers cannot assume that their students all define and relate to music in the same way. Even in classes devoted to popular music, professors cannot take it for granted that their students share similar tastes or goals. Knowing how to negotiate between the extremes of over-abstraction and over-specificity forms a central challenge for the modern teacher of music theory. In teaching and learning music theory, we examine how music is, can, or might be created, performed, and understood, as well as how music does, can, or might move and inspire us.⁴

Where Do We Begin?

Many students are introduced to the study of musicianship and theory with note names and clefs. There is no context and students often get frustrated quickly. They are told to memorize key signatures with little to any discussion on how these key signatures are relevant and why they even exist. In the music theory pedagogy text, *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies*, Michael Rogers mentions this issue in relationship to entering music majors stating that, "they often know a little bit about many different things but nothing about connections, reasons why things work in a particular way, precise and discriminating terminology, or the long range significance of the information for future study."⁵ Rogers does focus on the teaching of music analysis with the questions of how and why stating, "This is the point, and the method, and the ultimate satisfaction of analysis: to come to understand, form the inside out, why and how a piece of music works, to recreate the process by which it grew to life in the composer's mind, and to learn a little more about ourselves."⁶

I propose that we take this one step further and discuss the "how" and "why" in the earliest levels of music theory and aural skills. From the day you mark your first treble clef on the board, have a 5 minute discussion on where the treble clef came from and why we continue to use it today. When teaching key signatures, have a short discussion on why the accidentals are notated in patterns on the staff. And as an instructor, continually ask yourself as a teacher why you are focusing on intervals or why you are asking a student to create exercises in 2nd species? If you can't come up with a strong answer, you might need to ask yourself if this is something that needs to be in your curriculum. The response of "this is the way I was taught" or "I have to learn it so you have to learn it" doesn't cut it anymore in today's educational framework. The 21st century

student does not want to be taught just to receive information. They are hungry for answers and relevancy and with few exceptions, are craving a classroom experience that challenges them to think and to explore new ideas.

The great Miles Davis once said “It’s not about standing still and becoming safe. If anybody wants to keep creating, they have to be about change.” And before change can happen, we need to know our “why.”

Endnotes

¹ Edward Sarath, “Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors”. 2014.

² *Start with Why -- How Great Leaders Inspire Action*, video, performed by Simon Sinek. September 28, 2009. https://www.youtube.com/watch?v=u4ZoJKF_VuA.

³ The result of the study form the basis for the forthcoming book, *Teaching Music Theory: New Voices and Approaches* (Oxford University Press, 2019)

⁴ Burstien, L. Poundie. “Engaging Students: Essays in Music Pedagogy,” *Music Theory Pedagogy in the iPhone Generation 1* (2013).

⁵ Rogers, Michael R. *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies*. Carbondale: Southern Illinois University Press, 2004, 34.

⁶ Rogers, 75.

MEETING OF REGION 4: THE DEMAND FOR ONLINE MUSIC COURSES

THE DEVELOPMENT OF ONLINE MUSIC OFFERINGS AT COLUMBIA COLLEGE CHICAGO

ROSITA M. SANDS
Columbia College Chicago

Abstract: This presentation reports on the initial online music offerings in the Music Department of Columbia College Chicago, which are in the area of musicology, ethnomusicology and music appreciation. The move towards online music course instruction was a conscious decision made by the department back in 2012. The presentation discusses how instructors were identified, what training was provided, and the professional development opportunities and training that was made available to instructors as their courses were designed and implemented. Finally, the presentation introduces a sample of resources available for teaching in these curriculum areas, both on-campus, subscription based online resources and free materials available on the Internet, highlighting some of the course materials from the *Introduction to Black Music* course, an undergraduate course that was initially conceived by a research unit of Columbia College Chicago, the world-renowned Center for Black Music Research. One of the key issues involved in teaching this course is the challenge of presenting authentic representations that are true to the original sources, accurately demonstrating the aesthetics and distinctive characteristics of the music and the culture they represent.

Columbia College Chicago (CCC) is a private, nonprofit undergraduate and graduate institution offering a liberal arts curriculum that distinctively blends the performing, creative, and media arts; liberal arts and sciences; and business and entrepreneurship. CCC is an undergraduate and graduate institution, of approximately 6500 students, with a principal commitment to provide a comprehensive educational opportunity in the arts, communications, and public information within a context of enlightened liberal education. The College is organized into three schools: School of Fine and Performing Arts, where music is housed; School of Media Arts; and the School of Liberal Arts and Sciences.

The Music Department. The Columbia College Chicago Music Department's mission is to produce musicians who demonstrate proficiency in performance, composition, and overall musicianship at the undergraduate and graduate levels, with a distinctive focus on the creation and production of original music **and** composition and performance of contemporary and popular musics.

Some of our core principles include:

- A shared core of coursework in the areas of theory/aural skills, composition/improvisation, arranging, technology, and styles and analysis that reflects contemporary practice and the needs of modern-day musicians;
- Theoretical understanding of all musical concepts demonstrated through practical application;

- Performance as a core element—with all students completing applied music requirements of ensembles and private lessons;
- Composition and production as key processes, addressed in diverse ways with varying degrees of emphasis, resulting in a range of artistic products across styles and genres of music;

The department offers both the Bachelor of Arts degree and the Bachelor of Music degree, both of which are focused on instrumental and vocal performance of contemporary, popular, and urban musics **and** music composition and production. All curricula incorporate project-based methodologies designed to help composers and performers succeed in the 21st-century. At the graduate level, the Department offers a MFA degree in Music Composition for the Screen – which addresses composition for various visual media, including narrative film and television, documentaries, video games, and advertising.

A Brief History of Online Course Development in the Music Department. Online course instruction began a decade ago in 2008, shortly after I joined the Music Department and became the first faculty member to teach an online course on a regular basis. The *Introduction to Black Music* course is an undergraduate course that fulfills Liberal Arts and Sciences or General Education requirements in the College’s curriculum. Almost immediately, the course showed signs of being a popular and successful course offering, evidenced by consistently strong course evaluations, the fact that the course filled immediately whenever it was offered (during the Fall, Spring, and summer semesters), and frequently had a waiting list for enrollment. Shortly thereafter, a conscious decision was made to expand the department’s online offerings and, in order to do that, we pursued funding support from the College, which was available through a competitive application process, to implement an initiative aimed at facilitating the development of additional online music courses, specifically in the areas of musicology, ethnomusicology, and music appreciation. Following an assessment period that involved review of course evaluations and a locally-administered assessment tool, we decided to build on the success of the initial online course offering, and identified these curriculum areas as the most viable to develop additional courses. A key part of this decision to move forward was the support of the department leadership (Associate Chair, Chair, Academic Manager, and Musicology Coordinator), the willingness of several part-time faculty members who had been teaching face-to-face courses in these disciplinary areas and were interested re-designing their courses to address new pedagogical concerns that are inherent to teaching in an online environment and working towards their own solutions to issues such as managing instructor work load, facilitating a sense of community in the online environment, developing a rich body of instructional materials and assignments to facilitate deep learning; structuring instructor-to-student interactions; and identification of resources that could serve as effective learning objects and tools.

There were several additional factors that helped move this Initiative forward, including:

- The College’s commitment to expanding the presence of online courses on campus and its willingness to incentivize development of online courses by providing a pool of money available to departments for development of online courses – through a competitive application process managed by the College’s Teaching Excellence Center;
- Motivation of our part-time instructors who saw online teaching as a way to increase their role in the department and earn additional salary/income in a manner that did not present conflicts in scheduling and did not conflict with other teaching assignments on our campus or other campuses;

- Interest of Music Department administrators to increase the credits and FTEs being generated through non-major course offerings and to alleviate some of the space constraints that were a barrier to increasing the number of course offering in a given semester.

Methodology. The process we followed was to:

- Offer a stipend to six of our part-time instructors to develop online versions of courses they were already teaching for us in a regular classroom environment;
- Provide training in Moodle, which was the Learning Management System the College had adopted for all courses including hybrid and online courses;
- Assign a set of carefully-curated readings on online course design;
- Set up a support system where the instructors were provided with a template and sample of a fully-designed and tested course, with all of instructional the tools for student support, examples of instructor communications (weekly messages to students); samples of student responses and student work; all of the tools of course design such as clearly-articulated learning outcomes; directions, navigational tools, setting up a gradebook, grading assessments, assignments, etc. The course template actually functioned as a group *sandbox* where instructors could test out and share new assignments, materials, and learning objects, and receive feedback from other instructors before actually implementing these things in their courses;
- Create a peer-to-peer support system, by meeting regularly with these instructors where they would present their work-in-progress and critique course designs as they were being built, share resources, point out navigational issues or places where great clarity was needed, and discuss ways of modifying assignments for use in different courses.

The project took place during the Spring 2012 semester; 3 of the six courses were launched as online courses the following Fall and two more were launched the following Spring. Within a year of the Initiative, five of the six courses had been offered for the first time in an online learning environment and four of the courses have been offered online continuously since then. (One of the instructors involved in the Initiative is no longer teaching for the College.)

Shown below is the list of courses that were involved in this Initiative:

Online Music Course Offerings – Columbia College Chicago

Music through the Ages, from Chant to R&B

Course examines music from early times to the present day, giving special attention to the body of works typically identified as Western art music. It covers a wide variety of music--including genres that range from Gregorian chant to R&B--and situates this music meaningfully with the help of historical information, cultural context, musical vocabulary, and critical concepts.

Popular Contemporary Music

Course examines the history of contemporary music since 1950, particularly rock and roll, and the social values that have contributed to its stylistic development. The exploration of the trends in popular music focuses on movements that reflect important political and cultural currents in the United States and across the globe.

Introduction to Black Music

This course presents a survey of and introduction to styles and genres of black music in the United States, including secular and religious folk musics, popular music forms, and compositions by black composers in the classical music tradition.

Afro-Latin and Caribbean: US Musical Crosscurrents

Course offers a general survey of music of the African Diaspora with major emphasis on significant forms and styles and their historical and sociological environments in the circum-Caribbean. Lectures are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments. Student participation is required.

Hip-Hop: A Sonic History

Course focuses on hip-hop as a musical culture, exploring the social conditions of the music's emergence and the factors that have facilitated its broad dissemination. We will investigate the social and technological factors that have affected hip-hop's development, as well as considering the ways in which the work of hip-hop musicians has affected both American music and social dynamics. Course will strive to explore hip-hop's musical language in considerable depth. Through close listening and intensive analysis of a broad selection of musical examples, and through careful study of the musical techniques and aesthetics of hip-hop artists, course will offer students a detailed exploration of the dense and multi-layered hip-hop soundscape.

Results. The courses involved in the project have become very popular and are currently the only **online** courses being run through the Music Department. While there is some interest among music faculty for development of courses in other sub-discipline areas, such as theory, composition, the department has not yet moved in that direction.

As courses that fulfill general education requirements, the enrollment population in the online courses always consists of a diverse body of majors across the college. The courses typically enroll upperclassmen - juniors and seniors – not necessarily because the courses are of most interest and more appropriate to this level of students, but simply because these students receive registration priority and generally fill all of the available spots. It is also common for students to request to be added to full sections, for the department to offer multiple online sections of a course; and for the need to establish waiting lists for additional enrollment.

From the perspective of our curriculum, the areas of music appreciation, cultural studies, musicology, and ethnomusicology appear to be well-suited for online delivery, particularly because of the nature of the content and content delivery modes, but also because of the large body of resources available for supporting instruction in this area, some of which are highlighted below.

Resources. For the last section of my report, I will discuss a small sample of resources available for teaching in these areas, that include on-campus, subscription based online resources and free materials available on different web sites, with a focus on the *Introduction to Black Music* course, a course that was initially designed by the Center for Black Music Research, a research unit of Columbia College Chicago. One of the key issues involved in teaching this course and other courses that focus on culturally-based content originating from a particular provenance is the challenge of presenting authentic representations that are true to the original sources and represent the aesthetics and distinctive characteristics of the music and the culture from which they emanate.

Five Recommended Resources:

1. The *Music Online: Listening (American Music)* [<https://alexanderstreet.com/products/music-online-listening>] database by Alexander Street Press described by the company as “the largest, most diverse catalog of online music content in the world.” Available by subscription services to libraries, this database provides coverage in breadth and depth across a broad range of musical genres and styles, including archival recordings from major archives, including the Smithsonian, the American Folklife Center at the Library of Congress, and the International Library of African Music (ILAM) in South Africa; published recordings from major record labels.
2. **The Center for Black Music Research** [www.colum.edu/cbmr], a research unit, founded at Columbia College Chicago in 1983, acknowledged as the only organization of its kind. CBMR’s mission is to illuminate the significant role that black music plays in world culture by serving as a nexus for all who value black music, by promoting scholarly thought and knowledge about black music, and by providing a safe haven for the materials and information that document the black music experience across Africa and the diaspora. The CBMR has published on its web site a series of 27 podcasts addressing topics that include “Black Composers in the concert Hall (classical music) tradition; various genres and styles, including Gospel, Chicago Gospel, Blues, Chicago Blues, Classical Music, Jazz, Soul, Neo-Soul, Funk, Hip Hop; Rags/Ragtime; and thematic episodes focusing on topics such as: Nonverbal Tropes, “Black Music and Spirituality,” “Gospel meets Jazz,” “Black Women Composers,” “Charles Mingus,” and “The Art of the Jazz Ensemble Composer”
3. **Folkstreams.net** is the website domain of a non-profit organization dedicated to “finding, preserving, and showcasing documentary films of American culture.” This is a particularly rich resource for courses that deal with topics related to African-American music-cultures, including blues, gospel music and other religious music forms, and early folk music genres, such as work songs. Two highly-recommended, excellent documentaries available free of charge for streaming include “The Gandy Dancers” and “The Land Where the Blues Began.”
4. **The Alan Lomax Archive on YouTube** [<https://www.youtube.com/user/AlanLomaxArchive>] Lomax’s work is a treasure trove of video footage and audio recordings of the extensive body of work documented by Alan Lomax throughout the American South and Southwest, the West Indies, and across the world.

Of particular relevance to the “Intro to Black Music” course is his work on blues, including the landmark “The Land Where the Blues Began,” which includes discussion and demonstrations of the connections that exist between African-American musical genres and performance practices and its West African musical antecedents.

5. **Youtube.com** - While it is certainly possible to locate on YouTube™ many authentic examples of Black Music styles and genres for use in the classroom, one such example showcasing some classic vintage footage is the video, “Black Music in America: From Then til now,” accessible through [<https://www.youtube.com/watch?v=HcWpHwWXGH4>].” This video features a number of important figures in black music history, including, the great Nina Simone, Cannonball Adderley, Louis Armstrong and his band performing in Ghana, and Sly and the Family Stone.” The appearance of Armstrong is described in the video as: “Black American music returning to place from whence it had come.”

Summary. In closing, let me say that there are a great many, high-quality resources available to serve as content in an online class environment, particularly in the areas focused on in this report. In planning online delivery of this content, instructors need to do the proper research, select materials from reputable sources, such as reputable research centers and archives; and make a commitment to use, as much as possible, actual footage of authentic performances of the music. The sample of resources highlighted here are a good place to start and should be beneficial to instructors committed to providing an effective online learning experience.

MEETING OF REGION 5: UNIT HIRING OF FACULTY, STAFF, AND STUDENT WORKERS IN A REGULATORY ENVIRONMENT

SHARON DAVIS GRATTO
University of Dayton

Hiring of faculty, staff, and students can present many challenges for the Unit Head. The increasing number of new federal laws and revisions of older ones are critically important for each Head to know and understand. Here is a brief summary of laws that apply to the hiring process, including information about the updates that have taken place since they were enacted:

- **The Civil Rights Act of 1964** – prohibits discrimination...(interview questions must be carefully constructed and in-person conversations well thought out to avoid discrimination in searches)
 - Title VI – based on race, color, or national origin and now includes racial harassment
 - Title VII – in employment based on race, color, religion, gender, or national origin and now includes sexual harassment
 - Title IX – based on gender or disability
 - Title IX, section 504 – based on gender or disability in education programs receiving Federal funding

- **Americans with Disabilities Act (ADA, 1990) (applicants for positions must be accommodated both in phone and campus interviews)**
 - Title I – prohibits employment discrimination of a qualified person with a disability
 - Title III – prohibits discrimination in access to private colleges and universities
 - Includes provision of the **Rehabilitation Act of 1973**
 - Requires reasonable accommodation for full participation in college and university offerings

- **The Jeanne Clery Act (many applicants want to know about safety and security on your campus)**
 - Also known as the Campus Security Act
 - Passed in 1990; revised in 1992, 2000, and 2008
 - Campus crime disclosure requirement
 - Includes acts referred for disciplinary action (especially those involving liquor laws and drug and weapons violation)
 - Includes sexual assault victims' bill of rights
 - Includes fire safety reporting

- **Violence Against Women Act (VAWA) (all applicants will want to know how violence is addressed with students, faculty, and staff on your campus)**
 - Amends the Clery Act
 - Reauthorized in 2013; effective 2014
 - Adds reporting requirements
 - Supports Title IX guidance requiring prompt & equitable process

- Includes responses to reports of gender-based misconduct
- Requires prevention education related to sexual assault, partner violence, & stalking
- **Family Education Rights and Privacy Act (FERPA) (applicants will want to know how a school handles confidential information when there are special concerns about students)**
 - Prohibits improper disclosure of personal information derived from education records
 - Permits ‘school officials’ to access information if ‘legitimate education interest’
 - Students must have a signed FERPA form on file for permission to speak with their parents or guardians

Everyone in the academic unit must be familiar with this legislation prior to the beginning of any search and should be prepared to ask questions about how to proceed. Where do the responsibilities fall to ensure that these laws are followed? What faculty and staff training is provided for everyone to know the laws? Resources and processes vary from one institution to another. Certain government contracts and grant funding may also include increased affirmative action requirements. The American Association of University Professors posts clear statements about faculty searches, insisting that as the institution’s agents, Unit Chairs know policies and legislation and can direct search processes to be fair, equitable and timely rather than arbitrary or capricious. Internal candidates, who are both advantaged and disadvantaged in this process, must also be treated equitably. They must be provided with advance notice of a vacancy and information about the related search process and be evaluated equally on their merit as the process unfolds. Confidentiality, of course, is critically important in the search process. **In addition, hiring and promoting from within without conducting a national search may lead the institution to an unwelcome lawsuit.**

At the University of Dayton (U.D), the Office of Compliance and Affirmative Action (OCAA) handles visas, ADA requirements, and affirmative action. Other responsibilities fall on the Equity Compliance Officer, the Office of Legal Affairs, and Human Resources. Faculty hiring is primarily the responsibility of the Provost’s office, as is the task of seeing that discrimination does not occur in the process. ‘Inclusive excellence’ at U.D. is tied to the creation of the position description, position advertising, and the structure of the search committee and the search process, as well as the distribution of lists of prohibited interview questions and topics to avoid during campus visits. The search committee must have a balanced membership by rank, discipline within the Unit, and area of expertise and include one external member from another Unit, especially for tenure track positions. Position requests must be based on the Unit’s strategic plan and faculty and staff views of hiring needs. The position description that the search committee prepares must reflect the original position request. Required qualifications in the description are what applicants must know and be able to do; preferred qualifications represent ideals beyond the required ones. All qualifications must be measurable in response to the question ‘How and when will you know?’ For example, until you interview a candidate by phone or in person, it will be difficult to determine the level of their oral communication skills, which means that ‘communication skills’ cannot be listed as ‘required qualifications.’ A pre-search meeting is held to discuss the position description before it is ever posted and advertised. Attendees at that meeting include the search committee Chair, the Department Chair, administrative staff from the Provost’s office, the budget and fiscal officer from the Dean’s Office, and a representative from the Office of Diversity and Inclusion. Once there is agreement and approval, the whole process transitions to the PeopleAdmin on-line function. The sequence of events is prescribed at every step of the way, and each step must be handled in compliance with federal laws. The most

important thing to remember is that all candidates are required to be treated fairly and equally.

Student workers who are hired at the University of Dayton are limited to 20 hours of work per week in a 15-week semester. The number of hours are established by federal work-study regulations and the position's funding source. Full-time enrollment at the institution is assumed. Eligibility for certain types of employment is determined by a review of the FAFSA form (Free Application for Federal Student Aid) that every family must complete, regardless of financial need. Student workers must be enrolled full-time and adhere to the number of work hours approved by the position funding sources. Total hours per week must be counted for all work on campus. Student workers at U.D. are hired directly by the Unit using an on-line application system. The Unit may include specific requirements in the ad when it is submitted, such as 'a music student is required for this position.'

The hiring of staff at U.D. is handled by the employing Unit, too, under the guidance and direction of Human Resources. The Department Chair usually heads the search with a committee comprised of other internal and external administrative staff and, if possible, a faculty representative. Equal Employment Opportunity considerations are an important part of this hiring process as the position description is created, the ad is distributed, and the phone and campus interviews are carried out. There are often many internal candidates for these positions, especially because college tuition remission for employee dependents is included in the benefits package.

After being involved in many faculty, staff, and student worker searches at the University of Dayton during nine years as Chair of the Department of Music, I have reached the following personal conclusions:

- The search process is often very slow; applicants must wait too long for feedback
- Federal legislation changes often, with frequent updates that require close attention
- Just when you thought you understood the process at your institution, new and unexpected situations and guidelines may arise
- Departmental autonomy within Units at an institution may have an impact on search process consistency
- International candidates can present challenges in the hiring process because of immigration regulations
- Providing final feedback to all candidates will help ensure a positive impression of the institution; everyone who has a campus interview should receive personal calls to inform them that they were or were not selected for a position
- It can be very difficult to tell an internal candidate that they were not selected
- A search committee should never fear declaring a failed search, which can be better than hiring the wrong person for a position

This page is intentionally blank.

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

WESTIN KIERLAND RESORT
SCOTTSDALE, ARIZONA

First General Session
Sunday, November 19, 2017
9:15 a.m. – 11:00 a.m.

Call to Order: President Sue Haug called the meeting to order at 9:15 a.m. and welcomed all attendees to NASM's 93rd Annual Meeting.

Declaration of Quorum: President Haug declared that a quorum was present.

Introduction of National Anthem and “America, The Beautiful”: President Haug introduced Timothy Westerhaus of Gonzaga University to conduct the National Anthem and the first and third verses of “America, The Beautiful.” Tammie Walker of Western Illinois University accompanied both.

Welcome to Members and Guests: President Haug welcomed all guests to Scottsdale and recognized Honorary Members that were in attendance:

Mellasenah Y. Morris, Past Treasurer
James C. Scott, Past Chair, Commission on Accreditation
Daniel Sher, Past President and Past Chair, Commission on Accreditation
Eric W. Unruh, Past Chair, Commission on Community College Accreditation

Recognition of Sister Organizations: Attending representatives from two of NASM's sister organizations were recognized:

Mike Blakeslee, Executive Director, National Association for Music Education
William Pelto, Executive Director, College Music Society

Recognition of Retirees, New Representatives, and those on the Podium: Music executives leaving their positions this year and those new in their positions were asked to stand to be welcomed, recognized, and/or thanked. Representatives seated on the podium were introduced.

Introduction of Special Guest: President Haug welcomed the Annual Meeting keynote speaker, Jane Chu, Chair of the National Endowment for the Arts, and offered her appreciation for Chairman Chu's presence.

Greetings from the European Association of Conservatoires: The President of the European Association of Conservatoires, Eirik Birkeland, was recognized and conveyed greetings and appreciation to NASM.

Commission Reports: William A. Meckley, Chair of the Commission on Community College Accreditation, and Michael Wilder, Chair of the Commission on Accreditation, provided reports pertaining to Commission reviews conducted in 2017. The Commission on Community College Accreditation in November considered thirteen (13) applications in total. As a result of the review, NASM welcomed two (2) new institutions to Membership. The Commission on Accreditation reviewed one hundred and twenty-two (122) accreditation-related applications and fifty-two (52) administrative matters in June, and one hundred and sixty-seven (167) accreditation-related applications and six (6) administrative matters in November. As a result of these 2017 reviews, NASM welcomed one (1) new institution to Membership.

President Haug then recognized representatives from newly accredited member institutions:

Membership:

Icon Collective
Mitchell Community College
Richland College

This information, as well as a summary of all Commission actions, will be made available on the NASM website. President Haug expressed the Association's gratitude to the Commission chairs and members, visiting evaluators, and those completing Self-Studies during the preceding year.

Treasurer's Report: Treasurer Jeffrey L. Pappas reviewed the Treasurer's Report, including the Association's current Cash Position and its Statement of Assets and Liabilities, and confirmed the Association's ongoing fiscal strength and stability.

Motion (Pappas/Schulta-Burkel): To approve the Treasurer's Report. **Motion passed unanimously.**

Report of the Committee on Ethics: Lila Noonkester, Chair, reported that there had been no complaints brought before the Committee during the last year. NASM representatives were respectfully reminded of their responsibilities to make their faculties and staff aware of the Association's Code of Ethics, particularly its provisions concerning faculty and student recruitment. Members were asked to review the Code's provisions and the complaint procedures found in the *Handbook*. Chair Noonkester offered to representatives a heightened reminder of the provisions of Article III of the Code, specifically as they pertain to the award of financial aid. She also confirmed that the Association's FAQs pertaining to financial aid had been recently updated to provide greater clarity.

Introduction of and Greetings from the Executive Director: Karen P. Moynahan was introduced. Executive Director Moynahan recognized partner organizations who are hosting events for attendees in Scottsdale. She then introduced staff members – those remaining in Reston and those present in Scottsdale. She reminded attendees that a list of the names of staff members and duties was available on the Association's website.

Executive Director Moynahan confirmed that the 10-year comprehensive review of NASM standards was underway, noting that the Association reviewed graduate and undergraduate standards during the previous two years, and that the Association was currently in the process of reviewing standards pertaining to non-degree-granting programs. She explained that in addition to requesting the submission of comment, the Association conducts hearings during the Annual Meetings for the purpose of 1) offering face-to-face opportunities to discuss standards and their

application, and 2) collecting feedback. She noted that revisions proposed to the voting representatives are considered carefully by the appropriate bodies within NASM in advance and typically undergo a series of comment periods before being presented for consideration. She reminded attendees that suggestions may be sent to the National Office at any time. Executive Director Moynahan confirmed that the Commission on Accreditation, the Commission on Community College Accreditation, and the Board of Directors, as appropriate, had taken action on proposed changes to the *Handbook* as dictated by protocols outlined in the *Handbook*, and that these proposed revisions had been approved.

Executive Director Moynahan offered appreciation to the members of the Commissions, the Pre-Meeting Workshop attendees, the individuals who are slated to participate in the visiting evaluator and self-study training workshops, and the many presenters, moderators, facilitators, and recorders on the program. Gratitude and appreciation was offered to Chairman Chu for her willingness to join the members and guests at this Annual Meeting.

Executive Director Moynahan then introduced the proposed revisions to the *Handbook* under consideration by the membership. Following discussion, President Haug called for a motion.

Motion (Ward/Hansen): To approve the proposed *Handbook* changes. **Motion passed unanimously.**

Report of the Nominating Committee: President Haug introduced Judy Bundra, Chair of the Nominating Committee, who presented the report of the Nominating Committee, and reviewed the slate for the membership, introducing all candidates. Chair Bundra announced that voting would occur during the Second General Session.

Keynote Address: President Haug introduced Jane Chu, Chair of the National Endowment for the Arts. Chairman Chu delivered a keynote address entitled, “The Arts in America: A Discussion on Impact, Innovation, and Inclusion.” Chairman Chu began by expressing her appreciation for being invited to speak, and noted that music had served as a powerful expressive force for her as a child, a condition that led her to choose music as her collegiate major. Chair Chu proceeded to outline the ongoing activities of the National Endowment for the Arts and other governmental entities, and the benefits the work of these entities can help to realize for the benefit of music in the United States and music in higher education. Information pertaining to studies on artists populations; current working conditions for artists; and outreach/technology opportunities were highlighted. Chairman Chu closed by encouraging attendees to embrace the current period of transition, to continue to support and promote music study, and to address changes by solidifying music’s role in our society.

Conclusion: President Haug expressed appreciation, announced the next sessions, and confirmed that the body was in recess until noon on Monday, November 20 at which time it would reconvene.

**Second General Session
Monday, November 20, 2017
12:00 noon – 12:45 p.m.**

Call to Order: President Haug reconvened the meeting at 12:01 p.m. and reintroduced Executive Director Moynahan.

Report of the Executive Director: Executive Director Moynahan welcomed, once again, attendees, and offered appreciation on behalf of the staff for the opportunity to serve the

Association. She noted that Annual Meetings were a time for our community to gather to connect, learn, grow, and celebrate, and as well, to replenish our thoughts, wills, and hearts. Executive Director Moynahan noted the importance of these opportunities and suggested that there was something more that drew us together, something that guides us in our work and propels us and our field forward – this “something” is a shared vision. It was noted that this shared vision is the bedrock upon which NASM’s principles, actions, and activities sit and operate in balance and harmony, and further, that this vision binds us together in the work that we do, for it places music at center. It was noted that vision is not a given, rather it must be developed, honed, and nurtured, and that certain conditions must be in play for mastery to prevail – these conditions include the desire to pursue and acquire knowledge; expand our capacity to think, and think critically; and anticipate and manage risk. Executive Director noted that there is no single formula for success, and that positive results are based upon many factors, primary among them the existence of a shared vision. Executive Director Moynahan closed offering a quote from *As a Man Thinketh*, by James Allen, which speaks to the power, beauty, and potential of vision.

Election of Officers: President Haug asked Judy Bundra, Chair of the Nominating Committee, to return to the podium. Chair Bundra reintroduced the slate of candidates. Committee members and National Office staff members assisted in facilitating the election. She recognized members of the outgoing Nominating Committee and thanked them for their service. She then announced the Board’s appointment of new members to the 2018 Nominating Committee: Faun Tiedge, Chair, Linfield College; Kathryn L. Fouse, Member, Samford University; and Mary Ellen Poole, Member, University of Texas at Austin.

Appreciation to Officers Completing Terms: President Haug thanked those retiring or leaving office.

Board of Directors

Kate M. Ransom, Non-Degree-Granting Member
Don Reddick, Chair, Region 4

Commission on Community College Accreditation

William A. Meckley, Chair

Commission on Accreditation

Nancy Cochran, Member
T. Clark Saunders, Member

Public Member

Cari Peretzman

Committee on Ethics

Lila Noonkester, Chair

Nominating Committee

Judy Bundra, Chair
Earnest L. Lamb, Member
Susan D. Van Vorst, Member

Report of the President: President Haug delivered an inspiring address centered on the theme of standing on the shoulders of giants. Examining a set of works in sculpture, text, film, and art, President Haug offered that there was great meaning in discovering truth by building on previous

discoveries. Through her own teaching, mentoring, and being mentored, President Haug examined the ways that teachers, administrators, and students can impart lasting memories and lessons on those with whom they associate. She noted that, through NASM, representatives of institutions and music leaders stand on the shoulders of those that founded the Association, especially in the crafting of standards found in the *NASM Handbook*. She closed by thanking Annual Meeting attendees for participating in the work of NASM and encouraged all to take advantage of opportunities to serve as volunteers or elected officials.

New Business: President Haug asked if there was any new business to come before the Association.

Adjournment: Hearing none, President Haug requested a motion to adjourn.

Motion (Jackson/Hanrahan): To adjourn the meeting. **Motion passed unanimously.**

The meeting adjourned at 12:48 p.m.

Respectfully submitted,
Tayloe Harding, Secretary

GREETING FROM THE ASSOCIATION EUROPEENNE DES CONSERVATOIRES (AEC)

EIRIK BIRKELAND
President, AEC

President, Executive Director, Colleagues, Dear Friends,

Thank you very much for the generous invitation to this NASM Congress. It is a great honor and pleasure, on behalf of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen AEC, to greet the NASM and this distinguished Assembly.

Since the Bologna declaration of 1999, the AEC has been deeply engaged in the work for shared standards and quality development within The European Higher Education Area. Today this area includes 48 countries, which step by step have been developing common tools based on mutual key values. These include freedom of expression, autonomy for institutions, independent student unions, academic freedom and free movement of students and staff.

For the AEC and higher music education in Europe, it has been stimulating to take a position at the forefront of this movement for international quality development. The reasons are simple enough, since music is, and always has been an international language, and because our focus on quality in teaching and learning continuously has formed a solid foundation in our work. For us, some of the related activities, such as the European Erasmus Programme for student and teacher exchange, has not represented a complete new way of working, but has rather been a welcomed way of systematizing and strengthening internationalization. When the 16-year-old Edvard Grieg, after a long journey from remote Bergen, arrived in Leipzig in 1859, he met a whole group of young Norwegians already studying there at the conservatory.

In this work for quality enhancement within higher music education, the AEC has also adapted the general European approach of respecting and promoting diversity as a variety of practices within different countries and institutions. However, as we all could expect, over the years, the increased international collaboration has put this ambition under pressure. Our sharing of knowledge and experiences, and our search for best practice is gradually transforming the European landscape of higher music education into a less heterogeneous one. The positive result is of course a strengthened quality development and the gradual disappearance of weak practices. A price to pay might be that some highly valuable variants or alternative approaches of good practice in artistic work, in learning and teaching methods, as well as how we organize our activities will be wiped out.

Maybe it is time for the AEC and higher music education in Europe to have a more thorough discussion about how we can keep an open room for a stimulating variety within the standards. Maybe these concerns from our European context also might have some relevance in America? Are there ways of identifying and supporting approaches and qualities that not necessarily fit immediately? Are there ways of dealing with this in our strategic and operational work?

Last week we had our AEC Congress in Zagreb where we had the pleasure of listening to a stimulating greeting speech from your President Sue Haug. The main theme for the conference was *Leadership in the Arts, the Arts of Leadership*. The conference dealt with many different aspects related to this theme, such as change management, structures, cultures, influence,

ownership, competencies, and collaboration. Quality assurance and the fundamental relationship between the learning student and the master teacher were also central topics of discussion.

A speech, highly appreciated by the conference participants, was given by Jamal Rossi, Eastman School of Music and Robert Cuttieta, Thornton School of Music. The speech was called *Music Leadership - Education for Future Generations*, and in it they presented the philosophies and curricular approaches utilized by these two prominent schools as models for others, as more institutions invest in leadership education.

Their important contribution was a reminder of the potential for further development of exchange of knowledge and experiences, and for increased collaboration between our two Associations as well as between our member institutions.

Dear colleagues, for me it is a great opportunity to come to the NASM Congress here in Scottsdale. I look forward to attending presentations and discussions and to have the opportunity to share thoughts, at least with some of you. I wish you all a fruitful and stimulating Congress!

REPORT OF THE PRESIDENT

SUE HAUG

Pennsylvania State University

Just inside the main library at Iowa State University is a beautiful clay sculpture titled *Shoulders of Giants*. This sculpture characterizes a teaching and learning setting. The sculpture's theme of mentoring is expressed by a team of Percheron draft horses, where the older, more experienced horse is teaching the younger horse to work in harness. The sculptor, Nina de Creeft Ward, derived her title from a statement offered by Sir Isaac Newton (1675-76), "If I have seen further it is by standing on the shoulders of giants." The artist's inspiration also came from the observation of horses depicted in a mural designed by Grant Wood, which is also installed in the University Library.

I worked for thirty years at Iowa State and had the opportunity to view this work of art often. I love this life-size sculpture, partly for its raw, powerful beauty, but most especially for the generosity of its sentiment – the giving of credit to those teachers and mentors who held us up so that we could see further. This statement, about standing on the shoulders of giants, has been traced to the 12th century and attributed to Bernard of Chartres. However, its most familiar expression in English is the one offered by Sir Isaac Newton. The importance of this statement is also witnessed in Stephen Hawking's compilation of works by Newton, Copernicus, Galileo, Kepler, and Einstein, entitled *On The Shoulders of Giants: The Great Works of Physics and Astronomy*. And further, for those of you who watch *The Big Bang Theory*, you may recall the episode with Professor Proton, who is frustrated that no one takes him seriously because of his previous role on a children's television show. In one of those rare moments when Sheldon Cooper actually says the right thing, he tells his mentor that he was inspired to go into science because of Professor Proton's influence, and suggests that an entire generation of young scientists stands on his shoulders. The metaphor expresses two important thoughts: (1) the meaning of discovering truth by building on previous discoveries, and (2) the role of a mentor helping the younger inexperienced learner.

I have been thinking about teaching, mentoring, and being mentored in recent months, for a couple of reasons: (1) I will be doing more teaching beginning this January, having stepped down recently from administration, and (2) my college undergraduate piano teacher, who was one of the most important early mentors in my life, died last July. This man made a huge difference in my life and in the lives of many others. He was a wonderful, kind, and inspiring (if slightly eccentric) teacher.

The day I learned that he had died, I took out my Beethoven sonatas and Bach French Suites to see, again, his handwriting in the scores - the phrasing marks, the suggested nuances, the arrows and circles and breath marks, and of course, the many fingerings. I'm sure that everyone in this room has a story of someone who encouraged you, someone who took a chance on you when you weren't sure about the path you should take, and someone on whose shoulders you now stand. During the November 2016 NASM Annual Meeting, Jake Heggie inspired us with his keynote address speaking about magical teaching he received and the people who supported and befriended him. I doubt there was a dry eye in the room as Jake talked about the flame of music that is ignited, shared, and passed along through the power and expertise of a teacher. While administrative work can be stressful and our days are often filled with tasks that are anything but inspirational – still, it is good to be together and to be reminded of the ways that our work helps to keep the flame alive for those who follow.

I am nearing the end of a long career in higher education, and I am more grateful than I can say for Mr. Chilton, Mr. Grey, Mr. Karp, Mrs. Ross, Mr. Hervig, Mr. Benward, Mrs. Cole, and all the others. Carroll Chilton, my undergraduate piano teacher wasn't effusive in his praise – but I never felt the lack of encouragement, and I thrived under his tutelage. I'm so grateful for his guidance which helped me to believe that there was something inside me that was worthy of being ignited, shared, and passed along.

Not long ago a student wrote to me to tell me about her life and to thank me for helping her when she was struggling in piano class. I actually didn't remember this particular student, although there were certainly plenty of students who needed an extra lesson or a bit of encouragement over the years. But it was very nice to hear that those extra minutes spent with her made a difference in her life.

One of the great joys of administration is to be surrounded by kind, student-centered, generous, excellent teacher-scholar-artists. We, in music schools, tend to have many such colleagues. I would venture to say that music programs attract faculty who find great satisfaction in teaching and mentoring more than might be found in the average university department. I also believe that our most important work as administrators relates to recruiting, mentoring, supporting and promoting the work of such faculty. At our NASM Annual Meetings, we have many opportunities to discuss this work – and the larger issues of music in society. We naturally focus on “sticky” issues and problems: how to mediate personality conflicts, how to handle complaints, how to evaluate teaching fairly, and how to motivate the occasional faculty member who has “retired-on-the-job.” Still, I think it is worth being reminded of all that is positive and the many ways in which our work, and that of our faculty, make a difference in the lives of others.

We definitely stand on the shoulders of giants in NASM. This organization was founded in 1924, initially by representatives of six music schools who met to discuss the challenges associated with the transfer of credits between and among institutions. As often happens when insightful leaders gather, these individuals came to realize that they shared and faced many common and similar problems beyond those associated with credit and time. It was this realization that led to the creation of an association which would be dedicated to dealing with issues related to the education and training of music students. Sixteen institutions were represented at the first organizational meeting of NASM. By 1928 NASM had established standards for the Bachelor of Music degree, and requirements for institutional membership. Thirty-two schools were granted charter membership in NASM at that time.

As you know, NASM has embarked upon a multi-year review of our standards and guidelines. This review has involved comment periods and hearings at this and previous annual meetings. The Board of Directors reviews the submitted comments and suggestions. The *NASM Handbook* is the result of the work of many individuals over our 93-year history. There is great wisdom in the *Handbook*, and it has served us well. But I do not doubt that there are things in this 270-page document that could be clarified, simplified, revised, and improved. The changes that were voted on yesterday were mostly clarifications, rather than significant changes to the standards. Your elected leaders and NASM staff will continue to consider whether more significant changes would serve the field. It is certainly never too late to offer suggestions, and we look forward to your best thinking about the standards that guide our work.

We share our expertise, our joys and concerns, and our ideas and questions. One key pillar of NASM's purposes (professional development for music executives) is fulfilled through our annual meetings and through this generous sharing. I am very grateful to all who have

participated in this meeting – for organizing and presenting sessions, and for contributing your ideas and questions. We all are also grateful for the many volunteers and elected officials who dedicated countless hours to NASM’s accreditation efforts and the many initiatives of this association.

From NASM’s early beginnings 93 years ago, we have grown to a membership of approximately 650 institutions. As well, we have been joined by sister organizations of Art and Design (1944), Theatre (1965), and Dance (1981). These four organizations collaborate through the Council of Arts Accrediting Associations, which oversees the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS), among other responsibilities. We stand on each other’s shoulders and we learn from each other.

I mentioned the Grant Wood murals, which were part of the inspiration for the *Shoulders of Giants* sculpture at Iowa State. Grant Wood (1892-1942) was a famed Iowa regionalist artist, best known for his iconic painting *American Gothic*. He designed and created these murals in the Iowa State University library with support from the federal program which in the 1930’s provided work for unemployed artists. As the newly appointed head of the Public Works of Art Project for Iowa, later named the Civil Works Administration, Wood welcomed this opportunity to employ artists, choosing from those who had exhibited at the Iowa State Fair that year. The murals use as a theme a quotation from remarks of Daniel Webster’s in 1840 celebrating the nation’s agrarian heritage: “When tillage begins, other arts follow. The farmers, therefore, are the founders of human civilization.” We stand on the shoulders of giants in many ways. Certainly, leveraging the power of federal and state support for the arts remains important. We were honored to have Jane Chu, eleventh chairman of the National Endowment for the Arts, with us yesterday. I encourage you to read the report of Chairman Chu’s signature leadership initiative, *Creativity Connects*, available on the NEA website. The inspiring work being done at many NASM institutions is addressing several points in this report, but there is much more to be done. I hope that you will leave this meeting with new ideas and with renewed energy to face the challenges ahead, as we continue to serve and educate students, and plan for the needs of future generations.

As always, thank you for attending this Annual Meeting and for your dedicated leadership which helps to advance music in our communities and the world. Best wishes for a successful year and appreciation for all that you do to support the work of music and NASM.

Thank you.

WRITTEN REPORT OF THE EXECUTIVE DIRECTOR

The 2017 – 2018 academic year marks NASM’s 93rd season of service to its members and to the field. Efforts to support and advance the music profession in the United States remain at the core of the Association’s projects. Its work in various areas, including accreditation, professional development, research, and monitoring and analyzing policy surrounding higher education and the arts, is continually being reviewed, discussed, improved, and enhanced. As NASM serves an ever-growing and diverse membership, its projects in accreditation and beyond continue to broaden and evolve. The Association’s principal activities during the past year are presented below.

Accreditation Standards and Procedures

Much of the yearly work of NASM involves accreditation. This includes preparation for meetings of the Commission on Accreditation and the Commission on Community College Accreditation; scheduling accreditation visits; arranging consultations for member and potential member institutions; communicating with institutions preparing accreditation materials; receiving and reviewing accreditation materials; and reviewing and developing standards, guidelines, resources, and educational programs in support of the accreditation review process. All individuals involved in these activities—including institutional representatives, faculty and staff members, NASM Commissioners, visiting evaluators, consultants, presenters, and National Office staff members—work to make this service a valuable component in the advancement of music programs in institutions of higher education.

In August of 2015, NASM announced its intention to begin a multi-year comprehensive review of its standards. This process, now underway, is intended to focus on the following groups of standards currently found in the *NASM Handbook*: Graduate Programs, Undergraduate Programs, Non-Degree-Granting Programs, Two-Year Programs, applicable Appendices, and Purposes and Operations. NASM began this review in the fall of 2015 by opening consideration of its graduate standards; the review of undergraduate standards began in fall 2016. In September 2017, NASM began a review of standards for non-degree-granting programs. Mailings, which included the text under review and instructions regarding the submission of comments, were distributed to accredited institutional members including administrators, faculty, staff, and students; non- and potential member institutions; the higher education community including regional, specialized, and national accreditors; related organizations and associations; and the general public. Although particular focus is devoted to the non-degree-granting standards at this time, the standards as a whole remain open for comment. This is particularly important, as there are relationships between and among standards. Consideration of these relationships will be included in review conversations, and used to inform ongoing and later phases of the comprehensive review process.

Subsequent to the comment period, NASM will hold two Open Hearings during its 93rd Annual Meeting in Scottsdale. Feedback collected during the open comment period, as well as that collected during the Open Hearings, will be reviewed by the National Office staff, and considered as appropriate by the applicable bodies within NASM. Individuals should feel free to contact the office of the Executive Director at any time if views are held that would assist the Association in this review process and its ongoing work.

An amended *Handbook* typically is released annually just after each Annual Meeting. The *NASM Handbook 2017–18* is expected later this fall. Handbooks released just after Annual Meetings include any standards changes approved by the membership, Board of Directors, and/or Commissions as appropriate during the most recent meeting, as well as any amendments approved between Annual Meetings. Official notices regarding the proposed revisions to the *Handbook* were disseminated September 18, 2017 and October 20, 2017. Following these two open and public

official comment periods, the proposed revisions are slated for votes by the appropriate bodies during this Annual Meeting.

All current accreditation-related documents, standards, and procedures are available for download from the Association's website at nasm.arts-accredit.org. Institutions are reminded that the NASM framework allows for flexibility in approach. To discuss available flexibilities that can assist to address local conditions and realities, and for assistance in using the various *Procedures* documents and the *Handbook*, please contact the NASM National Office staff.

The Association continues to encourage consideration of the use of the NASM review process or materials in other review contexts. Consolidating reviews may assist institutions to conserve resources and realize economies of scale. Many institutions are finding efficiencies by combining the NASM review with internal and/or other external reviews. The Association is willing to work with institutions and programs to consider options and to craft NASM reviews that are thorough, efficient, and suitably dovetailed with other internal and external efforts.

The Association is cognizant of the many hours devoted by member and applicant institutions to research, study, consider, prepare, and present accreditation materials for review by the Commission on Accreditation and the Commission on Community College Accreditation. NASM is deeply grateful for these efforts on behalf of the field of music and congratulates the institutions and their representatives for the many accomplishments and successes resulting from their work.

Projects

NASM participates in the Council of Arts Accrediting Associations (CAAA) with NASAD (art and design), NASD (dance), and NAST (theatre). The Council is concerned with issues that affect all four disciplines and their accreditation efforts. NASM President Sue Haug and Vice President Dan Dressen are the music Trustees of the Council. President Haug and Vice President Dressen represented NASM during CAAA meetings held in January 2017. CAAA sponsors the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS), which reviews arts-focused schools at the K–12 level. Currently, there are 16 institutions accredited by ACCPAS. This undertaking is valuable in that it assists to connect K–12 and higher education efforts. Cedric Adderley is the music appointee to ACCPAS, and Mark Wait serves as Chair.

The Higher Education Arts Data Services (HEADS) project continues to be refined and improved. Participation by member and non-member institutions remains strong. Following the close of the information gathering process facilitated by the 2016 – 2017 HEADS Data Survey on January 31, 2017, the resultant Data Summaries were published in April 2017. Additional capabilities and services are added as time and financial resources permit. Periodically, minor adjustments to the Data Survey are made that are intended to clarify the submission process, thus ensuring the collection of accurate and helpful data. Data Survey changes typically are followed by associated changes to the Data Summaries. Enhancements to the 2017 – 2018 Data Survey include clarification of existing language; additional features that automatically check entered date; and collection of information pertaining to 1) baccalaureate music major enrollment by instrument, and 2) tuition remission for graduate students. Comparative data in the form of Special Reports are a feature of the HEADS system and can be valuable resources for administrators. These Special Reports and their possible uses will be discussed during an Annual Meeting session and can be discussed at any time with staff in the National Office. NASM welcomes thoughts and feedback regarding the HEADS project.

The NASM Annual Meeting provides various opportunities for the discussion and dissemination of

current information surrounding music study, higher education, administration, and other related fields. A large number of individuals participate in the Annual Meeting program each year, producing sessions that provide helpful and thought-provoking ideas. The 2017 Annual Meeting will include a series of sessions focused on three themes: administrative challenges, effective teaching and engaged learning, and strategic planning. Jane Chu, Chairman of the National Endowment for the Arts, will offer keynote remarks pertaining to the arts in America, with particular attention to 1) their impact on our nation and the well-being of its citizens; 2) the role innovation in the arts plays in our collective advancement; and 3) the importance of ensuring unencumbered access to the arts. The Spektral Quartet will lead a session that will delve into the potential music holds to serve as a conduit for connection. The meeting will also provide opportunities for discussion of the topics on the program, and those of interest to attendees. Open forums, roundtables, hearings, and dialogue sessions will be held, as will several informational sessions for individuals guiding their institutions through the accreditation/reaccreditation process. Training opportunities will be offered for potential and experienced visiting evaluators. Informative sessions addressing NASM annual reporting requirements, administrative resources, and federal issues for music administrators will also be offered.

NASM continues in 2017 its long-standing tradition of offering a Pre-Meeting Workshop for New Music Administrators in Higher Education. This workshop is well attended each year, and highly recommended by those who have participated. Additionally, NASM will offer pre-meeting workshops regarding topics such as creating effective Format A self-studies, and fundraising. As well, NASM will offer a pre-meeting roundtable for assistant directors/associate deans, and a pre-meeting session pertaining to comprehensive review for representatives of community and two-year colleges.

The Association is pleased to welcome each registrant and is grateful to all those who developed specific agenda material for the Pre-Meeting Workshops and Annual Meeting, as well as those who volunteered to serve as moderators and recorders.

Policy

The Association continues to follow and monitor carefully various federal and state initiatives and issues.

The Elementary and Secondary Education Act (ESEA), first authorized in 1965 as part of the “War on Poverty” legislation introduced by President Lyndon B. Johnson in 1964, was reauthorized and signed into law December 10, 2015 through the passing of the *Every Student Succeeds Act (ESSA)*. This new law, which took effect October 1, 2016, rewrites ESEA and replaces the *No Child Left Behind Act of 2001 (NCLB)* that expired in 2007. The law is intended to return decision-making authority and control to states and school districts. Of particular note is the inclusion of the arts in the definition of a “well-rounded education.” Such a statement is intended to ensure that arts education programs and teachers are eligible to receive federal funds. As is typically the case after the passing of new legislation, the Department of Education held negotiated rulemaking sessions in March and April of 2016 for the purpose of writing regulation intended to clarify several provisions of the law. Following these sessions, draft regulations were released for comment regarding a variety of topics including accountability and data reporting, assessment, and the classification of funds to “supplement” or “supplant” existing monies. Final regulations published by the Department of Education regarding assessment (December 2016) are currently on hold due to federal action. Proposed regulations regarding the issue of “supplement” versus “supplant” were withdrawn by the Department of Education in early January 2017. Regulations regarding accountability, state plans and reporting, and teacher preparation were subsequently repealed by action through the *Congressional Review Act* on March 27, 2017.

Although reauthorization of the Higher Education Act (HEA) is anticipated, there is no timeline in place or suggested at this time. This Act was last reauthorized in August of 2008 and expired December 31, 2013. Issues of concern include initiatives pertaining to gainful employment, state authorization, teacher preparation, and misrepresentation. Joining this list are issues such as access, cost and completion, new pathways for collegiate study, student achievement, institutional responsibility, borrower defense to repayment, and institutional obligations under Title IX. 2016 saw an unprecedented increase in regulatory activity and federal overreach, as exemplified by the Department of Education's initiative on transparency released November 5, 2015. This initiative included executive actions and suggested legislative reform proposals (such as repealing the statutory prohibition on the Department's ability to set and enforce expectations regarding student achievement standards), which would provide opportunities to encroach upon the autonomy and freedoms of institutions. Other concerns on the federal level include the desire and push from the Consumer Financial Protection Bureau to review postsecondary institutions, the Department of Labor's published overtime rule, which was blocked in November 2016 by a preliminary injunction and repealed in the federal courts in August 2017, and the National Labor Relations Board's ruling allowing for unionization of graduate students providing services at private institutions.

In November and December of 2016, the Department of Education released final regulations pertaining to state authorization, teacher preparation, and borrower defense to repayment. However, early in 2017 these regulations were subsequently placed on hold by federal action. On February 24, 2017, the current administration released an executive order titled, "Enforcing the Regulatory Reform Agenda." This order required the Department of Education to convene a task force charged with the responsibility of identifying burdensome Department regulation and guidance, and suggesting action as appropriate. In May 2017, the Regulatory Reform Task Force published a progress report that identified at least 150 rules slated for additional consideration and action. The Task Force specifically identified borrower defense to repayment and gainful employment as regulations that required immediate attention. On June 16, 2017, the Department of Education published a final rule implementing an indefinite delay of the effective date of the borrower defense to repayment regulations, and noted its intent to establish a negotiated rulemaking committee to review and revise these regulations. In June and July of 2017, the Department of Education took a variety of actions pertaining to gainful employment regulations currently in force, including the establishment of a negotiated rulemaking committee to review and revise the regulations; the extension of the deadline from July 1, 2017 to July 1, 2018 for institutions needing to comply with aspects of the regulation; and the announcement of a new comment period and plan to rewrite the regulations. In September 2017, the Department of Education 1) rolled back Title IX guidance, specifically previous guidance offered in the 2011 "Dear Colleague" letter and the 2014 Question/Answer set; 2) issued interim guidance; and 3) published notice of its intent to negotiate regulations pertaining to Title IX.

There is no doubt that the federal landscape associated with higher education has changed dramatically during the last ten months. Members and colleagues should continue to remain abreast of unfolding activities, study federal writings, and offer feedback pertaining to federal requests and proposed regulation. Concerted effort is needed to ensure that neither law nor the regulation that follows restricts the academy from designing and implementing effective programs of study. Protecting and maintaining institutional autonomy and freedoms vital to the success of our educational system, as well as our pursuits of creative and innovative undertakings, remains paramount.

NASM currently publishes advisories that describe regulations associated with the current 2008 authorization of the Higher Education Act. These may be found within the Publications section of the website and are titled *NASM Advisories on Federal Issues*. Review is highly recommended.

In addition to accreditation policy mentioned above, the Association remains concerned about implications of tax policy, intellectual property rights, the preponderance of data collection and associated issues of privacy and confidentiality, the disparity in educational opportunity at the K–12 level, and the pace of cultural climate changes enabled by technological advances and their impact. Many contextual issues that affect NASM institutions grow out of large social forces that can be understood but not influenced significantly. Economic cycles and downturns have a profound effect, but no single person or entity controls them. NASM continues to monitor policy approaches regarding deductions for charitable contributions on federal income tax returns. Increasing personal philanthropy is a critically important element in future support for education and the arts, particularly in these fluctuating economic times. As well, NASM keeps a watchful eye on proposals that would bring increased federal involvement in the activities of and control over non-profit organizations and philanthropies.

NASM will continue to monitor ongoing events, actively participate in the conversations that address such issues, assist to provide detailed and thorough information, and keep the membership informed as issues and projects progress.

National Office

The NASM National Office is located in Reston, a Virginia suburb of Washington, D.C., and the current terminus of Metro’s Silver Line. The office is about eight miles east of Dulles International Airport, and approximately 20 miles from downtown Washington. We are delighted to welcome visitors to the National Office. Should your travels bring you to the area, please feel free to schedule an appointment with a staff member, or merely stop by for a visit.

The primary purpose of the National Office is to operate the Association under rules and policies established by the membership, the Board of Directors, the Commission on Accreditation, and the Commission on Community College Accreditation. Its strength rests in its peer governance operations and its peer review efforts. The work of the Association is carried out by many volunteers—elected officials, evaluators, meeting participants—all willing to donate their valuable time and expertise, all holding and exhibiting unwavering commitment to the field. Although the availability of each member’s time becomes ever more precious, NASM continues to seek volunteers and enlist their assistance in the work of the Association. Such acts of support and volunteerism in NASM are a testament to the extraordinary spirit and dedication of its members. The work of our visiting evaluators and Commissioners is an exemplary expression of our collective commitment to our field and faith in its future.

This outstanding corps of volunteers is joined by a dedicated and capable National Office staff—Kyle Dobbeck, Erin Fiorelli, Paul Florek, Nora Hamme, Julia Harbo, Linda Kiemel, Jenny R. Kuhlmann, Tracy L. Maraney, Stacy A. McMahon, Lisa A. Ostrich, and Sarah Yount. To support the work of accredited institutional members, the work of the staff and the services to NASM over the years have grown. Staff is focused on carrying out the daily work of the Association, developing new and refining old systems, assisting institutions seeking accreditation for the first time, and consulting with those seeking renewal of Membership. The staff is diligent in its efforts to assist and serve the institutions, and to carry out the responsibilities of NASM effectively.

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 remain informed, communicate, and work together to build music in higher education as a whole, as well as in each member and applicant institution. NASM has realized great success in maintaining its focus on issues of importance to institutions and the field, and in working to address these issues. It promotes collegial

connections and centers its work on concepts, conditions, and resources necessary for competence and creativity. This foundation, now strongly in place, will serve NASM well as it faces changing and challenging times ahead.

The staff joins me in expressing appreciation for the support, cooperation, assistance, and kindness extended by the NASM membership. It is an honor and a privilege to have the opportunity to serve NASM, its member institutions, and constituencies. We hope you will always feel free to contact the staff whenever you think we may provide assistance. We look forward to continuing our efforts together.

Please accept our heartfelt appreciation and best wishes as you continue your work throughout the year.

Respectfully submitted,

Karen P. Moynahan
Executive Director

ORAL REPORT OF THE EXECUTIVE DIRECTOR

KAREN P. MOYNAHAN

“Quiet Powers”

Good afternoon. Welcome. Thank you once again for attending the 93rd Annual Meeting of the National Association of Schools of Music. It is an honor and a privilege to be here, and to work with so many colleagues who have come together to consider issues of great importance to the field of music, and to the education and training of tens of thousands of students, each deeply committed to music study. It is also an honor and a privilege to have the opportunity to serve and assist the many accredited institutional members of NASM, as well as aspiring and non-members, who seek the assistance NASM can provide.

This is a special meeting. We gather together annually to share the bounty of our collective work, and that accomplished by our predecessors. But there’s much more. We are here to take full advantage of our opportunities to connect, learn, grow, and celebrate. These opportunities provide vital resources for the ongoing development of music executives charged with the responsibility for leading collegiate music programs.

Our presence here allows us to connect, and reconnect with our peers; to reengage in conversations already begun; and to pick up where we left off, so that the work already begun may continue without pause or hesitation.

The richness of the conversations and depth of expertise shared by individuals who kindly give of their time, offer their reflections, and present their ideas for our consideration enables us to learn, and through learning, to expand our individual and collective understandings, and develop curiosities about future possibilities.

Our willingness to participate, to listen, to share, to search for answers, to seek compromise, and to come to consensus as a deliberative body allows us to grow more deeply in our resolve as we fulfill our roles and responsibilities as administrators, and as guardians and protectors of music in various situations and settings.

And our accomplishments, our astounding individual and collective accomplishments which have had and will continue to have immeasurable impact on the field of music, music in higher education, higher education, and the lives of countless students who have benefitted from our collective work over these many years, bestow upon us a permission – a permission to celebrate – to revel in the moment, to be pride-filled in the grand historic sweep of our overall success, and to contemplate tomorrow’s possibilities enthusiastically.

These meetings have another benefit. They offer a time for us to replenish our thoughts, our wills, and our hearts, so that we return home with renewed hope, reignited passions, and a hunger for the next challenge regardless of its character or disposition.

But there is “something” more. There is “something” more here. There is “something” more to NASM. There is “something” more we share, “something” powerful that binds us together. There is “something” that enables us to so easily connect, learn, grow, and celebrate. We sense it intuitively; we feel it when we enter this space; we are aware of its presence. But what is it, from

where does it emanate, what is its importance, and what role does it play in how NASM works and serves, and in all that we do as music executives?

It may be worth the effort to take a moment to consider these questions together. To dig a bit deeper. To ponder possibilities. To attempt to find a few answers.

As is often the case, it may be that a review of the past will offer some insight into the present, and if we are willing to think broadly, a glimpse into the future. It may be that such an exercise will bring us to a place of deeper understanding, of knowing; a place that offers an articulated confirmation of our “something.” To this end, allow me please to offer two vignettes – wonderful testaments to aspects of our country’s success.

Vignette Number One: In 1961, the United States embarked upon the Apollo space program. On the afternoon of April 11, 1970, Apollo 13, the seventh manned mission in the program, and the anticipated third moon-landing mission, was launched from Kennedy Space Center in Florida. Intentions were clear – conduct a successful lunar landing and explore the Fra Mauro highlands. However, 56 hours into the mission due to the loss of cryogenic oxygen in the service module, and the subsequent loss of the capability to generate electrical power, and to provide oxygen and produce water, the mission was aborted. We know this story; we know its ending. Forty-seven years later, the efforts of those involved in the successful return to earth of Apollo 13 and its three astronauts remains a great source of American pride. What enabled those involved in this space mission to not only accept a challenge of epic proportion, but to go beyond what seemed to be the existing limits of intellectual capacity, to work the problem together, and to find a solution that would bring Apollo 13 back home, safely? The answer to this question is “something,” their “something.”

Vignette Number Two: Forbes recently published the centennial edition of its magazine. The cover features a buoyant Warren Buffet holding a copy of the first edition, which was published on September 15, 1917. The centennial edition lists the top 50 largest national companies by sector in 1917, 1967 and in 2017. As you might imagine, given our country’s growth over this period of time, particularly in the technology sector, today’s list is vastly different from those of 1967 and 1917. However, close scrutiny of the lists shows that two companies are included in all three. These two companies have weathered decades of challenges, and in so doing have remained in the top 50 throughout this period of time under largely their own names. They are General Electric and American Telephone and Telegraph. One hundred years later, these entities continue to survive, at times thrive (albeit the setbacks each has endured recently). They continue to serve people, to bolster our economy, and to represent models of enduring longevity and success. What enables these companies to not only endure, but to be resilient, to be relevant, and to continue to contribute to our collective success as a nation for over 100 years? The answer to this question is “something,” their “something.”

The accomplishments of the individuals associated with the Apollo 13 Mission and these time-honored enterprises are stunning – but not necessarily surprising, for we, the people of the United States, know how to craft at the highest level of expertise, and dream at the highest level of expectation. What is it about NASA, GE, and AT&T that enabled them to not only weather the challenges faced, but more to the point, in the face of challenges, to surmount that which may have seemed insurmountable when first encountered?

One could argue that it is a combination of several factors – knowledge, intelligence, fortitude, conviction, perseverance, desire, hope, and so forth, and one would be correct, to a certain degree. However, these are merely the necessary strongly-built pillars that enable structures to stand true,

and tall, and strong. As is the case with any formidable structure, each pillar must be affixed firmly to a solid and unwavering foundation. For NASA, GE, and AT&T, this foundation is their “something”; this foundation is their shared vision – a vision aligned with mission, a vision embraced by all involved, a vision focused on the task at hand, a vision which transcends any individual pursuit or desire, something more than fame and fortune. A shared vision – understood, embraced, accepted as unequivocal, carefully articulated, and well-conceived. At the center of the successes described in the vignettes is found a simple, singular, and common thread – a shared vision. This is their “something.” It is the foundation upon which all else rests.

Let us turn back to our questions then; let our quest for answers be guided by these stories. Let us consider what underpins the powerful force that binds us together. As newcomers may have surmised, and as experienced participants know, it too is our shared vision – a shared vision that has guided NASM for nearly 100 years; a shared vision that is the bedrock upon which NASM’s principles, actions, and activities sit and operate in balance and harmony. That which binds us together in the work that we have accomplished, that we accomplish today, and that which will be accomplished in the years ahead emanates from our shared vision. This is a vision that places music at center – a vision which is predicated on a desire to ensure that music is a pervasive and indispensable part of our culture and the lives of all citizens; a vision which is focused on ensuring that high levels of education and training for those interested, and inclined to study music, are available throughout our nation; a vision which reminds us to keep looking beyond the mundane operations and small challenges of any given day, to maintain the focus of our thoughts and pursuits on the future and its possibilities; a vision that helps us focus on what is at stake strategically, so that we don’t lose perspective and become lost in distractions, or consumed with counterproductive desires for personal advancement or conquest.

As administrators with responsibilities to lead, not just manage, we are well aware that a productive common vision is not bestowed or given or assured. Mastery will not come from the study of texts alone. Rather, we understand that vision must be developed, honed, and nurtured – with painstaking care and attention – and that certain conditions must exist for the seeds of vision to take root, and the sprouts of visionary thinking to mature into living, breathing organisms. Of particular importance in the development of skills in this regard is the existence of three basic conditions, conditions which assist us to frame, address, and solve problems.

Condition Number One: The desire to pursue and acquire knowledge. This includes knowledge pertaining to current issues and events, as well as to that which elucidates our history, especially our history in terms of ideas and priorities related to the work we are doing. This knowledge must be factual - second hand spill and conjecture have derailing effects. Possession of knowledge and its appropriate application can be a powerful combination when options, risks, and possibilities must be considered. An aphorism offered by George Santayana suggests that “those who cannot remember the past are condemned to repeat it.”¹ This is not merely a charge to avoid that which did not succeed; this is a charge to consider successes, failures, tries, restarts, recalibrations, and the like – to ascertain why an initiative worked or why it did not. The benefits received from lessons learned are invaluable and integral aspects of our futures planning efforts and initiatives.

Condition Number Two: The desire to expand our capacity to think, and to think critically. Amassing copious reserves of information amounts to little unless we are able to observe connections, find intersections, observe patterns, and draw conclusions that inform wise decision-making. Decisions made in vacuums void of the understandings which result from the pursuit and acquisition of deep knowledge, and careful pursuit of answers through purpose-based strategic

¹ George Santayana, *The Life of Reason* (1905).

and tactical thinking such pursuits provoke, can be dangerous and costly. Like the situation at Cape Canaveral in early April of 1970, the knowledge base and intellectual capabilities of the NASM membership are staggering and diverse. It can be said that this diversity is our greatest collective strength, the kind of diversity defined by Malcomb Forbes as “the art of thinking independently together.”² As musicians, we demonstrate mastery of this art in many ways, paramount among them is our music making. The concept of thinking independently together is natural to us, and we must continue to hold it fast, and build on it and with it.

Condition Number Three: The desire to anticipate and manage risk – to look at situations not only from the ground level, but as well, from various distances, such as the quarter of a million miles that stood between Mission Control and Apollo 13 in 1970. Various and varying perspectives are critical to consider when managing risk. Although we may from time-to-time find ourselves in periods that feel like stasis, we need to remember two things. First, at any given time, some things will change and some will not, some fundamentals need not, or indeed must not, lest losses be too great to bear. Second, given the pace of change and the necessity to remain relevant, periods of stasis at the operational level are always fleeting – and should be considered as such. We may allow ourselves only brief moments of pause to take a breadth and to survey the landscape before we must jump right back into the fray, doing new things from and with foundational essentials that do not change. We musicians cannot give up excellence in performance, for example, even though concepts of excellence keep expanding in various dimensions.

Cognizant of these conditions, let us now look at them in terms of current realities. To begin, we must define an event – a desire held, an initiative planned, a problem to be addressed. For our purposes today, let us choose a problem to be addressed - specifically the imposition of excessive and burdensome regulations on institutions of higher education.

We’ll return to our conditions, and use them to unpack and address the “regulations problem” in a step-by-step fashion.

Condition Number One: The desire to pursue and acquire knowledge. What do we know? What have we learned? What information must we seek? Given our careful study of factual information available to date, we know that 2016 culminated in unprecedented efforts to create new and replace existing regulations; to reinterpret existing regulations; and to apply these new, recrafted, and reinterpreted regulations in fashions detrimental to some, if not all institutions of higher learning. We know that in 2017 many of these efforts were thwarted, if not halted altogether. Regulations pertaining to Accountability/Data Reporting/State Plan Provisions and Teacher Preparation have been repealed; Gainful Employment and Borrower Defense to Repayment are being renegotiated; and others, such as Assessment, are in a state of uncertainty, possibly inactivity. What we do not know is what will be proposed in the place of the regulations repealed; the resultant effect of renegotiations; or when regulatory activity will begin again and what that activity might be. Therefore, we must be vigilant and continue to pursue knowledge in this area. As is so often the case, we must study continually, even though we may not know when and how our knowledge will be called upon or needed to be used.

Condition Number Two: The desire to expand our capacity to think, and to think critically. What will happen? What will not happen? What may happen? Given the facts in hand, it is appropriate, if not prudent, to consider connections, relationships, propensities of decision-makers, existing pressures, possible outcomes, and the like. As an example, two high ranking

² Malcomb Forbes (1917-1990).

officials in the Department of Education, known for their alignment of thought and support for 2016 initiatives, have since left the Department and now hold leadership roles in the “major coordinating body for the nation’s colleges and universities” and one of the six regional accrediting bodies. What do these appointments mean? Will these individuals’ propensities toward heavy centralized regulation and control remain, or possibly prevail in the operational culture of higher education? If so, to what extent and to what effect on institutions? As we are well aware, what truly matters to the work we are trying to accomplish is not necessarily the result of the actions of the lone individual, but instead, the ideas and policies that gain traction and take hold. Too much regulation stifles; too much control suffocates. Regulation is an issue that requires the deepest sort of critical thinking, because in many aspects of higher education decision making, there is no single national or state, or even institutional answer. Many answers are local, or even discipline-specific. It is our job individually to find the best local answers for any given time, but also to be able to articulate the reasons the freedom to find local answers and make local decisions is essential to creative excellence.

Condition Number Three: The desire to anticipate and manage risk. What must we do in advance, and in response to unfolding events? How do we minimize risk so that our sights and those of our faculties, staff, and students remain on the work to be done, and our efforts ensure that our work can and will continue without undue interference or interruption? To successfully anticipate and manage risk, we must be well-studied and have considered in depth the multitude of possibilities that present themselves. We must be able to work with and make decisions about possibilities in terms of basic fundamentals, basic fundamentals of our art form, basic fundamentals of our vision, basic fundamentals of ethical behavior, and so forth. Only from this base of knowledge and understanding can tactical plans and response flexibilities be considered and placed in readiness for action when necessary. We must remain aware of possibilities and realize the potentials for rapid position changes. We must try to anticipate some of the paths the future could take, and be ready to engage quickly and effectively in terms of ideas and policies, fully cognizant of their potential real-world effects on student learning and institutions.

At what point, after how much effort, does attention to and application of principles associated with these conditions result in the development of a truly skilled and seasoned visionary. The answer is unknown. There is no single correct answer, no absolute mathematical equation, no perfect and applicable example to guide us. Results are a function of many factors – each of which must be given due and appropriate consideration. What is assured is that when all aspects align consistent with a reasoned, reasonable, and shared basic vision, “something” happens, “something” more happens.

There is no question that the challenges before you are great and will remain so. But there is also no question that these challenges are not insurmountable. There is no limit to the possibilities of your reach. May you continue your journey, and in doing so, seek and find your “something.” Thank you for your important and essential work. Congratulations on your many successes. Best wishes as you continue to study, think, and work problems to positive conclusions.

In closing, I offer for your consideration a quotation from the book, *As a Man Thinketh*, by the English author and poet, James Allen:

Composer, sculptor, painter, poet, prophet, sage, these are the makers of the after-world, the architects of heaven. The world is beautiful because they have lived; without them, laboring humanity would perish. He who cherishes a beautiful vision, a lofty ideal in his heart, will one day realize it. Columbus cherished a vision of another world, and he discovered it; Copernicus fostered the vision of a multiplicity of worlds and a wider

universe, and he revealed it; Buddha beheld the vision of a spiritual world of stainless beauty and perfect peace, and he entered into it. Cherish your visions; cherish your ideals; cherish the music that stirs in your heart, the beauty that forms in your mind, the loveliness that drapes your purest thoughts, for out of them will grow all delightful conditions, all heavenly environment; of these, if you but remain true to them, your world will at last be built.³

The staff and I extend to you happy holiday wishes. May your hearts and homes be filled with the bounty of the season, an important feature of which is this wonderful time we share together in the cause of music, one of the greatest components of our common humanity, one of the greatest powers associated with the human spirit.

Thank you.

³ James Allen, *As a Man Thinketh* (1903).

REPORT OF THE COMMITTEE ON ETHICS

LILA NOONKESTER, *Chair*

Thank you, Madam President.

No formal complaints were brought before the Committee on Ethics during the 2016-2017 academic year. The Executive Director has responded to inquiries regarding the Code of Ethics in accordance with the Rules of Practice and Procedure.

NASM representatives are respectfully reminded of their responsibilities to make their faculties and staff aware of the Association's Code of Ethics, particularly its provisions concerning faculty and student recruitment. Those provisions protect us, our work, and, most of all, the interests of students.

Institutional members also are asked to review the Code's provisions along with the complaint process outlined in Part II of the NASM Rules of Practice and Procedure. These may be found in the current edition of the NASM *Handbook*. Questions about the Code of Ethics or its interpretation should be referred to the Executive Director, who will contact the Committee on Ethics as necessary.

Thank you for your continuing attention to the requirements of the Code of Ethics, and the spirit of collegiality it is intended to ensure.

Supplemental Remarks: Report of the Committee on Ethics

In addition to this formal report, I would like to take a moment to remind attendees about two ideas concerning the nature of our Code of Ethics.

First, the Code represents a common agreement. It is our Code, collectively and institutionally. As institutional representatives, we have voted to accept its provisions, and honor and abide by the principles it seeks to uphold.

Second, the Code's purpose is to encourage orderly process and equitable proceedings. Its provisions work for the benefit of everyone involved. However, it is effective only to the extent that each of us works with the Code, and each of us ensures that all involved with our music units work with the Code as well.

I would also like to offer several reminders pertaining to Article III of the Code, specifically as they pertain to the award of financial aid. First, and quoted directly from the Code, "the acceptance of financial aid or the signing of a declaration of intent to enter a given institution to begin a specific degree or program of study is not binding if signed before May 1 of the calendar year of matriculation at the undergraduate level, or before April 15 of the calendar year of matriculation at the graduate level." Second, a student must be notified of this policy when an institution makes an offer with a response deadline prior to the deadlines just noted. And third, the institution must have a procedure for developing a written understanding with students. An example may be found in Article III of the Code. It is important that you assist students to understand the provisions of the Code. Helpful

information, in the form of Frequently Asked Questions, may be found at the NASM website within the section earmarked for Students and Parents.

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

Thank you.

REPORTS OF THE REGIONS

**Business Meetings of the Regions were held on Sunday, November 19, 2017
from 8:15 a.m.-9:00 a.m.**

MINUTES OF REGION 1

Chair: Thomas Priest, Weber State University

Vice Chair: J. Ric Alviso, California State University, Northridge, excused

Secretary: Laurence J. Paxton, University of Hawaii at Manoa, present

As participants entered, they were provided a survey of possible topics for the 2018 Annual Meeting as well as an opportunity to suggest new topics.

Chair Priest offered the following information from the Board of Directors:

- Please fill out yellow forms to provide useful feedback on annual meeting.
- Overall, the NASM budget is in very good shape, in part as a result of open staff positions at the National Office.
- Check the Code of Ethics section of the NASM *Handbook* concerning incoming students
- (particularly concerning scholarship offers)
- HEADS data has expanded (enrollment by instrument & graduate stipends)
- Procedural and forthcoming major changes to the *Handbook*.
- Tax bills before congress and the financial implications for undergraduate, graduate students and institutions.
- Standards give institutions a great deal of freedom in how to meet them.
- Institutions should strive to help transfer students know where they stand in their degree program when they enter an institution (transfer students).

Participants broke into groups based on their state affiliations to choose a nominating committee for future officers and discuss other issues to bring to the Board of Directors. There were four groups: a) California Public, b) California Private, c) Arizona and Hawaii, and d) Utah.

The following individuals were selected for the nominating committee: Cindy Dewey, Utah State University; Edward Reid, University of Arizona; Ernest Hills, California State University, Sacramento; Stephen Johnson, Azusa Pacific University

Topics of discussion were: a) preferences for the annual meeting be held in warm climates like Arizona and San Diego; b) California schools are concerned about the elimination of Pell Grants; c) Problems with transfer students not being ready to complete coursework; d) Getting General Education credit for ensemble work; e) suggestion to have 1.5 hours for lunch at Annual meeting.

Surveys were collected from participants.

Participants were most interested in the following three topics for the Region 1 session in 2018 in descending order of preference: 1) Popular Music Offerings - Diversifying; 2) Teaching millennials-dealing with technology; 3) How to manage rising costs for students.

Meeting was adjourned 9:00 a.m.

Respectfully submitted,

Laurence J. Paxton, University of Hawaii at Manoa
Secretary

MINUTES OF REGION 2

Present: Christopher Bianco, Western Washington University (Chair); Keith Kothman, Montana State University (Secretary); Benjamin Brody, Whitworth University; John Paul, Pacific Lutheran University; Bryce Mecham, Brigham Young University-Idaho; Faun Tiedge, Linfield College; Nikolas Caoile, Central Washington University; Bryan Chin, Seattle Pacific University; Thom Hasenpflug, Idaho State University; Linda Kline, Boise State University; Vanessa Sielert, University of Idaho; Timothy Westerhaus, Gonzaga University; Keith Ward, University of Puget Sound; Gregory Yasinitsky, Washington State University.

1. Welcome/call to order
2. Description of the purpose of the Region 2 business meeting
3. Regional Business: election of interim Vice Chair (to serve until regular elections in 2018)
 - a. Nikolas Caoile elected interim Vice Chair
4. Discussion of responsibilities and benefits of regional service
5. Discussion of Region Events
 - a. Region 2 Roundtable
 - b. Region-2 sponsored session
6. Discussion of programming for next annual meeting
 - a. Diversity and inclusion (Keith Ward) (largely absent on this year's program). Diversity and inclusion as it applies to the student body, faculty, curriculum, support services, gender identity, access and preparation.
 - b. Serving the non-traditional student (Idaho and Seattle Pacific).
 - c. Supporting students with mental health issues (not a major component of wellness plan session).
 - d. Training faculty and getting buy-in for disability accommodations, including strategies/assessment for training.
 - e. Crisis and the department chair (Ward), especially with recent violent acts on campus, and threats of violence.

The general feeling of the group was to pursue diversity and inclusion as a topic for our session, assuming a suitable presenter could be found.

Respectfully submitted,

Keith Kothman, Montana State University
Secretary

MINUTES OF REGION 3

Introductions

1. John Miller announced that he is in charge of the listserv, and new members should send him an email to be included
2. Election – needed to be held since Donna Bohn was unable to be the Vice Chair as a result of her nomination and acceptance to another NASM committee
 - Julia Gaines was nominated and elected for the Vice Chair position (one year)
 - Julie Combs was nominated and elected for the Recording Secretary position (one year)

Officer Elections – everything up in 2018

- Chair – David Reynolds
 - Vice-Chair – Julia Gaines
 - Secretary – Julie Combs
3. A nominating committee was formed to consider officer elections in 2018.
 - Bob Walzel, Calvin Hofer, and Dori Waggoner all volunteered for this committee
 4. Chair's Report
 - a. NASM budget is healthy – 4 staff positions are currently being filled
 - b. NASM staff is digitizing all the old reports
 - c. the website resources continue to be expanded
 - d. NASM reminds all attendees to do the conference evaluation
 - e. NASM is currently undergoing a comprehensive review of all standards
 - f. reminder that May 1 is the deadline, according to our Code of Ethics, for all students to accept scholarships
 5. Region 3 Session, Monday 3:15-4:30, Kierland 1B – John Miller and Tayloe Harding will be leading a session particularly helpful to new chairs
 6. Suggestion for next year's (2018) Region 3 session topic:
 - a. Addressing Sexual Harassment in the workplace
 - b. LGBTQ accommodations – creating “safe spaces”
 - (Dave Myers – potential presenter)
 - c. Safety Issues – public safety measures that should be in place
 - d. Online Music Courses (this was offered this year by Region 4)
 - e. Rock Music classes in curriculum
 - f. Assisting Non-Tenure track full-time faculty in all aspects of the job

Respectfully submitted,

Julie Combs, Missouri State University
Secretary

MINUTES OF REGION 4

The meeting was called to order at 8:18 a.m. by Don Reddick, Chair. The meeting was attended by 37 members.

Introduction of Region 4 Officers.

1. Introduction of new members to NASM and Region 4.
2. Recognition of Region 4 members retiring or stepping down from their position.
3. Introduction of all members present at the meeting.
4. Updates were presented from each of Region 4's individual state organizations.
5. Election of Officers:
 - a. Chair: Mark Smith, Chicago State University, was nominated and unanimously elected as our new Chair;
 - b. Vice Chair: Alison Shaw, University of Wisconsin-Oshkosh, self-nominated and was unanimously elected as our new Vice Chair;
 - c. Janet Hathaway, Northern Illinois University, was nominated and unanimously elected as our new Secretary.
6. Information was shared regarding the two Region 4 sessions on Monday, and members were encouraged to promote attendance from Region 4 members and others as appropriate.
7. An update and explanation was given regarding NASM surplus funds and its relation to current staff retirements and vacant staff positions.
8. Presentation topics for Region 4 sessions at the 2018 Annual Meeting were requested with the following suggestions given from the membership:
 - a. Inclusion, Access, and Equity: Issues at the forefront of Arts Organizations
 - b. Civic Engagement: Music for Social Change
 - c. Changes in State Licensure for Music Education
 - d. Title IX
 - e. Student transfer between 2 and 4 year institutions
 - f. Music: Job Training and Citizenry
 - g. How to assist students that are on the spectrum and/or have anxiety challenges
 - h. How to balance ensemble membership between the need to fill instrumentation with administrative requirements mandating all participants be enrolled in the course (ensemble). Dealing with the changing role of ensembles.
9. Appreciation was given to Chair Reddick for his three years of service as Region 4 Chair.

The meeting was adjourned at 8:55 a.m.

Respectfully submitted by

Mark Smith, Chicago State University
Vice Chair

MINUTES OF REGION 5

The meeting was called to order promptly at 8:15 a.m. with approximately 50 members in attendance.

1. Call for approval of 2016 Minutes
 - a. Correction to name of recorder- Jeffrey Wright IUSB -- not Jeff Wright from Anderson
 - i. Motion to approve: Charles Young,
 - ii. 2nd - Chris Hayes,
 - iii. Unanimously approved.

2. Introduction of **16** New Members in Region 5
 - a. Scott Buchanan - Indiana State University
 - b. David Code - Western Michigan University
 - c. Jane Dressler – Kent State University
 - d. J. Thomas Dukes – University of Akron
 - e. Brandon Haskett – Saginaw Valley State University
 - f. Daryl Kinney – Ohio State University
 - g. Jorge Muñiz –Indiana University- South Bend
 - h. Adriana Perera –Andrews University
 - i. Nicholas Ross –Otterbein University
 - j. Chris Tanner - two yr. interim position at Miami University in Oxford
 - k. Charles Young – Baldwin Wallace-

Names not on the Chair’s list:

- l. Julia Randal- University of Dayton
 - m. Bill Ballenger- Ohio State University (NO LONGER Daryl Kinney)
 - n. Huw Welch- Hope College
 - o. Judy Bundra- Cleveland Institute of Music
 - p. Randall Goldberg - Youngtown
3. Call for election of officers: Chair Hacker explained the responsibilities of each office and encouraged nominations:
 - a. Call for nominations- Chair
 - i. Kathleen Hacker - University of Indianapolis
 1. Nominated by: Sharon Grotto
 2. 2nd: John Vander Weg
 3. Unanimously elected
 - b. Call for nominations - Vice Chair
 - i. Debra Burns – IUPUI
 1. Nominated by: Kathleen Hacker
 2. 2nd: Marshall Kimball
 3. Unanimously elected
 - c. Call for nominations - Secretary
 - i. Bill Ballenger – Ohio State University
 1. Nominated by: Greg Jones
 2. 2nd: Sharon Gratto
 3. Unanimously elected
 4. The Chair introduced Judy Bundra- recent Chair of the Nominating Committee and asked her to speak about the nomination process. Dr. Bundra encouraged self-nomination and said NASM was always looking for people to serve.
 5. Regional members were reminded of the Region 5 presentation. Sharon Gratto and the alternate presenter, Dr. Gregory Jones, from IUPU-Ft. Wayne, were thanked for their efforts.
 6. Chair Hacker described the process by which presentations at the national level and then at the regional level are determined, and encouraged everyone to offer ideas for the coming year in order to enrich the discussions shared by the NASM body. What followed was a robust discussion of possible interests and topics for next session.

Suggestions for presentations seemed to focus on Sensitivity, Accommodation, and Cultural Diversity/Inclusion:

- **SENSITIVITY:** LGBTQ - gender issues, appropriate use of pronouns, more modern ways to deal with these students; with sensitivity and consistency across the area.

At the Women's Roundtable it was thought that we all might do well to have a "Me too!" discussion, with men in the room. (It was said that the last time this discussion was had, there were no men in the room.) Not certain if this conversation should have its own space or if it can be combined with Title IX, bullying, and LGBTQ concerns.

- **ACCOMMODATION:** Physical Disability accommodations, as well as addressing mental health issues could probably be combined in a session. Kimberly McCord's book regarding Disability and Inclusion at the College Level (Book is titled *Teaching the Post-Secondary Music Student with Disabilities* - publisher Oxford. There is a person in our Region (Indiana State University) who co-wrote with her. It was suggested she could be part of a bigger panel.
- **CULTURAL DIVERSITY AND INCLUSION:** Cultural Competence and Privilege, Inclusion and diversity in programming, presentations and curriculum.

Additional topics included:

- Our 2017 alternate presenter, Dr. Gregory Jones from IUPU-Ft. Wayne, *Transparent Tenure: Defining and Quantifying Scholarship in the Tenure and Promotion Process*.
- NASM Standards and HLC Standards, how they intersect and how they complicate things
 - NASM Data has to jive with the HLC data to indicate it's not biased data.
- Practices for transfer accommodations was suggested to be added to the proposals for next year.

7. Chair's Report: At the Board meeting Friday afternoon, the conversations centered on two topics that Chair Hacker shared with the Region.
 - a. Discussion about the transfer situation between 2 yr. community colleges and 4 yr. institutions (as well as 4 yr. to 4 yr. transfers.) A robust discussion ensued.
 - b. The Code of Ethics for all NASM Member Institutions
8. The meeting was adjourned at 9:00 a.m.

Respectfully submitted,

Brenda Clark, University of Indianapolis
Acting Secretary

MINUTES OF REGION 6

The meeting was called to order by Interim Chair Armenio Suzano, who welcomed the regional representatives.

Music executives new to the region were introduced and welcomed.

Minutes of the November 20, 2016 meeting were reviewed; approval was moved by Diane Falk and seconded by Bill Meckley. The minutes were approved by those in attendance.

Election of officers:

It being necessary to elect a completely new slate of Region 6 officers, Armenio Suzano presided over the nomination and election process.

Armenio Suzano was nominated by Keith Jackson for a full term as Region Chair. The nomination was seconded and then approved by the membership.

Susan Tusing (Marshall University) was nominated for the position of Vice Chair by Marshall Onofrio. The nomination was seconded and then approved by the membership.

Curt Scheib (Seton Hill University) was nominated for the position of **Secretary** by Keith Jackson. The nomination was seconded and then approved by the membership.

Report on meeting with NASM Board:

Chair Suzano reported to the regional members on the meeting of regional representatives with the NASM Board of Directors.

He indicated that the NASM leadership encourages institutional representatives regularly to review NASM advisories, which are updated as needed, on federal regulatory changes and other important matters.

The Board is concerned about, and seeking to be proactive on, a number of critical topics, including intellectual rights, privacy/confidentiality, data collection, and the pace of change prompted by technological advances, among others.

It was noted that NASM's present budgetary position is very robust.

He indicated that the meeting with the Board included a discussion regarding provisions of the NASM Code of Ethics related to the May 1 (undergraduate) and April 15 (graduate) dates for prospective student decisions, noting that per the Code of Ethics institutions may not bind newly admitted students to decisions prior to those dates in each recruitment cycle, even if students sign decision letters or make admission deposits. There was some discussion within the group on this topic.

Bill Meckley added, from the NASM Board, that institutions should note carefully the NASM *Handbook* standards language related to "retention" (*Handbook* II.H.1.f.), which he notes has sometimes been misinterpreted or misunderstood by institutions in their NASM Self-Studies and responses to Commission actions, especially given other uses of the term "retention" in higher education.

Chair Suzano reminded members of the value and benefits of NASM membership, including:

- keeping institutions informed on national trends and policy issues
- the authenticity and legitimacy of a member-driven accreditation process
- the annual collection of HEADS data, which is available and valuable to member institutions
- professional development for members, benefitting institutions both large and small

Conference session topic:

The representatives engaged in a discussion of potential topics for the Region 6 Session at the 2018 NASM Annual Meeting.

Chair Suzano asked those in attendance to discuss this in small groups; the groups then reported their consensus topic suggestions, after which those in attendance voted their strongest interests (voting numbers noted in parentheses after each topic, with representatives casting as many votes as desired):

- Addressing special needs students, including those on the autism spectrum, especially with regard to music education, but in reference to other programs as well (23)
- Using ensembles as means to address other cognate areas (for example, diversity, stylistic versatility) (8)
- Budget issues within institutions such as hiring, advocating for faculty lines, return-on-investment conversations, etc. (15)
- Transfer policies and disclosure of information to accepted students by the receiving institution about time-to-degree and other matters; also advising of students who intend to complete four-year degrees at two-year institutions (combination of two groups' topics) (28)
- The trend for diminishing financial support in higher education, along with pressures from outside mandates, such as curriculum credits and other issues, especially as these intersect with NASM standards (6)
- Students entering college with nontraditional music backgrounds; the interplay on this topic between NAFME and NASM (31)
- Personnel issues, including how to treat artist faculty in terms of balance between creative performance and teaching activities (5)
- Fostering the uniqueness of each institution, acknowledging that we have diverse institutions and may best address potential students by stressing our individuality (17)
- Federal and state mandates, including state programs/initiatives that affect private institutions; the changing nature and role of nonprofit private institutions (7)

With the strongest support, the topic on *Students Entering with Nontraditional Backgrounds* will be the topic for next year's presentation, and Armenio Suzano will follow up to engage appropriate presenter(s) and communicate with NASM.

Announcement was made reminding members of the Region 6 presentation on Monday: "Coping With and Responding to State and Federal Mandates" by Jaymee Haefner (UNT) and Michael Thrasher (FSU).

The session was adjourned by Chair Suzano.

Respectfully submitted,

Michael R. Sitton, State University of New York,
Potsdam
Acting Secretary

MINUTES OF REGION 7

Meeting called to order by John Henry, North Carolina A&T State University

Introductions of Region 7 officers were made

- John Henry, Chair

- Dennis AsKew, Vice Chair
- Secretary position open

Dr. Tayloe Harding, University of South Carolina, nominated Dr. Jennifer Luiken, Charleston Southern University, for the position of Region 7 secretary.

- Motion was made to accept nomination and seconded
- Motion was passed by vote of the membership

Chair reminded Region 7 members of Monday's conference session on Entrepreneurship for the 21st C. Musician Roundtable Discussion

16 different possible topics for the 2018 Region 7 meeting were presented for discussion, having been sent to Dr. Henry via email survey.

Additional topics offered by members:

1. Alternative routes to licensure in teaching
2. Help with accommodations and challenges of working with students who are on the Autism or Asperger's spectrum who were mainstreamed in the public school and are now entering music schools; emotional well-being
3. Online conversion and offerings in music
4. Combining music and sciences or other disciplinary areas
5. Music and the elderly
6. Facilities
7. Music education/credit heavy requirements
8. Degree Titling — if NASM is becoming more laser-focused with regard to degree titling, would they be willing to offer clarification to the universities
9. Titling and certification with regard to music education

Discussion about various topics from last year's meeting ensued.

Colleagues from Puerto Rico spoke to how they are surviving and recovering after Hurricane Irma. The Conservatory opened three weeks ago, and every effort is being made to keep the conservatory running.

Representatives were asked to offer input and issues with recent Self-Study results.

Chair called for motion to adjourn. Motion was made and seconded.

Meeting was adjourned at 8:54 a.m.

Respectfully submitted,

Jennifer Luiken, Charleston Southern University
Secretary

MINUTES OF REGION 8

The meeting was called to order at 8:20 a.m.

Welcome – Caterina Bristol, Alabama State University, Chair

Attendance – Using Google Forms (Name, institution, and email address sent directly to the Chair)

Minutes Review: Region 8 Business Meeting – Sunday, Nov. 20, 2016, Omni Dallas Hotel, Dallas, TX

- Minutes approved.

Introduction of Officers

- Officers introduced by the Chair.

Introduction of Region 8 Members in Attendance

- Attendees introduced themselves.

Reminder: Region 8 Featured Session, Monday, November 20, 1:45-3:00 p.m. (Herberger 1 – LL)

“Building a Project Based Arts Curriculum that Supports Collaboration and Artistic Identity”

What if project-based learning, interdisciplinary teaching, and entrepreneurial exploration were infused into the curricular framework? Foundational, discipline-specific core skills can be integrated with multi-disciplinary explorations to foster unique opportunities for the creative realization of an artist’s pursuit. Leading students to explore real-world problems engages students in critical thinking and inquiry-based learning, resulting in deeper connections that emphasize application of knowledge and skills. Each artist/musician must find his/her role in society. Understanding this, a curriculum should not only develop proficiencies but also promote individual responsibility. This session will offer ideas for re-designing an arts curriculum incorporating freely-structured opportunities which allow for crossing disciplinary boundaries and for exploring the connectivity of the arts to society. Practical strategies will be offered for guiding faculty through the process of re-imagining the landscape for the training of 21st century musicians.

Presenter: Kathryn L. Fouse, Samford University

Moderator: Caterina Bristol, Alabama State University

Announcements from the National Office

- The membership is asked to review the Code of Ethics.
- Submit proposed topics and/or presenters for upcoming Annual Meetings.

Reminders from the National Office

- May 1 is the Scholarship Binding Day for NASM members.
- The National Staff is always available to serve the membership.
- The Executive Leadership is always closely monitoring governmental regulations.
- Future Meeting Dates/Locations
 - November 16-20, 2018 – Omni Shoreham, Washington, D.C.

- November 15-19, 2019 – Hilton Chicago, Chicago, IL
- November 20-24, 2020 – Westin Kierland Resort, Scottsdale, AZ

Discussion of Proposed Region 8 Topics for Future Meetings

- Performance-based Funding for Higher Education (Tennessee Experiment)
 - Annual Assessment
 - Recruitment and Retention
- Recruitment for Smaller Music Units: How to Grow the Program
- Supporting International Students

Discussions Initiated by the Membership

- New Tax Code – potential effects on higher education
- DOE concern with Pre-Major/Licensure before PRAXIS
- Music Education courses taught through School of Education

Other Announcements

- Reminder: Utilize the wisdom of our Region 8 colleagues throughout the year.
- Faculty Vacancies
- Retirements

Adjournment at 8:55 a.m.

36 members were present, including 4 new music executives.

Respectfully submitted,

Mark Schell, Asbury University
Secretary

MINUTES OF REGION 9

Meeting called to order at 8:15 a.m.

Region 9 Officers: David Scott, Chair; Tom Webster, Vice Chair; Todd Queen, Secretary

I. Introduction of new music executives, listed below:

- Vicki Johnson – Tarleton State University
- Jim Byo – LSU
- Melissa Murray – SMU
- Camille Nies- Amarillo
- Diane Hilbert – Richland College
- Mark Marotto – Lone Star College, Montgomery
- Lonny Benoit - McNesse State University
- Eugene Dowdy – UT San Antonio
- Susan Hines – Houston Community College
- Hsien-Ann Meng - Houston Community College
- Roland Barrett – University of Oklahoma

Music executives planning to retire this academic year.

- Gale Odom – Centenary College of Louisiana

II. Approval of Minutes from 2016

Mark Parker, Oklahoma City University - motion

Melissa Murray, SMU – 2nd

Notes: Gary Wurtz, Stephen F. Austin State University – name misspelled

Brian Shook – misspelled

Question of the progress report on HEADS data being more specific in regard to music education?

III. Chair's report from the Board of Directors Meeting

May 1 promise date for scholarships offers, not binding until that date. Be sure your language in your letters is consistent with NASM policy.

Voting about Standards Review this time around is mostly pro forma, next year will be more substantive review. Any concerns or questions about Standards Review, please send soon.

Five primary purposes of Annual Meeting

- take up business of the Association
- professional development
- gathering of information
- communicating to the Board
- networking

NASM website has been updated, FAQ section of website

Explain Definition of Credit and Time standards

Please complete yellow sheet in packet, sharing ideas is vitally important to the process

IV. Reports from representatives of each state:

Arkansas – Jeremy Lane – UA-LR – working on degree codes, how to label degrees for funding model in the state

Louisiana – Michel Buckles, McNeese State – LA state budget stable, grant program for all still to be funded, working on solutions for year-long student teaching requirements for music education

Oklahoma – Mark Parker, OCU - state budget rough year in OK, higher education under attack

Texas – David Scott – TX held 78th annual conference music conference - 82 schools, 70 in attendance, Tayloe Harding keynote speaker, subjects discussed included technology, faculty development, legislative issues. Scholarship program - 52 students receive support, 67 students graduated, more than \$2M granted

V. Ideas for future meetings:

Title IX issues

VI. Promote our Region 9 session this year: Neuroscience of learning and musicianship – Amy

Simmons, UT Austin

VII. Old business

VIII. New business

Adjournment at 8:45 a.m.

Respectfully submitted,

Todd Queen, Louisiana State University
Secretary

This page is intentionally blank.

ACTIONS OF THE ACCREDITING COMMISSIONS

NEW MEMBERS

Subsequent to action by the Commission on Community College Accreditation and the Commission on Accreditation at their meetings in November 2017, NASM is pleased to welcome the following institutions as new Members or Associate Members:

Icon Collective
Mitchell Community College
Richland College

REPORT OF THE COMMISSION ON COMMUNITY COLLEGE ACCREDITATION

WILLIAM A. MECKLEY, CHAIR

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

Mitchell Community College
Richland College

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

After positive action by the Commission on Community College Accreditation, the following institutions were granted renewal of Membership:

Anoka-Ramsey Community College
Normandale Community College

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

Progress Reports were accepted from four (4) institutions recently granted renewal of Membership.

Two (2) programs were granted Plan Approval.

One (1) program was granted Basic Listing.

One (1) institution was notified regarding failure to submit the 2016-17 HEADS Data Survey.

REPORT OF THE COMMISSION ON ACCREDITATION

MICHAEL D. WILDER, CHAIR
PETER T. WITTE, ASSOCIATE CHAIR

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

Icon Collective

Action was deferred on four (4) institutions applying for Membership.

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

Berry College
Central Michigan University
Christopher Newport University
Coker College
Dickinson State University
Fort Lewis College
George Fox University
Mississippi Valley State University
Oklahoma Baptist University
San Jose State University
Southern Utah University
Taylor University
Texas A&M University – Kingsville
University of Georgia
University of South Alabama
University of South Florida
University of Southern Mississippi
University of Tennessee at Chattanooga
University of Wisconsin – Eau Claire
University of Wisconsin – Superior
Valparaiso University
York College of Pennsylvania

Action was deferred on forty-three (43) institutions applying for renewal of Membership.

Progress Reports were accepted from eleven (11) institutions recently granted renewal of Membership.

Three (3) institutions were granted Basic Listing.

Seven (7) applications were approved for Substantive Change.

Action was deferred on four (4) applications for Substantive Change.

Ninety-one (91) programs were granted Plan Approval.

Action was deferred on fifty-one (51) programs submitted for Plan Approval.

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

Fifty-four (54) programs were granted Final Approval for Listing.

Action was deferred on fifteen (15) programs submitted for Final Approval for Listing.

Two (2) institutions were notified regarding failure to submit the 2016-17 HEADS Data Survey.

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

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

Hendrix College, University of Mary Washington, Providence College, Cincinnati Christian University, and Lincoln University withdrew from Membership during the 2016-17 academic year.

OFFICERS, BOARD, COMMISSIONS, COMMITTEES, AND STAFF
November 2017

President

** Sue Haug (2018)
Pennsylvania State University

Vice President

** Dan Dressen (2018)
Saint Olaf College

Treasurer

** Jeffrey L. Pappas (2019)
University of Tennessee

Secretary

** Tayloe Harding (2017)
University of South Carolina

Executive Director

** Karen P. Moynahan

Immediate Past President

* Mark Wait (2018)
Vanderbilt University

Non-Degree-Granting Member, Board of Directors

* Kate M. Ransom (2017)
The Music School of Delaware

Commission on Community College Accreditation

* William A. Meckley, *Chair* (2017)
Schenectady County Community College
Cynthia Bridges (2019)
Del Mar College
Patricia P. Crossman, (2018)
The Community College of Baltimore County

Commission on Accreditation

** Michael D. Wilder, *Chair* (2019)
Wheaton College
** Peter T. Witte, *Associate Chair* (2019)
University of the Pacific
Nancy Cochran (2017)
University of Denver
C. Brad Foley (2017)
University of Oregon

Commission on Accreditation (continued)

David Gier (2017)
University of Iowa
Daniel Goble (2018)
Colorado State University
Calvin Hofer (2017)
Colorado Mesa University
S. Kay Hoke (2019)
Gettysburg College
H. Keith Jackson (2019)
West Virginia University
Dale E. Monson (2018)
University of Georgia
Linda A. Monson (2019)
George Mason University
John F. Paul (2018)
Pacific Lutheran University
Karl Paulnack (2017)
Ithaca College
T. Clark Saunders (2017)
The Hartt School
Michael R. Sitton (2019)
The Crane School of Music
Ann B. Stutes (2018)
Wayland Baptist University
John D. Vander Weg (2018)
Wayne State University
Robert Walzel (2019)
University of Kansas

**Public Members of the Commissions
and Board of Directors**

* Laurie Locke
Georgetown, Texas
* Kelly Lormore
Indianapolis, Indiana
* Cari Peretzman
Lewisville, Texas

REGIONAL CHAIRS

Region 1

- * Thomas Priest (2018)
Weber State University
Arizona, California, Hawaii, Nevada, New Mexico, Utah

Region 2

- * Christopher Bianco (2018)
Western Washington University
Alaska, Idaho, Montana, Oregon, Washington

Region 3

- * David Reynolds (2018)
South Dakota State University
Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming

Region 4

- * Don Reddick (2017)
Olivet Nazarene University
Illinois, Iowa, Minnesota, Wisconsin

Region 5

- * Kathleen Hacker (2017)
University of Indianapolis
Indiana, Michigan, Ohio

Region 6

- * Armenio Suzano, Jr., *Interim Chair* (2017)
Houghton College
Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia

Region 7

- * John P. Henry, Jr. (2019)
North Carolina A&T State University
Florida, Georgia, North Carolina, Puerto Rico, South Carolina, Virginia

Region 8

- * Caterina Bristol (2019)
Alabama State University
Alabama, Kentucky, Mississippi, Tennessee

Region 9

- * David E. Scott (2019)
Texas A&M University – Commerce
Arkansas, Louisiana, Oklahoma, Texas

Committee on Ethics

- Lila Noonkester, *Chair* (2017)
Lander University
- Donna M. Bohn (2019)
MidAmerica Nazarene University
- Gary Mortenson (2018)
Baylor University

Nominating Committee

- Judy Bundra, *Chair* (2017)
Cleveland Institute of Music
- Earnest L. Lamb (2017)
University of Minnesota Moorhead
- Faun Tiedge (2017)
Linfield College
- Susan D. Van Vorst (2017)
Baldwin Wallace University

National Office Staff

- **Karen P. Moynahan, *Executive Director*
- Tracy L. Maraney, *Management Associate for Finance and Operations*
- Kyle Dobbeck, *Accreditation Assistant*
- Erin Fiorelli, *Accreditation and Research Assistant*
- Paul J. Florek, *Assistant to the Executive Director*
- Nora Hamme, *Accreditation Assistant*
- Julia Harbo, *Communications and Publications Coordinator (Part-Time)*
- Linda Kiemel, *Accreditation Assistant*
- Jenny R. Kuhlmann, *Data and Records Associate*
- Stacy A. McMahon, *Office Manager (Part-Time)*
- Lindsey N. Nikithser, *Accreditation Assistant*
- Lisa A. Ostrich, *Meetings and Projects Associate*
- Ben Thompson, *Accreditation Assistant*
- Sarah Yount, *Programming and External Affairs Associate (Part-Time)*

** Executive Committee

* Board of Directors